



PRINTELLIGENCE

Creativity,
Collaboration,
and Adaptability

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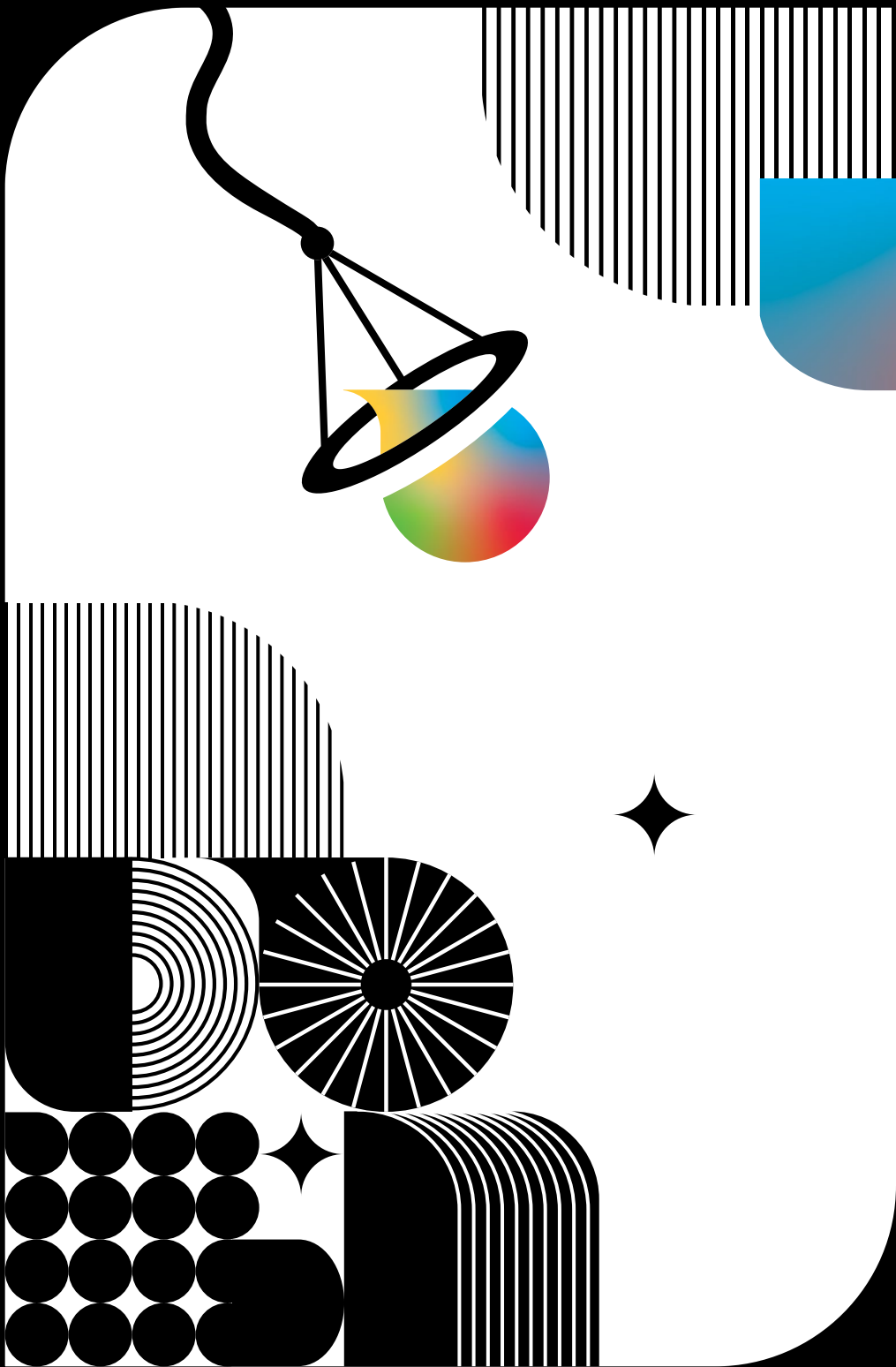
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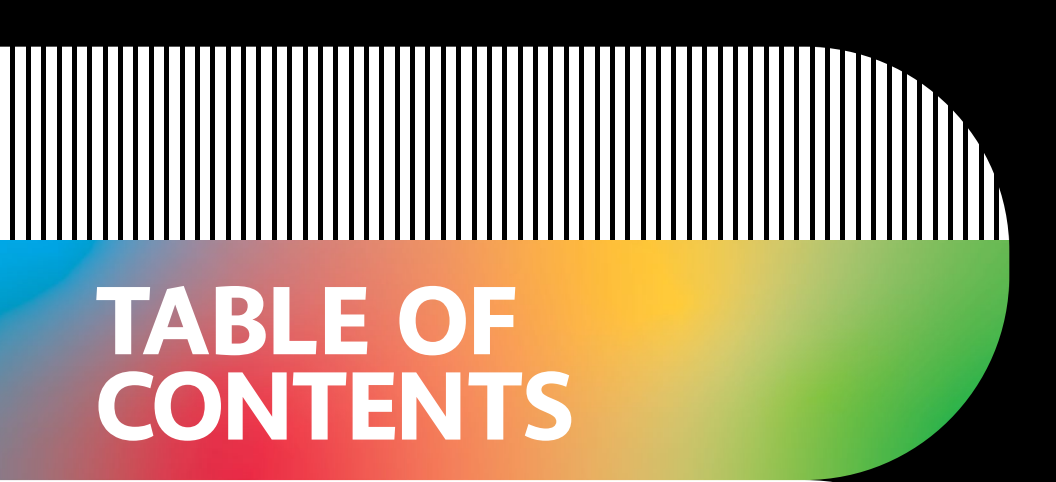


TABLE OF CONTENTS

SCHEDULE AT A GLANCE		2
WELCOME FROM THE HOSTS		7
SPEAKERS & AWARDS		10
THEMED PORTFOLIOS		18
EXHIBITIONS		24
SPECIAL EVENTS		26
FULL SCHEDULE		34
SPONSORS & PARTNERS		62
CITY MAP & SHUTTLE INFO		66

SCHEDULE AT A GLANCE

Schedule subject to change. For more information on demonstrations, exhibitions, panels, portfolios, and special events, please see programming.

Wednesday October 7

2–5 p.m.

Registration/Information and Exchange Portfolio Drop-Off

JT White Hall Atrium, 1st Floor

5–6 p.m.

Opening Remarks and Featured Speaker: Jennifer Roberts

Cox Auditorium

6–9 p.m.

Baton Rouge Gallery 1st Wednesday Opening

Featuring Works by Leslie Koptcho, Brian Kelly, Ross Jahnke, John Alleyne, and Lauren Cardenas

Baton Rouge Gallery, 1515 Dalrymple Drive, Baton Rouge LA 70808

Thursday October 8

Ongoing (8 a.m.–5 p.m.):

Conference Reflection and Breakout Space

Conference Rooms, 2nd floor foyer of JT White Hall

Vendor, Publisher, & Program Fair

Barnes Ogden Complex, Rm. 1200

MAPC Silent Auction

Barnes Ogden Complex, Rm. 1200

Thursday cont.

8 a.m.–5 p.m.

Registration/Information and Exchange Portfolio Drop-Off

JT White Hall Atrium

8–9:30 a.m.

Coffee and Pastries

JT White Hall Atrium

Panels:

9–10:15 a.m.

Session 1: [1](#), [2](#), [3](#)

10:30–11:45 a.m.

Session 2: [4](#), [5](#), [6](#)

Demos:

9–11:30 a.m.

Session 1: [1](#), [2](#), [3](#)

12–1:30 p.m.

Break for Lunch

12–1 p.m.

Boxed Lunch Pick-Up

JT White Hall Atrium

Panels:

1:30–2:45 p.m.

Session 3: [7](#)



Thursday cont.

2 p.m.

LSUMOA Printmaking Collection Viewing with Head Curator Michelle Schulte

LSU Museum of Art, 3rd Floor

3 p.m.

Bus Transportation begins

Pick-Up at Lod Cook Hotel

Drop-Off at LSU MOA

4:30–6:30 p.m.

Evening at the Shaw Center: Dario Robleto Film Screening and Panel Discussion with Jennifer Roberts

Manship Theatre, Shaw Center

6–8 p.m.

Alumni Reception: *Intelligent Worlds—Celebrating LSU Printmaking Alumni*

The Gallery at Manship, Shaw Center

6–8 p.m.

Dario Robleto Gallery Reception

Glassell Gallery, Shaw Center

6–8 p.m.

LSU Museum Fall Opening

LSU Museum of Art, 5th Floor

Friday October 9

Ongoing (8 a.m.–5 p.m.):

Conference Reflection and Breakout Space

*Conference Rooms, 2nd floor foyer of
JT White Hall*

Vendor, Publisher, & Program Fair

Barnes Ogden Complex, Rm. 1200

MAPC Silent Auction

Barnes Ogden Complex, Rm. 1200

8 a.m.–5 p.m.

Registration/Information and Exchange Portfolio Drop-Off

JT White Hall Atrium, 1st Floor

8–9:30 a.m.

Coffee and Pastries

JT White Hall Atrium, 1st Floor

Panels:

9–10:15 a.m.

Session 1: [8](#), [9](#)

10:30–11:45 a.m.

Session 2: [10](#), [11](#), [12](#)

Demos:

9–11:30 a.m.

Session 1: [4](#), [5](#), [6](#), [7](#)

12–1:30 p.m.

Break for Lunch

12–1 p.m.

Boxed Lunch Pick-Up

JT White Hall Atrium, 1st Floor



Panels:

1:45–3 p.m.

Session 3: *13, 14, 15, 16*

Demos:

1:45–4:30 p.m.

Session 2: *8, 9, 10*

5–6 p.m.

Outstanding Printmaker Talk:
Jenny Schmid

JT White Hall Auditorium

6:30–7:15 p.m.

Printelligence Campus Art
Crawl: Grant Awardee Talk

LSU Main Library, 1st Floor

7:15–8:45 p.m.

MAPC Members' Exhibition
Gallery Reception

JT White Hall, Boyce Gallery

Saturday October 10

Ongoing (8 a.m.–3 p.m.):

Conference Reflection and
Breakout Space

Conference Rooms, 2nd floor foyer of
JT White Hall

Vendor, Publisher, & Program Fair

Barnes Ogden Complex, Rm. 1200

9 a.m.–1 p.m.

MAPC Silent Auction

(closing at 1:30 p.m.)

Barnes Ogden Complex, Rm. 1200

Saturday cont.

8 a.m.–3 p.m.

Registration/Information and
Exchange Portfolio Pick-Up

JT White Hall Atrium, 1st Floor

8–9:30 a.m.

Coffee and Pastries

JT White Hall Atrium

9–11:50 a.m.

Open Portfolio

Rm. 1200 – Foundations Room

12:00 p.m.–1:00 p.m.

MAPC Members Meeting

Lockett Hall, Rm. B0010

1–4 p.m.

Special Event: Printmakers of
Wrestling

Barnes Ogden Complex,
Gallery Entrance

2–4 p.m.

MAPC Silent Auction Pick-Up

JT White Hall Atrium, 1st Floor

3–6 p.m.

Closing Party at Barnes Ogden
Art & Design Complex

Rm. 1200 and Sculpture Garden

WELCOME FROM THE HOSTS

Welcome MAPC Members and Guests,

On behalf of Louisiana State University School of Art's Printmaking Department and the MAPC PRINTELLIGENCE Team, it is our privilege to welcome you to the 2026 Mid America Print Council Conference. We are excited to gather in Baton Rouge, the capital city of Louisiana, along the majestic currents of the Mighty Mississippi, to celebrate, discuss, and expand the boundaries of contemporary print media.

PRINTELLIGENCE asks: How can print media operate intelligently and with empathy across diverse cultural, social, and scientific spheres? Printmaking offers a profound, physical way to understand and interact with the world. Since the inception of our discipline, printmakers have used the matrix not only as a substrate for reproduction but also as a form of generative intelligence, drawing on the totality of the artist's intellect, lived experiences, and skills to yield unexpected discoveries.

Our conference participants have developed programming that unpacks printmaking in the age of A.I., from using digital technologies alongside traditional techniques to exploring printmaking's current and future roles through panels, demonstrations, themed portfolios, and alternative activities.

Along with our conference programming, we are especially excited to spotlight our featured speakers, art historian Jennifer Roberts and artist Dario Robleto, who are innovative and cross-disciplinary, with a special emphasis on the intersections between art and science. As printmakers, our practice has always straddled the chemical, the mechanical, and the artistic. When these worlds are bridged, our community can serve as an empathetic conduit, visualizing the invisible, giving presence to the ignored, and forging new languages for collective engagement.

Throughout the conference, we encourage you to immerse yourself in Louisiana's rich cultural landscape, engage deeply with our exhibitions and panel discussions, and build lasting creative kinships. May your time in Baton Rouge spark new creativity, exciting collaborations, and unexpected revelations, both inside and outside the studio.

With the warmest regards,

The PRINTELLIGENCE Team



PRINTELLIGENCE Steering Committee:

Leslie Koptcho, Co-Host, Professor of Art, Printmaking, Louisiana State University

Lauren Cardenas, Co-Host, Associate Professor of Art, Printmaking, Louisiana State University

Ross Jahnke, Professor of Art, Department Head, Nicholls State University

Brian Kelly, Professor of Printmaking, Coca-Cola/BORSF Endowed Professor and Coordinator of Marais Press, University of Louisiana at Lafayette

Teresa Cole, Professor, Printmaking, Maxine and Ford Graham Chair in Fine Arts, Tulane University

Mia Isabel Pons, Graduate Student Liaison, Louisiana State University

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GDSO (Graphic Design Student Office), Louisiana State University

Lynne Baggett, Professor of Graphic Design, Louisiana State University

Cole Chen, Design Intern, Louisiana State University

Luisa Restrepo, Assistant Professor of Graphic Design, Louisiana State University

Andrew Shurtz, Assistant Professor of Graphic Design, Louisiana State University

School of Art Staff:

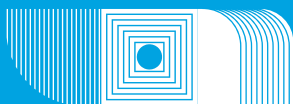
Rod Parker, Director

Courtney Barr, Associate Director and Professor of Graphic Design

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Frances Norwood, Administrative Assistant

Caila Miceli, Program Coordinator



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Mary O'Connor, MFA Graduate, Northern Illinois University

Student Member-at-Large

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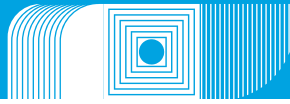
Jacob Taylor Gibson, Manager of Programming, The Cedars Union

Social Media Chair

Jamie Capps, Owner, Paper Monster Studio

Web Liaison

Kim Tomlinson



Dear MAPC Members, Printmakers, & Friends,

On behalf of the Mid America Print Council, I am delighted to welcome you to the 2026 MAPC Conference - PRINTELLIGENCE at Louisiana State University and grateful for the opportunity to come together as a creative community. Conferences remind us that printmaking thrives through collaboration, exchange, and shared curiosity. I would like to extend my sincere appreciation to the LSU PRINTELLIGENCE team, volunteers, presenters, and partners whose dedication has made this event possible. Over the past two years, MAPC has experienced record engagement across our programs and initiatives, and it is exciting to see that momentum continue through the energy and participation represented at PRINTELLIGENCE. MAPC's success is only possible because of the dedication, generosity, and enthusiasm of our membership, and I extend my sincere thanks to each of you.

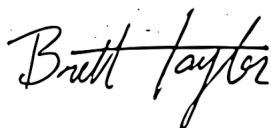
Over the past two years, the MAPC board of volunteers has worked to strengthen set programming while expanding our opportunities for inclusion, access, and involvement. Together, we established a dedicated DEIA budget that supports initiatives such as the conference food voucher program. We launched Project Materials Grants to help broaden participation in portfolios and demonstrations by reducing financial barriers for artists. We also introduced MAP(C), a nationwide printmaking map designed to connect artists, institutions, community studios, and educational programs. We broadened MAPC resources by archiving PrintStreams programming on YouTube to ensure access to critical conversations and technical resources, continued publishing our physical journal as a vital space where our voices meet in print, and strengthened members' exhibitions to showcase the breadth and diversity of contemporary printmaking.

Leading alongside this board has been one of the most rewarding experiences of my professional career and I cherish each member. I am deeply grateful for the generosity, expertise, and countless hours each board member has contributed to our organization. Their collaborative spirit reflects the values that have sustained MAPC for more than thirty years as a member-driven organization dedicated to the support, promotion, development, and research of printmaking. MAPC continues to honor its history while embracing new technologies,

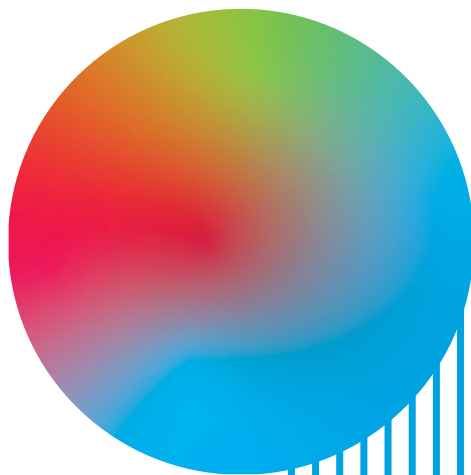


diverse perspectives, and evolving forms of creative practice. The PRINTELLIGENCE theme invites us to consider how print media can operate intelligently and empathetically within an increasingly complex world. I encourage all of us to continue building upon this legacy by supporting one another, sharing knowledge generously, and ensuring that MAPC remains a vibrant and welcoming community for future generations of printmakers.

Yours In Ink,



Brett Taylor
2024–2026 MAPC President
Head of Printmaking and Expanded Media at James Madison University



FEATURED SPEAKERS & AWARDS



Keynote Speaker

Dr. Jennifer L. Roberts

*Drew Gilpin Faust Professor of the Humanities
Harvard University*

Photo: Sharona Jacobs

Jennifer L. Roberts is an art historian whose scholarship focuses on the interface between the arts and the natural sciences, the history and theory of craft and materiality, and the history of print. After receiving her A.B. in English and Art History from Stanford (1992) and her Ph.D. in History of Art from Yale (2000), she joined the Harvard faculty in 2002. She held the Slade Professorship in Fine Arts at Cambridge University in 2019 and delivered the Mellon Lectures at the National Gallery of Art in 2021.

Roberts is currently working on two projects that aim to challenge the binary divisions that are assumed to exist between the humanities and the sciences. She is outlining a new book and series of courses on the reciprocity of art and astrophysics. And, with artist Dario Robleto, she is co-writing a book about the EEG and EKG signatures that were engraved into NASA's Voyager Golden Record in 1977. These signatures are now 14 billion miles away, outside of the solar system. Titled *Life Signs*, the book is supported by the Sloan Foundation and explores the implications of this interstellar message within the longer history of recording graphic signals from the body.

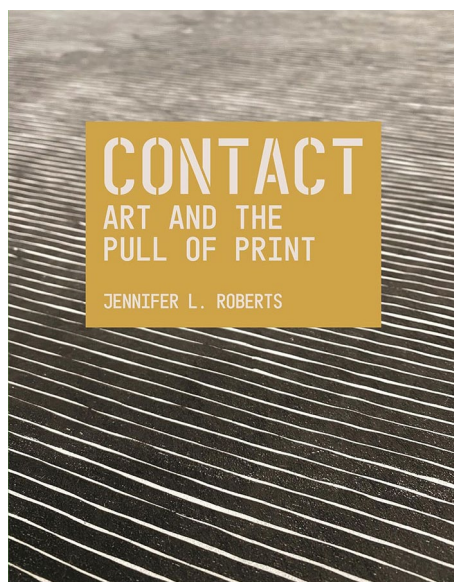
In her scholarship and curating, Roberts has consistently emphasized the material intelligence of art and its makers and the challenge of storing and transmitting meaning through space and time. Her first book, *Mirror-Travels: Robert Smithson and History* (2004), examines everything from crystallography to eschatology to show how Smithson built material models of time to confront the erasures of traditional history. Her book *Transporting Visions: The Movement of Images in Early America* (2014), forges a material history of visual communication by tracing the literal transportation of pictures through the swamps,



forests, oceans, and cities of the Anglo-American landscape between 1760 and 1860. In 2012 she curated the exhibition Jasper Johns/*In Press: The Crosshatch Works and the Logic of Print* for the Harvard Art Museums. That project sparked her interest in the generative power of the physical operations of printing—reversal, pressure, transfer, incision, etc.—and led to her forthcoming book with Princeton University Press, based on her Mellon Lectures, titled *Contact: Art and the Pull of Print*.

Roberts has long advocated for the value of making as a form of historical and interpretive research. She was the co-founder of Harvard's Minding Making Project (now on hiatus), which hosted a series of workshops exploring artisanal knowledge as a bridge between the humanities and the fine, decorative, scientific, and industrial arts. She teaches a course with artist Matt Saunders that fully integrates the theory and history of printmaking with studio practice. Her own photography has taken on an increasingly formative role in her scholarly work. Her images will be featured in a forthcoming book about Harvard's astronomical glass plate photograph collection.

For more on all facets of her current work, see her Instagram account [@jenniferrrrroberts](#).



Contact Art and the Pull of Print, Dr. Jennifer Roberts



Distinguished Speaker

Dario Robleto

Artist

Photo: Sean Su

Dario Robleto was born in San Antonio, Texas, in 1972. He received his BFA from the University of Texas at San Antonio in 1997. He lives and works in Houston, Texas. Robleto's work has been widely exhibited and is held in prominent collections, including the Menil Collection, the Whitney Museum of American Art, and the National Gallery of Art in Washington, D.C. Since 1997, he has had numerous solo exhibitions, most recently at the Santa Barbara Museum of Art (2024), the Amon Carter Museum of American Art (2024), the Radcliffe Institute for Advanced Study at Harvard University (2019), Menil Collection (2014), the Baltimore Museum of Art (2014), the New Orleans Museum of Art (2012), and the Museum of Contemporary Art, Denver (2011). In 2008, a ten-year survey exhibition, *Alloy of Love*, was organized by the Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, New York. In 2023, a second ten-year survey show, *The Heart's Knowledge: Science and Empathy in the Art of Dario Robleto*, was organized by the Block Museum of Art at Northwestern University. A major monograph accompanied each exhibition.

His work has been featured in numerous publications and media outlets, including *Radiolab*, Krista Tippett's *On Being*, and *The New York Times*. Robleto has held positions as an artist-in-residence, research fellow, and lecturer at various cultural and scientific institutions, including the Smithsonian Museum of American History, the Massachusetts Institute of Technology, the SETI Institute, the Robert Rauschenberg Residency, the Hubble Space Telescope Science Institute, the Radcliffe Institute for Advanced Study at Harvard University, and the Center for the Advancement and Study of Visual



Arts at the National Gallery. During 2013-2014, he served as the Viola Frey Distinguished Visiting Professor at the California College of the Arts in Oakland, CA. From 2016 to 2019, he was the Artist-in-Residence in Neuroaesthetics at the University of Houston's Cullen College of Engineering, and from 2018 to 2023, he served as Artist-at-Large at Northwestern University's McCormick School of Engineering and the Block Museum of Art. In 2015, he became a part of a distinguished team of scientists as the artistic consultant for Breakthrough Message—a multi-national initiative designed to stimulate intellectual and technical discussions about how and what to communicate if the ongoing search for intelligent life beyond Earth proves successful.

His awards include the Joan Mitchell Foundation Grant, the USA Rasmuson Fellowship, an Alfred P. Sloan Foundation Grant, and a VIA ART grant. In 2016, he was appointed as the Texas State 3-D Visual Artist, and in 2025, he was recognized as the Texas Artist of the Year by Art League, Houston. In 2025, Robleto received an Honorary Doctorate of Humane Letters from Middlebury College.

Since 2019, he has been a member of the advisory board for the Nasher Museum of Art at Duke University. In 2020, he worked as a research consultant for the popular science television series *Cosmos: Possible Worlds*, which aired on National Geographic and Fox. He is currently writing his first book, *The Heartbeat at the Edge of the Solar System: Science, Emotion, and the Golden Record*, co-authored with Harvard art historian Jennifer Roberts, and it is scheduled for publication by Scribner, a division of Simon & Schuster.



Ancient Beacons Long for Notice, Dario Robleto



Outstanding Printmaker

Jenny Schmid

Professor of Art

University of Minnesota

Photo: Jenny Schmid

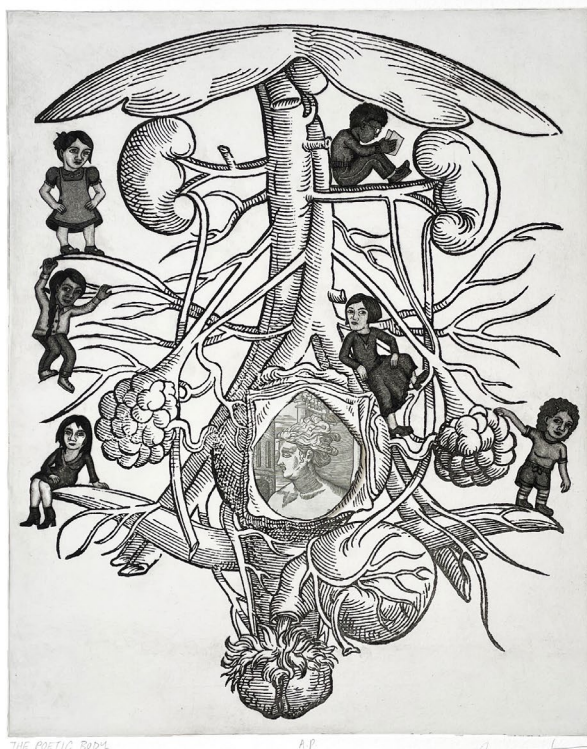
Jenny Schmid grew up in the Pacific Northwest and currently lives in Minneapolis, Minnesota where she runs Bikini Press International and is a professor at the University of Minnesota Department of Art. She first learned intaglio printmaking at age 16 through a Smithsonian workshop and worked as an assistant in fine art lithography workshops in Seattle and San Francisco, starting at age 18. She has spent significant time in the Czech Republic, and Slovakia on a Fulbright Fellowship, learning traditional print processes. Schmid has collaborated with poets, musicians, programmers, librarians and a bioethicist to realize projects that range from print folios to large scale live animation projection commissions. Her work is influenced by and incorporates work from the print archives she frequents, and she looks across history to make sense of and respond to current social, political and environmental issues, most recently reproductive rights and bodily autonomy.

She is a 2019 recipient of the McKnight Fellowship at Highpoint Center for Printmaking. Her 2020 linocut folio, "Pandemic/Pandemonium" featured by The Print Center in Philadelphia and Davidson Galleries, Seattle was purchased by the Minneapolis Institute of Arts, University of Minnesota Library Special Collections and Seattle University.

Her animation "Microworlds" (music by Andy McCormick) exhibited in 2020, at Haus der Kulturen der Welt (HKW) Berlin. Her print "Owlettes" was featured in the 2023 "Director's Cut" by Woolwich Contemporary Print Fair, UK and her work was shown in the three-person exhibition "Wandering Light" at Fukui City Gallery, Japan. She taught a 2023 intaglio intensive at Penland School for Crafts, NC,

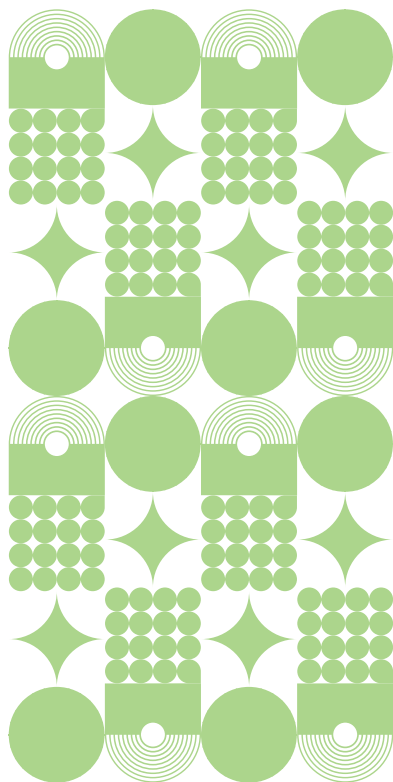
and enjoyed a July residency at In Cahoots in Petaluma, CA, creating monoprints in collaboration with poet Elisabeth Workman.

She is a 2024 recipient of a University of Minnesota Science Artist in Residence research award for "Disembodied/Reembodied: The Gaze and Dysphoria of Medical Images of Women's Bodies" in collaboration with the Wangensteen Historical Library, merging past and present images, resulting in a folio and exhibition in October 2024. The resulting folio has been purchased by the Library of Congress, The Minnesota Historical Society and the Bainbridge Island Museum of Art, among others.



The Poetic Body, Jenny Schmid

Sugar lift, etching, digital prints, chine collé, paper engineering
15" x 18"





Grant Recipients Awardees:

On behalf of the Mid America Print Council and the PRINTELLIGENCE conference organizers we would like to congratulate this year's Professional Development & Research Grant recipients.

Undergraduate Artist: Magdalena Holtz

Graduate Artist: Lujiang Li

Emerging Artist: Paige Nguyen

Presented every two years, these grants support artistic growth and research projects through participation in a printmaking workshop, creative research conducted at a printmaking atelier, residency, or other travel necessary to pursue a body of work or investigation of a print-related topic.

This year's recipients proposed projects that deeply touch on their relationships to home and the personal landscape. Exploring new techniques in print, image making, and archiving these artists embodied the experimental and conservational spirit of print.

Magdalena Holtz spent time exploring the historic industrial milling corridor in Minneapolis while making work as a co-op member at Highpoint Center for Printmaking. Their works bear witness to the distortions, ephemera of the corrosive and immediate state of the corridor as having a beautiful and spectral quality. **Lujiang Li** participated in a weeklong residency at Tamarind Institute where he pulled an original lithograph. He continued to explore the lithograph on handmade paper from recycled bed sheets holding physical and emotional memory. **Paige Nguyen** spent the late Summer to early Fall creating handbound artist books while in residency at the Woman's Studio Workshop where she chronicled a true anecdote of her father's interest in Western aesthetics as a child growing up in Vietnam.

Works can be viewed on the 1st floor of the LSU Main Library with reception and artist talks happening on Friday October 9th from 6:30–7:15 p.m.

THEMED PORTFOLIOS

Themed portfolios are organized and curated by the MAPC members to reflect each conference's concept and offer participating artists a complete portfolio. One copy of each portfolio is donated to the MAPC Archive and the Louisiana State University Printmaking Archive.

During the conference, all Themed Portfolios will be showcased in Louisiana State University's Barnes Ogden Art & Design Complex, Julian T. White Hall, and Hatcher Hall. (Refer to map)

You Meme So Much To Me

Organizer: Lars Roeder

Participants: Lars Roeder, Maclovio Cantu IV, Tara Segars, David Wischer, Alec Hampton, Madeline Devantier, Octavian Grey, Daniella Napolitano, Kat Richards, Christina Humble, Lily Fisher, Dennis Ahearn, Kassie Corroy, Alanna Austin, Madison Michiko Inman, Cullen Houser, Greg Stone, Allison Dierking

Print Technology: Hybridization & Humanity

Organizers: Brett Taylor & Brandie Dziegiel

Participants: Brett Taylor, Brandie Dziegiel, Grant Brownlow, Lisa Turner, Kat Richards, Daniel Luedtke, Dustin Brinkman, Morgan Bakaletz, Cullen Houser, Saumitra Chandratreya, Alexandra Cox, Jennifer Johnson, Miranda Moeller, Candace Garlock, Jackson Taylor, Jake Lahah, Brittany Gorelick, Gloria Shows, Amira Pualwan, Sok Song

Printing Smart

Organizer: Lise Drost

Participant: Alanna Austin, Lise Drost, Arron Levi Foster, Daniele Gabriel, Nate Gilchrist, Brittany Gorelick, Sanaz Hagani, Nicole Hand, Chauncey Hay, Stephanie Hunder, Travis Janssen, Kate Leonard, Eddy A. López, Berel Lutsky, Victoria Rose Martin, Ross Mazzupappa, Charlisa Montrope, Andrew Rice, Richard Rodriguez, Barbara Scheer, Scott Smith, Jon Swindler

Printing the Carwash

Organizers: Claire White & Margot Stroop

Participants: Adam Noah Berman, Frol Boundin, Susan Czechowski, Valerie Dibble, Lari Gibbons, Brooke Ann Inman, Amy Porter, Cat Snapp, Mike Sonnichsen, Margot Stroop, Claire White, Claudia Wilburn



Print as Protest

Organizer: Hailey Padilha

Participants: Hailey Padilha, Braedon Baston, Josh Winklr, Sarah Sipling, Greg Stone, Alanna Austin, Katheryn Horne, Leo Akers, Lancelot Yates, Anna Hite, Roberto Torres Mata, Ismael Izaguirre

Crown Binding Printelligence Exchange Portfolio

Organizer: Jennifer Scheuer

Participants: Erika Adams, Alanna Austin, Anne Beidler, Denise Bookwalter, Rachel Buller, Jamie Capps, Raluca Iancu, Mable Ni, Mitchell Poon, Tatiana Potts, Michelle LaSalle, Hannah Roehr, Jennifer Scheuer, Libby Scobee, Cat Snapp, Mike Sonnichsen, Kaleena Stasiak, Allie Wheeler, Nichole Wolz

Madness & the Grotesque

Organizers: Brian Hill & Doug Eberhardt

Participating Artists: Alanna Austin, Elizabeth Beach, Brigitte Bruna, Kat Charnley, Doug Eberhardt, Atlas Feldmann, Jamie Fisher, Belle-Pilar Fleming, Brian Hill, Joseph Lupo, Ivy Manska, William Mathie, Sage Perrott, Scott J. Porcelli, Bryan Raymundo, Kristin Sarette, Cameron Savage, Marc Snyder, Kaleena Stasiak, Joseph Velasquez, Patrick Vincent, Willow Wells Becerra, Lisa Wicka

Bite: The Etched Mark

Organizer: Laura Grossett

Participants: Laura Grossett, Ron Abram, Dennis Ahearn, Emily Arthur, Josh Butler, Natalie Cronin, Ruben Castillo, Lari Gibbons, Philip Gresham, Nicole Hand, Tiana Honda, Joshua Johnson, Lauren Kussro, Heather Muise, Chad Nelson, Johnny Plastini, Gwen Putz, Andrew Rice, Jon Swindler, Anda Tanaka, Haley Takahashi, Taro Takizawa, Olivia Timmons, Connie Wolfe

MEASURED & REPEATED: A RECIPE EXCHANGE

Organizer: Mable Ni

Participants: Nancy Ariza, Alanna Austin, Savannah Bustillo, Jamie Capps, Sarah Dittmann, Belle-Pilar Fleming, Melissa Harshman, Brooke Ann Inman, Paige Nguyen, Mable Ni, Tatiana Potts, Darcy Privette, Red Sagalow, Karissa Strate, Lisa Turner, Allie Wheeler, Francille Zhuang, Ven Zhu



Feral

Organizers: Mia Isabel Pons & Ricki Dénes

Participants: Melanie Yazzie, Alyssa Davis, Wesley Kramer, Alanna Austin, Zoe-Brester-Pennings, Sara Boyce, Liv Leonardi, Rebecca Oehler, Cameron Savage, Skyler Pham, Savannah Bustillo, Morgan Bakaletz, Isabelle Redenius, Annie Hutchins, Lancelot Yates, Acadia Kandora, Court Annuschat, Ricki Dénes, Mia Isabel Pons

Knowing Beings

Organizer: Natalie Deam

Participants: Natalie Deam, Emma Difani, Moss Nash, Morgan Bakaletz, Alec Espínola, Sarah Pickett, Madeline Devantier, Shannon Ferguson, Zoe Nielsen, Tristen Luken

Waterline: 30 years of Newcomb Art Print

Organizer: Teresa Cole

Participants: Laura Berman, MFA '00; Robert Lansden, MFA '03; Blake Sanders, MFA '07; Josh Kno, MFA '12; Pippin Frisbie-Calder, MFA '17; Cassie White, MFA '18; Cora Lautze, MFA '19; Kelwin Colman, MFA '21; Emma Sarver, MFA '26; Kalleen Chilcote, BFA '03; Hannah March Sanders, BFA '07; Sylvia Huges-Gonzalas, BFA '09; Brian Hitselburger, BFA '07; Sam Foster, BFA '19; Sydney Astl, BFA '21; Meredith Stern, BFA '03; Teresa Cole

Quarry Inquiry: Systems Under Pressure

Organizers: Humberto Saenz & Kyle Chaput

Participants: Michael Barnes, Mark Bovey, Kyle Chaput, Andrew DeCaen, Lise Drost, Alyssa Ebinger, Matthew Egan, Brian Kelly, Emmett Merrill, Andy Polk, Kathryn Polk, Andy Rubin, Humberto Saenz, Brian Wagner, Erin Wohletz

Shop Dogs!

Organizer: Vanessa Jo Bahr

Participants: Vanessa Jo Bahr, Michael Barnes, Christa Carleton, Daniel Chiaccio, Dylan Goldberger, Dennis McNett, Samantha Mendoza, Emmett Merrill, Johanna Mueller, Ryan O'Malley, Bobby Rosenstock, Michael Weigman, Cammy York



Conference Connectors: Past and Present Organizers

Organizer: Kristin Powers Nowlin

Participants: Lauren Cardenas, Karla Hackenmiller, Melissa Haviland, Kent Kapplinger, Leslie Koptcho, Alan Larkin, Taryn McMahon, Kristin Powers Nowlin, Mervi Pakaste, John Richardson, Mark Ritchie, Jenny Schmid, Jason Sculla, Art Werger

Leave a Mark

Organizers: M. Robyn Wall & Nathan Pietrykowski

Participants: M. Robyn Wall, Nathan Pietrykowski, Grant Brownlow, Andrew Kosten, Heather Muise, Tate Folley, Chadwick Tolley, Joe D'uva, Annie Klein, Luke Ball, Melaine Yazzie, Mary Jones, Christina Kang, Brett Anderson, Stephanie Alaniz, David Wischer, Ron Linn, Matthew Egan, Andi Newberry, Chenxi Gao, Kaleena Stasiak, Dustin Brinkman & Joseph Lupo

MAPC 2024-2026 Board Portfolio Exchange, Junk Drawer

Organizers: Brett Taylor & Dustin Brinkman

Participants: Brett Taylor, Dustin Brinkman, Jenn Johnson, Kathryn Combs, Dana Potter, Brittany Gorelick, Jamie Capps, Grant Brownlow, Lari Gibbons, Maddie Butkovich, Mary O'Connor, Kim Tomlinson, Jacob Taylor Gibson



The Louisiana State University Print Guild Presents:

Fables & Folklore Exchange Portfolio

This portfolio was organized by LSU students in the Spring of 2026. A nationwide open call asked participants to create an edition responding to the theme 'Fables and Folklore' using any printmaking method.

Louisiana State University: Ricki Dénes, Sophia Donze, Carmen Randolph Fajardo, Liv Leonardi, Sarah Lindrew, Ainsley Saucier, Tyrone Stevens, Sarah Thompson, Stephen Turner

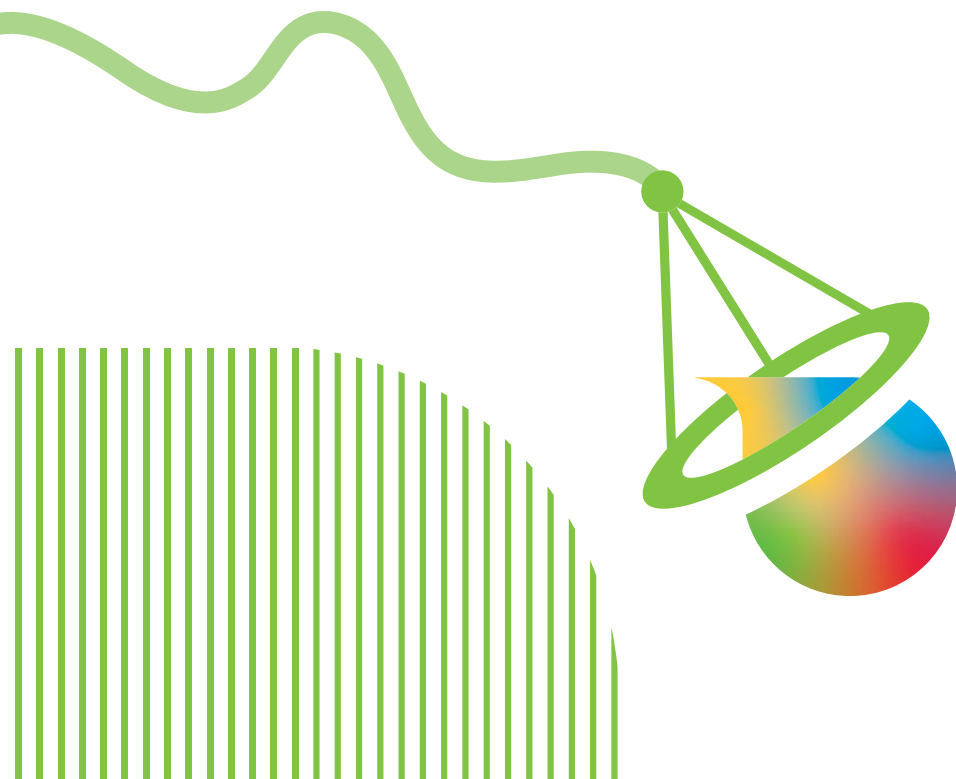
University of Minnesota Twin Cities: Bevan Breaux

Nicholls State University: Alexis Adams, Jolie Brown, Dane Cheramie, Paris Guidry

University of Minnesota: Bryn Allyn, James Engelbart, Maddison Spall

Minneapolis College of Art and Design: Natasha Pestich

Southern Illinois University Carbondale: Cascade Almond





EXHIBITIONS

On-Campus

Outstanding Printmaker: Jenny Schmid

September 17–October 14, 2026

Artist Lecture: Friday, October 9, 5–6 p.m. in Julian T. White Hall Auditorium
Barnes Ogden Art & Design Complex, Main Gallery

5–6 p.m.

MAPC Members' Exhibition, Juried by Brandon Lewis

September 11–October 9, 2026

Reception: Friday, October 9, 7–9 p.m.

Julian T. White Hall, Boyce Gallery

SRISA Exhibition: We Squint to See the Light

Barnes Ogden Art & Design Complex, Hallway Gallery

September 30–October 10, 2026

Exhibitions at the Shaw Center: Downtown

Intelligent Worlds, Celebrating LSU Printmaking Alumni

August 20–October 18, 2026

Reception: Thursday, October 8, 6–8 p.m.

The Gallery at Manship, Shaw Center for the Arts

Dario Robleto, The First Time, the Heart: (A Portrait of Life, 1854–1913)

September 5–October 11, 2026

Reception: Thursday, October 8, 6–8 p.m.

Glassell Gallery

Southern Gothic: Literary Intersections with Art from the Johnson Collection

October 1, 2026–January 3, 2027

LSU Museum of Art, Shaw Center for the Arts

Additional Exhibitions

Baton Rouge Gallery, featuring: Leslie Koptcho, Lauren Cardenas, Brian Kelly, Ross Jahnke, and John Alleyne

October 1–31, 2026

Reception: Wednesday, October 7, 6–9 p.m.

Baton Rouge Gallery



SPECIAL EVENTS

Wednesday October 7

6–9 p.m.

**Baton Rouge Gallery Center of Contemporary Art featuring:
Leslie Koptcho, Lauren Cardenas, Brian Kelly, Ross Jahnke,
and John Alleyne**

Baton Rouge Gallery, 1515 Dalrymple Dr, Baton Rouge, LA 70808

Thursday October 8

Evening at the Shaw Center, Film and Downtown Gallery Art Crawl

Please join us for the Printelligence Thursday night film screening and art crawl, featuring a dynamic film screening and discussion with Dario Robleto and Jennifer Roberts. Followed by a diverse array of exhibitions at the Louisiana State University Museum of Art, LSU Glassell Gallery, and The Manship Gallery at the Shaw Center. This event welcomes all conference attendees and community members to immerse themselves in the many print and print adjacent exhibitions featuring MAPC printmakers and distinguished LSU alumni.

2 p.m.

**LSUMOA Printmaking Collection Viewing with Head Curator
Michelle Schulte**

LSU Museum of Art, 3rd Floor

3:30–8 p.m.

Bus Transportation begins

Pick-Up at Lod Cook Hotel, Drop-Off at LSU MOA

4:30–6:30 p.m.

**Dario Robleto Film Screening
and Panel Discussion with Jennifer Roberts**

Manship Theatre, Shaw Center for the Arts

Tickets Provided with Registered Members

Film: Ancient Beacons Long for Notice

Ancient Beacons Long for Notice is the third installment of a trilogy that explores the history and legacy of the Golden Record. Launched in 1977, this record is attached to NASA's Voyager I and II space probes, which were designed to explore the outer Solar System. The gold discs contain images, languages, music, and sounds representing the



diversity of life and cultures on Earth. Created by a team of scientists led by Carl Sagan, the Golden Record was a hopeful gesture, carefully curated to present humanity's "best face forward" in a first-contact scenario with other intelligent life forms; any traces of war, injustice, famine, or environmental decay were intentionally omitted. The film examines the implications of this ethos across time and space through new research on a forgotten document: the earliest audio recording of warfare, made in 1918 on the Western Front of WWI. Robleto's film asks: "What is our moral obligation to fully account for our actions—the good and the bad—in perpetuity, off-planet, and to beings we have yet to confirm exist?"

6–8 p.m.

Gallery Crawl: Intelligent Worlds: Celebrating LSU Printmaking Alumni

The Gallery at Manship, Shaw Center for the Arts

Dario Robleto, The First Time, the Heart: (A Portrait of Life, 1854–1913)

Film: Ancient Beacons Long for Notice

Glassell Gallery

Southern Gothic: Literary Intersections with Art from the Johnson Collection

October 1, 2026–January 3, 2027

LSU Museum of Art, Shaw Center for the Arts

Friday October 9

12–3 p.m.

Additional Screenings of Robleto's Film

Manship Theatre, Shaw Center for the Arts

Tickets Provided with Registered Members

Saturday October 10

3–6 p.m.

PRINTELLIGENCE MAPC 2026 - Closing Party

Barnes Ogden Art & Design Complex



Inaugural LSU PRINTatholon Tiger Relay

Hatcher Hall, Rm. 20 – Main Studio

October 7–October 10, 2026

For the initial event, we invited teams of two teams of printmakers to propose a print project to be produced using LSU's large-scale print facilities during the MAPC Printelligence Conference. The goal of this relay is for teams to produce a large-scale print. This project will run concurrently with the conference, allowing attendees to witness the production of these large-scale prints. Each team will be assigned a studio liaison, a current or former LSU student who will be available to assist the team. Proposals may use the Etching, Relief, and Lithography facilities.

Team One: *The Algorithmic Impressions*

Team Members: The Printelligence: The Algorithmic Impression team will consist of 3 artists: Professor of Printmaking Brian Kelly (UL Lafayette), Professor of Drawing David DuBose (UL Lafayette), and Professor Emeritus of Printmaking Kimberly Arp (LSU).

Proposal: While printmaking is often viewed through the lens of traditional craft—etching, lithography, and relief—it has always been a technology of multiples and the dissemination of knowledge. Printelligence: The Algorithmic Impression will bridge the gap between the “physical intelligence” of the print matrix and the “computational intelligence” of AI as a creative partner rather than a replacement for the human mark.

This print project will investigate the relationship between the convergence of the human mark with that of photomechanical processes. The goal of this investigation is to produce a print collaboration that creates a dialogue between the tactile, physical intelligence of the press and the algorithmic intelligence of digital systems servicing as a generative intelligence that creates a new, original content rather than just analyzing or classifying existing data.

This project will make the use of traditional stone lithographic processes along with those of used in aluminum plate and photomechanical lithographic processes. Images will be created through the use of both hand drawn elements as well as those created through the use of computer generated as well as direct transfer. The end result will explore the possibilities of a lithographic Hybrid Matrix that will blend digital precision with the organic unpredictability of the hand-pulled print.



Team Two: ¡Make, Tsukuru, Hacer!

Team Members: Johanna Paas, Professor of Printmaking Art at Central Michigan University, Taro Takizawa, Assistant Professor, University of North Carolina Wilmington, Jessie Hornbrook, Assistant Professor of Printmaking at the University of Central Arkansas,

Proposal: Echo: Transmission & Distortion

This project explores the transformation of images and information as they move through communication systems. We will be using the metaphor of the childhood game of telephone as a conceptual framework, and a method for collaboration. In the game of telephone, a message is passed from person to person, and it becomes altered through repetition and reinterpretation. In a contemporary context, this parallels how information moves through artificial intelligence systems, where data is repeatedly processed, recombined, and reframed. Each echo or translation introduces manipulations, omissions, and reinterpretations that shape what ultimately remains.

A "caller's" initial drawing will be sent to a "receiver" (participants). The Receiver will create a response image that is susceptible to redaction, masking, removal, and translation into new forms. These interventions mirror both the loss of information and the fabrication of new content that occurs in systems of communication. This cycle will continue until we have a total of twelve distinct images. The collection of these images will be the impetus for the large-scale print work created at the conference.

Using a combination of lithography, relief, stencils, and etching, transparent and ghost images will emerge through layered printing, suggesting echoes of earlier transmissions. The final print will mimic the residual impressions that record the history of their transmission through the system.

The final 36"x 48" work will be developed from various components, layered and collaged to create a cohesive whole.



Special Studio Projects:

Wednesday, October 7–Thursday, October 8

Hatcher Hall, Rm. 18 – Papermaking Studio and outdoor courtyard

Wednesday October 7

1–3 p.m.

Papermaking with Louisiana Plant Fibers

Hatcher Hall, Rm. 18 – Papermaking Studio and outdoor courtyard

Demo Organizers: Mia Isabel Pons, Leslie Koptcho, and LSU Students

Description: Louisiana's wetlands, forests, and roadsides are home to a wide range of plant species that can be given new life through the papermaking process. By reimagining these materials as paper, this demonstration highlights sustainability, transformation, and the connection between place and material. The demonstration expands paper beyond a mere substrate, presenting it instead as a surface that carries history, memory, and possibility through its fibers, textures, and origins.

The demonstration will include hands-on exploration of sheet forming, couching, and drying. Each participant will have the opportunity to form a keepsake sheet of paper to take home at the end of the conference. Attendees will gain insight into how these materials were foraged, processed, and the labor and material history embedded within all handmade paper. The plant fibers used in this demonstration will be locally collected and preprepared by graduate and undergraduate students from Louisiana State University.

Thursday October 8

9–11:30 a.m.

The Speedy-Carve Championship

Barnes Ogden Art & Design Complex, Rm. 1600 – Flex Space

Panel Organizers: Nick Phan, Instructor at the Kansas City Art Institute

Description: One of Printmaking's greatest strengths is the quick and reliable reproduction of information. Hundreds of years ago, this strength was locked behind heavy, hard-to-obtain presses. Throughout the years, printmakers have improved designs and practices to make their art quicker and with better accessibility than ever before.

"The Speedy-Carve Championship" uses Nick Phan's 3D-printed presses to invite participants to embody this evolution: asking contestants to



produce the best relief-print they can in just ten minutes. Contestants will each be given 3" x 3" blocks of MDF, linoleum, or wood to carve and then print in their ten-minute time-slot. For this event, carving tools, matrices, inks, and paper will be provided.

After the contest, prizes will be awarded to the best prints, and judging will be conducted by artists Kobe Elixson, Taro Takizawa, and Sam Mendoza. The event will also be recorded for a follow-up video, celebrating the progression of hand-made prints.

Friday October 9

9 a.m.–12 p.m.

Systems of Control

Barnes Ogden Art & Design Complex, Rm. 1200 – Foundations Room

Presenter: Jack Lehtinen

Description: Do you find comfort in predictability? Do you appreciate the preconceived assurance that the choices you are making are "correct?" This comfort mirrors the systematic processes of a machine executing its intended task, or a new "intelligent" tool that promises to relieve us of that "pesky" labor of decision-making. There is reassurance in following a pattern, but doing so blocks the possibility of experiencing anything new. My process explores the tension between the intended predictability of the machines we create and the inevitable mistakes that occur when those machines encounter unpredictable forces. I communicate this tension through the use of a wall-mounted plotter machine and heavily textured handmade paper onto which the plotter prints. Though the plotter is encoded to produce a simple pattern, one that suggests the precision we expect from a machine, the pattern becomes broken and irregular, continually nudged off course by the paper's surface texture. A repeated logic is laid over a surface that refuses perfection.

The demonstration will feature the wall-mounted plotter printing a new pattern onto a large sheet of premade handmade paper. Viewers will act as witnesses to the hours-long printing performance, observing firsthand as the autonomous machine stumbles while struggling to move across the paper's surface. The viewing experience is accompanied by the rhythmic sounds of the plotter's three motors, buzzing, clicking, and whirling, which continue until the print is complete.



9–11:30 a.m. & 1:45–4:30 p.m.

Art Salvage Buttons

Julian T. White Hall Atrium

Presenters: Midwestern State University/MSU Texas Printmaking Students

Description: Art Salvage Buttons is an activity hosted by students from Midwestern State University (MSU Texas). MSU Texas students will facilitate an exchange of prints by way of button making. Participants will create their own buttons from an array of print proofs, drawings, transparencies and assorted piles of imagery from abandoned prints.

1:45–4:30 p.m.

PRINT GPT

Hatcher Hall, Rm. 22 – Book Arts Lab

Organizers: Lauren Cardenas, Associate Professor of Art, Louisiana State University and LSU PRINTMAKING Students

Description: Why is the sky blue? How many inches are in 1 meter? Where did bees originate? Mundane curiosity questions abound on the Internet. With the rise of AI, we are increasingly relying on the internet to answer our everyday curious questions, which isolates us from conversation and connection. PRINT GPT is a project that allows participants to ask mundane questions and, instead of receiving immediate answers, to experience wonder and silliness.

Participants will offer mundane or curious questions, and students and I will hand out curated ridiculous answers. Each answer will be determined by a group of students who will discuss among themselves to derive an answer for the participant. Once the Printmakers determine the answer, they will handset type and hand print each answer, offering the printed document to the inquirer. The participant will receive a hand-printed, curated answer. We will allow conference attendees to submit questions in advance, giving the printer team an opportunity to prepare responses.



Saturday, October 10

1–4 p.m.

Pin-telligence- RAW-“Registration Always Works”

Barnes Ogden Art & Design Complex – Gallery Entrance

Organizers: POW (Printmakers of Wrestling)

Description: POW (Printmakers of Wrestling) are proposing to hold their second event, Pin-telligence- RAW-“Registration Always Works”, at the 2026 MAPC conference. Printmaking is a learned choreography, a process that demands repetition and perfection in order to achieve the highest level of results. This can be said for wrestling in its choreographed maneuvers that must be executed in succession to create a vibrant display of movement and spectacle. Like the partnerships of sponging and rolling a lithographic image, these synchronized movements ask both performers to be in sync, to understand cadence and body language. Art and art practice is and always will be a performative process.

There is a parallel between the fandom of wrestling, and the fandom of printmaking. Though one is a form of entertainment, and the other is an artmaking process, there is a fervor for both. As the artist dons their apron, a persona of printmaker is actualized. This event seeks to bring that entertainment aspect into the print conference, and provide participants with an opportunity to represent a part of our community. Though this event is titled as “wrestling”, it would focus on variations that could include low impact forms of performance, all who attend are encouraged to participate.

“Each moment in wrestling is then like an algebra which instantaneously unveils the relationship between a cause and its represented effect. Wrestling fans certainly experience a kind of intellectual pleasure in seeing the moral mechanism function so perfectly.” –Barthes

FULL SCHEDULE

Schedule subject to change. For more information on demonstrations, exhibitions, panels, portfolios, and special events, please see web updates and scheduling board.

Wednesday October 7

Trade Portfolios Displays:

- Hallway of Barnes Ogden Art & Design Complex
- Hallway of Hatcher Hall
- 2nd Floor Foyer of Julian T. White Hall
- 2nd Floor of LSU Main Library

1–3 p.m.

Papermaking with Louisiana Plant Fibers

Hatcher Hall, Rm. 18 – Papermaking Studio and outdoor courtyard

Organizers: Mia Isabel Pons, Leslie Koptcho, and LSU Students

Description: Louisiana's wetlands, forests, and roadsides are home to a wide range of plant species that can be given new life through the papermaking process. By reimagining these materials as paper, this demonstration highlights sustainability, transformation, and the connection between place and material. The demonstration expands paper beyond a mere substrate, presenting it instead as a surface that carries history, memory, and possibility through its fibers, textures, and origins.

The demonstration will include hands-on exploration of sheet forming, couching, and drying. Each participant will have the opportunity to form a keepsake sheet of paper to take home at the end of the conference. Attendees will gain insight into how these materials were foraged, processed, and the labor and material history embedded within all handmade paper. The plant fibers used in this demonstration will be locally collected and preprepared by graduate and undergraduate students from Louisiana State University.

1–5 p.m.

Registration/Information and Exchange Portfolio Drop-Off

Julian T. White Hall Atrium, 1st Floor



5–6 p.m.

Opening Remarks and Featured Speaker: Jennifer Roberts

Cox Auditorium

6–9 p.m.

Baton Rouge Gallery 1st Wednesday Opening

**Featuring works by Leslie Koptcho, Brian Kelly, Ross Jahnke,
John Alleyne, and Lauren Cardenas**

1515 Dalrymple Dr, Baton Rouge, LA 70808

Thursday October 8

Trade Portfolios Displays:

- Hallway of Barnes Ogden Art & Design Complex
- Hallway of Hatcher Hall
- 2nd Floor Foyer of Julian T. White Hall
- 2nd Floor of LSU Main Library

Ongoing (8 a.m.–3 p.m.):

Conference Reflection and Breakout Space

Conference Rooms, 2nd floor foyer of Julian T. White Hall

Vendor, Publisher, & Program Fair

Barnes Ogden Art & Design Complex, Rm. 1200 – Foundations Room

MAPC Silent Auction

Barnes Ogden Art & Design Complex, Rm. 1200 – Foundations Room

8 a.m.–5 p.m.

Registration/Information and Exchange Portfolio Drop-Off

Julian T. White Hall Atrium

8–9:30 a.m.

Coffee and Pastries

Julian T. White Hall Atrium



9–10:15 a.m.

Panels: Session 1

1. In the Defense of Printmaking: Human Intelligence in the Age of AI

Julian T. White Hall Auditorium

Organizer: Kevin Haas

Description: What forms of intelligence does printmaking uniquely cultivate? As artificial intelligence reshapes how images are generated, decisions automated, and labor reconfigured, printmaking offers a human-centered model of intelligence grounded in material engagement, embodied knowledge, and accountable decision-making. While contemporary print practices may incorporate digital tools, printmaking ultimately depends on human hands, judgment, and presence to bring ideas into material form.

This panel considers what keeps printmaking vital as definitions of “intelligence” continue to shift. Printmaking requires working within physical systems, anticipating consequences, learning through iteration, and accepting responsibility for outcomes that cannot be undone with a prompt or command. In doing so, it cultivates durable forms of intelligence including material literacy, ethical authorship, critical image-making, systems thinking, and adaptive problem-solving.

Panelists explore the transferable skills embedded in print pedagogy and consider how these capacities shape creative practice and critical thinking across artistic, educational, and interdisciplinary contexts.

Chair: Kevin Haas, Professor, Washington State University

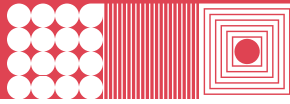
Panelists: Paul Catanese, Professor, Columbia College Chicago;
Guen Montgomery, Assistant Professor, University of Illinois Urbana–Champaign; Joseph Lupo, Professor, West Virginia University

2. Agility and Capability in Printed Color

Hatcher Hall, Rm. 26

Organizer: Laura Berman Panel

Description: Color is a topic full of paradoxes, and printmaking requires color to be utilized in both tangible and intangible ways. Printed color bridges an interdisciplinary path of knowledge, requiring awareness of materials, techniques, and practices that are simultaneously cultural and artistic. Artists working in printed color incorporate hands-on and conceptual practices within systems, layers, and tone. This panel,



chaired by the publisher of the online archive 'Reflections on Color and Printmaking,' shares diverse viewpoints on the agility and capability in printed color through the work and research of contemporary artists working in print media.

Chair: Laura Berman Professor, Kansas City Art Institute

Panelists: Ina Kaur, Curator of Creative Practice, Newcomb Art Museum of Tulane University; Sophie Isaak, Assistant Professor of Printmaking, University of Nebraska-Lincoln; Sarah Sanford, Assistant Teaching Professor, Art Department, UC Santa Cruz; Kristin Sarette, Owner/Director of Chroma Printmaking Residency, Head of the Roller Department at Takach Press; Mike Sonnichsen, Associate Professor, Department of Art + Design, University of Idaho

3. Spiritual Machines

Julian T. White Hall, Rm. 201

Organizer: Kathryn Combs

Description: Scholar Bernard McGinn defines mysticism as the "preparation for and consciousness of a presence" of the divine. In this sense, mysticism is not only a system of belief but a practice of attunement to unseen yet felt authority. Today, generative AI is marketed as a god-like machine intelligence, prompting users to seek answers and fulfill desires through carefully worded requests like a digital prayer. Yet these technologies remain tethered to authoritarian structures that commodify human impulses for the wealth and power of a small class of elites. This panel asks: How does the physicality of printmaking reconcile with the weightless ethereality of AI? If the printmaking matrix is a physical site of potential, what can it teach us about the algorithmic "matrix" harvested from human behavior? Can printmaking still offer space for resistance to larger systems of power? Artists on this panel will discuss matters of the soul, the nature of machine intelligence, and the role of print as a return to the physical in an increasingly phantom-driven world.

Chair: Kathryn Combs, Artist in Residence, Anant National University

Panelists: Lya Finston, Adjunct Instructor, Harold Washington College; Cynthia Brinich-Langlois, Teaching Faculty, University of Wisconsin-Milwaukee; Cooper Holoweski, Head of the Print Media, Cranbrook Academy of Art



10:30–11:45 a.m.

Panels: Session 2

4. Printelligence Sharing: This Print Thing We're Doing in Louisiana

Julian T. White Hall Auditorium

Organizer: Ross Jahnke

Description: Panelists will discuss “This Print Thing We’re Doing,” a regional printmaking conference that began with three schools in 2014, and grew to include seven schools from Louisiana and Arkansas. “Print Thing” is not a mini-MAPC conference. Its focus is peer-to-peer learning, where faculty step back and students lead. While faculty coordinate the itinerary and handle the logistics, it is the undergraduate students who primarily take charge of the process demonstrations and artists. In addition, exhibitions are mounted at the host institution and there is an open portfolio session for the students. This format has great pedagogical benefits and encourages student research without the financial burden associated with traveling out of state.

Chair: Ross Jahnke, Professor of Art, Department Head, Nicholls State University

Panelists: Brian Kelly, Professor of Printmaking, Coca-Cola/BORSF Endowed Professor and Coordinator of Marais Press, University of Louisiana at Lafayette; Ernie Milsted, Professor of Art, Southeastern Louisiana University; Raluca Iunca, Associate Professor, Art and Visual Culture (Printmaking), Abigail Miller, student, Washington State University

5. Litho Presentation

Hatcher Hall, Rm. 26

Organizers: Rebecca Spruill, Dr. Alex Rinehart, Bailey Rippy

Description: Why does stone lithography work? We’re likely all familiar with the basics - oleophilic and hydrophobic properties and exposure to a suspension of nitric acid over time, etc. But deeper than that - what, exactly, on a microscopic level, makes stone lithography work? Beyond Senefelder’s hypotheses, and in the interest of furthering the current texts, this question bores into the pores of the stones themselves. Using scanning electron microscopy and X-ray testing, this presentation delves into what litho stones are, what can be a litho stone, and how, exactly, the stone surface changes as we etch it. The research presented here by myself, my research assistant, Bailey Rippy, and my collaborator,



Dr. Alex Rinehart, will explore - and possibly debunk - some of the superstitions of stone lithography, while expanding our understanding of the chemical process and the function of the stone.

Chair: Rebecca Spruill (Chair, Assistant Professor of Creative and Fine Arts)

Panelists: Dr. Alex Rinehart, Associate Professor of Hydrology, Earth and Environmental Science; Bailey Rippey, Student Researcher

6. Print Logic: Digital Fabrication and thinking through print

Julian T. White Hall, Rm. 201

Organizer: Carla Fisher Schwartz

Description: This panel explores how the particular logic of printmaking, often defined through core concepts like iteration, translation, multiplicity, indexicality and accessibility, is being renegotiated and expanded by digital fabrication. How has digital fabrication changed the way we think through print media? And how does printmaking shape our use of digital fabrication tools? With technologies like laser engravers, 3D printers, plotters and CNC routers increasingly integrated into the contemporary print media toolkit, their use continues to prompt critical questions about how digital fabrication reshapes what a print is, does or signifies. In what ways does digital fabrication affect the conceptual and material logic of print? And how does print, in turn, reframe digital and new media practices?

Chair: Carla Fisher Schwartz, Assistant Professor & MFA Program Coordinator, San José State University

Panelists: Miguel Rivera, Associate Professor & Chair of Printmaking, Kansas City Art Institute; Annie Kielman, Associate Adjunct Faculty, School of the Art Institute of Chicago; Kate Conlan, Professor of the Practice, SMFA at Tufts University; Johnny Plastini, Associate Professor and Area Coordinator of Printmaking, Colorado State University



9–11:30 a.m.

Demos: Session 1

1. “Working Smarter, Not Harder: Pressure Printing”

Hatcher Hall, Rm. 20 – Intaglio Studio

Organizer: Benjamin D. Rinehart

Description: A relief form of printmaking, Pressure Printing is a wonderful way of printing from a paper matrix supported by plexiglass and acetate. This process can be used on its own to create an image or as blocks of color in conjunction with other processes. This method can also utilize the same matrix for multiple colors in reductive printing. The final printed results yield softer or more diffused edges compared to a traditional woodcut or linocut and mimics aquatints or soft grounds.

A variety of materials will be used to create value, texture, and shapes on an intaglio press to create each print. A small distribution of ink yields the most controlled results. This process can be a great way to slowly build up the surface of a print since it blocks in color more quickly with very little effort. Pressure prints allow for several print runs within the same printing session with little to no offset of ink. This also encourages color blending. Combination prints with other mediums will also be showcased during the demonstration.

Pressure prints are a direct and accessible process that yields a wide variety of results. For printmakers that are looking for new ways to build up foundational colors I embrace the coined phrase from the 1930's by industrial engineer Allen F. Morgenstern, “Work smarter, not harder.”

2. Utilizing modern tools for making new wood block type.

Hatcher Hall, Rm. 22 – Book Arts Lab

Organizer: Pete Froehlich

Description: Utilizing modern tools and processes for making new woodblock typefaces. Through digital imaging and CNC Milling, you are able to develop and make new woodblock typefaces for letterpress. In the demonstration, I will walk through the process of preparing to have a new typeface milled through digital rendering, utilizing Fusion 360, and look at the finishing processes needed to prepare the typeface for use on the press. With the assistance of the LSU Fab Lab and Design Shop we will have a new wood block typeface ready for test prints. Knowledge and experience with power tools is necessary for the



completion of the new design.

3. Imprints of Identity

Hatcher Hall, Rm. 1

Organizer: Sok Song

Description: This workshop invites participants to explore identity, memory, and personal narrative through experimental printmaking processes rooted in transfer and pressure based techniques. Drawing from Sok Song's interdisciplinary practice, the workshop introduces graphite transfer, collagraphy, blind embossing, monotype, and monoprint as methods for producing layered, tactile images through contact, compression, and repetition.

Participants will work with both fixed matrices such as collagraph plates and loose materials including textiles, fabric scraps, plastic, paper, and found textures. Textile materials are central to the workshop, serving as both printing surfaces and printing agents. By using discarded or reused fabrics, the workshop directly addresses fast fashion, labor, and environmental impact, asking participants to consider how cloth carries histories of production, consumption, and disposal. The press becomes a site where these material histories are compressed into visible and tactile form.

In relation to the Printelligence conference theme, the workshop frames printmaking as a form of tactile intelligence. Knowledge is generated through material interaction rather than image alone. Repetition and accumulation mirror how information is gathered and layered across systems in art, science, and society. Each printed surface functions as a record of contact, pressure, and decision making, revealing traces of human labor and material transformation.

The workshop also examines how visual information shifts as it moves across materials. Transfer processes disrupt fixed imagery, producing slippage between legibility and abstraction, and encouraging reflection on how meaning changes through translation.

Emphasis is placed on low toxicity methods, reuse, and material awareness. Ultimately, the workshop positions printmaking as a method of inquiry that reveals unseen dimensions of human experience, environmental consequence, and embodied knowledge through surface, pressure, and trace.



9–11:30 a.m.

Alternative Event: Session 1

The Speedy-Carve Championship

Barnes Ogden Art & Design Complex, Rm. 1600 – Flex Space

Organizers: Nick Phan, Instructor at the Kansas City Art Institute

Description: One of Printmaking's greatest strengths is the quick and reliable reproduction of information. Hundreds of years ago, this strength was locked behind heavy, hard-to-obtain presses. Throughout the years, printmakers have improved designs and practices to make their art quicker and with better accessibility than ever before.

"The Speedy-Carve Championship" uses Nick Phan's 3D-printed presses to invite participants to embody this evolution: asking contestants to produce the best relief-print they can in just ten minutes. Contestants will each be given 3" x 3" blocks of MDF, linoleum, or wood to carve and then print in their ten-minute time-slot. For this event, carving tools, matrices, inks, and paper will be provided.

After the contest, prizes will be awarded to the best prints, and judging will be conducted by artists Kobe Elixson, Taro Takizawa, and Sam Mendoza. The event will also be recorded for a follow-up video, celebrating the progression of hand-made prints.

12–1:30 p.m.

Break for Lunch

12–1 p.m.

Boxed Lunch Pick-Up

Julian T. White Hall Atrium

1:30–2:45 p.m.

Panels: Session 3

7. LSU Alumni Panel – Intelligent Worlds

Julian T. White Hall Auditorium

4:30–6:30 p.m.

Evening at the Shaw Center: Dario Robleto Film Screening and Panel



Discussion with Jennifer Roberts

Manship Theatre, Shaw Center for the Arts

6–8 p.m.

Alumni Reception Intelligent Worlds

The Gallery at Manship, Shaw Center for the Arts

6–8 p.m.

Dario Robleto Gallery Reception

Glassell Gallery, Shaw Center for the Arts

6–8 p.m.

LSU Museum of Art Open

LSU Museum of Art, 5th Floor of Shaw Center for the Arts

Friday October 9

Trade Portfolios Displays:

- Hallway of Barnes Ogden Art & Design Complex
- Hallway of Hatcher Hall
- 2nd Floor Foyer of Julian T. White Hall
- 2nd Floor of LSU Main Library

Ongoing (8 a.m.–3 p.m.):

Conference Reflection and Breakout Space

Conference Rooms, 2nd floor foyer of Julian T. White Hall

Vendor, Publisher, & Program Fair

Barnes Ogden Art & Design Complex, Rm. 1200 – Foundations Room

MAPC Silent Auction

Barnes Ogden Art & Design Complex, Rm. 1200 – Foundations Room

8 a.m.–5 p.m.

Registration/Information and Exchange Portfolio Drop-Off

Julian T. White Hall Atrium

8–9:30 a.m.

Coffee and Pastries

Julian T. White Hall Atrium



9–10:15 a.m.

Panels: Session 1

8. Student Lightning Talks

Hatcher Hall, Rm. 26

Description: This panel will feature undergraduate and graduate students giving five-minute slide presentations on their current work. The talks will be followed by a guided Q&A in which the participants' work will be put in conversation with one another. Engaging with the conference theme of the print's role in generating accumulated knowledge, the panel will highlight student artists with a strong conceptual basis for their work who aim to educate or intervene in a cultural conversation or field of study. Panelists will share how and why they utilize print mediums as their means of communication, including how they envision the public interacting with their work in the present and an imagined future.

Chairs: Etai Rogers-Fett and Mable Ni – University of Tennessee, Knoxville

Panelists: Minahil Qazi, University of Arkansas; Leila Verley, Institute of American Indian Arts; Gilberto Seanez, University of Tennessee, Knoxville; Christie Tirado, University of Wisconsin, Madison; Nyna Cole, Wellesley College; Janessa Lewis, University of New Mexico; Bayan Yunis, Purdue University; Hannah Jordan, University of Tennessee, Knoxville; McKenzie Simpson - University of Mississippi; Javier Viñuela - School of the Art Institute of Chicago

9. PRINTELLIGENCE and Slow Media: How Print Thinks, Feels, and Responds

Julian T. White Hall, Rm. 201

Description: This panel will bring together artists, designers, educators, and researchers working in book arts and expanded print media to explore print as an active, responsive system, one that unfolds through time, physical presence, and embodied engagement rather than rapid or passive consumption. In dialogue with the PRINTELLIGENCE conference theme, panelists will examine how material processes, sequencing, and bodily interaction slow perception and demand attention, allowing print to register change, hold memory, and shape understanding. Through artists' books,



handmade and matrix-based print practices, installations, and print-based performances, the panel considers how these forms resist speed by requiring handling, navigation, repetition, and duration. Meaning emerges not instantaneously, but through sustained interaction across time and space. Emphasizing slow, durational encounters, reading, handling, moving through, and activating print, the panel frames book arts and printmaking as counter-temporal practices. Labor-intensive processes, material resistance, and embodied participation interrupt habits of scrolling and rapid visual intake, cultivating kinesthetic awareness, attentiveness, and forms of knowledge that arise only through prolonged engagement. In this way, print functions not as a consumable image, but as a temporal experience that resists acceleration.

Chair: Arron Levi Foster, Assistant Professor of Art, Kent State University at Stark

Panelists: Denise Bookwater, Professor, Department of Art, Florida State University; Henry Gepfer, Assistant Professor of Art-Printmaking, School of Art, University of Arkansas; Melissa Harshman, Professor of Art, Lamar Dodd School of Art, University of Georgia; Kit MacNeil, Assistant Professor of Printing History, Culture and Practice at the University of St. Michael's College in the University of Toronto; Julia Wintner, Director of the Bradbury Art Museum, Arkansas State University.

10:30–11:45 a.m.

Panels: Session 2

10. Second Impressions: Recursive Dialogues in the Field of Print

Julian T. White Hall Auditorium

Description: Bringing together passionate practitioners and educators, this roundtable discussion will center on continual dialogues in the field of printmaking. Panelists and co-moderators will debate themes such as “print as a democratic medium”, “printmaking in the expanded field”, and “the pedagogical value of printmaking in art education”. Designed as an active exchange rather than a series of presentations, this panel will foreground dialogue, lively exchanges, potential disagreements, and shared expertise as a means of advancing understanding within the discipline.

Panelists: Travis Janssen (co-moderator), Associate Professor, Southern Illinois University, Carbondale; Nick Ruth (co-moderator), Professor,



Hobart and William Smith Colleges; Lya Finston, Adjunct Instructor, Harold Washington College; Melissa Haviland, Professor, Ohio University; Nathan Meltz, Senior Lecturer, Rensselaer Polytechnic Institute; Taro Takizawa, Assistant Professor, University of North Carolina Wilmington

11. Material Intelligence and the Collaborative Ecologies of Mokuhanga

Hatcher Hall, Rm. 26

Description: This panel explores the idea of material intelligence through the practice of mokuhanga, the water-based woodblock printing tradition rooted in Japan's specific climate, ecology, and craft histories. Far beyond a means of producing imagery, mokuhanga is a deeply collaborative process—one that relies on the accumulated knowledge of papermakers, toolmakers, pigment producers, printers, and artists across generations. Through tactile and embodied engagement with materials such as washi, baren, carving tools, and pigments, practitioners develop an intuitive understanding of how these elements interact. This sensory intelligence offers a powerful counterpoint to contemporary tendencies toward digital mediation and declining manual dexterity among students. Panelists will consider how mokuhanga reflects the environment from which it emerged, and how the process shifts as it is practiced in new cultural and ecological contexts. How does this historically grounded, material-based intelligence continue to evolve globally? And what might mokuhanga teach us about sustaining thoughtful, ethical, and embodied making in an increasingly dematerialized world?

Chair: Yoonmi Nam, Professor, University of Kansas & Chair of the International Mokuhanga Association (USA)

Panelists: Jess Braden, Student, University of Alabama, Huntsville (USA); Nicholas Cladis, Artist & Teacher (USA/Japan); Raluca Iancu, Associate Professor, Iowa State University (USA); Sybille Schlumbom, Artist (Germany/New Zealand)

12. Walking = Thinking = Making

Julian T. White Hall, Rm. 201

Description: Walking is a way to get from point A to point B, a straightforward interaction with varied spaces, but it serves many other purposes: it is healthful and meditative. Walking can diffuse or



neutralize - hence the command "take a walk!" - but moreover it can spark the imagination, generate knowledge, prompt self-discovery, and remind us of the state of our planet.

Walking, thinking, and making have been connected by many creatives. Chicago artist Stan Shellabarger does performance 'walks' that take up to twelve hours, using his feet as a repetitive mark making tools and leaving a path that is simultaneously an artwork and a record of endurance, patience, and determination. In Rebecca Solnit's *Wanderlust: A History of Walking*, the author tackles many facets of putting one foot in front of the other: humankind's evolution from four feet to two, spaces built for walking, walking for a purpose, and the cultural baggage and social mores of walking. She writes about others who have written about walking, and philosophers who did their best work on foot.

How does making footprints relate to making prints? How does a pedestrian practice affect a studio practice? How do interactions with nature direct or translate into interactions with ink and paper? *Walking = Thinking = Making* explores these questions through personal histories, material investigations, and interventions with the natural world.

Chair: Sarah Smelser, Professor of Art, Wonsook Kim School of Art; Illinois State University

Panelists: Nathan Pietrykowski, Institutional Printer, Arkansas State University; Brett Taylor, Assistant Professor of Art, Printmaking and Expanded Media Area Head, James Madison University

9–11:30 a.m.

Demos: Session 1

4. Laser Techniques in Printmaking

Hatcher Hall, Rm. 20 – Intaglio Studio

Organizer: Molly Etchberger

Description: "Laser Techniques in Printmaking" is a two-part demonstration showcasing how a laser engraving machine can cut and etch matrices for both intaglio and relief printmaking. I will begin with a brief lecture outlining my material research using laser engraving on a range of matrices such as wood, acrylic, and copper. Following the lecture, I will demonstrate how to print these blocks, including a hybrid technique that combines intaglio and relief printing on a single block, printed in one pass.

Laser etching offers a contemporary and innovative approach to



printmaking. It broadens accessibility, particularly for differently abled printmakers, by lessening the physical labor typically required to carve or etch a matrix. By integrating traditional practices with modern digital tools, laser etching allows for new methods of interdisciplinary collaboration, combining print with technologically driven practices.

5. Hydrographics: Screenprint Water Transfer Demonstration

Hatcher Hall, Silkscreen Studio

Organizers: Daniel Luedtke, Alexey Lazarev

Description: Responding to the theme Printelligence, this demonstration explores how screen printing can move beyond flat substrates and engage with intelligent, responsive applications on three-dimensional surfaces through a hydrographics process (also known as water transfer printing or hydrodipping). The 1.5-hour demonstration introduces a method in which images are screen printed with acrylic-based inks onto blank hydrographic film, then transferred onto dimensional objects through submersion in a water bath, allowing printed surfaces to interact dynamically with form and contour.

Once printed, the hydrographic film is floated on heated water, where it becomes highly malleable. When an object is carefully submerged, the printed image wraps around and adheres to its surface, conforming to complex contours in ways that reflect both material behavior and spatial intelligence. The demonstration will focus on glazed ceramic objects, though the process is equally applicable to other non-porous surfaces such as glass, metal, and plastic.

Hydrographics are currently used primarily in commercial contexts such as automotive finishes, home appliances, and sporting goods, often relying on pre-printed, digitally produced films. This demonstration adapts the process for printmakers and artists, emphasizing responsive customization, material intelligence, and the expanded field of printmaking. By bringing screen printing into dialogue with sculptural, industrial, and digitally aware processes, the demonstration highlights print's interdisciplinary potential and its capacity for Printelligence where printed surfaces respond to and engage with form, space, and context.

The session will cover preparation of hydrographic film for multi-layer screen printing, reverse-order printing and registration, surface preparation, film activation in water, and effective hydrodipping techniques across varied forms. Variations of the process, including



screen-printed ceramic underglaze applications and alternative surfaces, will also be discussed.

Participants will leave with practical knowledge applicable to their own practice. A step-by-step resource will be provided in both printed and digital formats.

6. Beneath the Layers: Laser Engraving Screenprinting Ink

Barnes Ogden Art & Design Complex, Rm. 1600 – Flex Space

Organizer: Acadia Kandora

Description: For the 2026 MAPC Printelligence Conference in Baton Rouge, Louisiana, I am proposing a demonstration for Laser-etched reduction screen printing. As a printmaker who is excited to find new ways to integrate digital fabrication tools into printmaking processes, the theme of Printelligence and the potential to share knowledge with the utilization of LSU's digital fabrication labs excites me.

This is a recent technique I developed at the University of Arkansas that utilizes a laser cutter to etch imagery (primarily photographic) back into layers of pre-printed screenprinting ink utilizing precision and carefully manipulating the Speed/Power/Frequency to get a wide range of repeatable prospects without burning the paper or damaging the print. This process creates a unique haptic texture, an opportunity for intervention back into an image, as well as allowing for an image resolution that much is higher than most screen printed meshes allow. This demonstration would go through the process of preparing the print, the files, and troubleshooting the delicacies of laser-etching ink off of paper.

7. Exploring Binding: Expanding Printmaking Through Book Structures

Hatcher Hall, Rm. 22 – Book Arts Lab

Organizer: Mervi Pakaste

Description: Printmakers traditionally work in two-dimensional formats, but what happens when you expand the possibilities of your work by incorporating cross-disciplinary methods such as bookbinding and paper engineering? These techniques open new avenues for creative expression—whether by repurposing test prints or adding an entirely new dimension to conceptualizing your work.

This demonstration introduces book structures that combine artistry and engineering: the Tunnel Book, Accordion Fold Book, and



two variations of Concertina Binding. Each format offers unique opportunities for storytelling, visual depth, and interactive design.

The Tunnel Book creates a three-dimensional viewing experience through layered cutouts aligned in a box-like structure. This technique is ideal for dioramas, narrative sequences, and immersive visual art.

The Accordion Fold Book emphasizes flexibility and flow. Its continuous folded structure allows for panoramic storytelling or modular layouts, making it perfect for artists seeking to create a narrative or sculptural presentation.

The Concertina Binding builds upon the accordion concept but introduces variations of structure and the addition of covers. This demonstration will cover precise folding methods for attaching covers, and ways the structure can be adapted to support both spatial exploration and functional use. The concertina opens expanded possibilities for artist books and interactive works that combine durability with visual and tactile sophistication.

By the end of the session, attendees will understand the mechanics, aesthetic potential, and practical considerations of these bindings. This demo is suitable for anyone interested in exploring innovative paper structures and expanding their creative practice.

9 a.m.–12 p.m.

Alternative Event:

Systems of Control

Barnes Ogden Art & Design Complex, Rm. 1200

Presenter: Jack Lehtinen

Description: Do you find comfort in predictability? Do you appreciate the preconceived assurance that the choices you are making are "correct?" This comfort mirrors the systematic processes of a machine executing its intended task, or a new "intelligent" tool that promises to relieve us of that "pesky" labor of decision-making. There is reassurance in following a pattern, but doing so blocks the possibility of experiencing anything new. My process explores the tension between the intended predictability of the machines we create and the inevitable mistakes that occur when those machines encounter unpredictable forces. I communicate this tension through the use of a wall-mounted plotter machine and heavily textured handmade paper onto which the plotter prints. Though the plotter is encoded to produce



a simple pattern, one that suggests the precision we expect from a machine, the pattern becomes broken and irregular, continually nudged off course by the paper's surface texture. A repeated logic is laid over a surface that refuses perfection.

The demonstration will feature the wall-mounted plotter printing a new pattern onto a large sheet of premade handmade paper. Viewers will act as witnesses to the hours-long printing performance, observing firsthand as the autonomous machine stumbles while struggling to move across the paper's surface. The viewing experience is accompanied by the rhythmic sounds of the plotter's three motors, buzzing, clicking, and whirling, which continue until the print is complete.

12–1:30 p.m.

Break for Lunch

12–1 p.m.

Boxed Lunch Pick-Up

Julian T. White Hall Atrium

1:45–3 p.m.

Panels: Session 3

13. From Matrix to Cloth

Hatcher Hall, Rm. 1

Description: This panel will address questions of material translation and hybridity: What happens when the matrix becomes flexible, absorbent, or stitched? How do notions of invisible labor create conversational space for what is seen and unseen in a finished piece? We will also consider the historical and political dimensions of this crossover, including feminist craft lineages, collective making traditions, and the ecological concerns that come into high relief when working with print and fiber.

Chair: Paloma Barhaugh-Bordas, Assistant Professor and Head of Print, University of Texas at Austin

Panelists: Alanna Austin, Assistant Professor of Printmaking and Foundations, Institute of American Indian Arts; Katie Baldwin, Professor of Art, University of Alabama at Huntsville; Lauren Pakradooni, Artist and Associate Professor of Printmaking, West Chester University; Stephanie Santana, Artist



14. Proof of Learning: Printelligence Through Process

Hatcher Hall, Rm. 26

Description: During a nationwide shift toward credit-driven learning, skill-building can feel transactional, as if students are expected to “bubble in” correct answers before advancing to the next lesson. This panel brings together printmaking instructors from a range of educational contexts to share transformative approaches to teaching print. Panelists will discuss how they move students beyond standardized inputs and point-based assessment: fostering learning through experimentation, critical thinking, and shared making. Together, in a combined presentation, they will highlight hands-on, challenging, and community-driven experiences that reshape how students understand both printmaking and learning itself.

Chair: Zoë Couvillion (she/they), Printmaking Instructor at Bluff Strokes Art Center, Dubuque, IA

Panelists: Patrick Vincent (he/him), Professor of Printmaking, Austin Pea State University; Kate Leonard (she/her), Professor of Printmaking, and Director of the Colorado College Graphics Research Lab; Nick Phan, Instructor at the Kansas City Art Institute

15. Thinking Queerly Through Print

Julian T. White Hall, Rm. 201

Description: Thinking Queerly Through Print is a panel discussion that examines queerness in printmaking through the framework of PRINTELLIGENCE: understanding print as an intelligent, adaptive system shaped by bodies, materials, technologies, and social conditions. Rather than positioning print as a neutral or purely technical mode of reproduction, this panel foregrounds printmaking as a site of inquiry, experimentation, and decision-making and how that is informed by queer ways of knowing. The discussion will consider how queer printmakers engage print as a thinking process. Panelists will address printmaking’s relationship to broader systems of knowledge, asking how queer practices challenge normative histories, interrogate technological systems, and reimagine archives and modes of transmission. The panel will also explore how queer printmakers respond to environmental and social urgencies through materially conscious, community-driven, and interdisciplinary approaches.

Panelists: Nicholas Waguespack (they/he), moderator; Javier Andres



Viñuela (he/him); Sok Song (he/him/they/them); August Puplava (they/them); Kat Richards (they/them); Autumn Johnson (they/she)

16. You can show that here: Censorship and Self-Censorship in Art

Julian T. White Hall Auditorium

Description: Collectively, this panel of artists have had exhibitions cancelled, have been asked to modify artworks before exhibition, have experienced pressures around teaching, and have felt unofficial pressure to self-censor. As stated on the ACLU website, "Censorship, the suppression of words, images, or ideas that are 'offensive,' happens whenever some people succeed in imposing their personal, political, or moral values on others. Censorship can be carried out by the government as well as private pressure groups. Censorship by the government is unconstitutional." Self-censorship, according to the Cambridge Dictionary, is "control of what you say or do in order to avoid annoying or offending others, but without being told officially that such control is necessary." Each artist will each present briefly on their experiences with time left for discussion and questions.

Chair: Kristin Powers Nowlin, Kansas State University

Panelists: Andrea Benge, Arizona State University; Anita Jung, University of Iowa; Ben Rinehart, Lawrence University; Erin Wohletz, University of South Dakota

1:45–4:30 p.m.

Demos: Session 2

8. Silk Aquatint and Acrylic Flocculation Demo

Organizer: Etai Rogers-Fett

Hatcher Hall, Rm. 20 – Intaglio Studio

Description: This demo will cover silk aquatint, a painterly collagraph technique that combines a delicate layering to build up value, reminiscent of watercolor, with a mesh covered plate that is inked up and printed. Named after the traditional etching process of aquatint, silk aquatint similarly gives artists the ability to create subtle tonal gradations between rich darks and bright whites. These plates are inked up like intaglio plates and have a remarkable ability to reproduce each expressive brush stroke. By prepping various states of the silk aquatint matrix ahead of time, I will demonstrate adhering mesh to a plastic plate, the beginning of the painting process, and pulling a proof print.

Silk aquatint has wonderful potential not only an accessible bridge



between painting and printmaking, but also for adapting to the requirement or desire for a “green”, solvent-free workspace. As part of my demo, I will talk about how this process was a versatile solution for teaching printmaking to both teens and adults in classrooms with little ventilation. In terms of material impact on the planet, the primary byproduct of the process is water with acrylic paint residue. To conclude the demo, I will demonstrate the process of acrylic flocculation for filtering out acrylic paint particulates as a solid, keeping them from entering the waterways.

9. Laser-cut Mokuhanga

Organizer: Raluca Iancu

Barnes Ogden Art & Design Complex, Rm. 1600 – Flex Space

Description: Mokuhanga, or Japanese woodblock printing, is a centuries-old tradition that embodies non-toxic, sustainable practices and precise craft. Unlike Western woodcut techniques, Mokuhanga employs water-based pigments, a handheld baren for printing, and the kento registration system carved directly into the woodblock. It also highlights the use of handmade Japanese paper (washi), emphasizing the integration of natural materials and cultural heritage in artistic practices.

In this demonstration, I will explore the merging of this traditional Japanese technique with contemporary laser-cut woodblocks. This innovative approach maintains the ecological and cultural integrity of Mokuhanga while introducing contemporary technological possibilities, opening new doors for creative expression, while also addressing cultural and technological intersections.

10. PRINT GPT

Organizer: Lauren Cardenas, Associate Professor of Art, Louisiana State University and LSU PRINTMAKING Students

Hatcher Hall, Rm. 22 – Book Arts Lab

Description: Why is the sky blue? How many inches are in 1 meter? Where did bees originate? Mundane curiosity questions abound on the Internet. With the rise of AI, we are increasingly relying on the internet to answer our everyday curious questions, which isolates us from conversation and connection. PRINT GPT is a project that allows participants to ask mundane questions and, instead of receiving immediate answers, to experience wonder and silliness.



Participants will offer mundane or curious questions, and students and I will hand out curated ridiculous answers. Each answer will be determined by a group of students who will discuss among themselves to derive an answer for the participant. Once the Printmakers determine the answer, they will handset type and hand print each answer, offering the printed document to the inquirer. The participant will receive a hand-printed, curated answer. We will allow conference attendees to submit questions in advance, giving the printer team an opportunity to prepare responses.

5–6 p.m.

Outstanding Printmaker Talk - Jenny Schmid

Julian T. White Hall Auditorium

6:30–7:15 p.m.

Grant Awardee Talk: Printelligence Campus Art Crawl

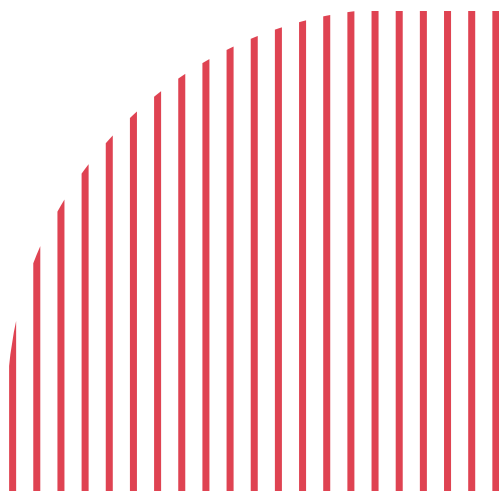
LSU Main Library, 1st floor

7:15–8:45 p.m.

MAPC Members' Exhibition

Gallery Reception

Julian T. White Hall Atrium, Boyce Gallery





Saturday October 10

Trade Portfolios Displays:

- Hallway of Barnes Ogden Art & Design Complex
- Hallway of Hatcher Hall
- 2nd Floor Foyer of Julian T. White Hall
- 2nd Floor of LSU Main Library

Ongoing (8 a.m.–3 p.m.):

Conference Reflection and Breakout Space

Conference Rooms, 2nd floor foyer of Julian T. White Hall

Vendor, Publisher, & Program Fair

Barnes Ogden Art & Design Complex, Rm. 1200 – Foundations Room

MAPC Silent Auction (closing at 1:30 p.m., pick up 2 - 4 p.m.)

Barnes Ogden Art & Design Complex, Rm. 1200 – Foundations Room

8 a.m.–5 p.m.

Registration/Information and Exchange Portfolio Pick Up

Julian T. White Hall Atrium

8–9:30 a.m.

Coffee and Pastries

Julian T. White Hall Atrium

9–11:45 a.m.

Open Portfolio

Barnes Ogden Art & Design Complex, Rm. 1200 – Foundations Room

Session 1: 9–9:50 a.m.

Session 2: 10–10:50 a.m.

Session 3: 11–11:50 a.m.

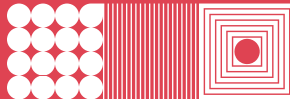
12:00 p.m.–1:00 p.m.

MAPC Members Meeting

Lockett Hall, Rm. B0010

12–3 p.m.

Additional Screening of Dario Robleto's Film



Manship Theatre, Shaw Center for the Arts

1–3 p.m.

MAPC Silent Auction Pick-Up

Julian T. White Hall Atrium

Special Projects:

1–4 p.m.

Pin-telligence-RAW-“Registration Always Works”

Courtyard between Art Building and Barnes Ogden Art & Design Complex

Organizers: POW (Printmakers of Wrestling)

Description: POW (Printmakers of Wrestling) are proposing to hold their second event, Pin-telligence- RAW-“Registration Always Works”, at the 2026 MAPC conference. Printmaking is a learned choreography, a process that demands repetition and perfection in order to achieve the highest level of results. This can be said for wrestling in its choreographed maneuvers that must be executed in succession to create a vibrant display of movement and spectacle. Like the partnerships of sponging and rolling a lithographic image, these synchronized movements ask both performers to be in sync, to understand cadence and body language. Art and art practice is and always will be a performative process.

There is a parallel between the fandom of wrestling, and the fandom of printmaking. Though one is a form of entertainment, and the other is an artmaking process, there is a fervor for both. As the artist dons their apron, a persona of printmaker is actualized. This event seeks to bring that entertainment aspect into the print conference, and provide participants with an opportunity to represent a part of our community. Though this event is titled as “wrestling”, it would focus on variations that could include low impact forms of performance, all who attend are encouraged to participate.

“Each moment in wrestling is then like an algebra which instantaneously unveils the relationship between a cause and its represented effect. Wrestling fans certainly experience a kind of intellectual pleasure in seeing the moral mechanism function so perfectly.” –Barthes

Saturday cont.



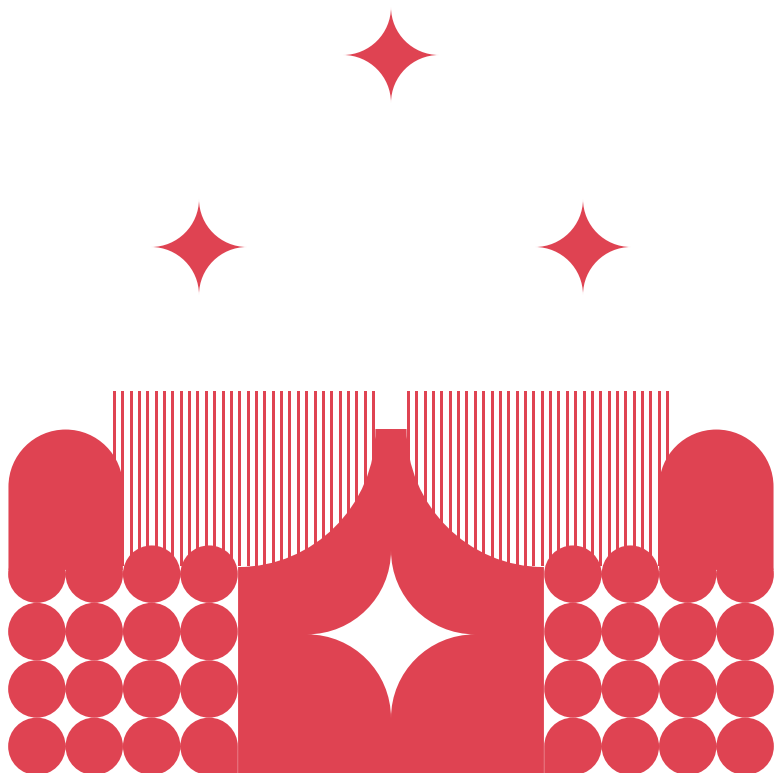
3–6 p.m.

PRINTELLIGENCE MAPC 2026 – Closing Party

Barnes Ogden Art & Design Complex, Foundation Room and Sculpture Garden

Description: Join us for our Grand Soiree, closing event of the MAPC 2026 LSU PRINTELLIGENCE Conference. This celebratory event is complimentary for all registered conference attendees, with food offerings from Geisha Sushi with a Flair and Chef Beaux to Geaux, and evening filled with cornhole on the courtyard lawn.

Don't miss this outstanding closeout event to an amazing conference!



MAPC SILENT AUCTION

The MAPC Silent Auction is a fundraiser that supports programming for members such as scholarships, grants, and other benefits. Artworks are generously donated by members of MAPC and the broader print-making community. We thank the artists who donated and those who bid for their generous contributions.





The Mid America Print Council invites the printmaking community to help us put the MAP in MAPC!

In an effort to connect, support, and promote, the printmaking populace MAPC is collecting information for the Printmaking MAP(C), featuring Universities, Printshops, Supply Stores and more. Whether you are looking for specific programing, interested in investigating local shops or supplier options, or simply curious to explore the vast network of printmaking, this map is intended to act as an accessibility and community building tool for those dedicated to all things print.

If you are interested in contributing your organization's information, please follow this QR code and fill out the Google form to request your organization be added to the MAP(C). The DEIA and Membership Committees will be reviewing and uploading requests every two weeks over Summer 2026, with continual updates every quarter thereafter.



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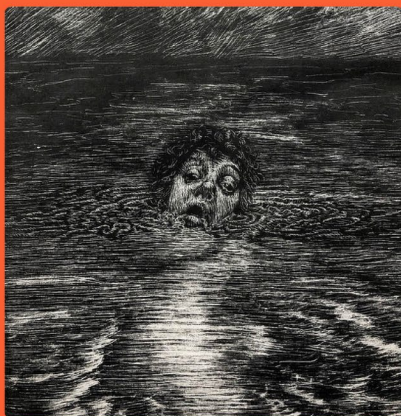
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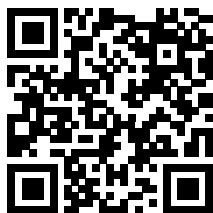
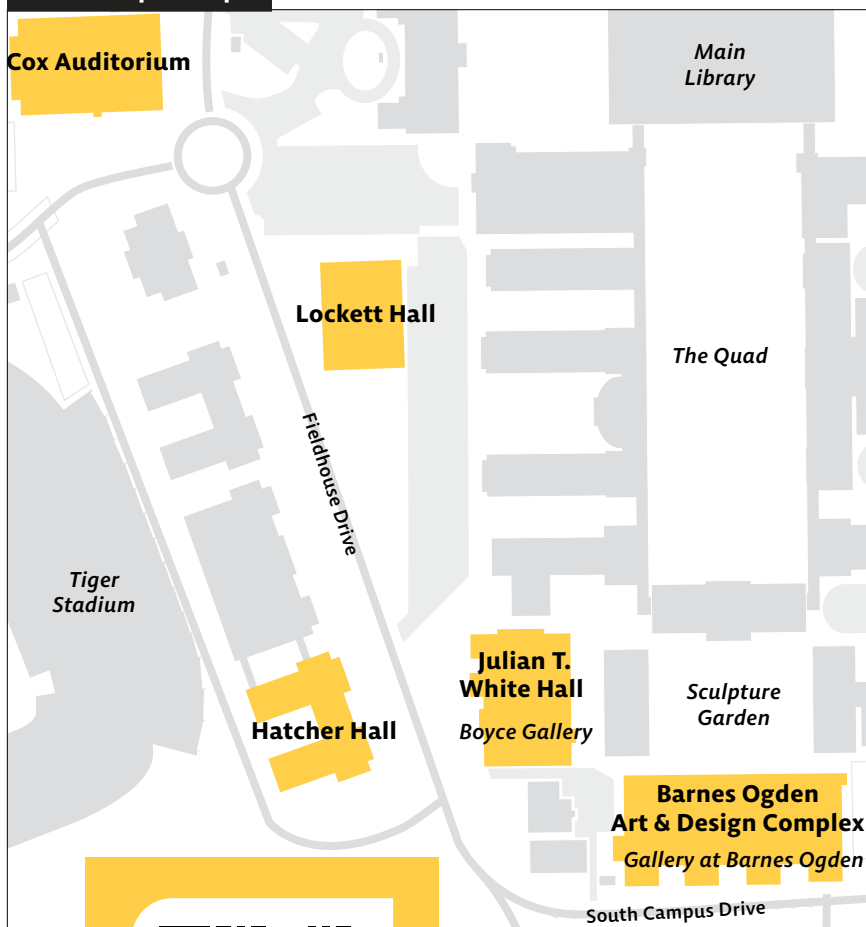
Scan the QR code to learn more, book a
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campus tour.

nyaa.edu/printmaking/

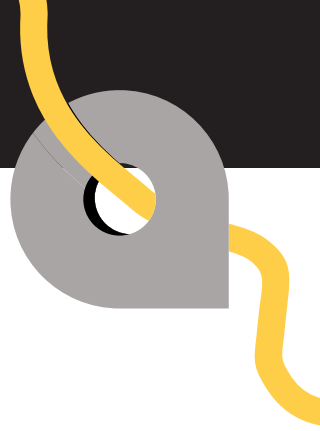


CITY MAP & SHUTTLE INFO

LSU Campus Map



Interactive LSU Campus Map
map.lsu.edu



Downtown Map

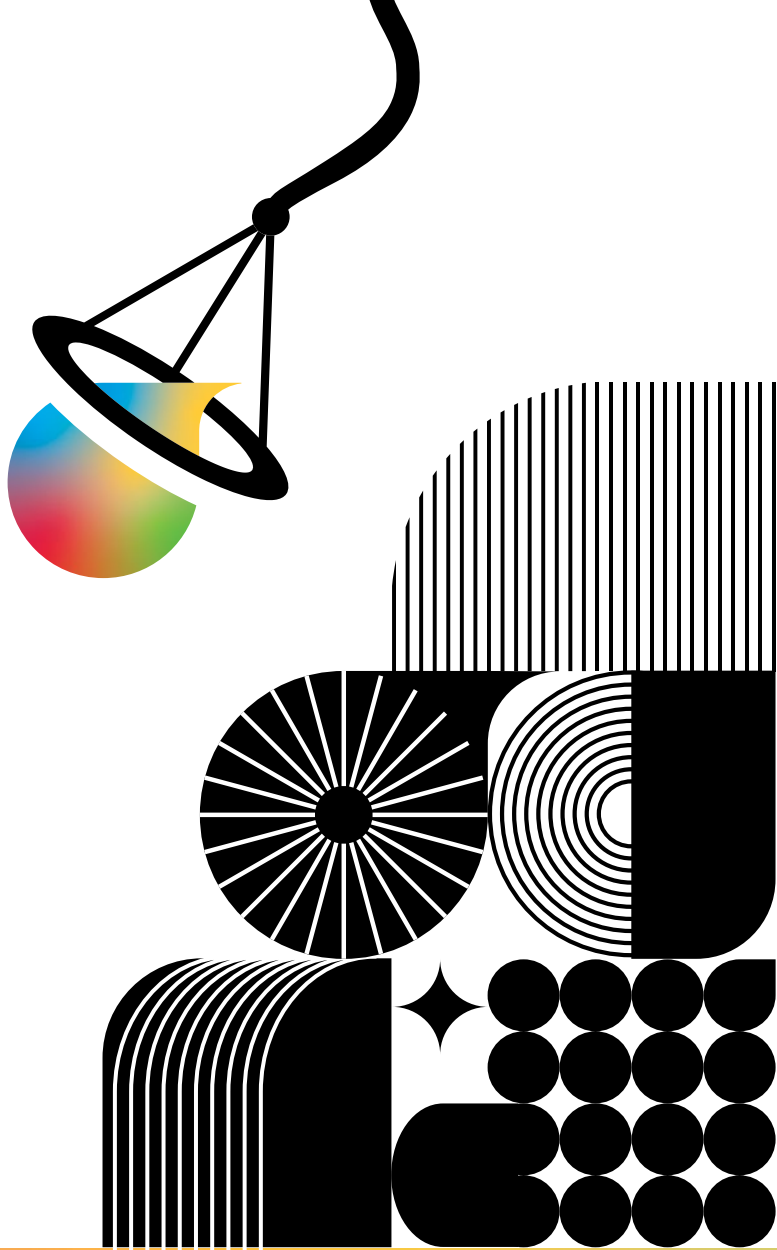


**THANK YOU
FOR COMING!**



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