Printing Smart

curated by Lise Drost

Mid America Print Council Conference
PRINTELLIGENCE at Louisiana State University



Lise Drost



Charlisa Montrope



Daniele Gabriel



Alanna Austin



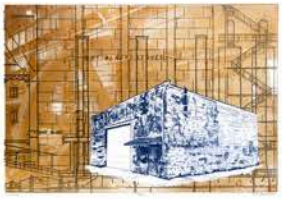
Barbara Scheer



Travis Janssen



Victoria Rose Martin



Ross Mazzupappa



Andrew Rice



Richard Rodriguez



Brittany Gorelick



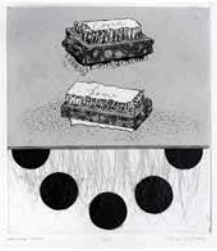
Stephanie Hunder



Nate Gilchrist



Berel Lutsky



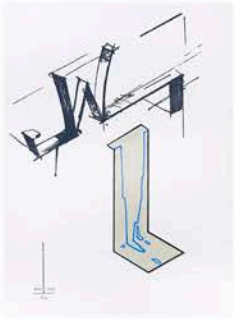
Nicole Hand



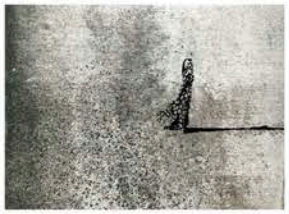
Scott Smith



Eddy A. López



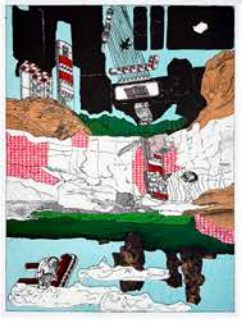
Kate Leonard



Sanaz Hagani



Jon Swindler



Chauncey Hay

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PRINTELLIGENCE at Louisiana State University

Alanna Austin
Institute of American Indian Arts
Protector
Relief Laser Woodcut

Lise Drost
University of Miami (Emeritus)
The Garden
Silkscreen, Lithograph, Collage and Etching handcolored via inkjet printer

Daniele Gabriel
Miami Dade College, University of Miami
Nocturnal Sanctuary
Digital Print with Silkscreen

Nate Gilchrist
North Idaho College
A Place Between Limbo
6 Laser engraved Woodblocks and 4 Silkscreens

Brittany Gorelick
Fort Hays State University
Scratchy Itchy Brain Griddim
Screenprint

Sanaz Hagani
University of Miami
Sidewalk No.5
Digital print and Screen print

Nicole Hand
Murray State University
Polished Reset
Etching and Screenprint

Chauncey Hay
Youngstown State University
Part-Time and Plastic
Lithograph, Silkscreen and Risograph Chine collé

Stephanie Hunder
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Aperiodic Ephemera
Monoprint, Screenprint, Laser cutting on layered Gampi and Rayon papers

Travis Janssen
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Current (See)
Screenprint and archival inkjet on Stonehenge Pale Blue

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Eddy A. López
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Wake Up Call
Pigment Ink on Rives Heavyweight

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Three Intaglio plates made with laser-engraved cast acrylic

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Woodcut with Inkjet on Thai Kozo mounted on Stonehenge

PRINTELLIGENCE

LSU School of Art

MAPC MID AMERICA PRINT COUNCIL



Alanna Austin

Institute of American Indian Arts

Protector
Relief Laser Woodcut

“This print explores the relationship between traditional printmaking and contemporary digital processes by combining hand-drawn and digitially drawn imagery through laser engraving. The composition begins with a blend of analog sketches and digital illustration, which are engraved into a woodblock using a laser engraver. The engraved block is then hand-inked and printed as a relief print, allowing the final image to retain the tactile qualities and subtle imperfections that are central to the printmaking process. This combination of digital precision and hand printing reflects my interest in expanding traditional techniques while honoring the physicality of the medium.”



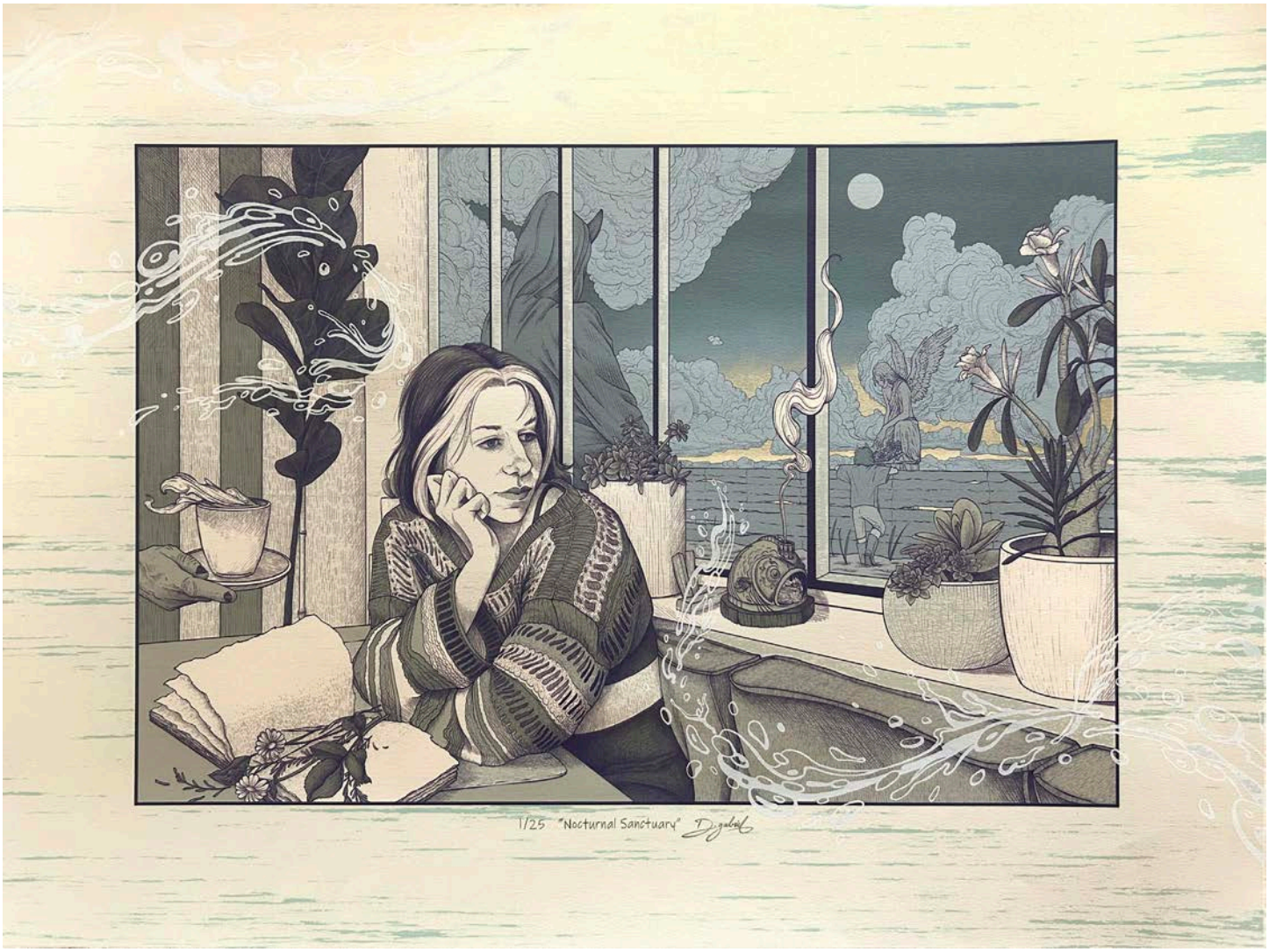
Lise Drost

University of Miami (Emeritus)

The Garden

Silkscreen, Lithograph, Collage and Etching handcolored via inkjet printer

Rives BFK White was used for the base of this print. The litho element (yellow green) is a photo litho plate which was made from a scan of a relief collograph. The etching is on a zinc plate, printed on Arches Text which was ink-jet printed with color, which was allowed to dry for three weeks and coated with UV spray before soaking to print the etching. There are 12 silkscreen layers, including 3 colors for the stripes which were also printed on Arches Text and collaged.



Daniele Gabriel
Miami Dade College, University of Miami

Nocturnal Sanctuary
Digital Print with Silkscreen

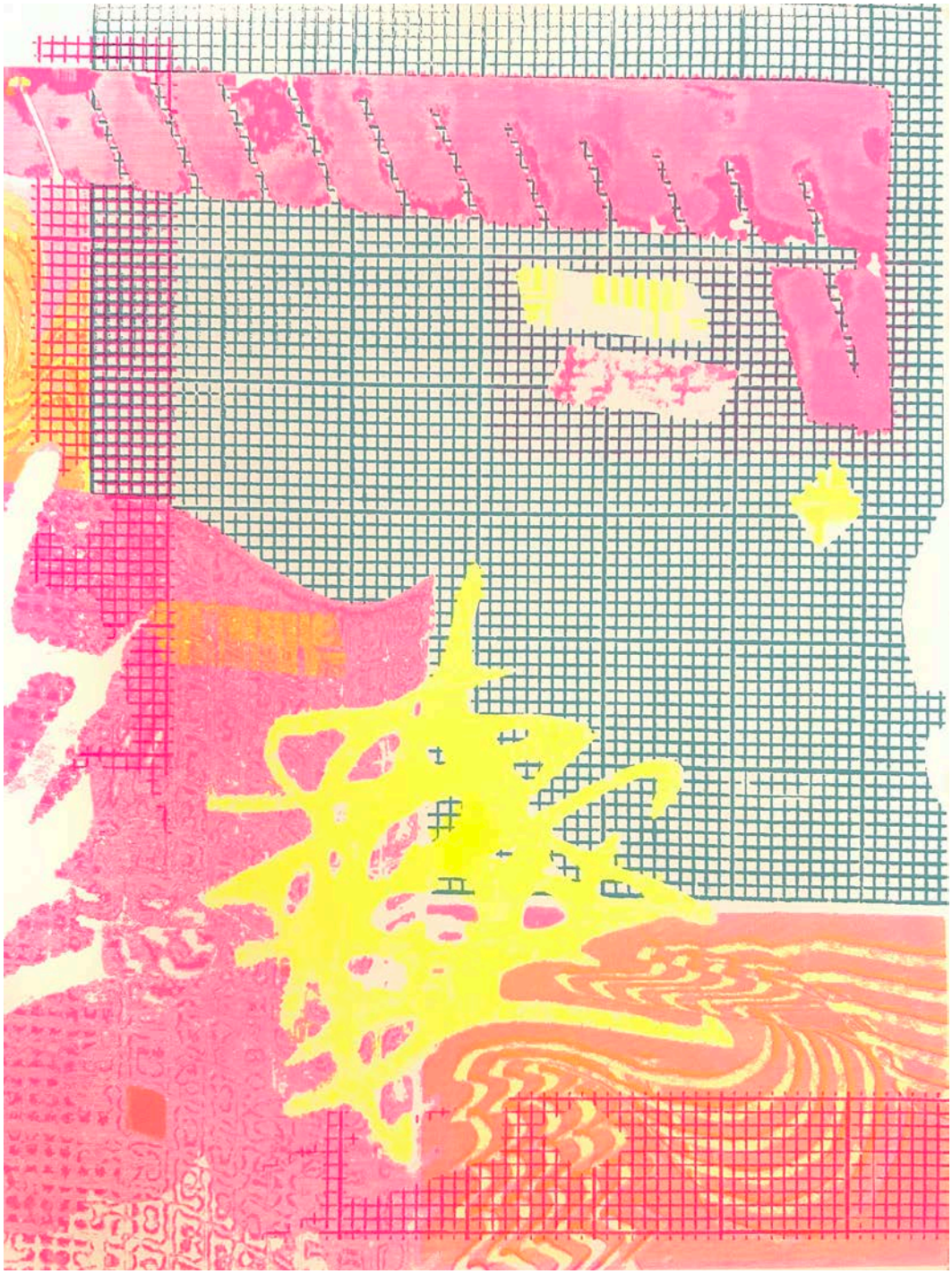


Nate Gilchrist

North Idaho College

A Place Between Limbo
6 laser engraved woodblocks and 4 Silkscreens

“This is made from 6 laser engraved wood blocks with 4 silk screen layers .....my students were obsessed with rainbow rolls this past spring so I was kind of subconsciously thinking about them when making this print.”

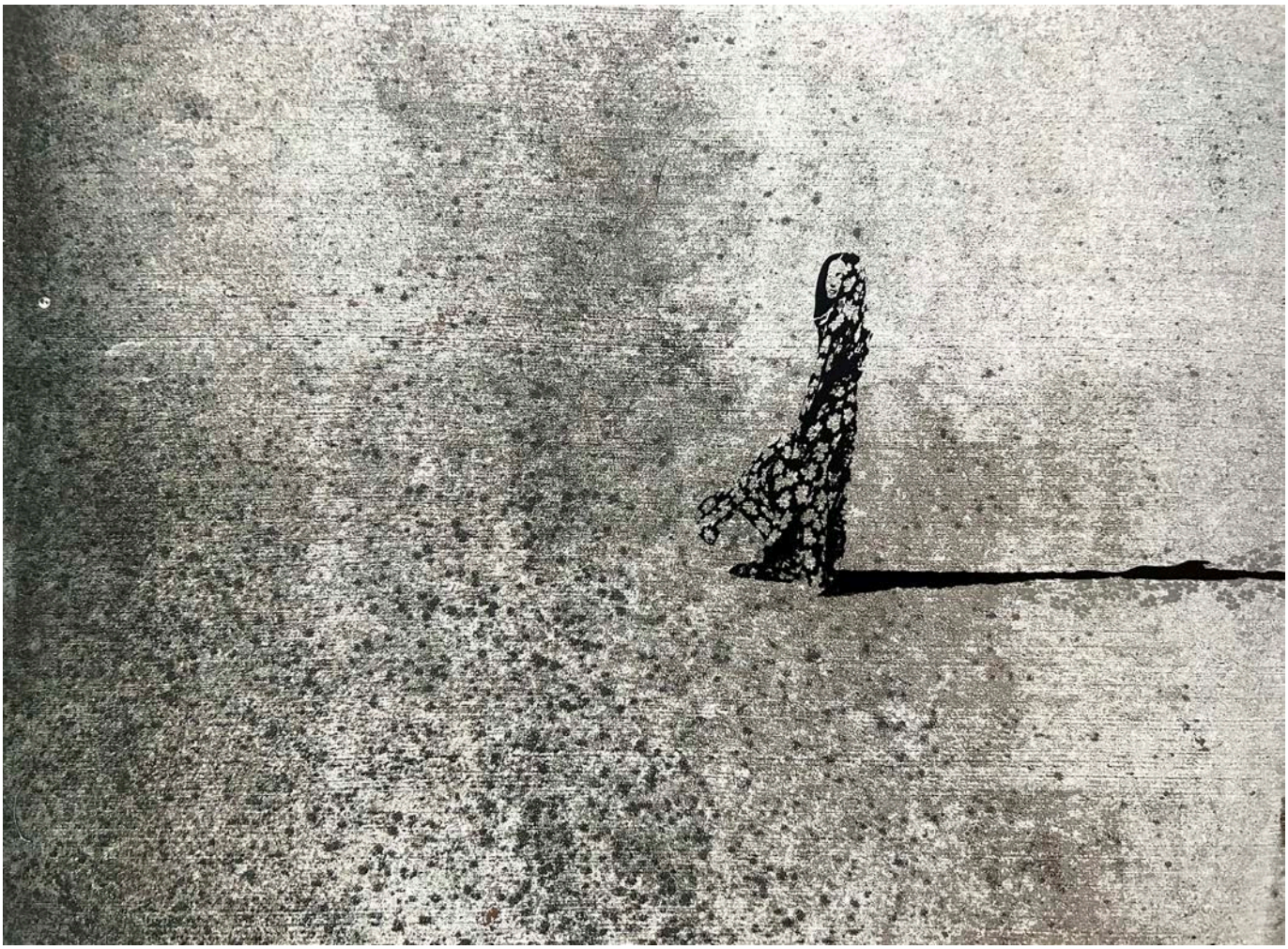


Brittany Gorelick

Fort Hays State University

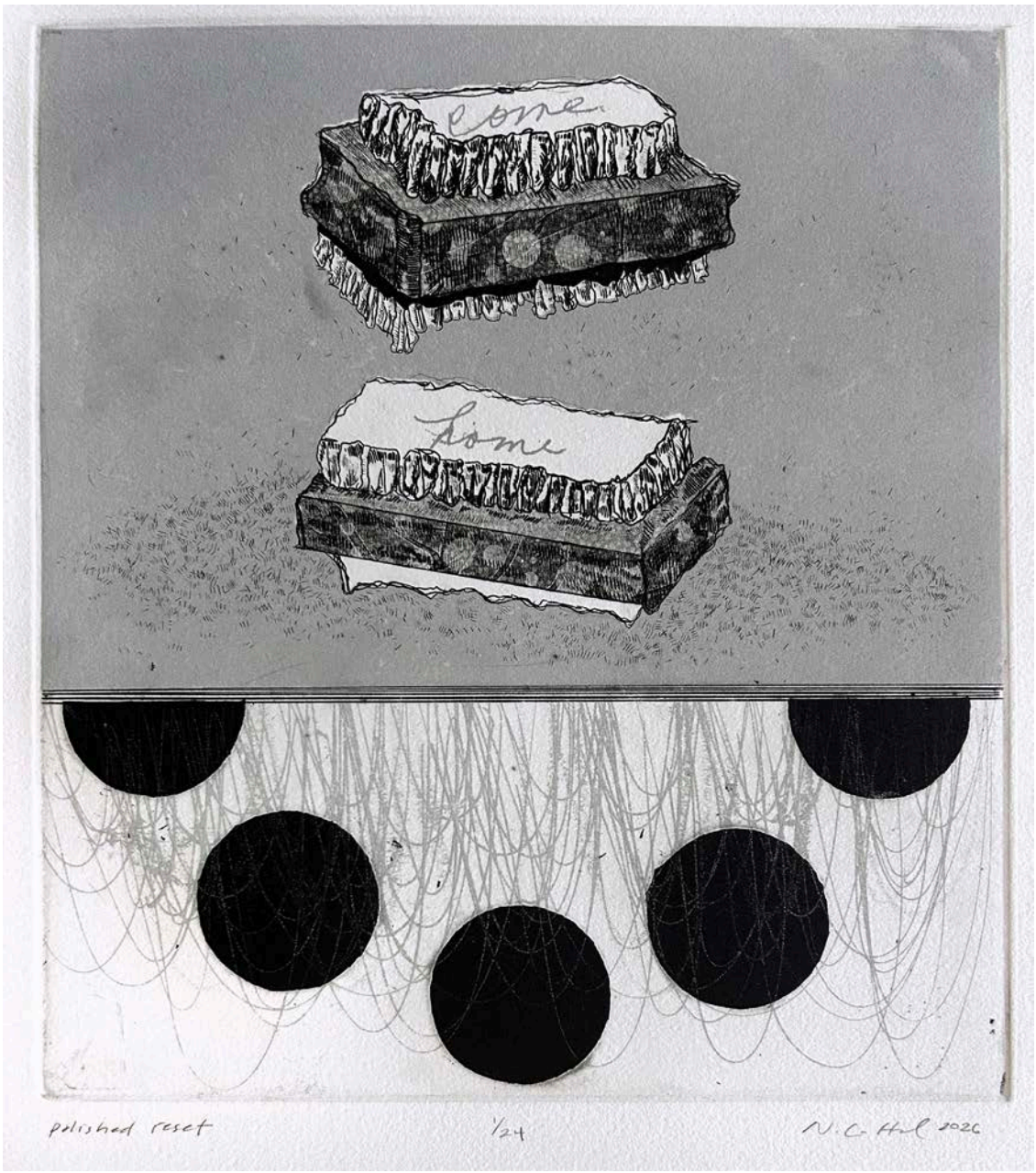
Scratchy Itchy Brain Griddim
Screenprint

The “imagery consists of a digitally altered/glitched Monoprint derived from plotter cut stencils, originating from hand manipulated scanned prints, and manually altered stencils.”



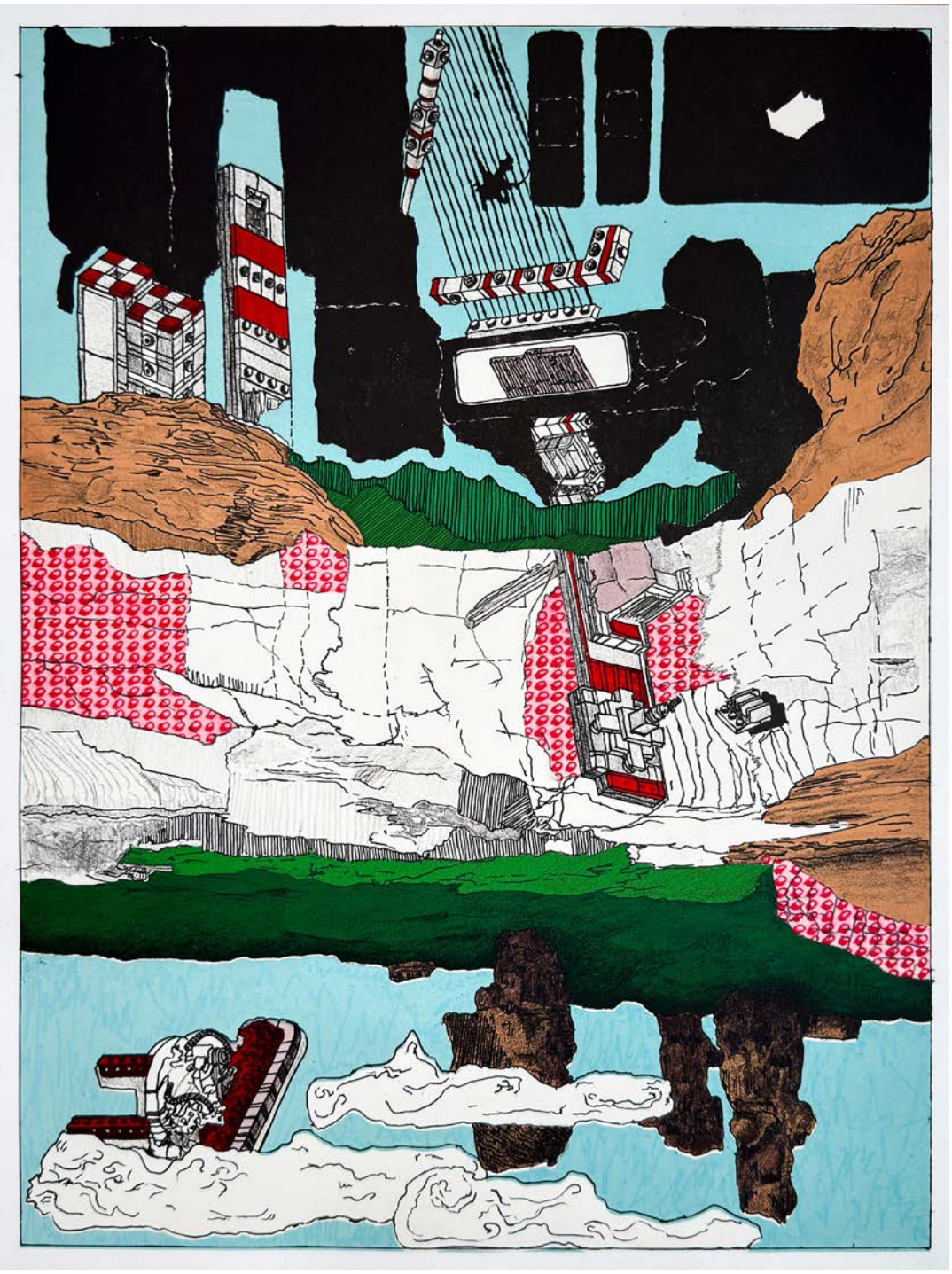
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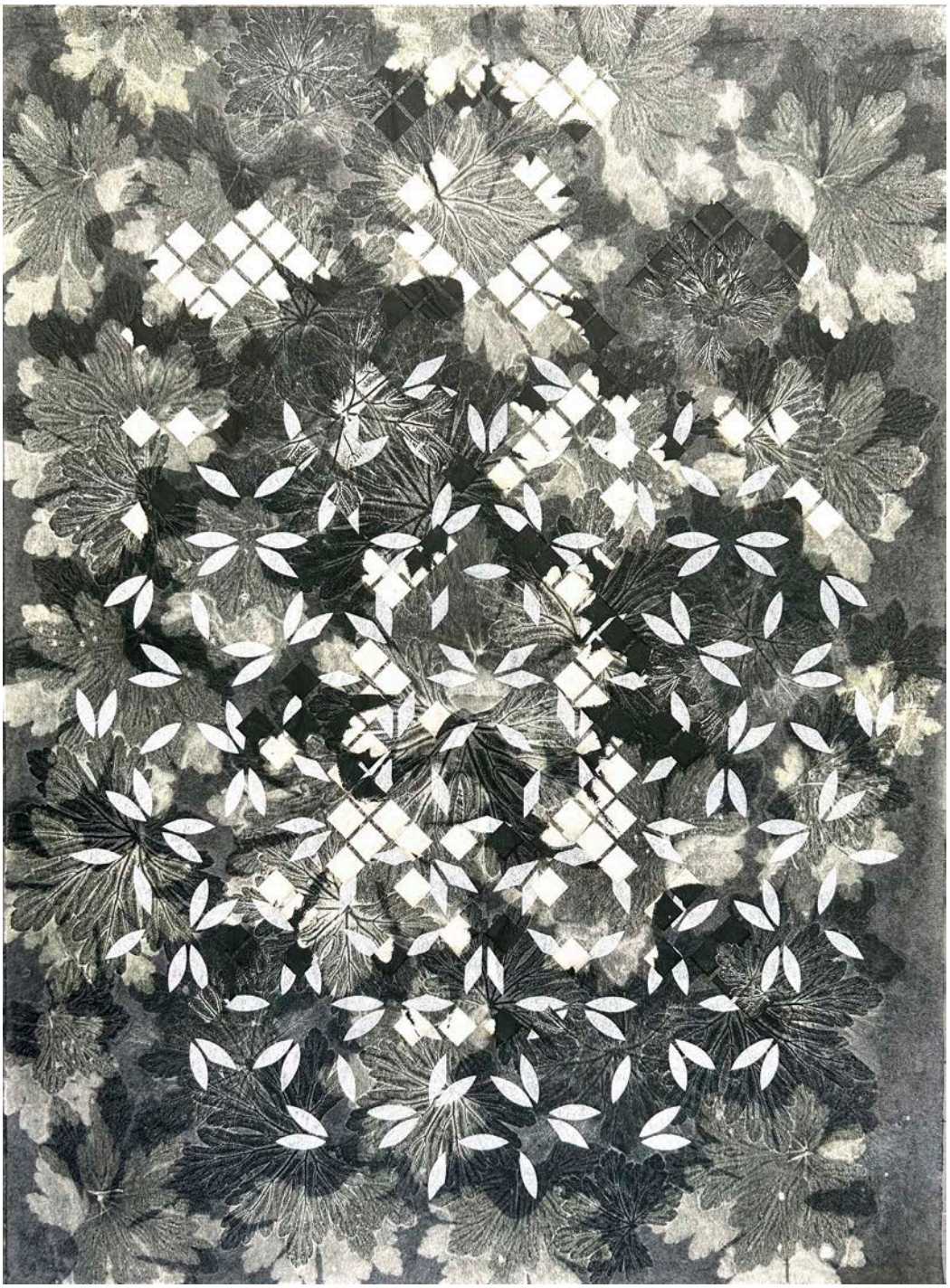


Chauncey Hay

Youngstown State University

Part-Time and Plastic Lithograph, silkscreen and risograph chine collé

“Part-Time and Plastic was created from digital imagery components that were printed out, physically collaged into a draft composition, and then interpreted into a final drawing. The black key layer is a plate lithograph with two other photo lithographs for transparent background color. The remaining local colors were screenprinted on. For the risograph chine collé, I printed out a drawn pattern created in Procreate onto thin eastern paper which was then cut using a vinyl plotter (Cricut) to create collage pieces that match specific lines in the print.”

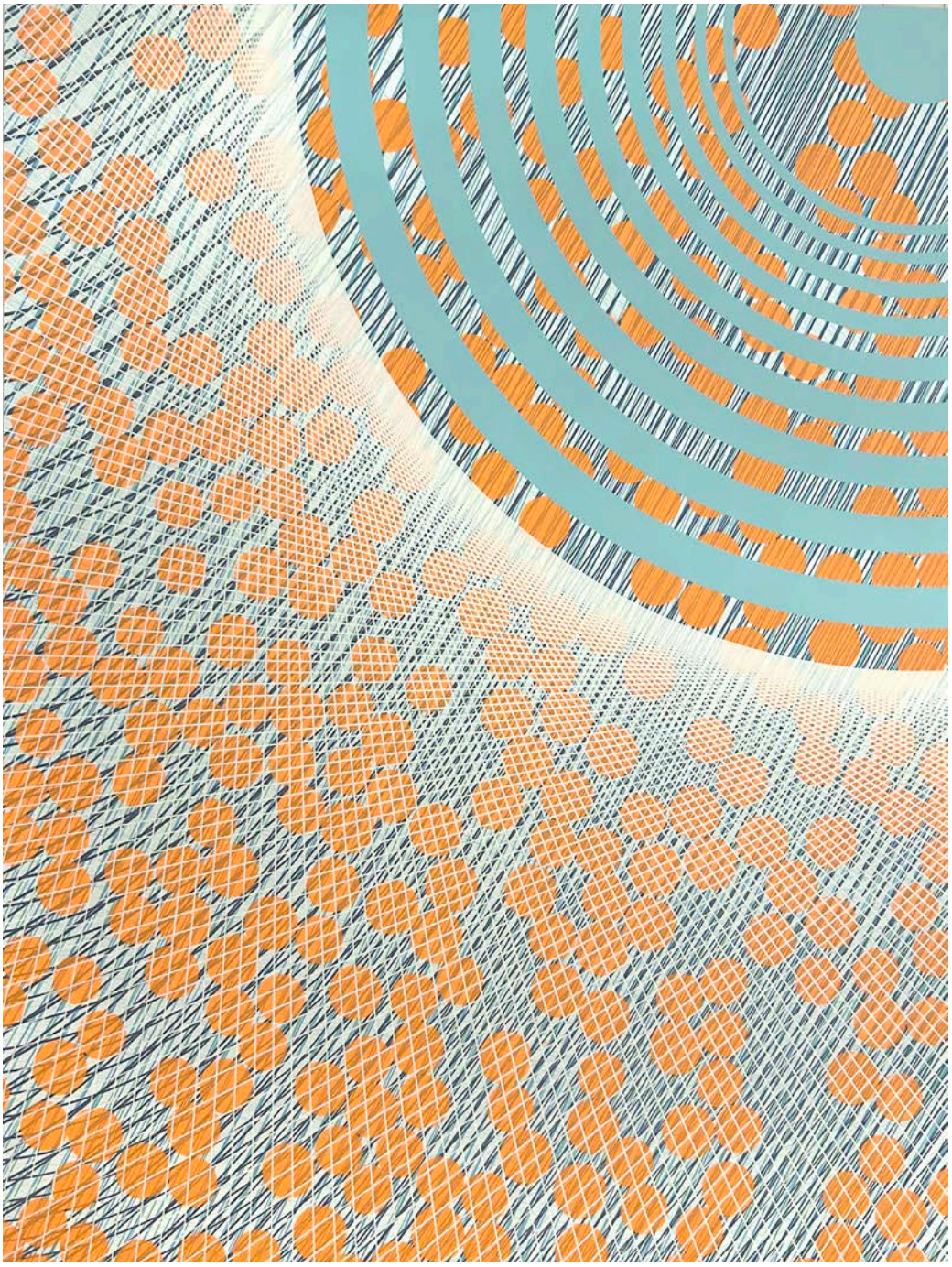


Stephanie Hunder

Minneapolis College of Art & Design

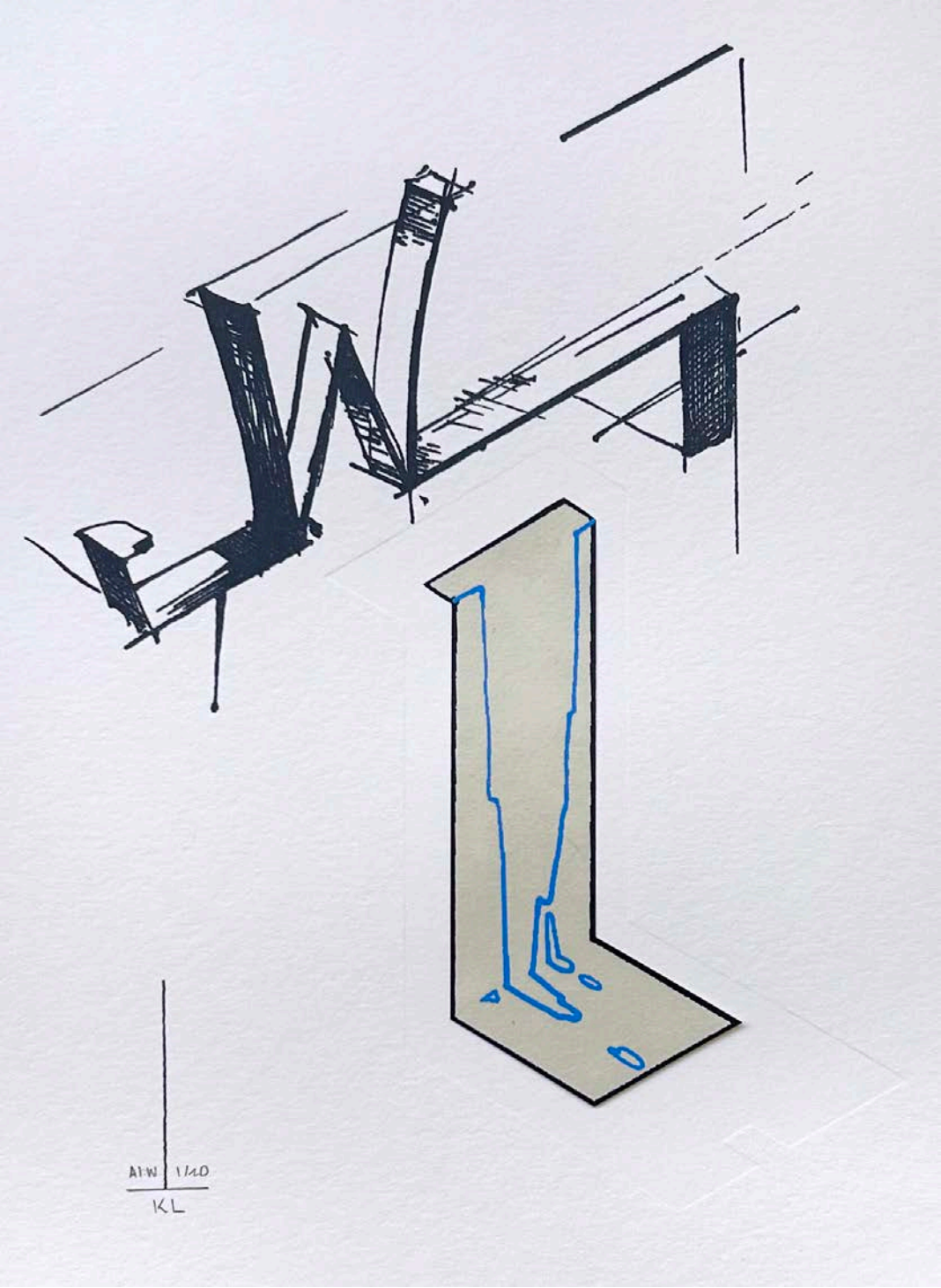
Aperiodic Ephemera
Monoprint, screenprint, laser cutting on layered gampi and rayon papers

“One of my interests is complexity arising from simplicity - I love tessellation and tiling, especially things like Penrose tiling that uses simple shapes to create order, but it’s a pattern that never repeats. Playing with that idea, I used a leaf shape that kind of tiles together to cover a surface. To maintain the details, I ended up using new leaves for each print - and playing off the penrose tiling idea, I started with the same three leaf pattern, but then let the pattern evolve a bit differently each time....they are all a bit different, but conceptually the same. Then each has an identical screenprint layer, and identical laser cutting.”



Travis Janssen
Southern Illinois University at Carbondale

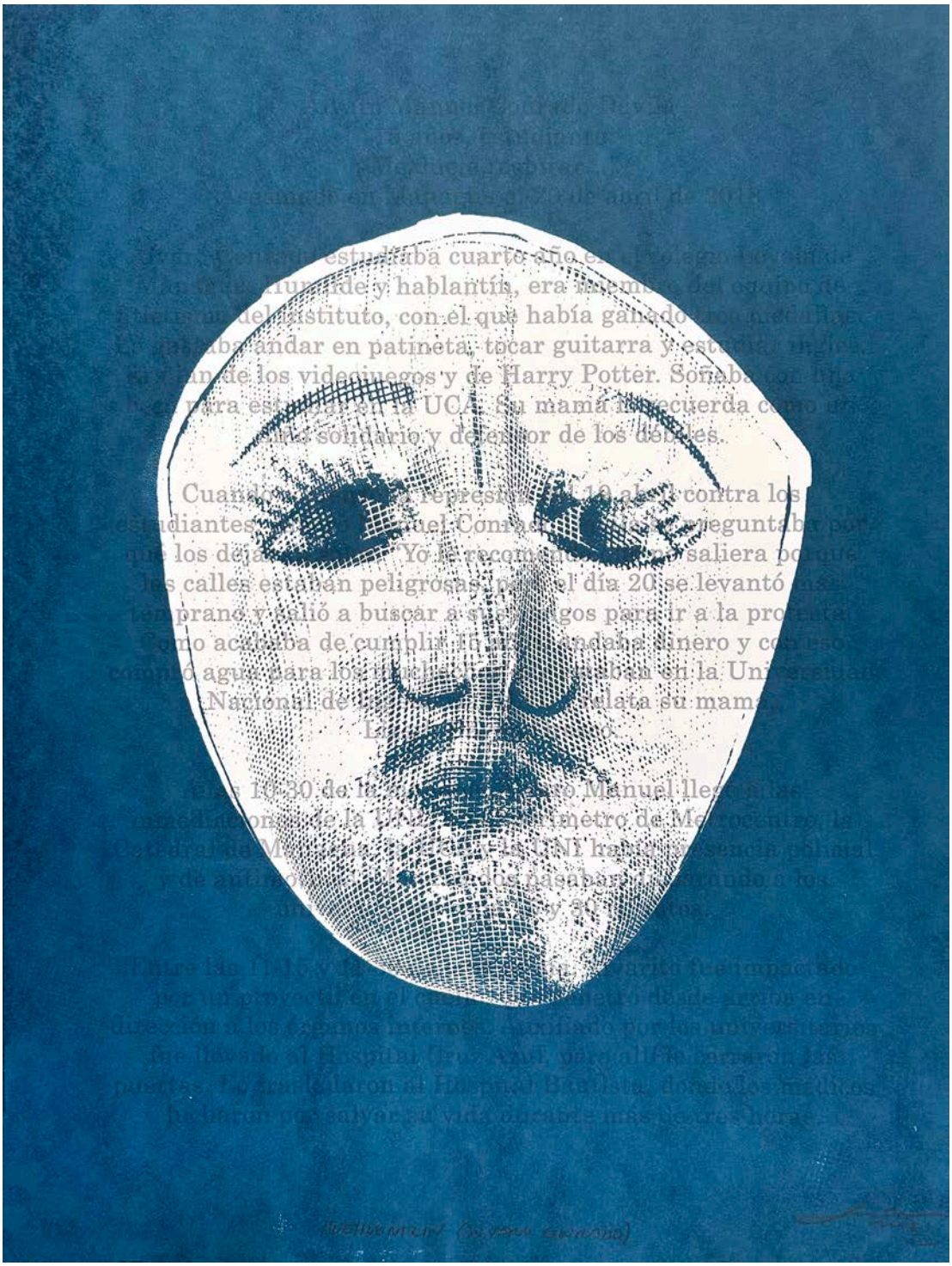
Current (See)
Screenprint and archival inkjet on Stonehenge Pale Blue



Kate Leonard

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Alphabet of Incident: Water
Polymer Plate, Mimeograph, Chine Collé



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Huehuentzin (Alvaro Conrado)
Silkscreen and archival digital print

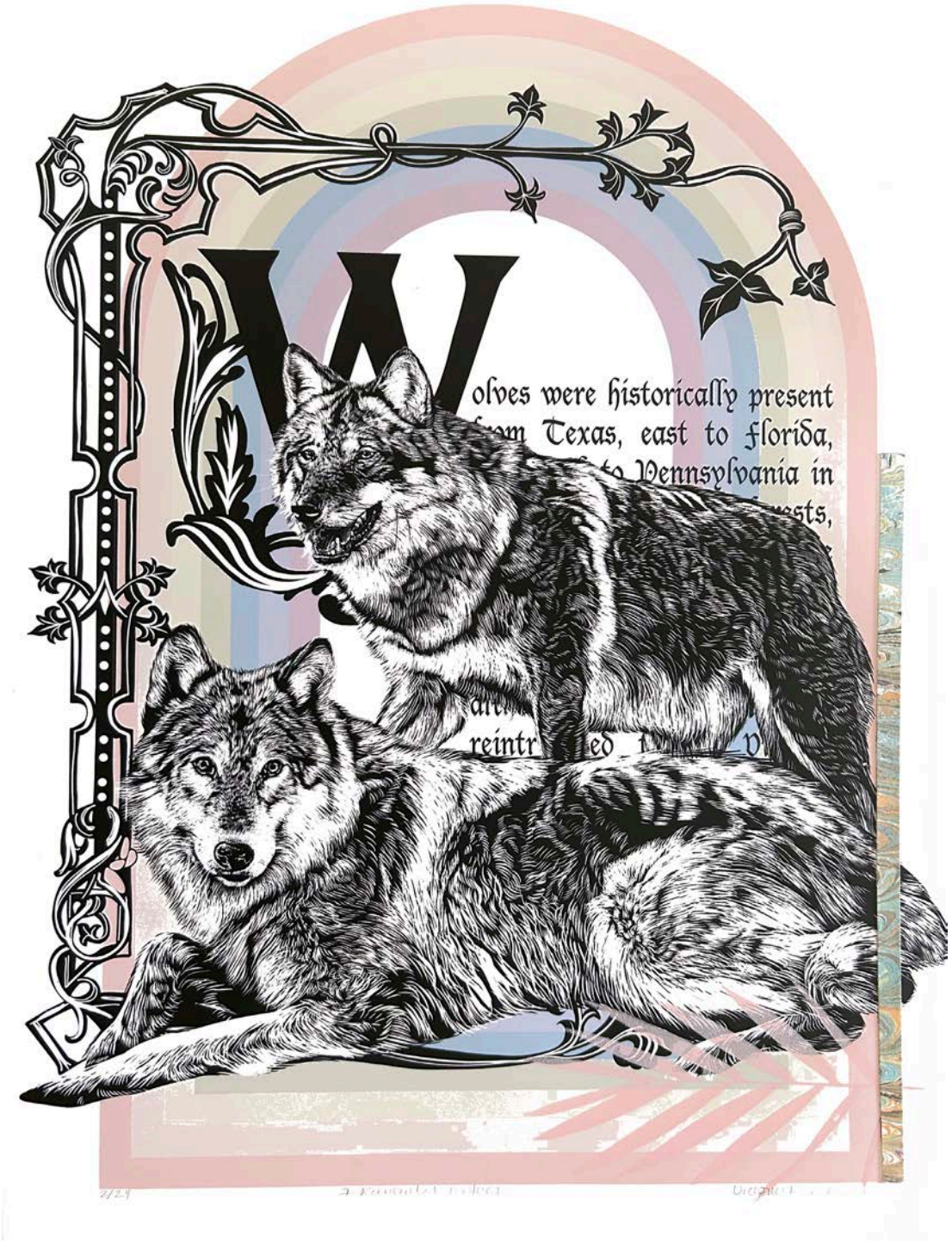


Berel Lutsky

University of Wisconsin Green Bay (Emeritus)

Wake Up Call
Pigment Ink on Rives Heavyweight

“This was originally planned as a color lithograph with a digital element. My process for color litho of late usually involves an analog drawing, which is used to make a key plate and then digital color planning using Photoshop to help with placement and overlays. I made and proofed all of the plates and printed some proofs. Then my wife broke her leg before I could start editioning. The digital assets I had used for planning were able to be cleaned up, adjusted, and repurposed to create a digital print which captures what would have been the analog version pretty well. The workflow then is analog to digital back to analog and then ultimately digital. It’s not a reproduction of a drawing- as the color version never existed as an analog asset.”

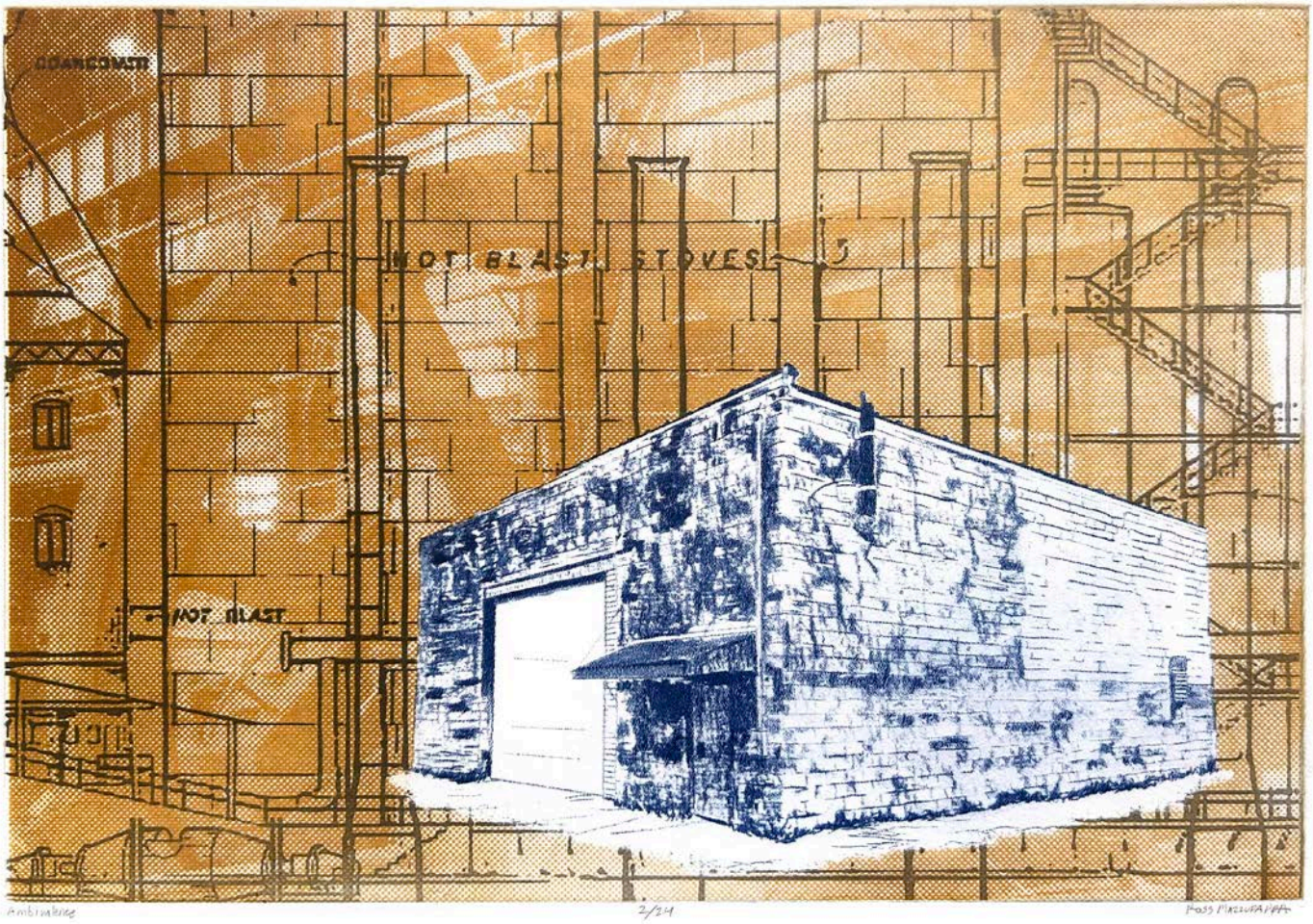


Victoria Rose Martin

Palm Beach State College

I Remember Wolves
Silkscreen and digital print with marbled paper collage

“This piece started as an 18 x 24-inch linocut of two wolves that was scanned and digitally cleaned up. I created a colorful rainbow in Adobe Illustrator, and the composition was printed on Epson double-weight paper. A palm frond was screen-printed, and then I added a hand-marbled paper onto the surface. The layout was treated as a remembrance, akin to a page from an old book that honors the memory of a long-lost species. It speaks of overdevelopment here in Florida.”



Ross Mazzupappa
Bowling Green State University

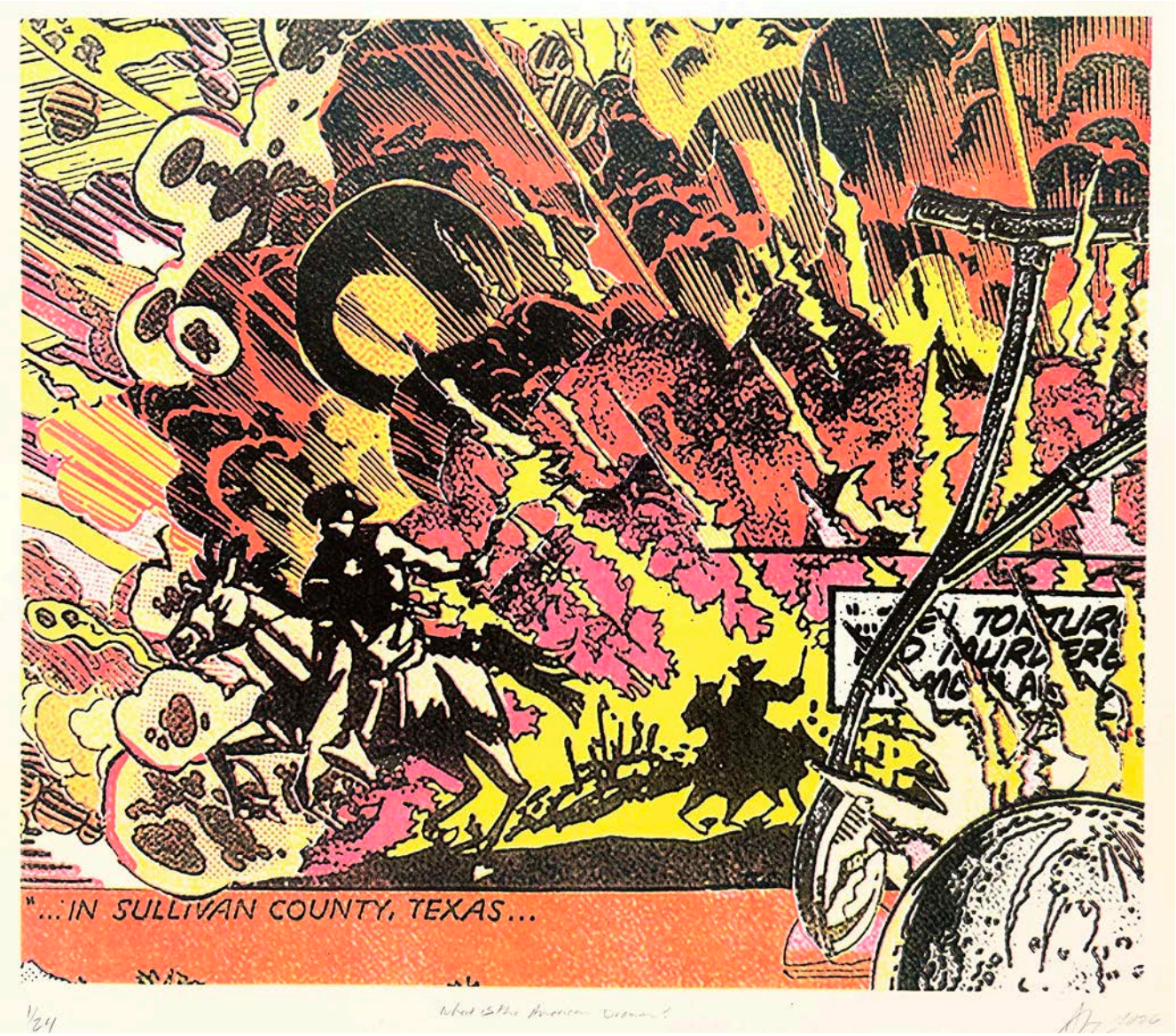
Ambivalence
Three intaglio plates made with laser-engraved cast acrylic



Charlisa Montrope

Somerset Academy, Miami Dade College-Kendall Campus

Indulgence
Reduction linoleum cut



Andrew Rice

Weber State Univesity

What is the American Dream?
Photo litho and digital print on the back side of the paper, on Arches 88.

“My work at the moment is focused around the medium of collage.These collage pieces, meticulously crafted from vintage comic books, fuse diverse fragments to reflect overlooked realities. Serving as a distinctive prism to our globalized age, these vibrant tapestries resonate with profound significance. Amidst the spectral presence of unrealized futures, my works becomes a pulsating echo of our cultural history. Through this transformative visualization, I traverse the nebulous boundary between memory and reality, led by a discerning comic-inspired lens. I have been approaching this body of work through the theme of lost futures. It reflects on the enthusiasm and hopefuless of the futures that were promised. We now find ourselves in that future and it is not the future that was assured. Collage is the medium for the early millenium to caputure the ideas of Capital Realism and Hauntology. Just like music, cinema are re-hashing the successes of the past, collage is how contemporary artists are making sense of the world in a word of lost futures. In a neoliberal globalized world, our entire culture is a mash-up of what came before and collage is the medium to best reflect that. Images can carry weight and power, and over time, a history. Visual information is one of the primary ways we remember the past. Collage is a way to utilize this embedded, fractured history to create new narratives. I don’t approach the blank “canvas” with any idea of what the piece might look like upon creation and instead let the pieces create themselves through an unconscious and subconscious method. FInd, cut, paste. Find, cut, past, find, cut. paste, findcutpaste...”



Richard Rodriguez
University of Miami

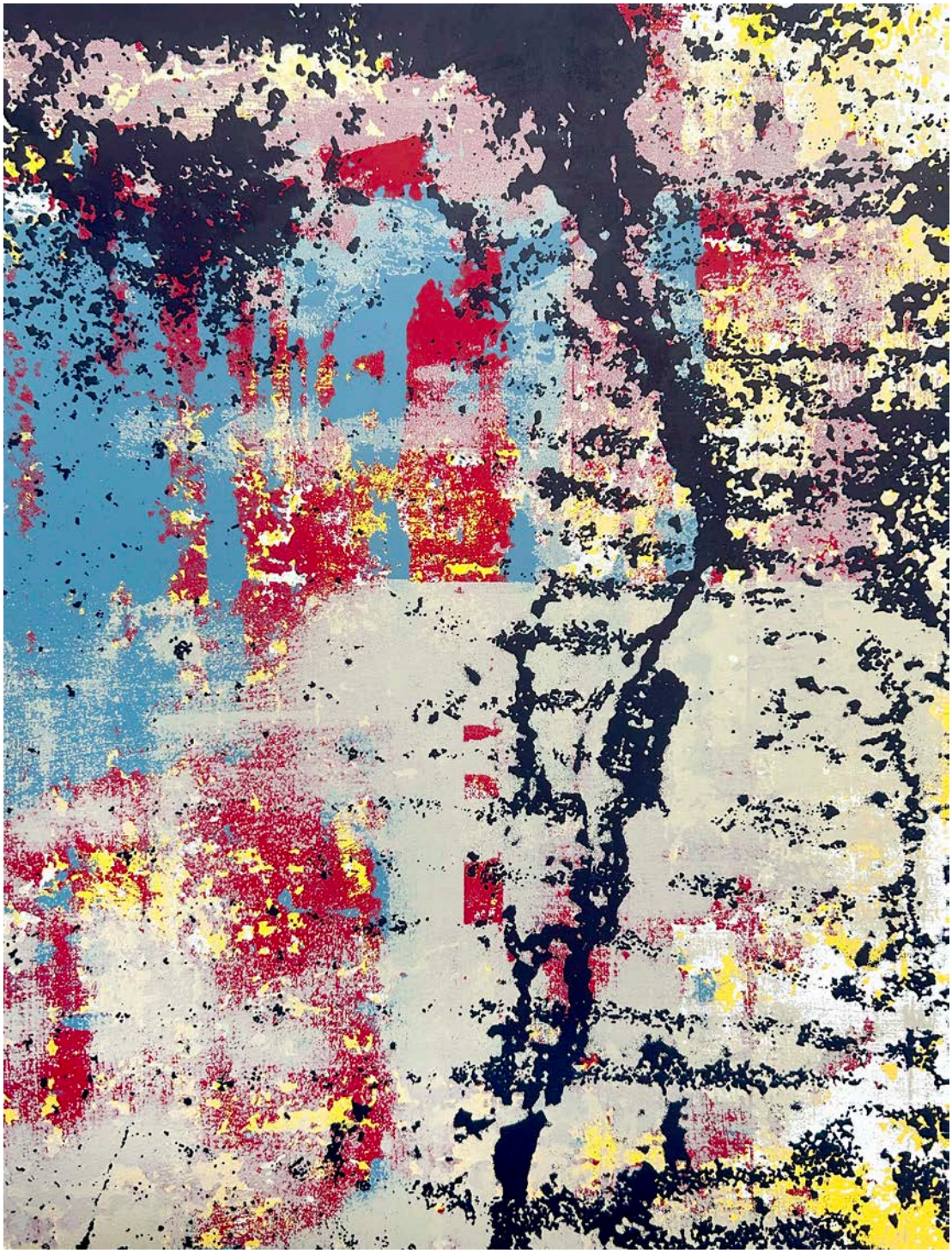
El Menos Visto
Serigraph and Digital print



Barbara Scheer

University of Miami, New Mexico Highlands University

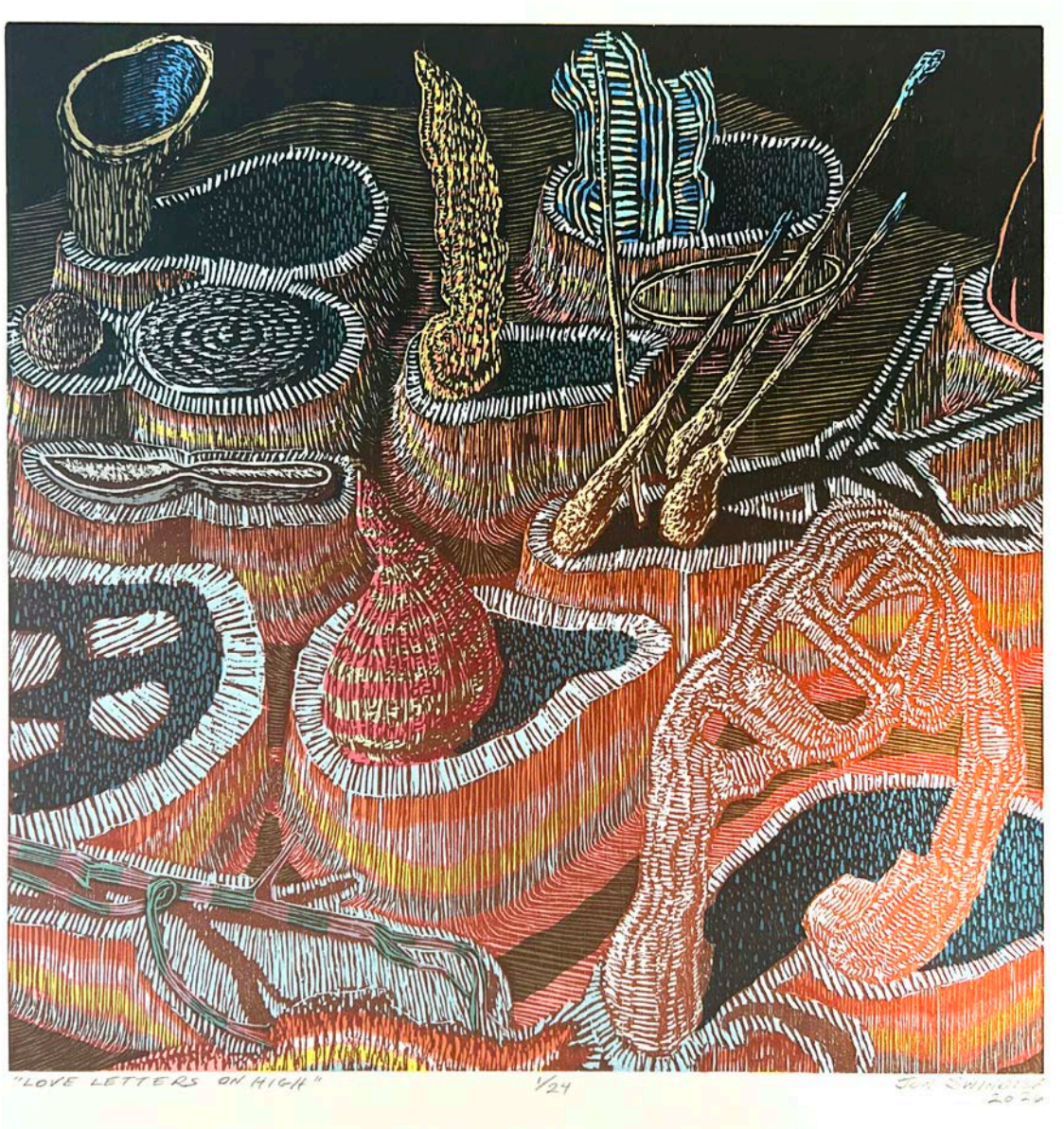
Summer Musing
Silkscreen, Relief Collograph and Inkjet on Blue Pescia



Scott Smith
Alabama A & M University

Delta Reflection

Photo Silkscreen



Jon Swindler
University of Georgia

"Love Letters on High"
Woodcut with Inkjet
Thai Kozo mounted on Stonehenge
Image: 11"x11" Paper: 15"x20"

"This image is part of an ongoing series of 11" × 11" images that combine woodcut and inkjet processes. These images originate as drawings that are then transferred to woodblocks, carved, and proofed. I scan the proofs and build color information using a variety of tools in Photoshop. I then print the color information onto sheets of Thai Kozo, which are mounted to Stonehenge rag paper using Arctic Duramount, an archival adhesive film. For printing, I use Cranfield Safe Wash Relief Inks and Canon Pro 4000 inkjet inks."



https://www.lsu.edu/mapc-printelligence/

***From the LSU website*: How can print media operate intelligently and with empathy in many spheres? The unique properties of printmaking offer not just tools and prescriptive processes, but a vital and physical way of understanding the world. Since its inception, printmakers have been utilizing a matrix as a form of "generative intelligence," a process by which the totality of the artist's intellect, experiences, and skills is employed to interact with materials and technologies to create something heretofore unseen or unexpected. We welcome hearing about innovative, cross-disciplinary collaborations, especially those between art and science.**

From coastal erosion to global warming, to equitable social justice for all, we invite innovative proposals for panels, projects, exhibitions, themed portfolios, and other activities that explore printmaking's current and future roles.

I have always liked print exchanges which set up a guideline for the artists to follow but which doesn't dictate their content or imagery: the end result is a portfolio of work that represents each artist's larger body of work. I also like the 20 x 15 inch paper requirement and knew when I proposed these guidelines that this exchange would only be for those seriously engaged in the topic. Thank you to the Selection Committee for choosing this portfolio to be part of the 2026 MAPC conference.

PRINTING SMART invited artists working in traditional print media who augmented their practice with digital means to make works for this edition. My initial thought came from my own practice where I sometimes use one inkjet or laser printed layer to make a portion of the image that could best be printed that way, rather than by making plates or screens to do it: I've always thought, if a tool exists, why not use it? The artists who responded to this open call have brought many different reactions to the folio theme and expanded it in multiple ways. There are digitally engraved plates and blocks and cut papers. Some considered utilizing photo-processes as opposed to hand drawn matrices to be making use of digital media. Others used hand-drawn images processed through digital imaging tools to make their matrices. So the folio has hand-drawn images digitally printed and digitally made images printed by hand and all kinds of different thought-provoking crossovers. Thank you to all the artists for contributing to this amazing portfolio.

-- Lise Drost, Professor Emeritus, University of Miami, September 2026