2022 Screenprint Biennial
PROSPECTUS

The 2022 Screenprint Biennial seeks to showcase a range of screenprint-based art applications, from framed editioned prints to installation, sculpture, video, ephemera, and posters. This exhibition will in no way seek to act as a survey or "who's-who" of screenprinting, but will assemble an exhibition that is consistent in highlighting artists who utilize adventurous, relevant, and passionate takes on the screenprinted medium. The Screenprint Biennial is announcing its **open call** for submissions. Submissions involving video, performance, sculpture, social practice, alternative substrates and processes, and collaboration are encouraged.

The Biennial Exhibit is scheduled to premiere at the Opalka Gallery at the Sage College of Albany, traveling to Buffalo, NY where it will be hosted by Mirabo Press. Each biennial location will host an accompanying printmaking symposium.

Deadline for email submissions: May 31, 2022 at 11:59PM EST

SUBMISSION: (THERE IS NO ENTRY FEE FOR SUBMITTING.)

Send submission emails to screenprintbiennial@gmail.com

All email subject headings must read "Submission 2022 *your name*",
ie: "Submission 2022 Joe Smith"

ENTRY REQUIREMENTS: All entries must be submitted via email. Artists may submit up to three JPEG images or one video.

File Size requirements:
JPEGs must be 72 ppi, max size 1MB per individual image.
Minimum 600 pixels, maximum1200 pixels in either direction.

Time-based work can be submitted via a Youtube or Vimeo link. If the link is password protected, the password MUST be included in your work list.

IMAGE LABELING: JPEG images MUST BE labeled as follows:
LAST Name_FIRST Name_Image number
(Image numbers correspond with that work's placement on the Work List.)
smith_joe_1.jpg
smith_joe_2.jpg
smith_joe_3.jpg

Numbered Work List:
Include a Word document with: artist's name, address, email, phone number, and slide information (title, size, process, sale price, date completed). If work is for sale, please list the framed sale price, taking into account commission for work sold. In the case of unconventional projects, please include your proposal as part of the work list Word document.

ACCEPTANCE:

Artists will be informed via email regarding their acceptance into the show Accepted work may be refused if it does not conform to the entered image. Absolutely **NO substitutions** of accepted works will be allowed. All accepted work must remain in the gallery for the duration of the exhibition.

PRESENTATION:
Accepted artwork must be suitable for formal gallery presentation as well as the rigors of packaged shipping. Special display instructions must be explicitly stated and included in shipping. 2-D works on paper must be framed, wired, and ready to hang. A limited amount of video projection equipment will be available. Any sculptural or installation-based work must have clear instructions and guidelines.

Shipping:
Artists are responsible for shipping to the Screenprint Biennial. Return shipping will be paid for by the biennial.

Shipped work must arrive in a reusable container or crate. No mailing tubes.
Artists selected for the biennial will be given exact shipping instructions at the time of notification.

Insurance:
Artists are responsible for the insurance of work during shipping. The Screenprint Biennial is not liable for any damage or loss of artwork during transit to and from the galleries. The Opalka Gallery, and Mirabo Press will provide respective insurance within their galleries.

SALES:
The biennial does not sell works directly, but can facilitate sales of works by connecting potential buyers to artists.

TIMELINE:
May 31, 2022: Deadline for submissions
June 2022: Jurying process
July, 2022: Selections announced
August 16, 2022: Selected works must arrive at the Opalka Gallery, Albany
September 6, 2020: Show opens at the Opalka Gallery, Albany
October 15, 2022: Show closes at the Opalka Gallery
November 4, 2022: Show opens at Mirabo Press, Buffalo
December 17, 2022: Show closes at Mirabo Press, Buffalo
January 2023: works shipped back to participating artists

AWARDS:
The biennial historically gives away both cash awards and in-kind awards for outstanding works.

About the Jurors:

John Hitchcock
John Hitchcock is an Artist, Professor of Art, Department Chair of Theatre and Drama and Associate Dean of Arts at the University of Wisconsin-Madison. Professor Hitchcock has served as Faculty Director of The Studio Learning Community and Art Department Graduate Chair. He is an award-winning artist who uses the print medium to explore relationships of community, land, and culture. He has taught printmaking at UW-Madison since 2001. Prior to that he was at the University of Minnesota, Morris. He holds a Master of Fine Arts degree from Texas Tech University.

Hitchcock has been the recipient of The Robert Rauschenberg Foundation Artistic Innovation and Collaboration grant, New York; Jerome Foundation Grant, Minnesota; the Creative Arts Award and Emily Mead Baldwin Award in the Creative Arts at the University of Wisconsin. Hitchcock's artwork has been exhibited at numerous venues including the International Print Center New York, New York; Museum of Contemporary Native Arts, Santa Fe, New Mexico; Museum of Wisconsin Arts, West Bend, Wisconsin; The Rauschenberg Project Space, New York, New York; *"Air, Land, Seed"* on the occasion of the Venice Biennale 54th International Art at the University of Ca' Foscari, Venice, Italy;

"Envisioning The Plains" Solo exhibition at the American Culture Center in Shanghai, Shanghai, China.

Mizin Shin

Born and raised in South Korea, Mizin Shin graduated from Hong-ik University with a B.F.A in Printmaking and received her M.F.A from SUNY at Buffalo. She is currently a Visiting Assistant Professor in the Department of Art & Art History at the University of Rochester.

Shin's work has been shown nationally and internationally at institutions across the United States, the UK, Spain, and South Korea. Leading numerous printmaking workshops with a number of art organizations, Shin focuses on both traditional and contemporary printmaking practices to promote a multidisciplinary approach to the medium. Mizin Shin is a co-founder of Mirabo Press in Buffalo, NY, vice president of the Print Club of Rochester, and a board member of Mid America Print Council.

Nathan Meltz

Nathan Meltz uses printmaking, animation, sculpture, and performance to comment on the infiltration of technology into every facet of life, from politics and food, to family and war.

His solo exhibitions include Southern Illinois University's Vergette Gallery, GRIDSPACE (NYC), the University of Florida – Jacksonville's Andrew Brest Gallery, Noise Gallery (OH), and more. He has had numerous international exhibitions, including the International Print Center New York, the International Academic Printmaking Alliance Exhibit, Jiangxi, China, and the Museum of Modern Art in Rio De Janiero, Brazil. His art has been featured in publications including Art in Print, Printeresting, and the Mid America Print Council Journal. His series "Strangling the Fascist Viper" has received juror awards from the Louisiana International Printmaking Exhibition and the Political Impressions exhibition at the Rochester Institute of Technology, the Printworks Award from Artists Image Resource, Pittsburgh PA, and the Prix de Print award from Art in Print Magazine. His current body of research involving ecologies and
technology has been included in an article published in the California Society of Printmakers Journal and exhibited in the Four Rivers Printmaking Biennial, where he was awarded an honorable mention award and at the 2021 Trois-Rivières International Printmaking Biennial, Canada, where he was awarded the Atelier Presse Papier award.

Meltz is a Senior Lecturer in the Department of the Arts at the Rensselaer Polytechnic Institute in Troy, New York, and is the founder and curator of the Screenprint Biennial.