

Welcome to the Third Issue of the IMPACT Printmaking Journal

Spring is creeping up on us, with bursting blossom, bright evenings and birdsong drowning out the city sounds. As I write, I am sending sincere wishes that you are well, and there remains plenty of hope in your corner of the world.

The screen has been a portal that connects us virtually and given us the illusion of scholarship and company. Luckily, with our new digital fluency, there have been many exciting printmaking and crafts' conferences to attend.

In March, the University of Tennessee, Knoxville, hosted an excellent print symposium called [Remote Contact](#): the talks are all still online for your viewing pleasure [here](#). Southern Graphics held their virtual event, [Make Ready](#), a few weeks after, with some entertaining films, in particular Benjamin Selby's laser cut [mokuhanga](#) demo, and Joshua Brennan's fast paced delivery of clever home-printmaking [hacks](#).

The eagerly awaited [IMPACT Printmaking Conference 11](#) in Hong Kong ran in April, featuring many engaging short films showcasing the state of letterpress and alternative forms of printing in the city. While the International panel of talks and discussion were well rendered, the screen did not entirely do justice to the 70+ ambitious exhibitions originally curated for the conference. May saw the [Biennial Conference of the Crafts Sciences](#) in Gothenburg, Sweden, which explored how to adequately capture, preserve, use and reconstruct the essence of various crafts in novel ways.

Much like the virtual gatherings on screen, this issue of the journal also takes us on vicarious travels to Croatia, New Zealand, Poland, and the deep south of the United States. The essays comment on landscape through tales of [rivers](#) and flooding, and hint at the stories that places retain as silent [witnesses](#) to the past. They reconstruct an unromantic view of Poland and Croatia in the 60s, commenting on [patriarchy](#), [alcoholism](#) and traditional family values. And they talk of [human rights](#) and how that may be expressed in hybrid forms.

We look forward to gradual easing of lockdowns, and the chance to reach out and touch printed material and engage our senses in multimodal ways. We look forward to gathering and commenting and gossiping about material realities. In the meantime, please consider attending one of our [CPD events](#) over the summer and coming to visit us in Bristol 2022 when we host the [IMPACT Printmaking conference 12](#).

Wishing you remain healthy and that we meet soon,

Wuon-Gean Ho  
12 May 2021