



Project Outline	Printmaking Online Studio Rotation
Subject Code	STU100 Studio Introduction - Printmaking

Award/Level	BFA / 1 st Year
Duration	2 weeks / 6 contact Hours (3 Hrs p/week)
Delivery mode	Online / Independent Study
Subject Coordinator	Carolyn McKenzie-Craig
Lecturer/s	Carolyn Mckenzie-Craig, Brenda Tye, Esther Neate, Angus Fisher

Description
<p>This is an independent research project delivered during the online education period of semester 1. The project forms part of the broader study associated with STU100 Studio Introduction Printmaking program.</p> <p>This project is reviewed at the conclusion of the semester and assessed in conjunction with completion of STU100 Studio Introduction Printmaking in Semester 2.</p>

Delivery
Two-week rotation during online via Zoom in semester 1

Learning Outcomes
<ul style="list-style-type: none">• Apply research skills• Experiment with Print processes• Apply conceptual thinking to graphic outcomes• Document experimental processes with photographs• Reflect on project outcomes• Work co-operatively, undertaking all tasks in accordance with Workplace Health and Safety (WHS) standards relevant to the home (Printmaking) studio.• Conceive, develop and realise a series of related designs and research that will inform studio outcomes in Semester 2 relating to hand -building project.

Assessment

- Reviewed at the conclusion of the project
- Assessed in conjunction with completion of STU100 Studio Introduction Printmaking in Semester 2

Objectives

An experimental book/diary or series of pages that responds to the theme and utilises ideas of the print or trace

- Explore graphic and print processes using everyday materials
- Apply conceptual thinking
- Reflect upon your experimentation and outcomes
- Communicate ideas visually

Project Content

In this rotation students will gain an overview of ideas and processes central to printmaking by experimenting with making a simple book form (either concertina, Zine or unbound pages) in your home spaces/studios utilising the materials available to you at this time.

This will respond to the theme *Mapping/Place* (see separate handout). Your lecturers will be available for support as you develop your ideas and for reflection on project outcomes.

Components of this unit will connect directly with studio-based skills and outcomes once Campus lessons recommence.

Your lecturers will be available for feedback as you develop your ideas. Please send working images, draft concepts and any questions to your assigned teacher on the day your class is scheduled in the timetable.

Week A

Introduction to concept and form

Develop your project idea through experimenting with frottage, tracing and copying, and the use of text. Research artists working with mapping and experimental Book Arts to provide examples for the final form your work will take.

- Watch the Powerpoint on Mapping/Place
- Use the print/trace and mapping resources provided to experiment

Consider:

- Your own domestic space as the mapping arena
- Your growing digital footprint
- Sound
- Food or other domestic routines

1. Simple Book Forms

Consider the form your experiments may take as a book. Investigate simple binding methods from the online resource links or continue to explore your own experimental book form.

Zines:

https://www.youtube.com/watch?v=MBGm85tw_3g

<https://thecreativeindependent.com/guides/how-to-make-a-zine/>

https://en.wikibooks.org/wiki/Zine_Making/Putting_pages_together

Carousel: https://www.youtube.com/watch?v=2PrBGHP_BHE&feature=share

Online artist book collections: <https://blogs.massart.edu/artistsbooks/>
<http://onesearch.slq.qld.gov.au/primo-explore/search>

Artists: Louise Bourgeois, Glen Skien, Jan Hogan

2. The Trace/copy: Consider how to make tracings or copies of images, shadows, objects, people or the internet/data. How can this relate to ideas of mapping space?

Online: Making your own carbon paper to alter the image/repeat an image/trace:
https://www.youtube.com/watch?v=N1T5_KjoMLQ

Matthew Jones: <https://www.artgallery.nsw.gov.au/collection/works/73.2003.aaaa/>

Artists: Matthew Jones, Paul Catanese, Ian Burn, Raymond Pettibon

3. Frottage: Frottage is making a rubbing of an object or surface. Use soft pencils, crayons, or shavings and thin paper with a gentle action.

Online Exhibition: <https://hammer.ucla.edu/exhibitions/2015/apparitions-frottagesand-rubbings-from-1860-to-now>

Do Ho Suh whole flat frottage: <https://www.artforum.com/interviews/do-ho-suhdiscusses-rubbing-loving>

Artists: Adriana Simotova, Simyrm Gill, Binh Danh, John Cage, Gomez Gonzalez

Week B

Experimental Book Form

Experiment with stencils and stamps, printed copy machines and collage. Resolve which components you need within your individual Book Project and ideas of Mapping

Overview

- Attempt to resolve the form of your project (folded, stapled, stacked, crushed, bound or buried?)
- Take process images on your phone

Consider

- What components will help your experiments from Week 1 convey meaning or feel resolved?
- Remember to access online material from Week 1 as well as incorporating new processes from Week 2
- How simply photocopying a drawing changes its graphic quality

1. Mapping in Visual Practices:

https://books.google.com.au/books?id=iJpT_EuL7gAC&printsec=frontcover&dq=The+Art+of+Mapping&hl=en&sa=X&ved=0ahUKEwjAivGY98joAhX6lbcAHT8VBMQ6AEIOTAC#v=onepage&q=The%20Art%20of%20Mapping&f=false

2. Stencils/Stamps: Consider making a simple stencil and printing with a daub.

Objects can also be inked and printed as a stencil such as the edge of a tyre.

Artists: Oscar Munoz, Performprint, Betsabee Romano

3. **Text:** Consider how you might incorporate text into your project. What methods could you use to do this? Consider letter stencils, Carved stamps, collaged text from newspapers, existing books, letters, receipts, emails or handwritten text.

Online resources:

Kirtika Kain: <https://www.printcouncil.org.au/manly-dam-project-2/>

Vernon Ah Kee: <http://cordite.org.au/artworks/ah-kee/>

Text and books: <https://blogs.bl.uk/english-and-drama/2019/05/artists-books-now-writing-evening-13-may-2019-.html>

Angela Cavalieri: <https://www.slv.vic.gov.au/view-discuss/angela-cavalieri>

Artists: Glen Ligon, Barbara Kruger, Vernon Ah Kee, Jenny Holzer, Angela Cavalieri, Jonathan Jones, Bea Maddock

4. **Collage/The photocopy:** The incorporation of found text may trigger other potential ideas of collage in your project. Or you may have access to make photocopies.

Online: <https://www.artgallery.nsw.gov.au/collection/works/130.2005.a-d/>

Artists: Ian Burn, David Hockney, Sarah Lucas, Barbara T.Smith, Gemma Avery, John Baldessari, Hannah Hoch, Kara Walker (stencils and collage)

RESEARCH COMPONENT: please watch the video on intaglio printing:

<https://www.khanacademy.org/humanities/special-topics-art-history/creating-conserving/printmaking/v/moma-intaglio-process>

Recommended Reading / references

See Above

Students will be provided with a PDF resource document.