

June 30-July 6, 2019 // Ox-Bow School of Art

Uniquely Printed Multiples: The Impossible Task of Monotype Mastery

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This course is an exploration and investigation of various approaches to the foundational printmaking process of monotype, with the explicit goal to generate a large quantity of printed works that realize the unlimited potential of a print. Utilizing both press-based, silkscreen, and hand-printing techniques, students will incorporate drawing, painting, stencils, photographic image transfers, and found materials. Production will be paired with critical dialogue concerning content and transformation of prints into book forms, serialized images, and sculptural installations.

Study of historic and contemporary approaches to the monotype process include looking at examples of printed works by artists such as Tracey Emin, Alison Saar, Shlomith Haber-Schaim, Milton Avery, and Henri Matisse. Readings to provide framework for discussions include a poetic inquiry by Richard Tuttle and a comprehensive history of the medium - *The Monotype: The History of a Pictorial Art* by Carla Esposito Hayter.

Through experimentation and practice of the variety of techniques covered, students should expect to complete multiple works, or even a series of works, to be presented in-progress at a mid-course critique and a final critique.

Expectations

Successful completion of this condensed course is dependent upon a student's active participation and engagement. Through experimentation and practice of the variety of technical skills covered, students should be able to complete multiple finished works, even a series or small body of works. The Print Studio is available for students before and after class, 24 hours a day; take advantage of this opportunity!

Plan accordingly: be present at the Print Studio promptly by 10am for the morning session and by 2pm for the afternoon session to participate in technical demonstrations and discussions of readings, presentations of artist's projects, etc. It is Ox-Bow's general attendance policy that students can miss no more than one class in a one-week course.

Contribute to a safe and productive community studio experience: respect one another, staff, materials and equipment, the Print Studio, Ox-Bow.

Performative Printmaking: A Conversation Exchange

Celebrating the communal nature of the Print Studio, the class will work to create a unique exchange project. As opposed to a "traditional print exchange" in which participants create multiple copies of a print (an edition) to exchange, students will practice demonstrated techniques to create multi-layered prints, to be divided and distributed.

By following the daily schedule outlined below, students will gain experience in a variety of technical approaches for creating printed media. Demonstrations will often be participatory to encourage experimentation and provide comfort with new equipment, materials, and surroundings. Student work will be largely self-directed, with ongoing conversations regarding conceptual approaches and idea-generation.

Schedule

--- Sunday evening : Introductions

- Studio tour, safety protocol
- Terms and goals

--- Monday : drawn / painted images
(relief press, hand printing)

- The Basics:
 - Matrices (thing that holds ink – ie. plate)
 - Substrates (place where ink goes – ie. paper)
 - Ink (water-based vs. oil-based)
- Reduction
- Trace
- Ghost

Reading / Discussion: Excerpt from *The Monotype: The History of a Pictorial Art* by Carla Esposito Hayter

--- Tuesday : stencils / block-out / alterations

(silkscreen, relief press)

- Screenprinting
 - Water-based crayon
 - Stencils
- Relief
 - Water-based crayon
 - Stencil/Block-out
 - Pressure/Diffusion

Presentation // Reading / Discussion: “A Connoisseurship of Metaphor” by Richard Tuttle from *Art Journal*, Vol. 70, No. 4 (Winter 2011), pp. 135-144.

--- Wednesday : appropriation / photographic image

(lithography and/or relief press, hand printing)

- Planographic printing
 - Photocopy lithography
 - Image transfers
- Group meetings to share experiments and projects-in-progress; What are you working on, what is it doing, and why?

--- Thursday : work day

--- Friday : wrap-up!

AM / Work time! / Studio clean-up

PM / Critique / Studio clean-up / Set up for Open Studios

Supplies

Label all supplies clearly with your name. Bring materials to the studio. Respect the shared space of the Print Studio and do not use other's supplies without asking.

- Mark-making tools
 - Pencils / erasers / etc.
 - Sharpie markers (various sizes – large, regular, thin, colors?)
 - Paint brushes (various sizes, especially craft-y/inexpensive brushes that can get gunky with ink)
- Cutting tools
 - Your favorite knife (X-Acto, Olfa, scalpel, etc.)
 - Scissors
- Adhesives
 - Masking tape / Blue painter's tape / scotch tape
 - Glue stick
- Papers
 - At least 8 full sheets of high-quality Western paper advertised for printmaking roughly 22" x 30"
 - Suggested brands: Stonehenge, Rives BFK, Somerset, Arches Cover or Arches 88
 - Recommended: At least two sheets of Eastern papers – Hosho kuzu paper, Kitakata gampi paper, Okawara, Sekishu are all great papers
 - Optional:
 - Synthetic papers like Yupo or Duralar to experiment
 - Decorative/ papers, especially light-weight for chine-collé
 - Fabric/Canvas
 - Random papers to experiment with/test things out on, why not?
- Optional - Materials for Pressure Printing
 - Textured papers, light-weight flexible plastic materials, soft rubbery flat-ish bits, lace fabrics/ribbons, string/yarns
- Optional – previously made printmaking plates (etched plates, linocuts, wood blocks, etc.) that you want to explore monoprint possibilities with
- Apron/clothes that you don't mind getting a little inky :D
- Re-usable Nitrile Gloves (if you have a pair already!)
- Sketchbook/reference images/ideas