
IMPACT 6 PROCEEDINGS

CONTENTS

Introduction	1
The Centre for Fine Print Research	4
Academic Papers	7
Illustrated Talks	184
Academic Poster Papers	197
Exhibitions	222
Demonstrations	228
Biographies	234
Contacts	241
Acknowledgements	242

Centre for Fine Print Research Staff

Director Prof. Stephen Hoskins

IMPACT Co-ordinator Tortie Rye

IMPACT Assistants Jesse Heckstall-Smith, Alison Davis, Helen Allsebrook, Sophie Adams-Foster & Melissa Olen.

Executive Editor: Prof. Stephen Hoskins

Editors: Alison Davis and Jesse Heckstall-Smith.

Design by Chesapeake

studio@wearechesapeake.org

www.wearechesapeake.org

Cover design by Verity Lewis

Primary Typefaces

FF Scala & Scala Sans by Martin Majoor

ISBN 978-1-906501-03-7

Publication available from Lulu.com



Centre for Fine Print Research



Chesapeake. DESIGN & PHOTOGRAPHY

Printmaking as the Message: Collective Concerns Creating Convergence

Prof. Barbara Zeigler

A significant shift has been occurring throughout the past two decades in the field of printmaking and in print pedagogy. In this paper, I address ways in which the expanding field of printmaking is being approached and received within undergraduate curricula. Further, I note the implications of the shift in print pedagogy, as it relates to the inter and multi-disciplinary potential of print within undergraduate curricula as a whole. It is anticipated that insights gained from the pilot survey of selected undergraduate programmes in North America undertaken for this paper, may assist other print artists and educationalists in understanding the impact of current approaches to the teaching of undergraduate printmaking.

Reception and Convergence

Presently there is a resurgence of interest in printmaking as a viable contemporary art practice. This paper will demonstrate the limitless possibilities of the expanded field of printmaking resulting from the evolution in printmaking practice and pedagogy begun in the 90s and expanded in the 2000s. The IMPACT 6 conference theme of 'celebration' is timely and reflects the achievements of academics and artists that have been seminal to the evolution taking place. We have been adapting our methods of teaching to address current cultural changes, leading the development of print practice through contemporary critical discourses, experimenting with new technologies and media practices, and initiating multi-disciplinary exchange. We have boldly struck conversations with other academics who too often have viewed printmakers as 'the other', printmaking as a historical practice, as craft-and discipline-based; and according to other academics, of which the only noteworthy recent resurgence occurred in the '60s with artists such as Warhol, Rauschenberg, and Richard Hamilton. The past 10 to 15 years have continued to be very challenging in some of our teaching careers; yet possibly the most dynamic and enriching period. In 1997, Karen Kunc, a U.S. print artist and educator, wrote in a chapter on printmaking pedagogy in *Sightlines: Printmaking and Image Culture*, of the 'the deliberate avoidance of the "P" word ... [and that a] veritable and pervasive "print denial" has been taking place...' (Kunc, 1997, p.197). However, there is now a new acceptance and interest in print media emerging among many administrators and non-print colleagues who have for many years found it difficult to understand and accept the transformation that has been occurring within the field of printmaking; rapidly positioning print media as the most dynamic, forward-thinking area in departments of visual art.

Converging with the efforts of print artists and pedagogues during the past two decades, and with the current renewed

interest in printmaking by the art community at large, there is a reported shift in the 2000's away from the privileging of language and theory over non-verbal mediums that was evidenced in the '80s and '90s. (Campbell, 2008: p.52.) The notion that we are in 'an age where traditional hand skills are next to irrelevant in most contemporary art practices' (Kissick, 2008: p.72) does not apply as it may have a few years ago. Canadian artist and educator Liz Major is recently quoted in *Canadian Art* as saying, 'When artists first wanted to be digital and conceptual, it looked like the future. [...] Now it looks like the past.' (Campbell, 2008, p.53) Immersed since they were very young in the technologies of the digital age, there is a renewed interest involving tactility and the hand among students today. I view this not as a retreat to the past, however, but more as leading toward a better understanding of the intellectual rigour of non-verbal mediums as well as of the critical theory of the last 30 to 40 years. Theories aimed at 'conceptualising human intellect' (Gardner, 1999, p.3) have been developed in different ways since the '80s by scholars such as Howard Gardner of Harvard University, originator of 'the theory of multiple intelligences' (ibid). Less privileging of one type of intelligence over another within educational institutions will assist in allowing students and faculty to attain a more comprehensive perspective on pedagogy and the production of art.

Concurrently, a perceived need has arisen for institutions to consider and implement across studio programmes less single subject and more inter and multi-disciplinary approaches to teaching. If printmaking is to be fully integrated in programmes that are on the horizon, printmaking instructors who for years have been working across art disciplines and incorporating aspects of theory, drawing, photography, digital imaging, design, painting, and sculpture, as well as non-art disciplines into their own practices and teaching, are well prepared to be very instrumental in innovating this type of change.

In a recent re-reading of Marshall McLuhan's famous text *Understanding Media: the Extensions of Man*, I was struck again with his use of the phrase 'the medium is the message.' (McLuhan, 1994, p.7). Often this concept continues to be simplified by others to address only how the form of a medium embeds itself in the message, thereby 'creating a symbiotic relationship by which the medium influences how the message is perceived.' (Wikipedia, 2009). In the case of print, this idea is often used to validate printmaking as an historical as opposed to a contemporary practice. Normally overlooked and important, however, is that McLuhan was also talking about the social influence of a medium, and the associations that result from the use of a medium. (Federman, 2004). Viewed in this way, the medium of printmaking serves to link the past and the present by assisting in the convergence of discourses, as well as

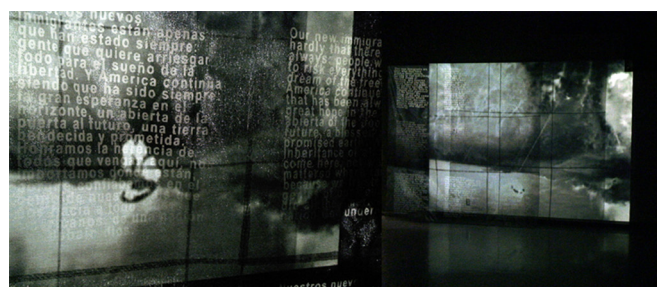
by providing space for expanded social interactions. This convergence of discourses is having an impact on the resurgence of interest in print. Furthermore, this convergence can signal ways in which print media may further suggest and illuminate new concepts and approaches to image and object-making in conjunction with other art practices and discourses within departments and educational institutions. In this way, the relevance of print media now and in the future will be assured.

The Expansion of Printmaking Practice

In 1996 Susan Tallman wrote that, 'Between 1960 and the present the print has moved from the margins of art production to its center.' (Tallman, 1996, p.7). Throughout the '60s, the inventiveness of artists trained primarily in drawing, painting, and commercial arts in the late '40s and early '50s greatly expanded printmaking practice and discourse and had lasting influence on the world of art. The inclusion of, and increase in infrastructure for, courses at universities greatly increased in the '60s. Photographic processes were incorporated into printmaking pedagogy in the '70s and early '80s. With some exceptions, before the '90s, most printmaking was done on paper in 2D formats. Robert Rauschenberg did experiment widely, and in works such as *Shades* (1964), for example, employed screen-printing on sheets of Plexiglas propped vertically in a wooden base that allowed the works to be rearranged and played with by others (Tallman, 1996, p.35), thereby extending the 2D format into an interactive 3D realm. John Cage's 'plexigram', *Not wanting to say Anything About Marcel* (1968), is another example of this form of exploration. Then, in 1989, Xu Bing's *Book from the Sky*, made for the notorious Beijing China/Avante-Garde exhibition at the Beijing National Art Museum gallery (Goodman, 2001, p.5), was very influential in enabling artists to understand the potential of print as it relates to installation work, which we began to increasingly see in the '90s.

Having been involved in printmaking since the early '70s, I recall finding the early experiments of artists on consumer computers in the '80s and then increasingly in the '90s, of great interest. Some output images on lower grade printers; others used computer programmes to develop images and then produced works through traditional print techniques (Tallman, 1996, p.214). In 1991, as an extra non-paid course, I offered the first undergraduate course in digital media in our department at the University of British Columbia in conjunction with the Media and Graphics Interdisciplinary Centre (MAGIC), a UBC graduate research centre focused on educational, entrepreneurial, and industrial research. As was the case at many institutions, however, it took many years to convince my department that digital imaging could be viewed as an extension of print, and also to acquire equipment to integrate into print courses. By the early 2000s, however, we were able to incorporate digital imag-

ing and printing capabilities into print courses, and this capability was rapidly beginning to appear in programmes at other institutions. This inclusion has allowed for new convergences in both media and concept: the ability to post images and texts online has assisted in the printmakers' ability to communicate, and contribute to critical theoretical discussions related to print. Further, increasingly in the work and teaching of many artists, the inter-disciplinary nature of print has also extended to include not only the combination of various media, but also to cut across disciplines to non-art fields. This engagement has created new methods by confronting common challenges, and fresh perspectives; allowing for an improved understanding of a wide range of subjects.



Laura McKenna, installation views, (screenprint on wire mesh & video projection of surveillance footage of U.S. and Mexican border), 2009. (University of British Columbia).

A Selective Look at Printmaking Undergraduate Curricula

I have discussed to this point aspects of the broad renewed interest in printmaking, and how its reception within many undergraduate programmes has shifted; increasingly enabling it to be viewed positively. However, it is also important to assess how the teaching of printmaking is currently being approached.

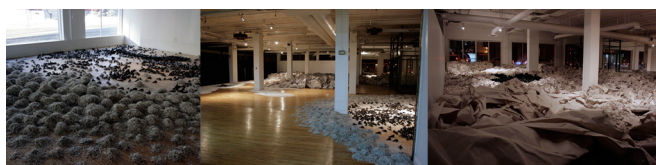
Hence I will proceed from the premise that, as I have changed the content of the undergraduate print courses to become more inter and multi-disciplinary during the past two decades, other universities and colleges have done the same. In the early '90s, at all levels of instruction, I greatly expanded the introduction of selected art and other subject area readings into my printmaking course curricula. Specific emphasis in these courses has often been on ecology, earth and ocean sciences, cultural studies, and critical theory as they relate to social and environmental concerns. Definite technical and conceptual concepts specifically related to printmaking have also been addressed in projects related to the texts discussed. Many of these courses took advantage of a multi-disciplinary approach through direct links with specialists in other departments of the university. Additionally, throughout the 2000s, my approach to teaching at all levels of printmaking has been increasingly inter-disciplinary. A variety of print media are combined in the introductory level course and by the fourth year, this

approach extends to all visual art media when appropriate; digital imaging is integrated into the print courses at all levels at the University of British Columbia. Additionally, for many years, I have been allowed to integrate a print module (screen printing or a large-scale monotype project) into drawing courses I teach at UBC. This has served to both extend student understanding of drawing and to introduce students to the potential of print as it relates to other media. We offer also fourth-year printmaking/sculpture courses.

To better understand how widespread this extended inter and multi-disciplinary practice of print pedagogy is at other institutions and the possible implications of such a shift, I began looking online at a variety of print curricula. I quickly noted, however, that many course descriptions related to print appeared to have changed only minimally; possibly standardised to facilitate course transfers among institutions. It would greatly assist in demonstrating the vibrancy and rigor of print pedagogy, if current statements are also posted on departmental websites.

A Pilot Survey

I conducted a pilot study in order to obtain a clearer picture of undergraduate programmes at other institutions that have strong programmes in print. Professor Sean Caulfield of the University of Alberta; Professor Kathryn Reeves of Purdue University; and Professor Deborah Cornell of Boston University, generously responded to my inquiry. My questions sought to determine the following: (1) Whether digital imaging had been introduced to the course, and at what level? Was the teaching of printmaking inter-disciplinary?; (2) Whether the introduction of either was viewed as an important contributory factor to a sustained interest or resurgence of interest in print?; (3) Whether there had been any other innovations (i.e., new course offerings, the addition of major or minor degree programmes, or individual instructor or multi-disciplinary initiatives), that had contributed to current interests in printmaking?; and (4) Whether printmaking is well regarded at each university through strong student, administrative and faculty support. Below, the responses of the questions posed to faculty members from each of the three institutions are summarised. This is followed by general comments and a brief survey summary.



Mitch Mitchell, 4th-year, Tar Plane Wayfarer, print installation views, dimensions vary. (University of Alberta)

The Printmaking Division at the University of Alberta, in Edmonton, Alberta, Canada is designated as a University

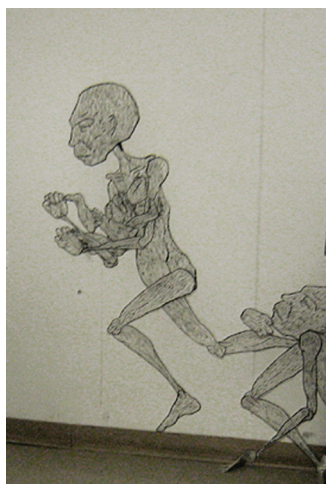
of Alberta Centre of Excellence, and has strong enrolments and faculty support. Within their department Professor Sean Caulfield explained that inter-disciplinary exploration, stressed in all years to assist students in finding content with which to work, is defined as working with disciplines outside their department. Further he stated that they believe that normally ‘...students should first focus on developing content and formal skills in “traditional” media, and that once this base is established they are in a better position to use digital media intelligently.’ At the fourth-year level, students ‘... at the same time are exposed to other inter-media options that they can carry forward into their own practice once they graduate.’ Caulfield clarified that they use the term inter-media to mean ‘working between disciplines in visual art such as print/installation and drawing/new media (i.e. video). [...] With all of this we always try to emphasis content, however, and let this lead to form..., which might mean tiny mezzotints or video projections.’ Digital media are used by some students in image manipulation in second-year introductory screen-printing courses, and in the second and third years of study to develop concepts through collage and drawing that are then expanded upon through traditional print practices on the plate/matrix. A word and image course offered employs digital imaging more extensively, emphasises inter-disciplinary studies even more, and often informally links with other departments in the university for specific assignments. Additionally, a fourth-year drawing/inter-media class has been initiated that enables students ‘to explore more expansive (sculptural) ideas if desired, in conjunction with print.’ (Caulfield, 2009)



Pages and Voices was a two-week print action that developed as part of a national artists' project to protest white supremacist hate literature. (Right) Colby Pfister, Printmaking III, Book Project, mixed-print media, copper. (Purdue University)

At Purdue University in Lafayette, Indiana, Professor Kathryn Reeves responded to the survey questions and clarified that their department takes an inter or multi-disciplinary approach in their programme. ‘We want to encourage the flow of media among painting, printmaking, and drawing courses, as well as in sculpture, fibres, metals, ceramics, electronic time-based media, photo, and so on,’ she wrote. ‘Many major artists who work with printmaking also work in other areas/media. To reflect actual practices in the art world, we changed the programme (about 5 years ago) to Painting and Printmaking and added painting and

printmaking courses to a new Drawing and Illustration major. This has had a very positive effect on the Fine Arts programme at Purdue. Enrolments are up in both painting and printmaking classes, and classes fill quickly. Second and third-year courses are media specific [...] PLUS anything else the individual student wishes to incorporate in his/her work. Yes, any combination of media that works effectively conceptually and visually is encouraged [...] Print class times are scheduled for both the print studio and a computer lab...' In the fourth year, students are encouraged to explore the possibilities of print installation and/or installation. In addition, of particular interest in the programme is that the graduate programme 'tends to have more students than other areas [within art], so we have more TAs teaching foundation design, drawing and introductory relief, screen and digital print courses.' Undergraduate 200 through 400 print courses are very popular and class enrolments fill quickly. It was noted that '...printmaking needs to continue making a case for funding both standard and new technologies in order to provide an array of cutting edge concepts and imagery.' (Reeves, 2009).



Bridget Toner, *The Secret Life of Ephraim Elzer*, woodcut installation (Boston University)

The undergraduate programme at Boston University in Boston, Massachusetts has a drawing-base core. In responding to the questions posed, Professor Deborah Cornell explained that their Introductory Printmaking course was accepted as a substitution for one of the drawing core requirements, because it is seen to 'sustain and further basic training in drawing issues, color study, surface, design, critical thinking, etc.' This has increased the number of Introductory Printmaking course sections. Very positively viewed within their department, in 2005-06 a 20-credit Printmaking Minor was introduced. It was noted that, 'Not having a major concentration in printmaking actually sustains a good deal of interest in the medium; everyone feels equally that they 'own' it inclusively, and it is an area where students from all the disciplines con-

verge and develop 'community'.' Although the Introductory course and Printmaking I are media specific, students who have taken the Introductory course and want to begin more ambitious projects that span media and may also include 3D and installation work are encouraged to do so. Cornell clarified, 'I start broadening the print conversation as soon as a student is grounded enough in traditional print techniques to understand the print as a formal language.' Although digital training is incorporated into all the regular print courses for students who show interest, it was noted that, 'Oddly enough, they are generally more excited by traditional techniques, however!' The department offers a very popular Artist and the Book course that is heavily concept based, may include writing workshops with an English professor, for example, and is also open to non-majors. This year they instituted a bookbinding course for non-majors, and are 'expanding the course offerings to include more non-majors while still keeping a focused approach [in their] BFA programme.' (Cornell, 2009).



Jade Yumang, 4th-year, *Pleasurable Tendencies*, woodcut on muslin on stretched canvas, 48 x 96" (8 panels combined), and bed (wood, hardboard, hardware, oil-based ink, and alkyd paint). (University of British Columbia)

Summary

Interestingly, none of the three schools surveyed noted the introduction of digital imaging into their printmaking programmes as being significant to either increasing or sustaining current enrolments in printmaking classes. I was somewhat surprised that digital imaging was not perceived as having a larger role in the resurgence of, or sustained interest in, printmaking. At the University of British Columbia, it has been my understanding that the introduction of digital media into print practice at all levels has been very instrumental in sustaining and in some instances increasing enrolments, and in re-energising printmaking practice. This appears to be the case not only in regard to technological capability, but also through the association with those working in other visual art media (most notably with video, photography, and animation, as well as with painting, drawing and 3D work). Administrators, although reluctant at first, have appeared favourable to this shift in emphasis. Following a learning centre model in the small digital laboratory in printmaking at UBC, there is an increased sense of community and discovery among students, faculty and staff. Approaches to various theoretical

concepts, and traditional and digital-print puzzles are discussed and resolved. Furthermore, digital imaging appears to be assisting students to be able to relate to, and appreciate more historical technologies for what they may offer presently and in the future. It may be that at my institution in addition to incorporating digital imaging into print courses, the establishment of the digital printmaking lab within the printmaking facility has assisted in the convergence of discourses I spoke of earlier. The expanded social interactions that are part of the social influence of a medium that McLuhan alluded to, in this instance among other students, faculty, and disciplines within our department, may have served in part as a catalyst for the resurgence of interest in printmaking at UBC.

Through my pilot survey of printmaking programmes, the results suggest, however, that overall multiple initiatives by print artist/instructors, as opposed to one single factor, have served to spur a resurgence, and/or sustain interest, in printmaking. It was evident from the responses I received that there had been a clear shift to increased inter-disciplinary involvement in the teaching of print at the institutions I surveyed. Many new initiatives had been undertaken that are serving to broaden the discipline of printmaking by introducing complementary studies. None of the institutions contacted or UBC offer a separate class in digital printmaking. Multi-disciplinary (arts, sciences and social sciences) courses are being introduced; which has resulted in an increase in student attendance. All those surveyed have strong departmental support. In light of the termination of numerous print programmes in the late 1990s and early 2000s, the current situation for undergraduate printmaking in 2009 is encouraging.

Acknowledgements

Appreciation is expressed to visual-art students Laura Huskins, Haley Cripe, Colby Pfister, Mitch Mitchell, Vlad Smolkin, Meaghan Frasaniak, Sarah Pater, Bridget Toner, Minah Lee, Samantha Knopp, Jade Yumang, and Laura Mckenna, who produced the artwork I used in this paper.

References

- Campbell, Deborah. (2008) 'The Death and Life of Painting.' *Canadian Art*. Winter 2008.
- Caulfield, Sean. (2009) *Re: Questions*. Email to Barbara Zeigler. 9 Sept. 2009.
- Cornell, Deborah. (2009) *Re: Questions*. Email to Barbara Zeigler. 9 Sept. 2009.
- Federman, M. (2009) *What is the Meaning of the Medium is the Message?* 23 July 2004. http://individual.utoronto.ca/markfederman/article_mediumisthemessage.htm. 10 Aug. 2009.

Gardner, Howard E. (1999). *Intelligence Reframed: Multiple Intelligences for the 21st Century*. New York: Basic Books.

Goodman, Jonathan. (2001). *Xu Bing: A Language of His Own*. Xu Bing: Prints and Books. Portland: Portland Institute of Contemporary Art.

Kunc, Karen. (1997). 'Teaching Printmaking: American View.' *Sightlines: Printmaking and Image Culture*. Ed. Walter Jule. Edmonton: University of Alberta Press.

Kissick, John. (2008). 'Elephants in the Room: The looming issues in art education.' *Canadian Art*. Winter 2008.

McLuhan, Marshall. (1994). *Understanding media: the extensions of man*. Cambridge: MIT Press.

Reeves, Kathryn. (2009). *Re: Questions*. Email to Barbara Zeigler. 9 Sept. 2009.

Tallman, Susan. (1996). *The Contemporary Print from Pre-Pop to Postmodern*. London and New York: Thames and Hudson.

Wikipedia. The medium is the message. 15 Aug. 2009. http://en.wikipedia.org/wiki/The_medium_is_the_message.