

A COLLABORATIVE LANGUAGE: SELECTIONS FROM THE EXPERIMENTAL PRINTMAKING INSTITUTE

TEACHER GUIDE

by Gina Bianco

Nov. 13- Dec. 9, 2019

TCNJ Art Gallery

Art and Interactive Multimedia Building

William T. Williams, (b. 1942)
Ron's Tale, 2006
Serigraph, ed. 19/20
29 7/8 x 22 1/8 in. (75.8825 x 56.1975 cm.)
Donated by the Experimental Printmaking
Institute, Lafayette College,
Founding Director Curlee Raven Holton,
2016.42.57



Welcome to the The College of New Jersey's Art Gallery!

Dear Teachers,

The College of New Jersey is happy to welcome you and your students to our current exhibition of *A Collaborative Language: Selections From The Experimental Printmaking Institute*. This exhibition features 23 prints by noted artists such as Alison Saar, Sam Gilliam, Kay WalkingStick, David Driskell, Martha Jackson Jarvis, Willie Cole, Audrey Flack, Barbara Bullock, Melvin Edwards, and William T. Williams. The exhibition illuminates how The Experimental Printmaking Institute has worked with artists to explore the infinite possibilities of paper.

In this teacher guide, I have provided a suggested framework for your visit to the gallery including suggestions for pre-visit activities as well as follow-up activities and discussions that can be brought back to your classroom after your visit. The suggested ideas are focused around the key concepts and techniques of this particular exhibition and allow for a more in depth exploration of what the show has to offer.

Please enjoy your visit and I hope you find this guide to be useful!

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Class of 2021

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About the Exhibition:

What is EPI?

The Experimental Printmaking Institute was created by Curlee Raven Holton in the summer of 1996 at Lafayette College located in Easton, Pennsylvania. The college's Board of Trustees took interest in printmaking and student-based collaborations with artists and the local community. As a result, they began having visiting artists and artist-in-residence programs and have produced over 100 editions with over 80 artists, many of which are well known American artists.

The program focuses on student participation and learning and aims to provide students with professional experience in producing artist's work, archiving and sales. Involvement in the program has given students opportunities to be introduced to and to work with artists from diverse cultural and social backgrounds, providing them with talented, well-educated, and ambitious role models. At Lafayette College, there is a printmaking laboratory where students can work hand in hand with the professional artists that visit. Many of the results of these collaborations have been included in museum collections such as the Metropolitan Museum of Art as well as within the permanent collections of various colleges and universities (Experimental Printmaking Institute, n.d.).

This exhibition held at The College of New Jersey's Art Gallery puts on display a select 23 of the great works that are the results of the collaborative nature of the Experimental Printmaking Institute.

Learn more about the Experimental Printmaking Institute by visiting their website at <https://epi.lafayette.edu/>.

Pre-Visit Activities

Before visiting *A Collaborative Language: Selections From The Experimental Printmaking Institute* at the TCNJ Art Gallery, you and your students may want to spend some time exploring the overarching aspects of the exhibition. Below are some suggested methods for introducing these ideas in the classroom so that the students have some knowledge of what they will be seeing when they arrive.

It also can be extremely valuable to practice skills of careful looking and interpreting art in class in order to equip the students with skills that will help them have a productive experience when visiting the gallery. Meaningful skills of interpretation involve skills of perception and reflection, which can be taught and practiced in the classroom (Henry, 2010). If students have been exposed to such interpretive exercises prior to the visit, they will be better prepared and will have a more meaningful experience. Students will feel ready for the visit and be able to approach the exhibited artwork in an effective way.

“If we want to understand a work of art, we should look at the time in which it was created, the circumstances that determined its style and art expression as well as the individual forces that led the artist to his form of expression” (1952, pg. 20).

- Viktor Lowenfeld

Pre-Visit Objectives

- Introduce students to the Experimental Printmaking Institute and its collaborative nature.
- Explore printmaking, looking into its history and different printmaking techniques. Focus on techniques that the students will be seeing when they visit the gallery.
- Examine the theme of identity and representation that students will encounter on their visit to the gallery.
- Prepare students for the visit by practicing skills of looking at and interpreting art meaningfully. Be sure that students feel comfortable and prepared to do this in a gallery setting.

Suggested Pre-Visit Activities:

1. After providing the students with some history on printmaking as well as information about different techniques of printmaking aided by visuals (see Appendix A for a list of suggested printmaking vocabulary and definitions), the students can participate in a station activity to try out small scale abbreviated versions of these techniques. This will allow students to see how a few techniques are actually carried out and notice any differences. Listed are some example activities.
 - a. Students can create reductive relief prints by pressing down into styrofoam with a pencil, leaving only the areas that were not pressed down to receive the ink when it is rolled on with the brayer.
 - b. Students can also create additive relief prints by cutting out pieces of styrofoam and gluing them onto a piece of cardboard or sturdy poster board. The cut out pieces will be raised and will be the only parts inked up with the brayer.
 - c. Another way of testing out reductive relief printings can be to carve into small linoleum blocks and then ink them up for printing. Students must be more careful with this because the carving tools are sharp and can be dangerous, so this technique is recommended only for secondary students.
 - i. Another accessible material to carve into instead of linoleum can be potatoes that are cut to have a flat edge.
 - d. Students can create monoprints by painting with either watercolor or acrylic paint onto styrofoam board and then paper on the painted board.
 - e. Students can collect items to glue to cardboard to create collographs. Have them think about texture when deciding what materials they want to use. Once they have glued their items down, they can apply ink to the finished piece with a brayer and press onto paper.
 - f. More advanced options for differentiation may include:

- i. Creating collages with tissue paper, magazines, fabric, etc. and then print on top of these collages using one of the techniques above. This adds more than one layer of different techniques.
 - ii. Combining two of the above techniques, again layering different prints.
 - iii. Layering the same print by inking up the plate again with the same color or a different color and printing on top of what they just printed. Students can test out changing the orientation of the plate or printing offset from their previous print.
- 2. Have students share positive experiences they have had collaborating with others and allow them to explain why their experience was a positive one. This can be discussed in connection to the collaborative nature of the Experimental Printmaking Institute.
 - a. Ask students how it was working with someone towards the same goal. Maybe this was working on a class project or as a member of a sports team. Have them consider small acts of collaboration such as working together to make dinner, or cleaning up the art class as a group.
 - i. Did you find collaborating to be beneficial to reaching the common goal? How might a task be more difficult if it were to be done alone? What are some tips you could offer for having positive collaborative experiences?
 - b. In order to set the stage for collaborative learning, it is important to create a collaborative environment in the classroom and make it a place where students feel they can count on their classmates and work together to accomplish something bigger. Collaborative learning is often more effective than learning individually since learning is not something that simply involves just acquiring new information. Learning collaboratively allows students to be participants in their own learning (Trimbur, 1985). Working with others is a more process-based way to learn where authority is

placed within the subject matter and in the social interaction of the learners, which is often more effective than a teacher-centered classroom where knowledge is simply disseminated to students. Working collaboratively allows students to solve problems constructively and cooperatively (Stewart, 1988). Psychologist Lev Vygotsky also advocates for collaboration in learning with his theory of the zone of proximal development in which he established that the level of potential development is greater when problem solving under guidance of an adult or in collaboration with others (1978). Vygotsky argued that students learn most when participating in social interactions with others and that there is an inherent social nature of learning (Lee, 2002).

- c. Have the students participate in a collaborative activity.
 - i. Split students into even groups. Give each group one yard of tape, twenty pieces of dry spaghetti, one marshmallow, and two feet of string. Their task is to work together to build the tallest structure in ten minutes. Students must work together to problem solve and communicate with their team members. See if they can beat the record height for this task which is 26 inches set by kindergartners.
 - ii. After participating in this activity, students can share the ways in which they worked collaboratively with their team members and how cooperating with others affected what they were able to accomplish in the given time.
3. Ask students to share any past experiences they have had visiting galleries or museums. Have them discuss what they liked about the visit and what they think could have made it better. This can help students recognize the positive experience these kinds of visits can have and also allow the recognition of what can be done for this upcoming visit so that it is the most effective.
 - a. This is also a good time to familiarize students with museum/gallery etiquette. Students can follow typical classroom rules but also should be aware that they are in a public space. Remind students that the artworks are on display for them to look at with

their eyes and they should not touch any artwork. They should also remember not to eat or drink in the gallery.

- b. Prior to the visit, the teacher and students will want to familiarize themselves with the location of the gallery and where exactly they will be going. A map of TCNJ as well as a map of the Art and Interactive Multimedia (AIMM) building in which the gallery is located can be found in Appendix B. It can be helpful to share with the students the location of the restrooms ahead of time, so they know where to go if needed.
4. Consider the theme of identity and representation through asking the students what it means to them and having a class discussion on the meaning of identity.
 - a. Have each student create an “Identity Pie Chart” in which they consider what constitutes their own identity. They can split a circle into several sections, labelling each section as a different quality or attribute in which all add up to equal their identity as a whole. This activity can lead to discussions about uniqueness and the parts of one’s identity that might not always be represented as openly.
5. Take a look at images of artworks that are a part of the exhibition prior to the visit to allow students the ability to start generating some ideas about the specific artworks. It can also be beneficial to look at other artworks by the artists in the exhibition to prime students for learning.
 - a. Students’ pre-visit responses to the art can be compared and contrasted to their post-visit responses, illuminating how their perceptions might have been changed as a result of seeing the works in person.
6. Practice skills of interpreting art. Provide students with open ended questions and encourage response, reminding students that there is not one right answer. This is a great time to practice digging deeper than just the formal elements of the artwork and taking into consideration the

meaning of the artwork and what artistic choices contributed to this interpreted meaning. Students can participate in some of the following activities to practice their interpretation and careful looking skills.

- a. Provide small groups of students with images of artworks each printed out on a different piece of paper. The students and their group members can spend some time sorting the images into themes as they see fit. This will require taking time to find meaning within the artwork as well as finding similarities within the images provided. Students can either come up with their own themes or they can be provided themes based on the chosen images.
- b. For elementary students, questioning is key to guiding them through the interpretive process. Ask students questions about what they see, what stands out to them, and what they are curious about and why.
- c. Secondary level students can partake in research on artists and artworks as well as the time period the artwork is from in order to make deeper connections about the meaning of the artwork in this context.
- d. Ask students to connect an artwork to their life by having them think about what it may remind them of or how it may connect to an experience they have had before.
- e. Display an artwork and break students into groups and have them record on a poster a word or phrase about the artwork. Words can relate to subject matter, media, meaning, the elements of art, art history, or general critical observations. Give the students about 5-10 minutes to do this and once they are done each group can hang up their poster and explain to the class their findings. Students can recognize the similarities and differences between each group's poster and how one person's interpretation is not always the same as another's.

During the Visit

While students are at the gallery, it is a best practice to help the students practice purposeful looking, which often can be encouraged through engaging questions and activities. It is important for the students as viewers to be actively engaged in discovering personal connections as well as developing understanding so that their visit is rewarding (Henry, 2010). Providing students with the tools to make their visit meaningful is paramount. Below are some things to remember as well as some suggested activities for students to take part in during the visit to the gallery.

“Works of art are mere things until we begin to carefully perceive and interpret them - then they become alive and enliven us as we reflect on, wonder about, and respond to them” (Barrett, 2003, pg. xv).

Things to Remember:

- Remind the students to look carefully at the artworks and read the labels provided. Give them ample time to look silently and slow down to make meaningful observations.
 - Taking a break from dialogue to give students a chance to look silently at an artwork is important to fostering individual perceptions of works of art and allows for reflection and deeper discovery (Henry, 2010).
- Balance structured presentations of artwork by docents with free choice learning.
- Engage the students through open-ended questions that create opportunity for multiple viewpoints and perspectives. These are the kind of questions that will encourage discussion and participation.
 - Having the students share their interpretations of a work for their peers to listen to can facilitate deeper engagement as hearing the interpretation someone else has allows the viewers to reflect and further consider what they are seeing (Barrett, 2003).
 - Follow up students' responses with more questions for deeper thinking.

- Encourage use of vocabulary that was explored prior to the visit. Introduce new vocabulary in authentic ways.
- Opportunities for students to interact with and collaborate with peers has been indicated by research to result in more advanced learning than when they are thinking and learning alone (Falk and Dierking, 2000).
 - Give students opportunities to group up and discuss ideas with their peers.

Possible questions to be asked:

(can be adjusted as needed to be more specific according to the particular work being referenced)

1. What is your first reaction to this artwork? Why do you think you had this reaction?
2. What do you see? Describe the elements of this artwork.
3. What stands out to you about this artwork? Why?
4. How does your eye move through the artwork? What choices did the artist make to make that happen?
5. Before looking at the label, share which printmaking techniques do you see in this work? What makes you say that?
 - a. Why do you think the artist chose this technique for this work of art specifically? How would the work change if the artist used another technique?
6. What do you think this artist is trying to say in this artwork? What is the meaning or message? What's the story being told, if any?
7. If this work made a sound, what would it sound like? If it smelled, what would it smell like? If you could taste the work, what would it taste like?
8. Is there anything you are left wondering about this work?

*With all of these questions, a best practice is to follow up by asking WHY. Have students think about and share how exactly the artistic choices in terms elements or principles or personal experiences have influenced their answers to these questions.

Suggested Activities:

Elementary Level:

1. Scavenger hunt: Create a handout with sections where students have to pick a different work under each section/ prompt. Provide questions as well so students must consider why they picked each specific artwork to fall under that section. The goal is for students to make purposeful discoveries while exploring the gallery through asking them to think more deeply about their choices and make meaningful connections. This kind of activity also ensures that the students are spending time looking at and carefully considering each artwork they see.
 - a. A great example of prompts for this activity can be found on through the Hammer Museum in Los Angeles, California. Below is a link to the scavenger hunt/discovery guide they have created that can be used as a great model for this activity.
https://hammer.ucla.edu/fileadmin/media/EDU/PDFs/FamilyGuide2015_8_25.pdf
2. Rename the artwork: Group the students into small groups of 2-3 and assign each group an artwork in the gallery. Give them about 5 minutes to come up with a new title for the artwork that they feel represents the work well. The students then will share their new title with the class and afterwards can share the original title given to the work. This can elicit a response and discussion about how the title of a work changes the way it is interpreted.

Secondary Level:

1. After looking around the gallery, have the students think about how it is laid out and how the works are arranged in the space. Ask them questions such as: How would you arrange the gallery if you could? What would you change and for what reasons? What artworks would you put right when you walk in and why? What artworks would you put next to each other? Have a few students share their responses with the

class and other students may raise their hand if they agree with what was shared or share their own thoughts if they have a different opinion.

2. Scavenger hunt: Come up with several tasks and give the students a worksheet to write down their findings. A possibility can be for students to find and write down artworks under the correct technique to make sure they have seen a variety of printmaking techniques. Another task could be to pick two works by different artists and to write down similarities and differences. Students can write down an artwork that they personally connected with and explain why. The prompts should motivate students to move about the gallery, make thoughtful connections, and be able to provide explanations for why they chose these works by looking carefully and interpreting artwork. For a follow up activity, students can share with the class some of the artworks they wrote down under each section.
3. Assign each student an artwork and then give them each a blank index card. Have the students write key phrases about the artwork that have to do with technique, elements of art and principles of design, and emotions that the work may provoke. The students will then hand their cards back to the teacher who will mix them up and pass them back out. The students will then have to try to find the artwork based off the short description given to them. Ask the students to not make it too obvious and to focus on art related terms as well as feelings and moods of the particular artwork. This is a great way to practice writing about a work without solely describing the imagery and also use your looking skills to try to find an artwork based off these descriptors.

Post-Visit Activities:

It is important that learning from these artworks does not end upon leaving the gallery and that instead students are able to continue their exploration and use their visit as a tool in learning that is put into action upon their return from the gallery. It is valuable to note that subsequent reinforcing events and experiences that occur outside the exhibition after the visit are as critical to learning from the exhibition as the visit itself (Falk and Dierking, 2000). In this section of the guide, there are suggestions for discussion questions and activities for both elementary and secondary students that can be put into action following the visit to the gallery. There are also some suggested in-depth studio explorations based off of selected works from the exhibition that can be followed for multiple day learning.

(See list of artworks exhibited in the gallery located in Appendix C for reference.)

Post-Visit Objectives:

- Reflect upon and discuss some of the themes and ideas from the exhibition.
- Recognize what was learned from the visit and the ways in which visiting a gallery in person can be an effective learning tool.
- Further explore the artwork exhibited through discussion and activities, and transfer gained knowledge into the students' own artmaking.

Discussion Questions and Activities:

Elementary Level:

1. Have the students write down or orally share their experience at the museum. What did they learn? What was their favorite artwork? What was their favorite technique of printmaking that they saw? Have the students share what they enjoyed about the visit and at least one thing they learned.

2. Ask students how looking at artwork in person was different compared to looking at images of artwork in class. Have them think about elements like scale, texture, and other aspects of an artwork that might catch their attention when looking at the artwork in person.
3. Project images of works that were in the exhibition. Put the images in groups of 3 or 4 and ask students to share which of these was their favorite and why. If a student picks an artwork as their favorite, ask the rest of the class to raise their hand if they agree. Call on someone who did not agree and ask them which was their favorite of the group and why. Students can share their observations about what they saw and what they found compelling about an artwork.
 - a. After this, ask students how any of the artworks on the screen can relate to the theme of identity and representation. What may the artwork have to do with the identity of the artist? If you could, what questions would you ask the artist to find out more about how the work may connect to this theme?

Secondary Level:

1. Have students spend a few minutes writing about their experience at the gallery. Ask them to reflect on what they saw and think about the impact of seeing the works in person. Have them write down any new ideas the exhibition gave them and any other thoughts they may have. Give the students a chance to share anything they wrote down with the class to lead a short discussion.
2. Pull up an image on the projector of an artwork that the class might not have spent much time looking at or discussing as a group. Have the students silently look at the work and write down a description of the work as well as their analysis, interpretation, and evaluation of the artwork. This critical method can also be known as Feldman's Method*. Give them about 5-10 minutes to do this silently, giving them a chance to form their own ideas about the work without hearing the ideas of others first. Once everyone is finished, the class can lead a discussion

about what they wrote down and why has led them to draw such conclusions.

- a. *Feldman's Method for approaching an artwork involves four stages as referenced above: description, analysis, interpretation and evaluation. First, students can be asked to describe what they see and point out the visual elements of the artwork. Moving onto formal analysis, students must think about how these elements interact and analyze their relationships. This is a great time to introduce and practice using artistic vocabulary. In the third stage, students can draw inferences about what the work means as a whole and back up their interpretations with previous observations in the first two steps. Finally, the artwork can be evaluated and judged in a subjective way on whether it is believed to be a successful and effective artwork in conveying its intended meaning (Feldman and Woods, 1981).
3. Provide students with the list of artworks from the exhibition (see Appendix C). Ask them to pick one artwork that stood out to them the most in terms of falling under the theme of identity and representation. Have the students write a paragraph or two about how they felt their chosen artwork connected to the theme. Students can then pair up with another student and share their findings. After sharing, see if any students picked the same artwork and discuss to see how their interpretations of the artwork may differ.

In-Depth Studio Explorations of Selected Works:

This section of the guide includes a closer look at three of the artworks featured in the exhibition. Provided are several suggested methods to take these works from the exhibition into consideration in order to conduct a deeper exploration back in both the elementary and secondary classroom through discussions, activities, and further extensions involving studio activities. See Appendix B for definitions of suggested vocabulary for students.

Martha Jackson Jarvis

Leaves, Letters, Lavender, 2014



Martha Jackson Jarvis, (b. 1952)

Leaves, Letters, Lavender, 2014

Serigraph and digital print collage, ed. 11/15

37 1/2 x 58 in. (95.25 x 147.32 cm.)

Donated by the Experimental Printmaking Institute, Lafayette College,

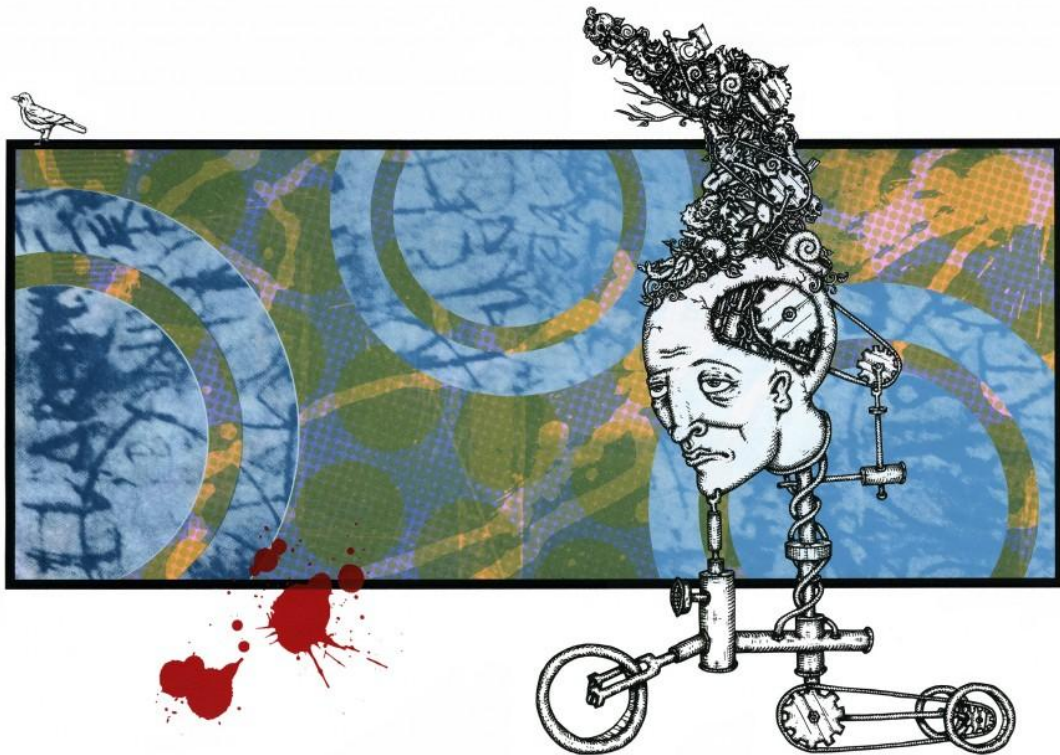
Founding Director Curlee Raven Holton, 2016.42.55

Image retrieved from: <http://marthajacksonjarvis.com/works-on-paper/.html/leaves-letters-lavender-clipped1>

Martha Jackson Jarvis is an African American multimedia and mixed-genre artist who has strong ties to nature through her experiences growing up in the rural south, specifically in Virginia in the foothills of the Blue Ridge Mountains. She is influenced by the human relationship with nature (Rowell, 2015) as well as spirituality and the energy that nature possesses (Weaver, 2013). In this work, Jackson Jarvis places an emphasis on nature elements through her repetition of leaves in the collage which extends outside the expected squared off composition. Her identity lies within the place she grew up and the impact nature has had on who she is as a person.

Jase Clark

Kacmalar Hakimolmak, 2009



Jase Clark,
Kacmalar Hakimolmak, 2009

Serigraph, ed. 15/15

22 1/4 x 30 1/8 in. (56.515 x 76.5175 cm.)

Donated by the Experimental Printmaking Institute, Lafayette College,
Founding Director Curlee Raven Holton, 2016.42.50

Jase Clark (American printer, born 1982), Printmaking Studio: Experimental Printmaking Institute (American printmaking studio, established 1996). (2009). *Kacmalari Hakimolmak*. [screen print]. Retrieved from https://library.artstor.org/asset/AWSS35953_35953_33255218

Jase Clark is recognized as a master printmaker who uses innovative techniques within printmaking. His work is known to contain imagery that illustrates tensions and conflicts encountered in society as well as the duality of our existence as humans. Clark is interested in the experience of watching his artwork evolve in front of him as he creates it and adds to it. In his print *Kacmalar Hakimolmak*, Clark layers imagery and challenges the traditional compositional arrangement. When taking a closer look at the work, the viewer can recognize the many elements that are layered on top of each other. Learn more about Clark's work at <http://www.jaseclark.com/read-me>.

Elementary Level:

Discussion Questions:

1. What do you notice about these works that is different than most artworks that you have seen?
2. These artists "colored outside the lines". How does this make you feel? Why do you think they purposefully chose to do this?
3. When you saw Jackson Jarvis's work in the gallery, what surprised you about it? What did you think about the collage? Why was her choice to use the collage technique so important to her work?

Associated Vocabulary:

- Composition
- Space
- Layering
- Overlap
- Collage
- Foreground, middle ground, background
- Shape (geometric and organic)

Activities:

1. Create a collaborative collage by layering and overlapping shapes.
 - a. Have each student cut out a different shape out of different colored construction paper and lay out a bigger piece of paper at

the front of the classroom that is not big enough to fit all the shapes.

- b. Individually, each student can come up to the front and tape their shape onto the paper wherever they would like. After a few students to do this, the next students will begin to notice that they have to start overlapping their shapes on top of another students or going off the edge of the original paper.
 - c. Discuss with the students how they just created a collaborative collage using overlapping. Talk about the composition of the work and how it can be similar to Clark's and/or Jackson Jarvis's.
2. Ensure understanding of foreground, middle ground, and background through observation of surroundings.
- a. Place a few items on the window sill of the classroom and ask the students to look at what they can see out the window of the classroom. Maybe there are cars, trees, other buildings, etc.
 - b. Give each student a ruler as a tool. Have the students pick an object they see out the window and measure it with their ruler, they can hold their ruler up against the window if needed. Then have the students measure one of the objects in front of them that is on the window sill. Ask the students to compare the measurements. The measurements may be around the same size or the object outside may be smaller. Surprising that a tall tree is only measuring 5 inches!
 - c. Ask the students which object that they measured is in the foreground and which is in the background. Make it clear that the objects in the background get smaller because they are further away. Also point out how the object on the window sill is in front of the background, overlapping and hiding part of the view of the background seen out the window.

Extension- Multiple Day Artmaking Activity:

As a multiple day artmaking activity, the students can create monoprints by painting onto square linoleum blocks (or pieces of smooth styrofoam) and

printing onto a paper that is bigger than the block size. Then, provide the students styrofoam in which they can press into to create a reductive relief print. Have they create small designs or shapes that can be repeated and then cut out to make a collage on top of their square which goes outside the borders of the square, much like Clark's and Jackson Jarvis's prints.

In terms of content, ask the students to create imagery that is meaningful to them. For example, Jackson Jarvis chooses to use nature in her artwork because it is something she connects to. Ask the students to think about why they are choosing to create certain images and the meaning behind these images.

Secondary Level:

Discussion Questions:

1. What does Jackson Jarvis's use of mixed media add to the piece?
2. How does breaking out of the lines of the expected composition change the effect of the artwork?
3. What effects does the overlapping in Clark's print have on the way you see the artwork?
4. What does the white background contribute to *Kacmalar Hakimolmak*? Does this feel like part of the artwork or just empty space? How would the work change if the background was not white and was a color instead?
5. How do you think these artworks can connect to the theme of identity and representation?

Associated Vocabulary:

- Layering
- Composition
- Balance
- Emphasis
- Unity
- Movement
- Collage

Activites:

1. Experiment with mixed media compositions.
 - a. Provide students with two small 8in x 8in canvases and give them several choices of material to work with. For example, provide fabric, tissue paper, newspaper, paint, oil pastel, beads, etc.
 - b. Give the students half of the class time to make two mixed media works of art and then hang them all up and have a discussion about each other's work. Think about how the use of mixed media changed the work and what it adds to the effect of how the work is perceived. Encourage the use of vocabulary relating to principles of design as well as the use of interpretive art skills where students can recognize some meaning or feeling they get from one of their peer's artworks based on the choices they made.
2. Research artists who push the boundaries of traditional composition.
 - a. Have the students pair up to research other artists who push the boundaries of only staying within the expected border and on the flat surface of the paper in their artwork. Example artists can include Joseph Cornell, Vik Muniz, Arman (Armand Fernandez), Rhea Carmi, and many more. Allow the students to present to the class their findings and ask them to focus on the aspects of the work having to do with the associated vocabulary discussed. Students can also discover the ways these artists used these methods in order to create a specific meaning unique to that artist and artwork.
3. Research artists who have a theme that ties together their artworks together.
 - a. It might be helpful to provide students with a list of artists to start with and have them do research to find a theme that connects to the artist's work. Being able to do research on the context behind an artwork is a useful interpretive practice and can also help

students think about how they can create meaning through their own work.

- b. Students can present their discoveries and discuss with the class the theme that is depicted in their artists' work by showing several example artworks and providing context.

Extension- Multiple Day Artmaking Activity:

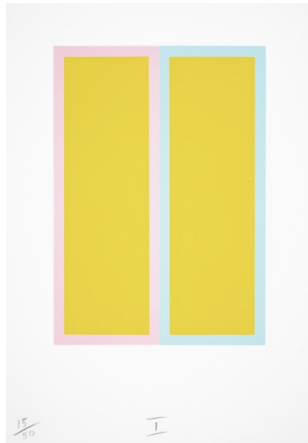
Have the students do some brainstorming and research in order to come up with a theme or content focus (ex. nature, figure, text, identity, etc.) that students find interesting. The students then will be creating three separate artworks that have been inspired by this theme that will be layered on top of one another to create a final work of art.

A suggestion is for the first work to be a drawing, the second work to be a relief that is printed on top of the drawing, and lastly a collage on top of the print and drawing. The drawing can be done in pen or pencil (charcoal pencil is great for better range of values). The printmaking technique that can be explored is linoleum block printing, which is reductive relief printing. The block used to carve out of does not have to be the same size as the drawing paper, and the students can choose how they want to overlap these techniques. The final technique is the collage element. Students can either draw on paper or print on paper and cut out shapes to collage on top of what they already have.

Remind students to think about their compositions and its purpose, what are they emphasizing and what kind of movement are they creating? How do these choices add to their desired meaning within their theme/ focus? The students' final works can be displayed and discussed among the class by considering similar questions to those considered discussion of the prints by Jackson Jarvis and Clark.

Richard Joseph Anuszkiewicz

Twin Portals (I, II, and III), 2003



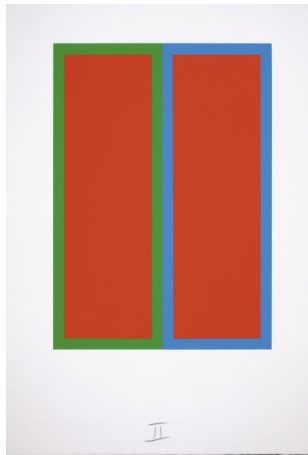
Richard Joseph Anuszkiewicz, (b. 1930)

"I" Twin Portals, 2003

Serigraph, AP 9/10

14 1/16 x 10 in. (35.71875 x 25.4 cm.)

Donated by the Experimental Printmaking Institute, Lafayette College,
Founding Director Curlee Raven Holton, 2016.42.1



Richard Joseph Anuszkiewicz, (b. 1930)

II, 2003

Serigraph, AP 9/10

14 1/16 x 10 in. (35.71875 x 25.4 cm.)

Donated by the Experimental Printmaking Institute, Lafayette College,
Founding Director Curlee Raven Holton, 2016.42.2



Richard Joseph Anuszkiewicz, (b. 1930)

III, 2003

Serigraph, AP 9/10

14 1/16 x 10 in. (35.71875 x 25.4 cm.)

Donated by the Experimental Printmaking Institute, Lafayette College,
Founding Director Curlee Raven Holton, 2016.42.3

Richard Joseph Anuszkiewicz (American painter, born 1930), Printmaking Studio: Experimental Printmaking Institute (American printmaking studio, established 1996). (2003, Image: 6/19/2014). I, II, III, Variant: Portals (Three Panels), Series: Master Artists Master Printmakers, view of panel three. [screen print]. Retrieved from https://ezproxy.tcnj.edu/asset/AWSS35953_35953_33254653

Artist Richard Joseph Anuszkiewicz is one of the pioneers of the Op Art (Optical Art) movement and the foremost color theorist of the 20th century. Anuszkiewicz was a pupil of Josef Albers who emphasized the idea that colors are never absolute but continually changing, hence Anuszkiewicz's use of pulsing and vibrating colors in his works (O'Brien, 2005). In his work, he investigates color relationships and the resulting optical effects of these combinations and arrangements of forms of color. In this series of prints, he arranges vibrant colors in a geometric abstract composition, altering the colors between the three pieces in the series to create different effects. The title "Twin Portals" fits with the composition of being two rectangles of the same color next to each other, but the repeated color is altered by the change in its outline color.

Elementary Level:

Discussion Questions:

1. How does each one of these prints make you feel? How is each feeling different than the other? (see Activity 1)
 - a. Point out to the students how the three prints are the exact same shapes and the only thing changing is the color. Therefore, changes in how each of these artworks is interpreted is based off the colors themselves.
2. If these prints were black and white, what kind of effect would they have? How would it be different than the original works?
3. Which is your favorite print of the three and why?
4. Do you think Anuszkiewicz could add more artworks to this series? Why or why not? Do you think adding more would add to the series and make it better or would it take away and make the artwork less successful in conveying his message?
5. If each of the three prints represented a different location, where do you think each would be? Describe the location. Is it indoors? Outdoors? What does it sound like? What does it smell like? What does it look like? How would you feel in this place?

Associated Vocabulary:

- Symmetry
- Repetition
- Balance
- Color wheel and color relationships (complementary, analogous, warm, cool, etc.)
- Geometric shapes and form

Activities:

1. Create a “Word Wall”.
 - a. In conjunction with discussion question 1, make a word wall in which you split the chalkboard/whiteboard into three sections, one section for each of Anuszkiewicz’s works. Under each work, record the students descriptions of how the print makes them feel. Then, the words can be compared to see how the feelings vary according to which of the three works is being looked at and why it might be this way.
2. Have the students do a 50 color challenge to explore color mixing and color relationships.
 - a. The students must use acrylic paint of only the primary colors, black and white to create 50 different colors, not including the colors straight out of the paint bottle. Provide them with a grid with 50 boxes that they can fill and give them about 20 minutes to do this.
 - b. Prior to students mixing their own colors, give a demonstration on how to color mixing. Show students the different effects adding white and black to a color.
 - c. After everyone has filled in their grid with 50 different colors, they can out each square of color. The students can then get in groups and arrange the colors in groups based on different moods. For example, have a pile of happy colors, sad colors, and then students can create additional piles and label them themselves.

Extension- Multiple Day Artmaking Activity:

In order to continue the exploration of Anuszkiewicz's work, students can partake in a multiple day project involving monoprinting and additive relief printing. Watercolor monoprints can be made by watercoloring onto a piece of styrofoam and pressing it down onto watercolor paper to transfer the color from the styrofoam to the paper. Have the students make two of these prints, choosing the colors they use based on the color wheel/color relationships and also based on the emotions they would like their artwork to portray, taking into consideration the way they interpreted the emotions that Anuszkiewicz's color choices were able to exude. After completing the monoprint, the students can cut shapes out of styrofoam to glue to a posterboard the same size as the watercolor paper, creating a plate for an additive relief print. With the shapes, the students can create symmetrical designs that have a balanced composition, like Anuszkiewicz's prints.

Finally, the students are going to roll ink onto the plate they made using a brayer and print the relief onto their watercolor monoprints. The students will have to think about color choice again and what meaning they want to create through their choices of both the ink color and the way that the ink color interacts with the colors of the watercolors.

Once everyone's prints are finished, the students can work together to arrange and glue them all down to one big piece of paper as a collaborative aspect to the project, tying it into the collaborative nature of the prints in the exhibition. Students can then look at how the colors of their prints interact with the colors of their peers when placed next to each other. The students can also pick out certain prints made by their peers and discuss the emotions and feelings of that work.

Secondary Level:**Discussion Questions:**

1. Why do you think that Anuszkiewicz choose to make a series of these prints? Do you think that the works could stand alone or do you think they work better in a series? What effect does making a series of artworks have?

- a. Do you think Anuszkiewicz could add more artworks to this series? Why or why not? Do you think adding more would add to the series and make it better or would it take away and make the artwork less successful in conveying his message?
2. What are some observations you can make about the way the colors of the prints are interacting with each other? What kind of effects do you think his color choices are having on your eyes?
3. Look at works by Richard Anuszkiewicz and Josef Albers (his mentor) side by side. Compare and contrast the artists' works.

Associated Vocabulary:

- Color theory- complementary, analogous, monochromatic, triadic
- Simultaneous contrast
- Balance
- Symmetry

Activities:

1. Pass the paper and write your thoughts.
 - a. Print out a photo of each of the three prints in the series by Anuszkiewicz. Pass them around the classroom for about 5 minutes and have the students write a word or phrase on each sheet of paper to describe how that print made them feel. After the papers have gone around the whole class and each student has gotten to respond to each of the three works, gather the papers and read off a few of the words, prompting a discussion about the differences between the colors and how the colors alter the feeling.
2. Create examples of simultaneous contrast.
 - a. Use construction paper to have the students create around four different studies of simultaneous contrast. They can pick four different colors as background colors and make squares out of them. Then, they can make four smaller squares of a fifth color and glue those on top. Make sure there are variations of color choice so that there is a wide range of examples to look at. Hang

up on a bulletin board or spread out on a table all of these small studies and take a look at how there are differences between how a color shows up based on the color surrounding it, referencing the definition of simultaneous contrast.

Extension- Multiple Day Artmaking Activity:

Using linoleum block carving, students can create a series of prints in which they demonstrate their understanding of color theory/color relationships, shape, and layering techniques of printmaking. Introduce students to the technique of linoleum printing so they can keep the technique in mind as they come up with ideas for their print.

Have the students sketch out symmetrical, balanced designs on square pieces of paper. They should be using shapes, both organic and geometric. The students should sketch out multiple designs and then pick the one with the strongest composition that would work best for a linoleum block print. An in progress critique/ discussion can be held to give students feedback on their work and discuss which composition is strongest and if any improvements could be made before moving further.

Using the linoleum blocks, students will carve out the areas that they do not want to print, leaving the raised areas to pick up the ink when it is rolled on. After the students have finalized their composition, they can transfer their sketch by drawing onto the linoleum block before carving. Once their design is carved and ready to print, students can make multiple prints in order to explore color relationships and layering techniques. They will make choices about color based on their knowledge of color theory and simultaneous contrast that has already been gone over. The students should make at least one print using each of the following color groupings: monochromatic, complementary, analogous and one using triadic. This means the print will either consist of two or three layers of ink, or more if students want to continue experimenting. Students can either offset the linoleum block to the left, right, up, or down or they can rotate the block about the center axis so that when they print on top of a previously printed color, all of the ink colors are visible because the orientation of the block was altered. (Check out

<https://www.sessions.edu/color-calculator/> for an interactive site that gives examples of these categories of color theory.)

Challenge the students by having them mix their own ink colors and try out different hues, tints, shades, and tones. The students can also experiment with layering the same colors but in different orders to create different color effects.

As a final piece, the color relationships and simultaneous contrast will be apparent and can be explored through a critique style discussion at the conclusion of the project. Students can answer similar questions as they did about Anuszkiewicz's work about their peers and their own series of work.

Appendix A

Vocabulary

(Printmaking Vocabulary and Suggested Vocabulary referenced in Post-Visit Activities)

Printmaking Vocabulary:

Listed here are the definitions of several printmaking techniques that are exhibited in *A Collaborative Language: Selections From The Experimental Printmaking Institute*. While some are more complex than others, it is important to recognize the variety in technique when it comes to printmaking. A great secondary source to aid these written definitions can be visual sources, such as looking at images and/or videos of these techniques that may help visual learners understand the processes better.

Chine colle: a technique, typically used in conjunction with printmaking processes such as etching or lithography, where the image is printed onto delicate paper that is attached to a heavier paper. The plate, printing paper, and thin paper run together through the press, sometimes with a thin layer of adhesive between them to reinforce the bond produced through the pressure of the press.

Chine is the French word for China, referring to the fact that the thin paper originally used with this technique was imported from China. Collé is the French word for "glued" (Chine collé, n.d.).

Collage: the technique of creating a pictorial composition in two dimensions or very low relief by gluing paper, fabrics, or any other natural or manufactured material to a canvas or panel (Mayer, 1982).

Embossment: the technique of creating raised designs in relief on a surface, usually accomplished by stamping the surface in a press (Mayer, 1982).

Intaglio: one of the major categories of printmaking, it includes metal plate engraving and etching processes where the printing areas are recessed.

The plate is inked and then wiped clean, leaving the ink only in the etched or engraved depressions. The ink is then transferred to dampened paper by running the plate and paper through the etching press.

Etching: process whereby a surface is partially eaten away at to create a design. A plate is coated with acid-resistant etching ground which is scratched away at with a needle in areas where the design is intended to show up. This exposes the plate in these areas so when it is placed in the engraving agent, it eats away at the metal in these areas, leaving space for the ink to sit.

Etching press: a printing press that consists of one large upper roller and a lower roller. There is a flat steel bed that moves on gears in between the rollers. The plate and paper are placed on the bed underneath felt blankets and then rolled through the press in order to transfer the ink onto the paper (Mayer, 1982).

Monotype: a one-of-a-kind print in which no two prints will look alike because variations in repeating and transferring process are inevitable (Mayer, 1982). Unlike other printmaking techniques, each monoprint is unique which makes it not strictly a multiple-replica process.

Relief printing: one of the major categories of printmaking techniques in which non printing areas of the block or plate are carved, engraved, or etched away, leaving the original plane surface areas only to be printed. This is called reductive relief printing because areas of the block are being removed. Additive relief printing is where shaped or textured printing elements are adhered to a board, which can also be known as a collograph.

A relief block or plate is inked with a brayer or dabber.

- i. **Brayer:** a hand roller for inking relief blocks.
- ii. **Dabber:** a pad of wadded material, usually leather or flannel, with which ink is applied to a block or plate.

After inking the block or plate, the ink is transferred to paper either by hand or by being put through a printmaking press.

The most common relief printing processes are: woodcut, wood engraving, photoengraving, stipple engraving, and linocut (Mayer, 1982).

Serigraphy: silkscreen printmaking in which the artist designs, makes, and prints an image by transferring to a mesh screen in which ink can only be pushed through the specific intended areas that are not blocked out.

Serigraphy uses the standard techniques of preparing silkscreen stencils in which all non-printing areas of the screen are blocked. Ink is then applied to the screen and pushed with a squeegee through the areas that are not stopped out. The ink is forced through the screen onto the printing surface placed below the screen to create the image (Mayer, 1982).

** Serigraphy is a very complex process (especially when it comes to the preparation of the screen) and is not easily explained, especially to younger students. To explain it in easier terms, emphasize the idea of a stencil and the fact that the ink can only go through the open areas of the screen. A great video resource that demonstrates this process can be found using the following link:

<https://www.youtube.com/watch?v=wogKeYH2wEE>.

Suggested Vocabulary for Post-Visit Activities:

The following defined terms are suggested to be used during post-visit activities. It can also be helpful to show students visual examples of these terms to help strengthen their understanding.

Analogous colors: groups of colors that are next to each other on the color wheel (Mayer, 1982).

Balance: an equilibrium of elements in a composition, a work could lack balance by having most of the prominent shapes and masses on one side of the composition (Mayer, 1982).

Color wheel: a circular arrangement of the hues in the spectrum in the order in which they appear in nature, warm colors are on one half and cool colors are on the other (Mayer, 1982).

Complementary colors: a pair of colors considered to be in extreme contrast to each other, opposite of each other on the color wheel, the complementary of a primary color can be made by mixing the other two primary colors together (Mayer, 1982).

Composition: the placement or arrangement of the visual elements of an artwork.

Cool colors: those colors in which blue is dominant including greens and violets, all cool colors lie in the green-violet half of the color wheel (Mayer, 1982).

Emphasis: when an element of an artwork is given dominance, making it stand out more than other elements.

Monochromatic colors: all the colors of a single hue.

Monochromatic color schemes are derived from a single base hue and extended using its shades, tones and tints. Tints are achieved by adding white and shades and tones are achieved by adding a darker color, grey or black (Mayer, 1982).

Movement: a principle of design used to create the look and feeling of action and to guide the viewer's eye throughout the work of art.

Shape: created when a line is enclosed: a line forms the boundary, and the shape is the form circumscribed by that boundary.

Geometric shapes: shapes that are regular and are defined in mathematics and have common names, ex. circles, squares, rectangles, triangles, polygons, etc.

Organic shapes: shapes that are irregular or asymmetrical in appearance and are free form

Simultaneous contrast: refers to the way in which two different colors affect each other.

The theory is that one color can change how we perceive the tone and hue of another when the two are placed side by side.

Symmetry: an exact, regular, balanced arrangement of forms on either side of a central axis, one side of which mirrors the other (Mayer, 1982).

Triadic colors: comprised of three colors evenly spaced on the color wheel.

The two most basic triadic palettes are the primary colors red, blue, and yellow and the secondary hues orange, purple, and green.

Unity: refers to a set of compositional strategies used by an artist to make the parts of a work of art come together as a whole through visual relationships.

Warm colors: those colors in which red and yellow are dominant, all warm colors lie in the red-yellow half of the color wheel (Mayer, 1982).

Appendix B

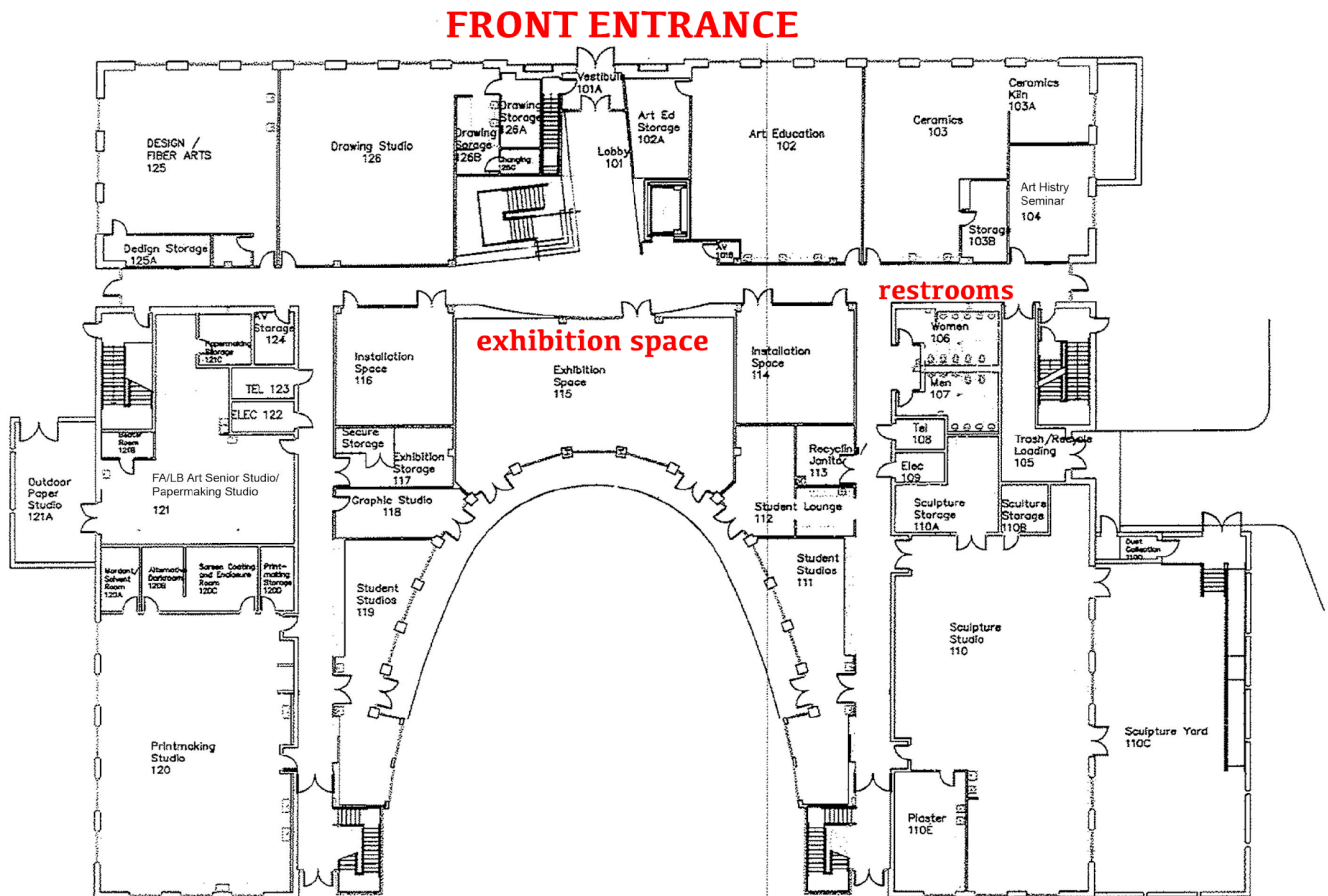
Maps:

Map of The College of New Jersey:



The yellow star identifies the Art and Interactive Multimedia building in which the gallery is located.

Map of Art and Interactive Multimedia (AIMM) Building - First Floor:



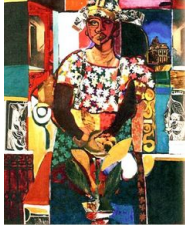
When entering the building from the main entrance, the gallery is straight ahead. If entering from either side entrance, walk straight down the hallway and as you approach the middle of the hallway by the staircase, the gallery will be right there.

Directions to the restrooms:

If you are facing the gallery, walk down the hallway to your left. Make a right turn into the hallway on your right and then an immediate left turn to the restrooms and water fountains.

Appendix C

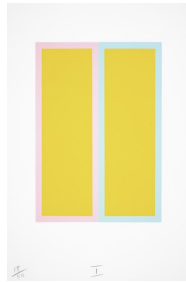
Selections from the Experimental Printmaking Institute Collection TCNJ Traveling Exhibition



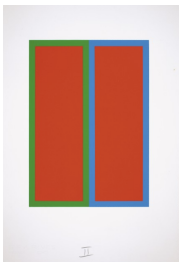
David Clyde Driskell, (b. 1931)
Woman in Interior, 2008
Twenty two-color lithograph/serigraph with collage
37 5/16 x 25 3/16 in. (94.77375 x 63.97625 cm.)
Gift of Glee Ivory Holton, 2009.7



Audrey Flack, (b. 1931)
Ecstasy of St. Teresa, 2014
Serigraph on paper, ed. 1/75
29 x 22 in. (73.66 x 55.88 cm.)
Funds provided by Linda Lee Alter, 2014.13



Richard Joseph Anuszkiewicz, (b. 1930)
"I" Twin Portals, 2003
Serigraph, AP 9/10
14 1/16 x 10 in. (35.71875 x 25.4 cm.)
Donated by the Experimental Printmaking Institute, Lafayette College,
Founding Director Curlee Raven Holton, 2016.42.1



Richard Joseph Anuszkiewicz, (b. 1930)
II, 2003
Serigraph, AP 9/10
14 1/16 x 10 in. (35.71875 x 25.4 cm.)
Donated by the Experimental Printmaking Institute, Lafayette College,
Founding Director Curlee Raven Holton, 2016.42.2



Richard Joseph Anuszkiewicz, (b. 1930)
III, 2003
Serigraph, AP 9/10
14 1/16 x 10 in. (35.71875 x 25.4 cm.)
Donated by the Experimental Printmaking Institute, Lafayette College,
Founding Director Curlee Raven Holton, 2016.42.3



Kay WalkingStick, (b. 1935)

Il Sogno del Cortile, 2004

Serigraph, ed. 22/50

image (each): 16 5/8 x 13 1/2 in. (42.2275 x 34.29 cm.)

Donated by the Experimental Printmaking Institute, Lafayette College,
Founding Director Curlee Raven Holton, 2016.42.4a&b



Curlee Raven Holton, (b. 1951)

Fecund, 2005

Color lithograph, AP XI

23 3/4 x 31 5/8 in. (60.325 x 80.3275 cm.)

Donated by the Experimental Printmaking Institute, Lafayette College,
Founding Director Curlee Raven Holton, 2016.42.6



Faith Ringgold, (b. 1930)

Mamma Can Sing, 2004

Serigraph, PP 3/20

22 x 17 in. (55.88 x 43.18 cm.)

Donated by the Experimental Printmaking Institute, Lafayette College,
Founding Director Curlee Raven Holton, 2016.42.9



Alison Saar, (b. 1956)

Briarpatch Blues, 2014

Serigraph, relief print with chine collé, ed.59/60

sheet: 38 5/8 x 23 7/8 in. (98.1075 x 60.6425 cm.)

Donated by the Experimental Printmaking Institute, Lafayette College,
Founding Director Curlee Raven Holton, 2016.42.16



David Clyde Driskell, (b. 1931)

Her Hat Was Her Halo, 2007

Monotype with relief, ed. 33/40

17 x 16 3/4 in. (43.18 x 42.545 cm.)

Donated by the Experimental Printmaking Institute, Lafayette College,
Founding Director Curlee Raven Holton, 2016.42.24



Kevin Cole, (b. 1960)

Silent Prayers for Nia, 2011

Embossment, ed. 2/6

23 3/4 x 17 3/4 in. (60.325 x 45.085 cm.)

Donated by the Experimental Printmaking Institute, Lafayette College,
Founding Director Curlee Raven Holton, 2016.42.28



Barbara Bullock, (b. 1938)
Seeing is Believing, 2011
 Relief print, ed. 5/22
 41 1/2 x 30 1/8 in. (105.41 x 76.5175 cm.)
 Donated by the Experimental Printmaking Institute, Lafayette College,
 Founding Director Curlee Raven Holton, 2016.42.29



Robin Holder, (b. 1952)
They Damaged Us More Than Katrina, 2006
 Serigraph, ed. 50/70
 26 1/4 x 18 7/8 in. (66.675 x 47.9425 cm.)
 Donated by the Experimental Printmaking Institute, Lafayette College,
 Founding Director Curlee Raven Holton, 2016.42.34



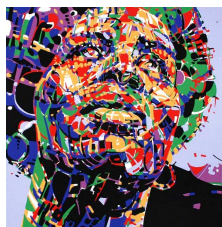
Melvin Edwards, (b. 1937)
Transcendence, 2005
 Serigraph, ed. 21/50
 24 x 20 3/4 in. (60.96 x 52.705 cm.)
 Donated by the Experimental Printmaking Institute, Lafayette College,
 Founding Director Curlee Raven Holton, 2016.42.35



Sam Gilliam, (b. 1933)
Barnett, 2007
 Serigraph, etching and lithography, ed. 9/20
 22 1/8 x 48 1/2 in. (56.1975 x 123.19 cm.)
 Donated by the Experimental Printmaking Institute, Lafayette College,
 Founding Director Curlee Raven Holton, 2016.42.43g



Holly Trostle Brigham, (b. 1965)
T. de Lempicka: On Autopilot, 2012
 Etching, chine collé, watercolor and hand embellished, ed. 1/10
 22 3/4 x 22 5/8 in. (57.785 x 57.4675 cm.)
 Donated by the Experimental Printmaking Institute, Lafayette College,
 Founding Director Curlee Raven Holton, 2016.42.44



Nelson Stevens,
Spirit Sister, 2013
 Serigraph, ed. 50/75
 18 x 18 in. (45.72 x 45.72 cm.)
 Donated by the Experimental Printmaking Institute, Lafayette College,
 Founding Director Curlee Raven Holton, 2016.42.45



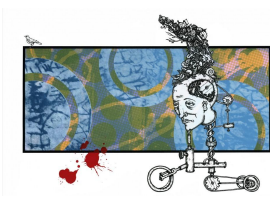
Audrey Flack, (b. 1941)

Une Bouchée d'Amour, 2013

Digital pigment and serigraph, PP 2/4

15 3/4 x 13 in. (40.005 x 33.02 cm.)

Donated by the Experimental Printmaking Institute, Lafayette College,
Founding Director Curlee Raven Holton, 2016.42.47



Jase Clark,

Kacmalar Hakimolmak, 2009

Serigraph, ed. 15/15

22 1/4 x 30 1/8 in. (56.515 x 76.5175 cm.)

Donated by the Experimental Printmaking Institute, Lafayette College,
Founding Director Curlee Raven Holton, 2016.42.50



Najee Dorsey, (b. 1973)

R.D.'s Backroom, 2014

Serigraph and digital print, ed. 55/150

43 1/2 x 27 3/4 in. (110.49 x 70.485 cm.)

Donated by the Experimental Printmaking Institute, Lafayette College,
Founding Director Curlee Raven Holton, 2016.42.54



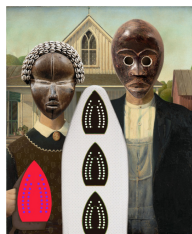
Martha Jackson Jarvis, (b. 1952)

Leaves, Letters, Lavender, 2014

Serigraph and digital print collage, ed. 11/15

37 1/2 x 58 in. (95.25 x 147.32 cm.)

Donated by the Experimental Printmaking Institute, Lafayette College,
Founding Director Curlee Raven Holton, 2016.42.55



Willie Cole, (b. 1955)

American Domestic, 2016

Serigraph and digital print, ed. 29/30

33 3/8 x 27 3/4 in. (84.7725 x 70.485 cm.)

Donated by the Experimental Printmaking Institute, Lafayette College,
Founding Director Curlee Raven Holton, 2016.42.56



William T. Williams, (b. 1942)

Ron's Tale, 2006

Serigraph, ed. 19/20

29 7/8 x 22 1/8 in. (75.8825 x 56.1975 cm.)

Donated by the Experimental Printmaking Institute, Lafayette College,
Founding Director Curlee Raven Holton, 2016.42.57

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Acknowledgements

Thank you for visiting The College of New Jersey's Art Gallery to visit our current exhibition of *A Collaborative Language: Selections From The Experimental Printmaking Institute* and for taking the time to look at my teacher guide. I hope that your visit was a good one and that this guide will serve as helpful to you and your students.

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About the Author

Gina Bianco is a pre-service art educator at The College of New Jersey graduating in May 2021. At TCNJ, she is a part of Kappa Delta Pi International Honor Society in Education and Kappa Pi International Art Honor Society. She is also a member of the college's Honors Program and as part of her Honors experience, has decided to create and share this teacher guide with educators and students to enhance their visit to the gallery.

Gina is very excited about the exhibition of *A Collaborative Language: Selections From The Experimental Printmaking Institute*. She has a strong passion for the art of printmaking and was eager to gather her knowledge from her courses at TCNJ to create this guide. She is delighted to share ways in which this exhibition can be an amazing educational tool for students of all grade levels. She would like to thank her professor Dr. Carolina Blatt-Gross for supervising the creation of this teacher guide.

*A Collaborative Language:
Selections From The Experimental
Printmaking Institute* exhibits 23
prints that exemplify the exploratory
nature of the institute and its strength
in collaboration.

This guide provides teachers with
suggested activities for both
elementary and secondary level
students to take part in prior to,
during, and after their visit to the
gallery.

