

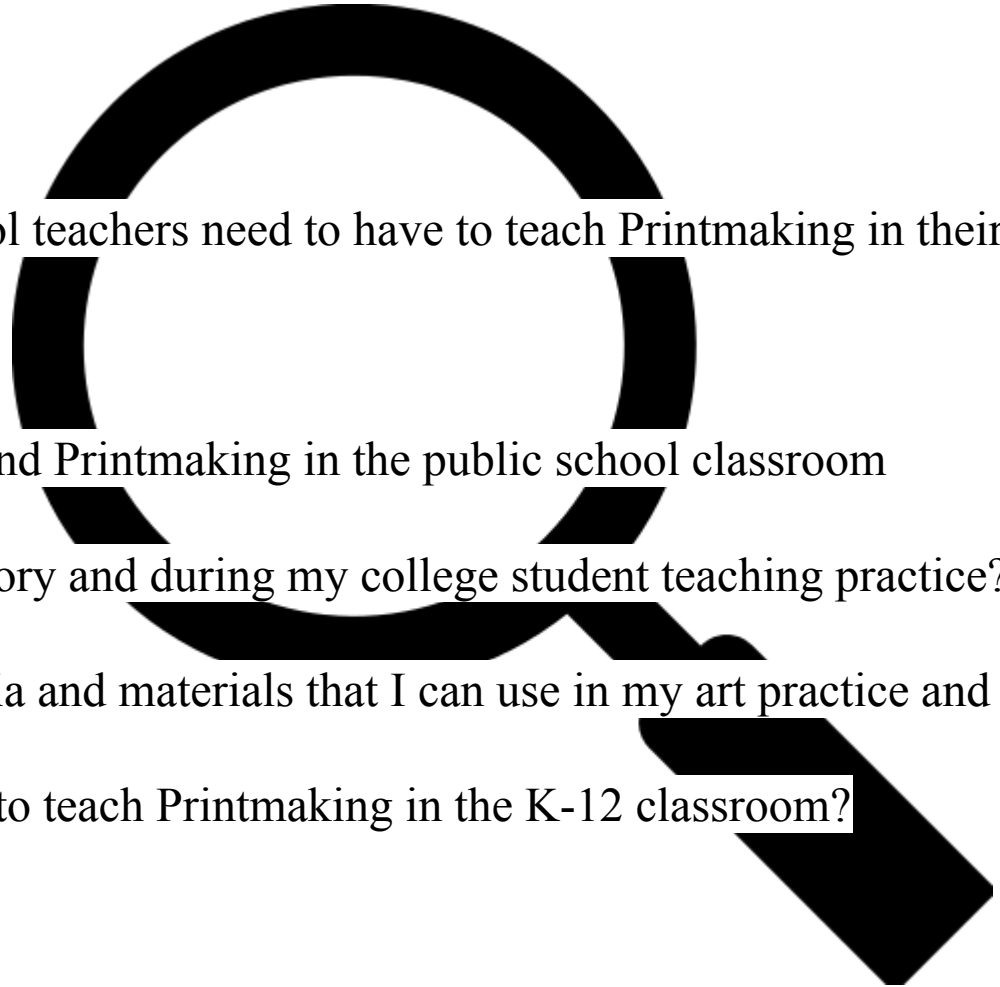
# **K12 Public Education & The Rarity of Printmaking**

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Pratt Institute  
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# Research Questions

- What resources do public school teachers need to have to teach Printmaking in their classrooms?
- Why was it so hard for me to find Printmaking in the public school classroom throughout my educational history and during my college student teaching practice?
- What are some alternative media and materials that I can use in my art practice and that can be resourced and used to teach Printmaking in the K-12 classroom?



# Methodology

- ★ Surveys
- ★ Interviews W/ Teachers & Printmakers
- ★ Self Based Art Study

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# Literature Review

- ★ The Journal Of Aesthetics and Art Criticism
  - ★ Perspectives on Contemporary Printmaking: Writing since 1986
  - ★ Methodological Aspects of the Implementation of Printmaking in Preschool, Primary and Secondary Education
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# The Journal of Aesthetics and Art Criticism

## Christy Uidhir (year)

- “The reasons that may lie behind the art philosophers undermining Printmaking are probably one of the two following broad sorts: *historical/procedural* or *ontological/relational*”(p.1)
- “The problem is that Printmaking products can be properly classified as neither as mere multiples (like copies of *Moby Dick*) nor as distinctly singular (like the *Mona Lisa*). Instead, prints appear to be located somewhere nebulously in between. Printmaking, along with cast sculpture is what Goodman referred to as a two-stage autographic art first stage: matrix (mold), second stage: print (statue)”(p.5)

# The Journal of Aesthetics and Art Criticism

## Catherine Abell

- “... those who want to maintain that drawing dependent prints lack independent artistic significance because they are mechanically produced from drawing are justified, drawing or painting dependent prints must lack independent artistic significance simple because the means by which they are produced from drawn or painted matrices is mechanical”(p.26)

# Perspectives on Contemporary Printmaking: Writing Since 1987

## Richard Harding

- “... ‘queer’ is used to cover the identity politics of others that do not identify with the heteronormative identity of straight” (p.104-105)
- “... I position printmaking within a ‘painting-normative’ art community, local and global, thus aligning medium otherness to the hetero-normative world within which we all operate. This statement is not meant as a negative, its aim is to create a space for further exploration” (p.105)

## **Engaging Learners Through Artmaking: Choice-Based Art Education in The Classroom**

**Katherine M. Douglas & Diane B. Jaquith**

- “Art teachers, often with more than 500 students weekly, search for approaches that support and increase in choices and exploration in art class” (p.1)
- “Fluid and Flexible, an artistic process may constantly redefine itself or gradually settle into routines. Even young children can develop and refine their own artistic behaviors that sustain inquiry and self driven activities” (p.5)



## **Methodological Aspects of the Implementation of Printmaking in Preschool, Primary and Secondary Education**

**Milica Vojvodić & Jelena Sredenović**

- “Even though certain dexterity with tools and materials is required, their main role is to facilitate the creative process for children, to enable them to express their thoughts and desires freely without restrictions” (p.453)
- “Contributes to the development of cognitive thinking in children” (p.456)

# Surveys



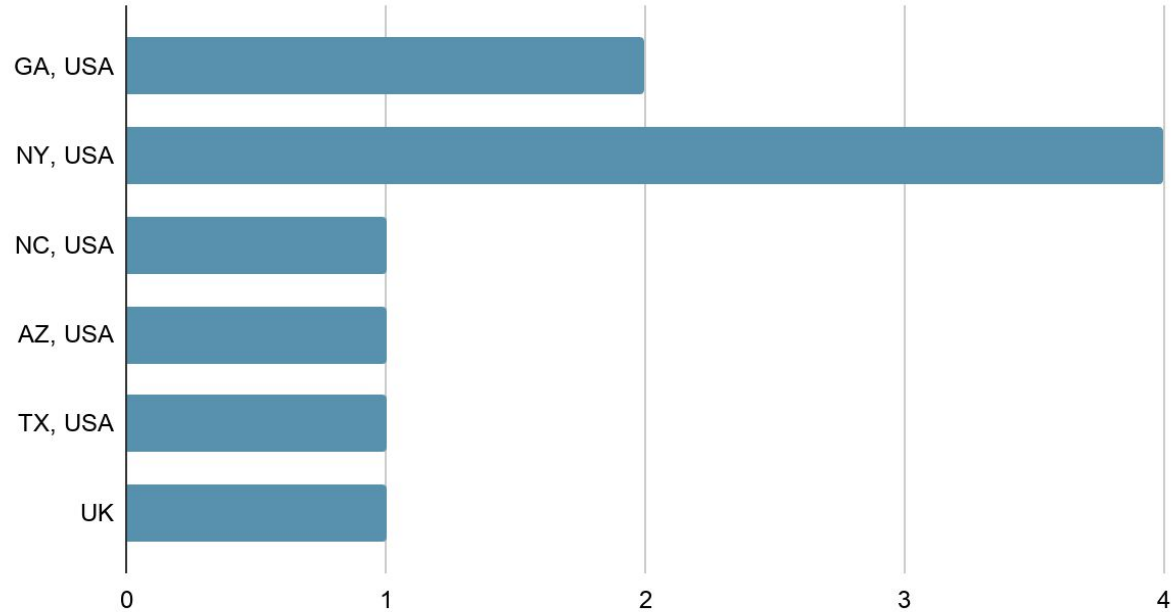
- ★ Printmaking & Public Education
- ★ Printmakers & Public Education

# Printmaking & Public Education

1. Where do you teach? ( State/ Country)
  2. What grades do you teach?
  3. How would you describe the students that you work with?
  4. How much do you get for a school budget?
  5. How much do you spend from your own money?
  6. In your own practice what mediums do you typical work in?
  7. Have you learned or wanted to learn printmaking?
  8. Do you teach printmaking anytime during the year? Why or why not?
  9. What types of printmaking do you teach if you said yes?
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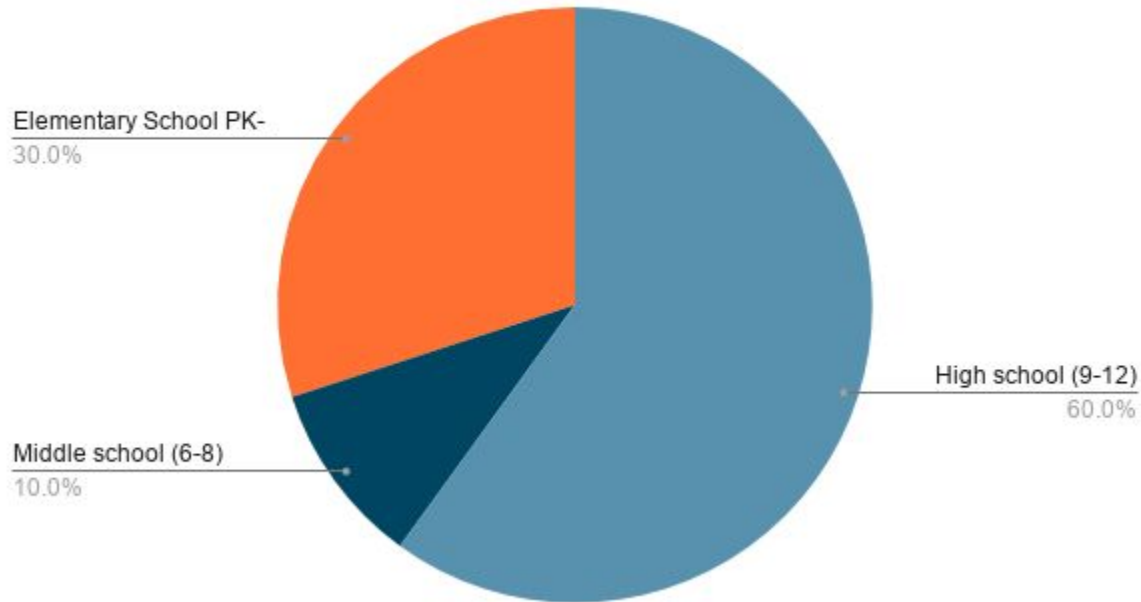
# Where do you teach? (State/Country)

Location of Teachers



# What grades do you work with?

Grades of Teachers



# How would you describe the students that you work with?

“Mostly Engaged. Semi Rural”

“Primarily middle class, with a small affluent population and a sizable population of students from poverty”

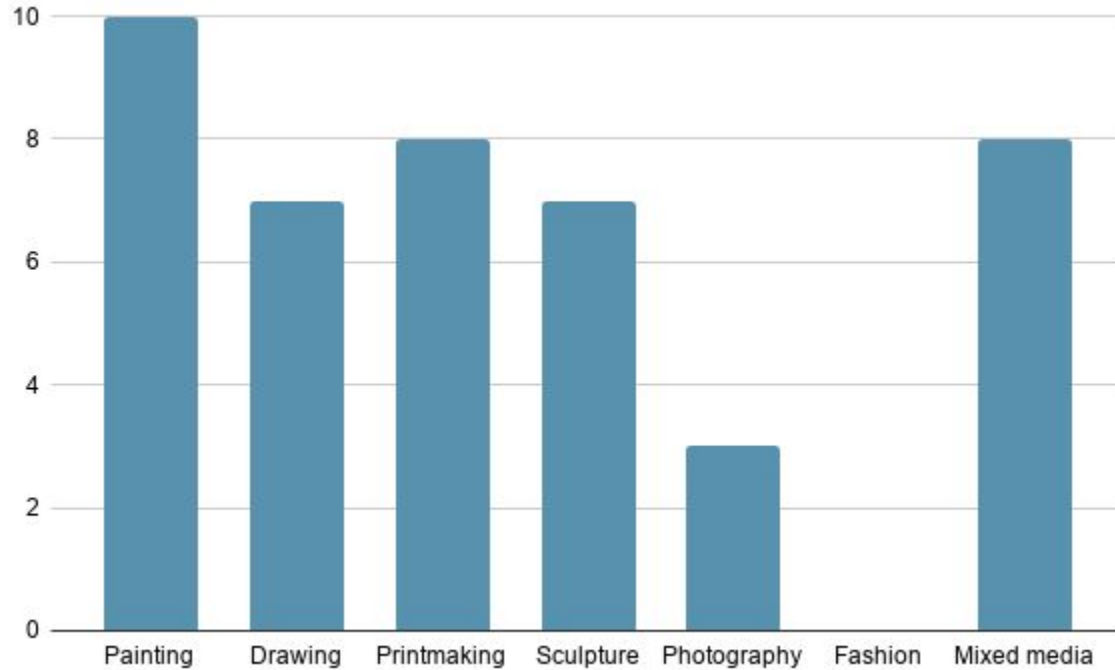
“From a low income background but overall hard working”

“Title I school with a large population of ELLs”

“Urban, minority and great kids”

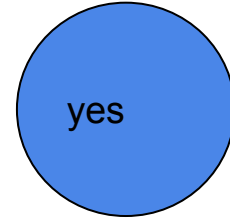
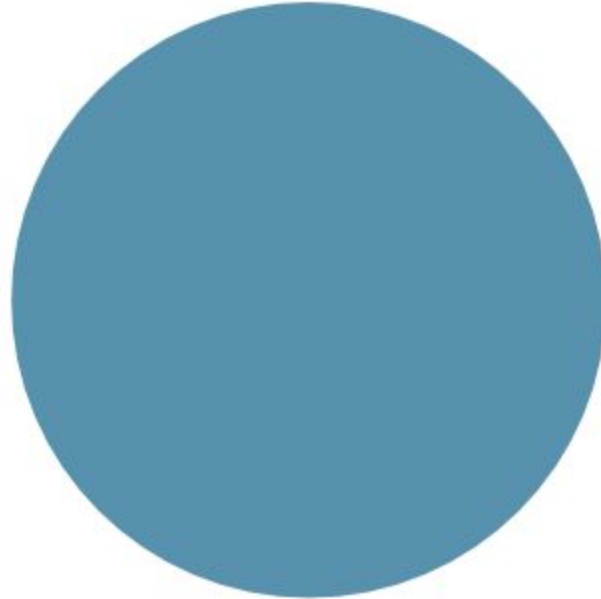
“Awesome! (But you probably mean low income, 75% Hispanic, 25% African American, Urban)”

# In your practice what kind of mediums do you work in?



# Have you learned or wanted to learn printmaking?

Learned or Wanted to learn Printmaking

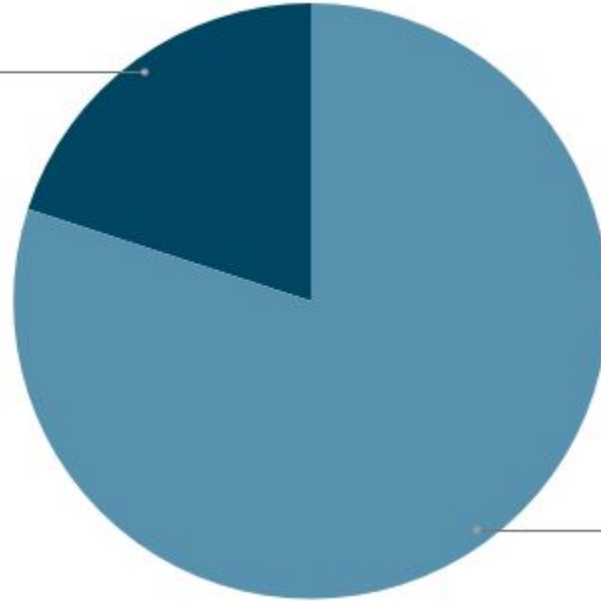




# Do you teach printmaking during the year?

Do You Teach Printmaking?

No  
20.0%



yes  
80.0%

# If yes why & if no then why not?

“ I typically do reduction prints with all classes except ceramics during the last 6 weeks, it is completely engaging and tactile so the kids love it”

“Why? It is just as relevant as any media and is fascinating to the students because sadly it is something they do very rarely prior to high school”

“I am a printmaker and have a ½ year class in printmaking at school. I also do printmaking in my other studio classes.

“ No supplies & equipment; space constraints with large class sizes (34 Students)

“If behavior and supplies allow”

# What type of printmaking do you teach?

“Block printing”

“Gelli Plates”

“Crayon texture rubbing, collagraph, gelli printing”

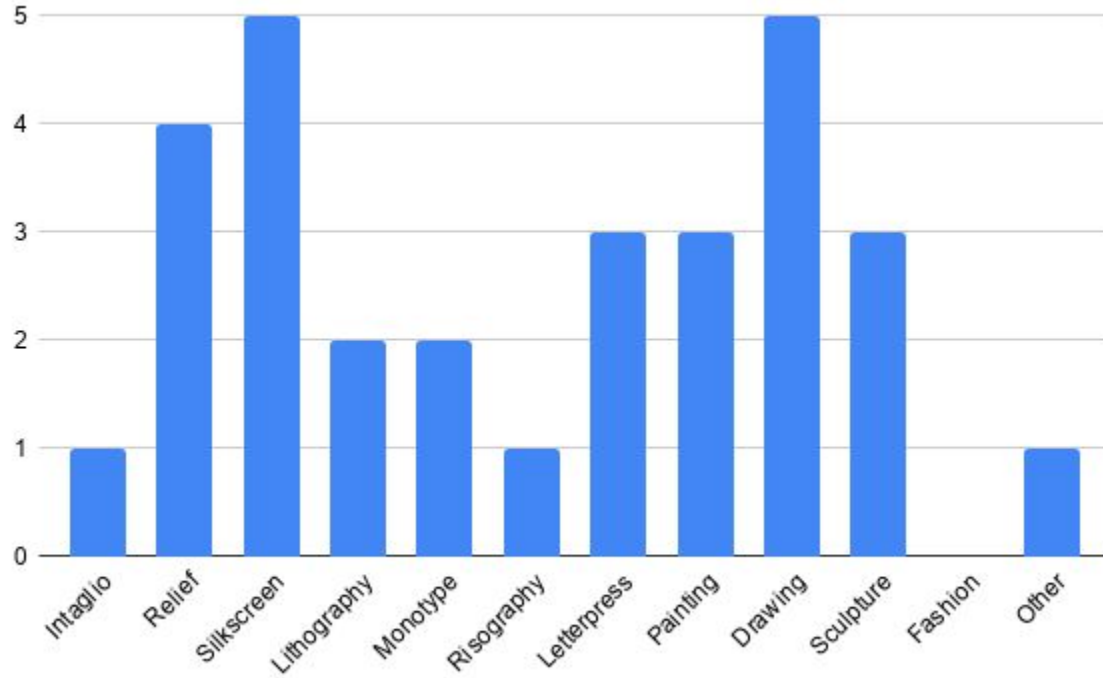
“Intaglio (etching, drypoint, collagraph- I have an etching press in my classroom), relief (woodcut, linocut), Monotypes”

“Relief printing (with styrofoam or with easy carve lino when it was donated) and stencil”

# Printmakers & Public Education

1. Name & From
  2. What kind of printmaking and other art making do you work in?
  3. Have you ever experimented with non traditional print materials?
  4. When did you start printing and why did you keep printing?
  5. In your opinion, where do you see print going in the future?
  6. Do you ever collaborate with your local public schools? If so why or why not?
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# What kind of printmaking do you work in?



# Have you experimented with non traditional materials?

“No but I have started looking into non traditional methods for a possible upcoming semester course”

“If you ever carved MDF to make a relief print that’s because of me...”

“Always trying to get artists to work outside their comfort zone. Always trying to get artists to just use their hands to make images- since making images in a digital format has become a new tradition”

# When did you start printing and why did you keep printing?

“2nd year in undergrad. The love of ink on my hands. Creating work physically not behind a computer screen.”

“My first printmaking experiences were in undergraduate school. I liked and still like to draw. Intaglio and lithography became extensions of that interest...”

“I started printing as a freshman in college, and it’s been fun ever since.”

## **In your opinion, where do you see printmaking going in the future?**

“There will always be a love for the hand pulled print. The last four years there has been a large push for civic engagement within the letterpress community...”

“The major tenants or print culture have influenced most developments in the communication and visual arts. It’s the original social practice...”

“It has been expanding beyond the traditional definition of printmaking for many years and i see it going even further in that direction in the future. One example of the openness of how we consider editions prints can be seen in the abundance of “edition variable” notations at print fairs. The idea of the variant gives rise to the experimentation with other media...”



## **Do you ever collaborate with your local public schools? Why or why not?**

“No. I was asked once and scheduling didn’t work out. I haven’t been asked since.”

“Nah, to make ends meet I have two teaching jobs. I have had an active studio practice and I published and collaborated with arts for over twenty years. Not much time for PS.”

“I have gone and taught occasional classes at my son’s school- but most of my collaborations have been with individual artists.”

“I have a full time job at a college so this is difficult to find time. I have in the past: working with high school students and refugees.”

“I was invited to present my work to a New Hampshire high school during a residency at MacDowell.”



# Interviews

- ★ Kari Miller, Printmaker
- ★ Ms. Hopkins, High School Art Teacher
- ★ Mr. Van Hoven, High School Art Teacher

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# Kari Miller

College professor

Printmaker

Letterpress business owner.

“ I don't know if I would call it a smaller community, but I would say it is a close knit community”

# Ms. Hopkins

High School Art Teacher

Utica, New York

“... it’s interesting because its a scholastic competition category and some schools have an entire course dedicated to it, but I don't think that all teacher teach this because maybe back to the previous question, not being comfortable with the things outside of drawing, painting or very prevalent forms”

# Mr. Van Hoven

High School Art Teacher

Syracuse, New York

“I would encourage teachers to embrace printmaking because it appeals to students who enjoy a clear process to following to attain good results and who may not enjoy drawing. Printmaking offers ways to transfer images to a plate or block without needing strong drawing skills”



# Self Based Study

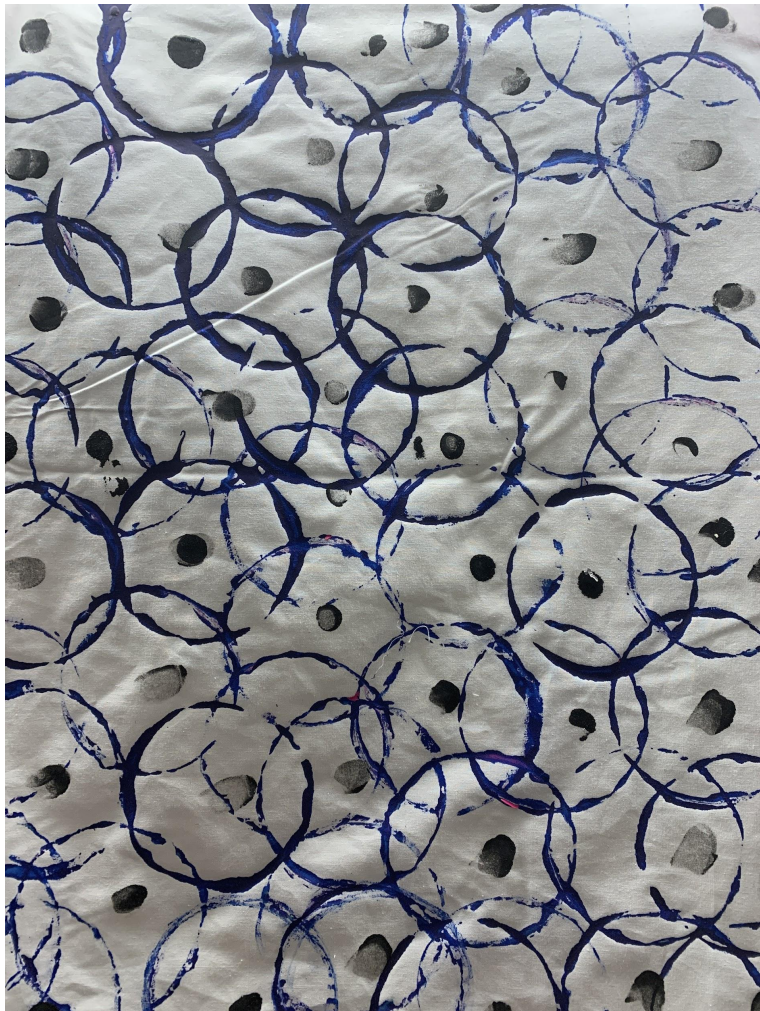
Creating this work allowed me to assess what is needed for a teacher to be successful in a limited classroom, and what I can do for my students to offer diverse learning opportunities.

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# Paper Stenciling

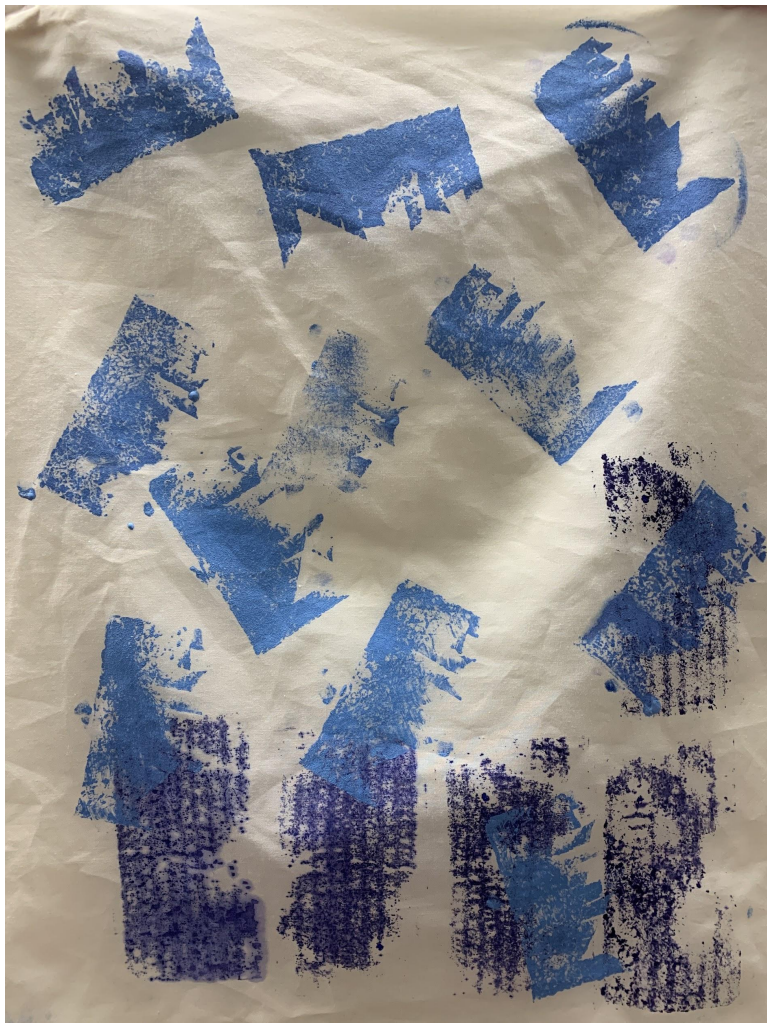
Ink on Fabric  
22 x 18 inches  
2021



# Fingerprints & Soda Bottle

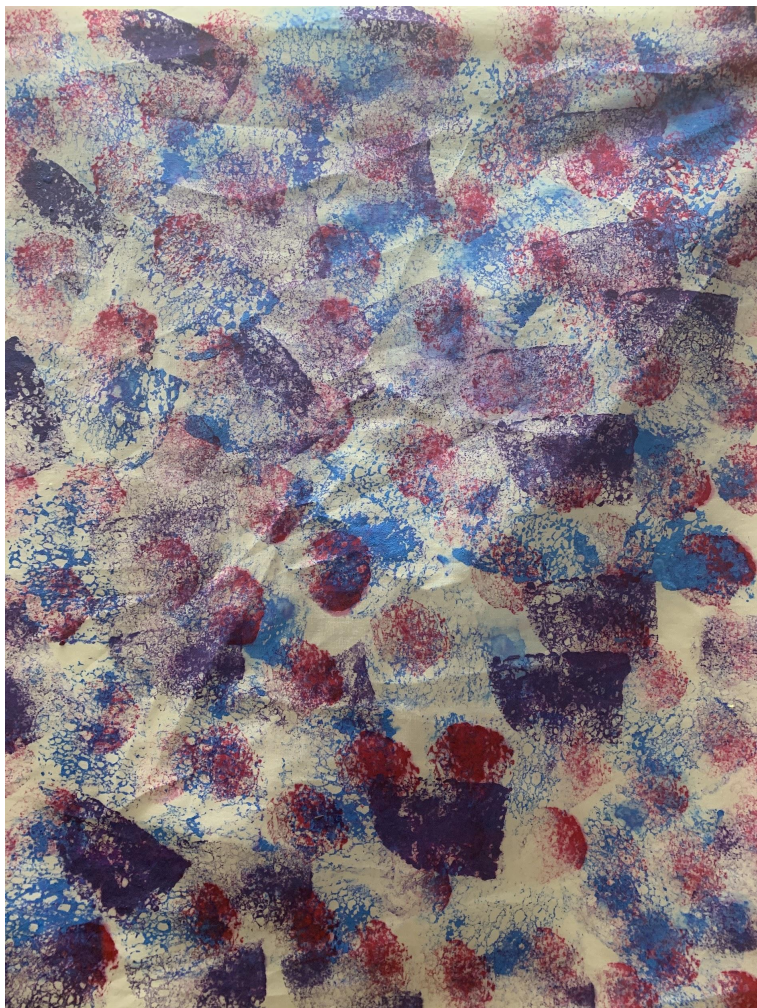
Ink on Fabric  
22 x 18 inches  
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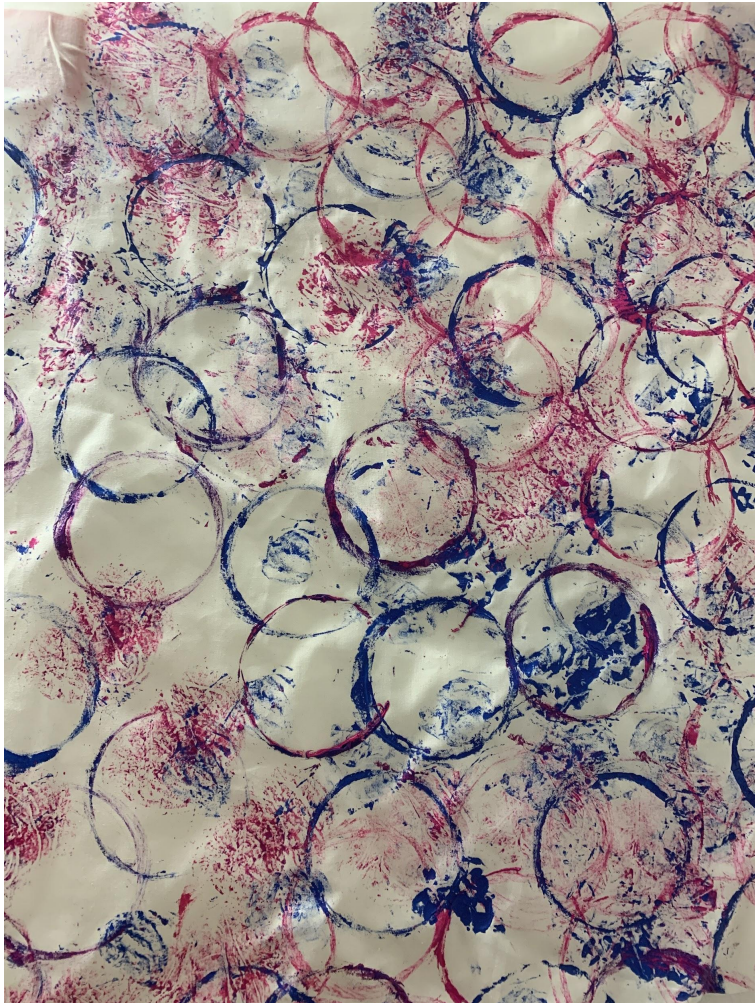
# Paper Lamination

Ink on Fabric  
22 x 18 inches  
2021



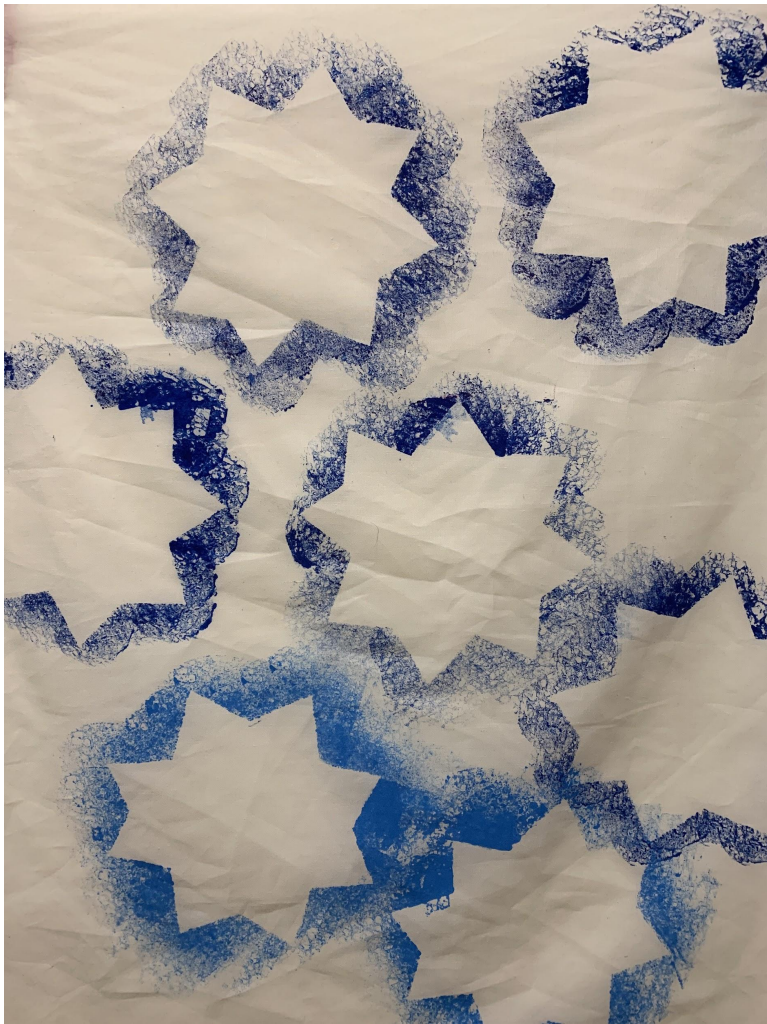
# Sponge Stamps

Ink on Fabric  
22 x 18 inches  
2021



# Soda Bottle & Plastic Bags

Ink on Fabric  
22 x 18 inches  
2021



# Inverted Stamps

Ink on Fabric  
22 x 18 inches  
2021



# Wall Rubbing

Pastel on Fabric

22 x 18 inches

2021

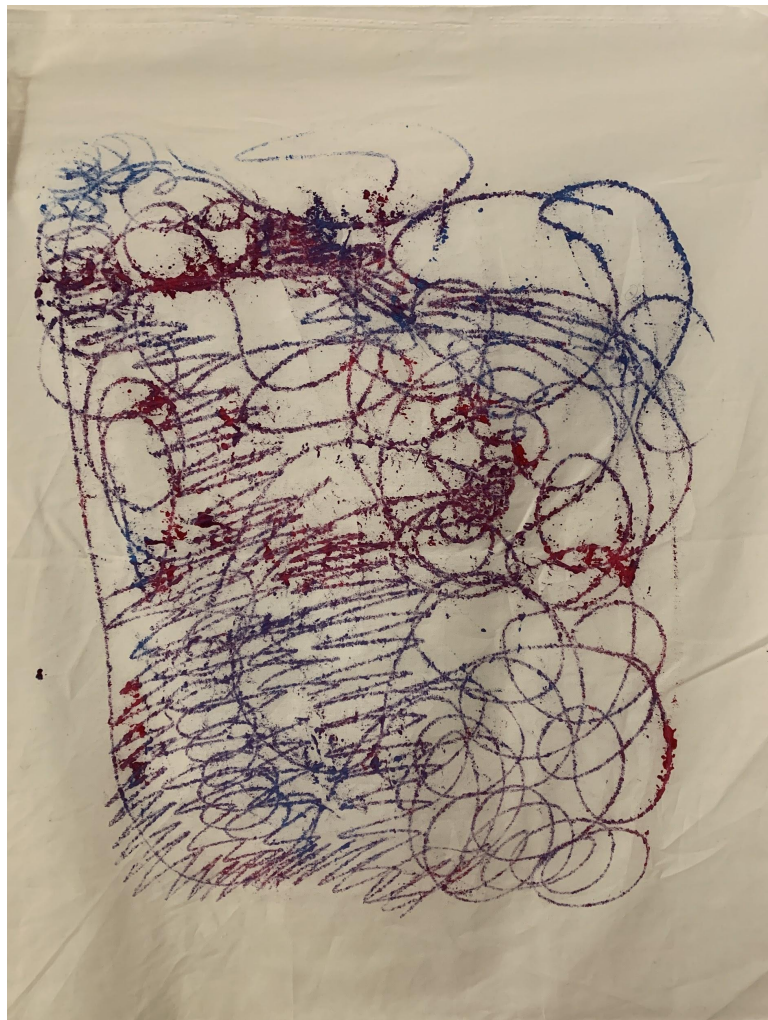


# Bathroom Rubbing

Pastel on Fabric

22 x 18 inches

2021



# Trace Monotype

Ink on fabric  
22 x 18 inches  
2021



# Additive Monotype

Ink on fabric  
22 x 18 inches  
2021



# Conclusions

- The art community needs to reevaluate the standards for what makes an art form a fine art.
- Printmaking can offer extensions of different art forms like Drawing, Painting and Sculpture
- Art teachers need to be adaptive to their surroundings like how teachers are suppose to adapt to their students.
- There is no real conversation between art teachers and printmakers.
- Limited materials push a teacher and an artist to think about what they can do with what they have.