

Project  
Based

Career

Print Shop  
Orientated

## Future Endeavors

- Career: Program Manager, Founder, Educator, Artist
- Consultation: Wingate Studio
- Grants Applications: Creative Capital, Awesome Grant, Carter Innovation Grant
- Research: Creating and setting holistic standards in print shop practices

Research Applications: Fulbright Fellowship to Romania

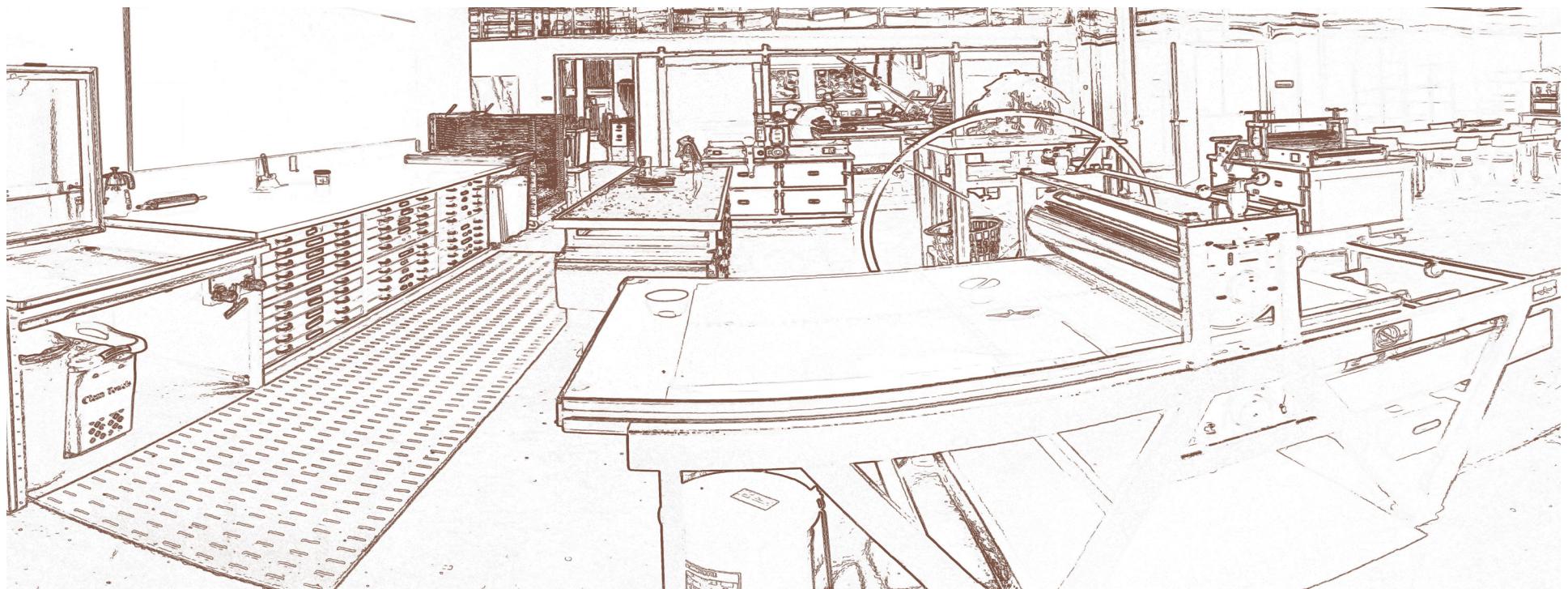
- Scholarship: Harvard CORe online business course
- Residencies Applications: Cork Printmakers, Black Church Studio

• Studio: thematic drawings, lithographs, artist books

## Impact Report

2018

Josh Tangen





## Biography

Josh Tangen has been involved in printmaking for nearly two decades as a collaborative printer and artist. He has worked in multiple print shops in the roles of edition printer, intern, support staff, teacher, and co-operative member. Familiar with intaglio, relief, letterpress, and screen printing, his focus is in lithography.

Josh received his MA in Art + Design Education from Rhode Island School of Design. My research examined the atmosphere of various non-profit print shops, nationally and internationally, seeking to define what makes them contagious (how their roles spread and ripple outward from the individual to the community). He attended the Printer Training Program at the Tamarind Institute. He has a BFA in printmaking from the University of North Dakota.

Photo by Silvia Rigozzi. © 2018

After touring and examining 8 different print shops, nationally and internationally, I have collated the features define the ideal print shop.

- Community outreach
- Affordable membership
- Staff and board
- Location
- Diversity of printmaking processes
- Approachable
- Challenge in printmaking
- Earned Income
- Partnerships
- Inclusiveness in membership

The ideal shop would be located in a city large enough to sustain the niche market of printmaking, a place where partnerships can be formed, and a large enough community which to engage. While a space specifically designed for a print shop is ideal. I have seen many spaces that are counterintuitive to printmaking studio success. An important component is the ability to offer a place that is approachable and affordable that integrates best practices in education and community involvement.



Through the different print shops, there were many similarities and differences. It was by viewing how each print shop approached problems and what kind of programming that they wanted their space to provide, that I was able to determine what kind of space my ideal print shop would form.

The intersecting points of space, programing, and people are what

## Problems in Print Shops

- Financing
- Niche art form
- Environmental concerns
- Expensive membership

## Impact of a Print Shop

- Community outreach
- Secure space to learn/ explore
- A space for printmakers to gain access to equipment and knowledge
- Public awareness of printmaking and art

## Integrity of Toured Shops

- Education for K-8
- A space for everyone to create
- Community of makers
- The staff
- Advocacy and promotion of the membership
- Alternative forms of revenue
- Inclusive

## Annual Report

- Grants Applications: Maharam Fellowship, Graduate Studies Project Grant, Print Scholar Grant
- Tours and Analysis: Spudnik Press, Chicago Printmaking Collaborative, Black Church Studio, Graphic Studio Dublin, Cork Printmakers, Overpass Projects, Highpoint Center for Printmaking, and AS220.  
Forthcoming: Wingate Studio
- Participation: Practice//Practice at AS220, a 4 day workshop in art administration for non-profits
- Applied for Program Manager at I-Park residency



## S.W.O.T. analyses of the print shops visited during the spring of 2018. 6 non-profit community print shops, 1 for-profit community print shop, and 1 for-profit publishing business.

	Strengths	Weaknesses	Opportunities	Threats	Strengths	Weaknesses	Opportunities	Threats
Spudnik Press	<ul style="list-style-type: none"> <li>Diversity of printmaking processes</li> <li>Variety of workshops</li> <li>Small community feel</li> <li>Clear website</li> <li>Residency program, with rolling application dates</li> <li>24 hour access</li> <li>Promotes members</li> <li>Teachers with specialties in diverse areas</li> <li>Clear mission</li> </ul>	<ul style="list-style-type: none"> <li>Third floor studio</li> <li>Tight spaces</li> <li>Divided into 3 studios</li> <li>Lack of designated parking</li> <li>Small Staff</li> <li>Moderately expensive membership dues</li> </ul>	<ul style="list-style-type: none"> <li>10 years- Local repute</li> <li>Large pool of artists</li> <li>Expansion over 10 years shows room for growth</li> <li>Located in a remodeled warehouse that is Art focused</li> <li>Flexible because they are small</li> <li>Income from 6 studios rentals</li> <li>Close to mass Transit</li> <li>Staff investment</li> </ul>	<ul style="list-style-type: none"> <li>Chicago is expensive</li> <li>Competition; Chicago Printmaking Collective</li> <li>Competition for commercial print jobs</li> <li>No clear succession</li> <li>Lack of national reputation</li> <li>Funding through grants</li> </ul>	<ul style="list-style-type: none"> <li>Large membership</li> <li>Diversity of printmaking processes</li> <li>24 hour access</li> <li>International Residency program</li> <li>Partnerships</li> <li>Staff investment</li> <li>Community outreach events</li> </ul>	<ul style="list-style-type: none"> <li>Small Staff</li> <li>Lack of parking</li> </ul>	<ul style="list-style-type: none"> <li>Partnerships</li> <li>Staff investment</li> <li>Collaborations</li> <li>Community outreach events</li> </ul>	<ul style="list-style-type: none"> <li>Loss of key staff</li> <li>Funding through grants</li> </ul>
Chicago Printmaking Collaborative	<ul style="list-style-type: none"> <li>Diversity of printmaking processes</li> <li>Extensive workshops</li> <li>24 hour access</li> <li>Experienced staff</li> <li>New equipment</li> <li>Strong reputation</li> <li>International connections</li> <li>New building designed for the print shop</li> </ul>	<ul style="list-style-type: none"> <li>Expensive membership &amp; classes</li> <li>Lack of community outreach</li> <li>Lack of designated parking</li> <li>Long narrow space</li> </ul>	<ul style="list-style-type: none"> <li>Independent income</li> <li>Location</li> <li>Collaborations</li> <li>Own the building</li> <li>Community outreach</li> <li>Membership activities</li> </ul>	<ul style="list-style-type: none"> <li>Economy</li> <li>Chicago is expensive</li> <li>Competition: Spudnik Press, Hoofprint</li> <li>Competition for commercial print jobs</li> <li>Loss of membership</li> <li>Defined space limits potential growth</li> </ul>	<ul style="list-style-type: none"> <li>Connections locally</li> <li>Only provider of fine art publishing in Providence, RI</li> <li>Knowledgeable</li> <li>Eager</li> <li>Experienced</li> </ul>	<ul style="list-style-type: none"> <li>Staff of 1</li> <li>Location</li> <li>Equipment</li> <li>Awareness</li> <li>Website</li> <li>Lack of programming</li> </ul>	<ul style="list-style-type: none"> <li>Publishing regional artists</li> <li>Developing a reputation</li> <li>Flexible</li> <li>Located in artist collective, The Wurks</li> <li>Development of Programming</li> <li>Partnerships</li> <li>Staff investment</li> </ul>	<ul style="list-style-type: none"> <li>Lack of national reputation</li> <li>Competition from New England based publishing print shops</li> <li>Lack of non-profit funding opportunities</li> <li>Renting space, price fluctuation</li> </ul>
Black Church Studio	<ul style="list-style-type: none"> <li>Large membership</li> <li>Diversity of printmaking processes</li> <li>24 hour access</li> <li>International Residency program</li> <li>Prominent location/ discreet entrance</li> <li>Affordable</li> </ul>	<ul style="list-style-type: none"> <li>Small staff</li> <li>Small rooms across many floors</li> <li>No parking</li> <li>Building- Spiral staircase with each studio on three floors.</li> <li>Lack of community outreach</li> </ul>	<ul style="list-style-type: none"> <li>Gallery space on main thoroughfare in Temple Bar area of Dublin</li> <li>Reputation to attract new collaborators</li> <li>Staff investment</li> <li>Collaborations</li> </ul>	<ul style="list-style-type: none"> <li>Tourist area</li> <li>Funding through grants</li> <li>Dublin is expensive</li> <li>Competition; Graphic Studio Dublin</li> </ul>	<ul style="list-style-type: none"> <li>Reputation</li> <li>A++ Facilities</li> <li>Youth education</li> <li>Experience staff</li> <li>Connections with the community</li> <li>Website</li> <li>Organization structure</li> <li>Building</li> <li>Diversity of printmaking processes</li> </ul>	<ul style="list-style-type: none"> <li>Restricted access, closed midnight-9am</li> <li>Moderately expensive membership dues</li> <li>Too clean? intimidating</li> </ul>	<ul style="list-style-type: none"> <li>Own the building</li> <li>Reputation as a draw for further partnerships</li> <li>Minneapolis is growing, artistic community</li> <li>More membership activities/ promotion</li> <li>Interaction between published artist and membership and educational classes</li> <li>Programming outside of Highpoint</li> </ul>	<ul style="list-style-type: none"> <li>Funding for grants</li> <li>Existing relationships subject to change</li> <li>Defined space limits potential growth</li> <li>Loss of key staff</li> </ul>
Graphic Studio Dublin	<ul style="list-style-type: none"> <li>Large membership</li> <li>Diversity of printmaking processes</li> <li>24 hour access</li> <li>Residency program</li> <li>Publishing established artists, corporate commissions</li> <li>Gallery in Temple Bar displays member's work</li> <li>Affordable</li> <li>Build- large space</li> </ul>	<ul style="list-style-type: none"> <li>Staff of 1</li> <li>Relies on volunteer member</li> <li>Lack of community outreach</li> </ul>	<ul style="list-style-type: none"> <li>Expanded publishing opportunities, additional corporate commissions</li> <li>Flexible</li> <li>Staff investment</li> </ul>	<ul style="list-style-type: none"> <li>Competition; Black Church Studios, Stoney Road Press</li> <li>Funding through grants</li> <li>Dublin is expensive</li> </ul>	<ul style="list-style-type: none"> <li>24 hour access</li> <li>Part of a larger non-profit of national repute</li> <li>Approachable workshops</li> <li>Affordable</li> <li>Experienced staff</li> </ul>	<ul style="list-style-type: none"> <li>Small staff</li> <li>Organization structure</li> <li>Relies on volunteer members</li> <li>Communication</li> <li>Upper floor is an awkward space</li> </ul>	<ul style="list-style-type: none"> <li>Own the building</li> <li>Developing educational programming</li> <li>Partnerships</li> </ul>	<ul style="list-style-type: none"> <li>Funding through grants</li> <li>Mission restricts activities (publishing not a viable option)</li> <li>Defined space limits growth potential</li> <li>Part of a larger non-profit</li> </ul>
Cork Printmakers								
Overpass Projects								
Highpoint Center for Printmaking								
A220 Print Shop								