

The background is a vibrant pink with a textured, slightly mottled appearance. Scattered throughout are numerous small, colorful fragments of paper and confetti in shades of green, blue, yellow, orange, and purple. Some of these fragments are rectangular, while others are irregular or star-shaped. A small, dark, irregular shape is visible near the center-left.

Teaching Portfolio

Edward Steffanni

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TEACHING PHILOSOPHY

Like learning, art-making is not always linear. It is revisiting, starting over (again), as much as it is about discovery and mastery. It sometimes involves failure, scraping off paint laid on the canvas after a bad move late night in the studio, scraping and burnishing the plate, and the list goes on. A professor of mine once said to me "if you haven't failed, you aren't working." I've carried that statement with me ever since, keeping it as a reminder and challenge to embrace my mistakes and see them as areas for growth and redirection. The river doesn't stop for a few stones. It changes paths or cascades over the surface. Likewise, art and learning must adapt and change course if needed.

As a faculty, my ultimate goal is to help students find their own voice and perspective in their work and embrace their mistakes while taking risks. In pursuit of these goals, I employ an interdisciplinary approach emphasizing the connections between technique and concept, along with the value of materials and flexibility to be ready to adapt to students' needs.

An Interdisciplinary Approach

As an interdisciplinary educator, my primary aim in teaching is to give students the tools to develop their own unique voice. Being a performance artist as well as a painter and printmaker, interdisciplinary approaches to teaching and learning art are essential to allow students to see beyond the constraints of a discipline and see who they are as an artist. Interdisciplinarity has become more common in many disciplines today because of its major role in unifying traditional techniques into new possibilities.

It is for this reason that in my teaching, I emphasize the inherent properties of a medium or process as every discipline has its own process, way of thinking and materials it requires. In technical fields such as printmaking, it is essential to leave room for experimentation and innovation, which can best be achieved through an interdisciplinary approach. This is applied by encouraging students to push the boundaries of the medium they are working in and consider how printmaking or the method they are learning relates to their practice as a whole, leading to more powerful questions in subject matter and content. This positioning provides students the chance to step back and see their artistic practice as a whole, taking each assignment and bringing their unique voice to it.

Additionally, interprofessional collaboration creates community within an art program or university. During my experiences taking cross-disciplinary courses, students were more eager to learn about each other's work and help each other in the areas they had proficiency in. These bonds not only formed community within the class, but also consolidate learning by two or more disciplines coming together.

Unifying Technique with Concept and Scholarship

In providing an interdisciplinary approach, I seek to provide students with equal skills in technique and concept. In courses such as *Print Medi(t)ions*, students are provided with foundational skills in intaglio processes while at the same time seeing the act of drawing as a way of thinking, problem-solving, and investigating subjects. By establishing these foundational skills early on, students can sooner evaluate how their voice fits into the course. Additionally, each studio course I teach will have readings, lectures, and research assignments creating conversation between theory, scholarship, and studio in the classroom. Given my past museum experience, I am an advocate for object-based learning for its richness in allowing students to examine the tactile and physical nature of the object and conceptualize their thinking. For this reason, I coordinate with museum print study rooms, and museum collections to give students art object-based experiences to complement the course material.

Value of Materials

I seek to inspire a love and respect for materials in my students. As an artist, it is important to understand the physical properties of the materials one works with and have the ability to manipulate them giving the artist greater freedom and independence in their practice. Additionally, it provides the artist the opportunity to imbue deeper meaning in their work by being attentive to the tactile and technical qualities of their work. In my course *Paper Tides*, students learn the numerous possibilities that come with the knowledge of papermaking while finding ways to create a sustainable practice by recycling used paper and fabric. Not only does this course provide students with innovative ways to combat waste within their studio and life, but fosters respect for all materials expanding ideas of what constitutes an “art material.”

Adaptability

To be an artist or educator, one has to be devoted to a lifetime of learning, continually honing each class to address the student’s individual needs and levels of skill. This is why a key element of my teaching philosophy is to be fluid and responsive. For this reason, I will adjust my courses, assignments, and readings to the needs of students so they can maximize their engagement with the course. Welcoming evaluations and suggestions from students is essential to create an inclusive space. At the start of my courses, students are given a form that assesses what they hope to gain from the course, their interests, conceptual concerns, and artists that inspire them. In receiving this feedback from the outset, I can assess how I can address their concerns and needs within the context of the course. Additionally, I supply mid-semester evaluations that ask student to discuss their perceived progress and effectiveness of the course.

INCLUSIVITY + DIVERSITY STATEMENT

It is my desire to create a learning environment that supports all students regardless of race, ethnicity, age, disability, gender identity, ability, sexuality, nationality, religion, socioeconomic status, or political affiliation. The differences between us must always be respected and viewed as an asset in and outside the classroom, not a reason to divide us.

Gloria Anzaldúa frames identity perfectly when she states that “Identity is not a bunch of little cubbyholes stuffed respectively with intellect, race, sex, class, vocation, gender” rather it is a river that flows over “aspects of a person” (p.167). A river must flow and change, for if stops, it will no longer be a river. Education and learning, too, is a river that must flow and change. Learning can be thought in a similar way to identity in that it is fluid, always changing. In teaching, I am committed to learn and to reach students at their pace, learning style or ability, adapting and changing when necessary so they can stay on their course and keep their rivers flowing.

Listening to Voices

To be a teacher is to also be an ally, friend, and mentor. As with any relationship, one has to listen. Listening is fundamental in addressing issues like systemic racism, sexism, ableism, or homophobia given each person operates under their own set of histories, biases, and upbringing that limits one’s perspective. Thus, listening allows me to learn from others just as students listen and learn from me in the classroom.

A teacher must listen as much as they teach. To this end, another key component is fostering a safe space for all people in the classroom to make mistakes without fear and grow from them. This space can only be cultivated by creating a culture of grace, accountability, and vulnerability. As a gay man, I’ve experienced the pain that comes with not having a safe space, which has led to painful experiences of exclusion and erasure from the conversation. In particular, I received my undergraduate education from a religious institution where I could face disciplinary action or expulsion if it was known I was in a relationship with a man. This silence and forced invisibility made me more attuned and empathetic to the sufferings and inequality of others. In my classroom, it will be imperative that a safe space is upheld at all times, and each student’s unique perspective and voice is listened to.

Amplifying Voices

When I worked as an instructor at RISD’s Project Open Door, a program whose mission is to “increase access to high-quality arts learning and careers in art and design for Rhode Island’s urban core city public high school students.” I created a course called *Visual Mixtapes* which focused on the exploration of identity, sampling, and appropriation.

Students were introduced to a diverse range of artists who have revisited/revised the white, colonial art canon. High school students taking an art class for the first time recognized the patriarchal white Western perspective that grounds art history and criticism. It is essential to discuss artists and works of art in their unbiased historical context in all courses and academic learning environments. To ignore the uncomfortable and violent parts of our history, only focusing on the dignified parts is to be complicit in those acts.

Discovering Voices

Finally, I desire students to discover their own voices while discovering the perspectives of others. To achieve this goal, I will give assignments that ask students to explore their identity and other cultures. For example, in my *Press to Form to Fire* course students are asked to research a unique pattern from ceramics around the world and translate it in terms of their personal histories and experience. Intercultural research has been essential to my practice and I hope to instill the value of scholarship in conjunction with making. Additionally, I seek to bring or showcase artists from eclectic disciplines and backgrounds to critiques and give talks to the students. For *Embodied Prints*, I highlight Jonathan Herra Soto, a performance artist and printmaker who pushes printmaking to encompass performance. In discovering voices, students can see the expanded field and see their position in it.

References:

Anzaldúa, Gloria. *The Gloria Anzaldúa Reader*. Duke University Press, 2009.

COURSE DESCRIPTIONS

Print Medi(t)ations: Introduction to Intaglio

Fall 2021
Printmaking
Credits: 3
Tues 1:10 - 6:10

"The mediator between the head and the hands must be the
Heart"
-From Metropolis, a film by Fritz Lang

Major Elective
Est. Course Cost: \$300
Capacity: 14 students

Intaglio printmaking is a process in which the image is incised, scratched or etched into the surface of a plate. It takes drawing one step further, giving it deeper permanence into the plate offering the possibility of multiplicity (or infinity) through mechanical processes.

In *Print Medi(t)ations*, we will explore the relationship between drawing and meditation/mediation. To draw is to think, investigate and meditate. Intaglio printmaking, like other forms of printmaking, requires the artist to be a mediator between the machine and their work. The artist works in reverse to bring their image to life and collaborating with the machine to transfer their idea into matter.

In the first part of the semester, students will learn line etching, engraving, aquatint, and other forms of incised drawing such as roulette and dry point; creating small experimental prints along with 1-2 fully realized prints. First assignments will be drawn on the plate from observation while later assignments will be concept focused to suit the student's practice. Group discussions and readings on mechanization, and its ties to print media will be discussed to contextualize the course. Paper types, alternative grounds, color printing, photo processes, and alternative substrates will be discussed.

Paper Tides: Sustainability and Materiality in Papermaking

Fall 2021
Printmaking
Credits: 3
Thurs 1:10 - 6:10

Major Elective
Est. Course Cost: \$200
Capacity: 14 students

Throughout papermaking's expansive history, papermakers have shown invention and adaptability in their ability to recycle/reclaim materials for paper production. Societies all over the world have found ways to make paper with local plants, paper and cloth waste, even dung! In this introductory course, we will explore the sustainable and inventive ways to create paper for one's studio practice.

Students will gain confidence in fiber preparation, sheet formation, surface dyeing, and drying/finishing methods. Once this foundational knowledge is grasped, students will learn advanced techniques in pulp painting, recycling fiber and three-dimensional constructions. Class trips to local nature sites will provide students with a knowledge of selecting and gathering local plants to use for paper. Additionally, clean paper and fabric waste from departments around campus will be used in collaboration with this course.

The last three weeks of the course are devoted to a final special project that takes the form of a craft, technical, creative, or research/writing exploration. Readings and discussions will examine the history of papermaking, and related aesthetics on materiality and material culture.

Press to Form to Fire: Print in Three-Dimensions

Fall 2021

Printmaking

Credits: 3

Thurs 8:00 am - 1:00pm

Major Elective

Est. Course Cost: \$300

Capacity: 14 students

In a collaboration between printmaking and ceramics departments, *Press to Form to Fire* exposes students to the unlimited possibilities that can be achieved in the intersection between two and three-dimensional practices. Students will explore hand-building techniques such as slab and coil building and slip casting in conjunction with screenprint and intaglio clay transfers. Techniques in developing two-dimensional imagery through drawn, painted, and photographic images will be covered. In beginning assignments, students will explore repetition and pattern by researching a unique pattern from a ceramic work around the world and translate it into their own vocabulary to be printed. Following projects will be done in screenprint and intaglio transfer respectively. Students will direct their own line of inquiry for their final project.

In lectures and readings, we will look at craft theory, and colonial history and issues of labor and class that are tied to the history of ceramics and print. These will serve to give not only context to the complicated history of ceramics and print but give further inspiration for artwork generation.

SAMPLE SYLLABI

Embodied Prints

RISD Printmaking Department

Wintersession 2021

Instructor: Edward Steffanni

esteffan@risd.edu

Office Hours: By appointment

Meeting Times: Schedule B

Course Description and Objectives

Printmaking is a ritual of gesture, movement, and touch. Printmaking is an experience and performance. These qualities do not live only in the printshop but pervade one's studio practice and life.

In **Embodied Prints**, students will explore how the printmaking process/experience as is more than a collection of techniques or machinery as related to intaglio. It can be performed remotely and embodied. Printmaking offers the artist a unique experience in aesthetical and physical work. Historically, methods of reproduction can be traced from hand stencil paintings found in caves of the late paleolithic period to Chinese rubbings to intaglio replication of artworks. Students will learn hand-printing techniques in frottage (rubbings), pochoir (stencil), and intaglio methods such as embossment and dry point. These techniques will be used to explore how preservation, experience and performance shapes the artist, their world and practice. Particular artists who have expanded definitions of print to include ideas of embodiment and performance include but are not limited to Jonathan Herrera Soto, Ana Menadieta, and Kakyoun Lee.

Additionally, readings, brief lectures, museum and special collection visits will act as prompts for group discussion and artwork generation. Students will be encouraged to be as experimental and interdisciplinary as possible, combining printmaking methods and other media for their final projects.

Course Goals & Learning Outcomes

Course Goals

1. To introduce home printmaking practice/techniques in both traditional and contemporary applications, especially within the practices of intaglio printmaking
2. To expand personal art practice to include printmaking
3. To employ respectful and constructive ways in critiquing work
4. Develop research skills, understanding research and making as one and the same

Learning Outcomes of the Course

Index Assignment..... 20%

Create an index of rubbings no less than 10 distinct textures taken from the inside of your living space.

Advancing Ability and Completion of first three projects..... 30%

Project 1 – *Frottage*

Expanding on the index assignment, create a drawing, sculpture, video, or installation in response to one or more textures collected.

Project 2 – *Pochoir*

Students are tasked with creating a multi-layered pochoir print, drawing from at least one of the textures from their index. The print should be comprised of at least three layers. In this project, students are asked to consider surface, opacity, and layer. Content/concept is up to the student.

Project 3 – *Intaglio*

Create an intaglio print and performance/video that engage with each other. Focus on a print/transfer that refers only to itself and the experience of making it. Students must use at least one method shown in class (drypoint, chine-collé, and embossment).

Synthesis of Ideas and Materials in Final project..... 40%

Focusing on one or more of the techniques learned this course, create a final, grand project. The content is up to the student using the techniques learned this course.

Engagement with readings and group discussion.....

10%

Throughout the course, there will be assigned readings and discussions to complement studio work. In order to stimulate conversation, students are expected to pose discussion questions for the group on a biweekly basis. Students will be placed in groups marked A and B; for those weeks marked in the syllabus, students in that group will separately compose—and post to Canvas—their thoughts and questions.

Course Assessment Chart and Grading

| | A | B | C | D |
|------------------|--|---|---|--|
| Index Assignment | Exceeds assignment expectations. Rubbings show great degree of variety, and are linked conceptually. Layout of index is done in considered professional way. | Completes the assignment. Thoughtful layout and presentation. Some variety of texture within the index. | Most of the assignment was complete. Rubbings were uninventive in form and configuration. | Incomplete rubbings. Hastily done, layout of index is not considered. |
| Project 1 – 3 | Projects, process images, sketches reflect student's commitment to understanding and experimenting with techniques. Content and form are executed exceptionally. Exceeds project requirements. | Fulfills the assignment's requirements. Work shows a commitment to subject matter and technique. | Image is arbitrary. Sketches/final project show little experimentation, enthusiasm. Does not meet all the project requirements | Incomplete ideas and form. Does not articulate their creative decision. Late submission. |
| Final Project | Student's work shows deep engagement with readings, course material. Project is cohesive, creative and compelling. Mediums/techniques used reinforce the content. | Final project fulfills assignment requirements. Mediums/techniques used show some thought in reinforcing the content. | Most of the assignment was complete. Technique and image shows superficial consideration. | Incomplete idea and form. Does not articulate their creative decisions. Late submission. |

| | | | | |
|--|---|---|--|---|
| Engagement Discussion + Class Community | <p>Student is active in class discussion, critique, reading questions show thoughtful engagement with material.</p> <p>Brings their perspective and outside experiences to the class, enriching discussion.</p> | <p>Always prepared for class, attends every class.</p> <p>Open to feedback and dialogue in class, participating in most critiques, discussions.</p> | <p>Often prepared for class, demonstrates interest in material but does not fully participate in group discussion or critique.</p> <p>Often attends class.</p> | <p>Student rarely spoke during class. Does not post reading questions nor offers feedback during critique.</p> <p>Consistently late or absent to class without an excuse.</p> |
|--|---|---|--|---|

Critique Statement

It is my upmost goal to create productive and engaging critiques that foster growth and introspection on the part of students. To support these goals, I employ a variety of critique methods to promote multiple perspectives when discussing work. This is achieved by focusing on the work through the lens of the assignment requirements, formal and visual elements, and intentions/implications of the work. For critiques early in the semester, students will be given questions and specific criteria to analyze the work. As the semester progresses, students will be asked to bring their own questions for the class and criteria to look at work through.

As a classroom community, it is imperative that all students recognize their responsibility for creating an environment of inclusion and growth within the classroom. Critiques are not a space for personal attacks or judgements, which is why we take an object-oriented stance in that the art object is what is being reviewed not the artist.

Student Attendance

Given the short period of wintersession and remote learning dynamic, attendance is crucial. Come to class on time and prepared.

If being absent or late is unavoidable, let the instructor know as early as possible and/or provide proof of a medical emergency (a physician signed note, etc.) or a family emergency. Two unexcused absences will lower a student's final grade by half a letter grade.

It is your responsibility to make up for work that you missed and turn in your work on time.

Diversity and Inclusion Statement

It is my desire to create a conducive learning environment for all students regardless of their race, ethnicity, age, gender identity, ability, sexuality, nationality, religion, socioeconomic status or political affiliation. The differences between us must always be respected and viewed as an asset in and outside the classroom not a reason to divide us. Derogatory language or behavior will not be tolerated.

In order to ensure that students of diverse backgrounds, interests, and skills maximize their engagement with the course, the syllabus is open to change to address the needs of those enrolled in the course.

If you have special learning needs that require my assistance and support, please let me know as soon as possible. Please also see <http://info.risd.edu/disability-support-services-dss/>

Please inform the instructor and class if you have a name and/or set of pronouns that are different than those that are on your official RISD records. If you would like to change your official name through RISD, go to this [link](#).

It goes without saying, but it is expected of members of the classroom to respect one's preferred name and pronouns. If you happen to use a colleague's wrong pronoun or name, please correct yourself. If you forget someone's pronouns, it's okay! Just ask them later and use gender neutral terms until you know for sure.

Etiquette/Participation

Being a remote course, student participation in critiques, reading discussions, etc. is ESSENTIAL. Everyone needs to talk. If someone is talking, do not talk over them. Instead wait until they are finished to begin speaking.

Be respectful of everyone's opinions and work. There may be some opinions expressed or discussed in this course that you may disagree with and that will warrant a discussion, not an argument. Critiques are not for roasting or reading people, but rather offer each other an opportunity to grow.

See Remote Learning Etiquette in RISD's Covid Plan [here](#).

Course Schedule and Learning Outcomes

| Week | Day | Plan | Assignment |
|---|----------------|--|---|
| Week 1: Trace, Texture: Rubbings | Jan. 14 | <p>Introduction to the course, syllabus. Brief introduction to history of frottage/rubbings, old and contemporary uses.</p> <p>Demonstration: Two methods of rubbings: dry method (kantaku) and the wet method (shittaku)</p> <p>For the remainder of class, students will begin practicing rubbing in their spaces. The final hour of class will be used to address any questions or concerns that came up during their practice time.</p> <p><i>Please read the articles below for Day 2 discussion:</i></p> <p>Allegra Pesenti, <i>Apparitions: Frottages and Rubbings from 1860 to Now</i></p> <p>B.A. Zanditon, "Surface/Touch."</p> <p>Kenneth J. Procter "Surface & Space."</p> | <p>Assignment #1</p> <p>Using any materials you desire, create an index of no less than 10 distinct textures taken from the inside of your living space.</p> <p>Bring ideas for project 1 for next class</p> <p>Readings below</p> |
| | | Group A | |
| | Jan. 15 | <p>Discussion of Readings and questions by Group A</p> <p>Individual meetings to discuss project 1 ideas,</p> | Project 1 |

| Week | Day | Plan | Assignment |
|---|----------------|---|------------------|
| <i>Please read/watch the sources below for Day 2:</i> | | | |
| Nicole Meily, "Late Works by Jannis Kounellis." | | | |
| Gill, Saunders, "Street Art: Prints and Precedents" | | | |
| Glen Ligon: Layers of Meaning Art21 "Extended Play" | | | |
| Group B | | | |
| Week 2: <i>Pochoir:</i> <i>Layer,</i> <i>Density:</i> | Jan. 21 | Lecture showing the history of the stencil and Pochoir Discussion of readings and questions by Group B Demonstration for cutting stencils, registration, paint handling and application | Make stencils |
| | Jan. 22 | Visiting artist talk/demonstration Individual meetings to discuss project 2 ideas | Project 2 |

Week 1-2 Emerging outcomes:

- A record, through an index of textures, space and objects
 - Identification of the role of rubbings and pochoir in a historical and contemporary context
 - Examination of the relationship between record/print and object
 - Simplified and composed image divided into a systematic way to be printed
-

| Week | Date | Plan | Assignment |
|---|----------------|--|--|
| Week 3 <i>Intaglio:</i> <i>Revise,</i> <i>Transmission</i> , | Jan. 28 | Group Critique Project 2 Brief overview of the history of intaglio, contemporary artists | Bring ideas and/or sketches for intaglio print |

Jan. 29 Demonstration: Image to plate transfer, dry-point, **Project 3**
registration, ink application/wiping, embossment

The rest of the class students will practice demonstrated methods on scrap pieces of sintra to learn techniques. At the end of class, the group will meet up to discuss any issues they had while practicing techniques.

During work time, students will view the following short videos:

- Lisa Yuskavage [video](#)

Week 3 Developing Outcomes:

- Consideration of the relationship between experience and making, process and piece
 - Combination of varieties of intaglio processes in their final print
 - Application of unique methods in transference of matrix to paper
 - Practice of different forms of mark making
-

| Week | Date | Plan | Assignment |
|----------------------------|---------------|--|---|
| Week 4 (Re)View | Feb. 3 | Remote Visit to RISD Museum's Prints, Drawings, and Photographs Department and visit to special collections Part 1 of Student presentation about their past work and ideas for final projects | Continue developing final project Readings below |

Please read/watch the sources below for Day 2:

John Dewey "Having an Experience" 269-275

Joan Scott, "Historicizing Experience" 295-307

Group A/B

| | | | |
|-------------------------------|----------------|---|--|
| | Feb. 4 | Discussion of readings (see above) Individual meetings with instructor to discuss intaglio project and ideas for final project (1 st half of class) | Continue Developing Final Project |
| | Feb. 5 | Part 2 of Student presentation Individual meetings with instructor to discuss intaglio project and ideas for final project (Remainder of class) | Continue Developing Final Project Send readings to group for discussion |
| Week 5: Final Week | Feb. 11 | Group discussion of student selected texts/videos, semester recap. Instructor evaluations | Upload final project images to the Google Drive |
| | Feb. 12 | Critique of Final Project | |

Week 4-5: Advancing Outcomes:

- Conception of a final project of their own
 - Incorporation of printmaking into their practice
 - Evaluation of the success of final projects
 - Analysis and comparison of artworks, considering artist approaches to subject matter, handling of medium
-

Material Supply List

There is a class wish list set up through Dick Blick that can be found [here](#).

Frottage

- Assorted Brushes
- Kitakata Paper (another kind of Japanese thin paper can also work)
- Litho crayon
- India Ink

Pochoir

- Gouache/watercolor paints
- Acetate / Dura lar (at least .020" thick)
- Tracing paper

- X-Acto Knife
- Stonehenge cold pressed paper

Intaglio

- Rives BFK
- Nori Glue
- Sintra Board
- Newsprint
- Akua Waterbased Ink
- Brayer
- Glass slab
- Rolling pins
- Inking cards

Online Resources:

- [Cleveland Museum of Art](#)
- [World Digital Library](#)
- [British Museum Website](#)
- [J. Paul Getty Museum Website](#)
- [Rijksmuseum Online Collections](#)
- [National Gallery of London Collection](#)
- [RISD Museum Collection](#)
- [The Met Museum Collection](#)
- [National Museum of African Art](#)
- [Museo Nacional de Bellas Artes](#)
- [Hungarian National Gallery](#)
- [The Mexican Museum](#)
- [Museum of Contemporary Art Chicago](#)

Resource Texts

Calahan, April, and Cassidy Zachary. *Fashion and the Art of Pochoir: The Golden Age of Illustration in Paris*. Thames & Hudson, 2015.

Pesenti, Allegra. *Apparitions: Frottages and Rubbings from 1860 to Now*. The Menil Collection, 2015.

Jones, Caroline A., et al. *Experience: Culture, Cognition, and the Common Sense*. Distributed by The MIT Press, 2016.

Meily, Nicole. "Late Works by Jannis Kounellis." *Art in Print*, vol. 8, no. 1, May 2018, pp. 41–42.

Ross, John, and Clare Romano. *The Complete Printmaker: The Art and Technique of the Relief Print, the Intaglio Print, the Collagraph, the Lithograph, the Screen Print, the Dimensional Print, Photographic Prints, Children's Prints, Collecting Prints, Print Workshop*. Free Press, 1972.

Saunders Gill. "Street Art: Prints and Precedents" *Art in Print*. Vol. 1, no. 3, September 2011

Starr, Kenneth. *Black Tigers: A Grammar of Chinese Rubbings*. University of Washington Press, 2008.

Whitley, Zoe. "International Geographic: Wangechi Mutu on Paper, Print and Printmaking." *Art in Print*, vol. 4, no. 4, 2014, p. 11.

CLASS PROJECT

Week 1 - Trace, Texture: Rubbings

Instructor: Edward Steffanni

The theme of this week is visualizing texture as trace/memory of an object, space or thought. The purpose of the project is to get you to think abstractly about memory considering alternative forms of embodiment such as touch, texture rather than more direct modes of depicting time such as linear, photographic modes of representation.

Goals:

1. To expand definitions of memory and trace to include indirect forms of making
2. To comprehend of forms of rubbings
3. To reflectively integrate one or more textures from index assignment into a final piece
4. To examine the importance of working in multiples

Outcomes:

- | | |
|---|-----|
| 1. An art object that integrates one or more textures from index assignment with drawing, painting and/or collage | 60% |
| 2. Critical exchange and dialogue elucidating student's artistic process | 20% |
| 3. Demonstrated ability to utilize rubbing for their artistic process | 20% |

Methods:

- Pick one or two textures from index assignment, and make three to four additional copies using the same surface.
- Using the additional copies, integrate them into a drawing, painting, or collage.

Assessment:

Basic Competency:

- Project completes assignment requirements of integrating a texture into work
- Articulates their thought/creative process

Advanced Competency:

- Makes clear the development of the idea from index assignment to the end of the project.
- Project is thought provoking, and ambitious.
- Incorporates their own interests, concepts into the parameters of the assignment
- Work and sketches shows a commitment to experimentation

Embodied Prints Mid-Term Feedback

Instructor: Edward Steffanni

Course Goals

1. To introduce home printmaking practice/techniques in both traditional and contemporary applications, especially within the practices of intaglio printmaking
2. To expand personal art practice to include printmaking
3. To employ respectful and constructive ways in critiquing work
4. Develop research skills, understanding research and making as one and the same

Please rate the following statements on a scale of 1-5 with 5 meaning you strongly agree, and 1 meaning you strongly disagree

Technical skills/printmaking methods shown are relevant to my work

strongly disagree 1 2 3 4 5 strongly agree

I am learning new ways of developing ideas within my own practice

strongly disagree 1 2 3 4 5 strongly agree

Critiques and reading discussions expand my perspectives on printmaking and my work

strongly disagree 1 2 3 4 5 strongly agree

I find the weekly course readings personally interesting and complement studio work

strongly disagree 1 2 3 4 5 strongly agree

I feel the instructor is approachable with comments and concerns

strongly disagree 1 2 3 4 5 strongly agree

The demonstrations and lectures are organized, well-paced, and clear.

strongly disagree 1 2 3 4 5 strongly agree

What are the most helpful/useful aspects of this class? What areas could use improvement (lectures, demos readings, discussions, critique methods, assignments,)?

Do you find the course challenging in ways that are helpful in pushing the boundaries of your practice? If so, how? If not, what do you think might achieve that?

How many hours do you spend on work outside of class each week?

Do you feel supported in the classroom environment? Does the instructor provide students ways to make connections with each other and/or support an inclusive learning community?