



Umbrella Studio contemporary arts

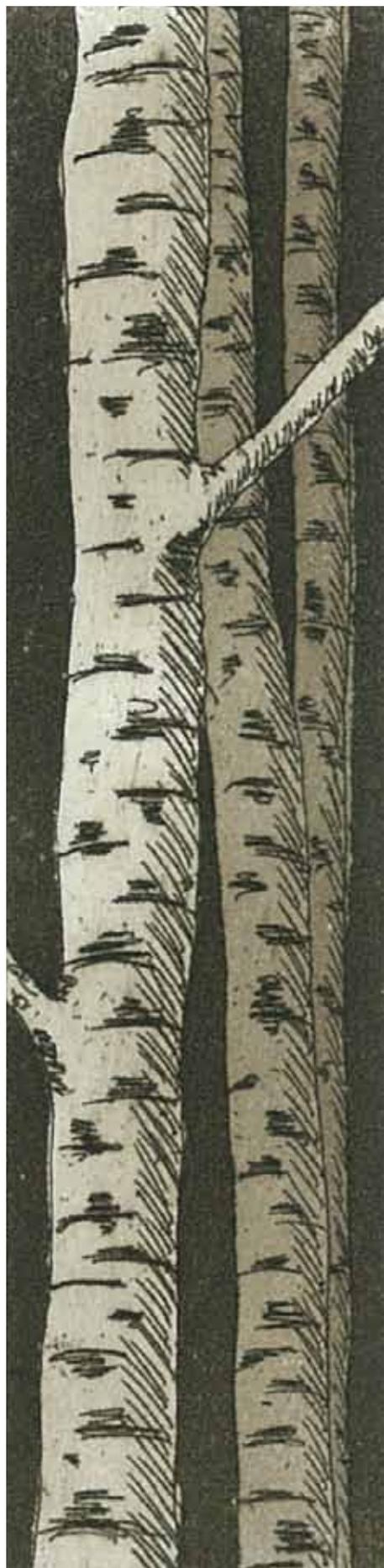
Compact Prints 2012

international print exhibition

EDUCATION RESOURCE KIT FOR TEACHERS



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ACKNOWLEDGEMENTS

This education resource has been prepared to accompany the exhibition Compact Prints 2012 from Umbrella Studio contemporary arts. It aims to assist teachers and students to interpret and understand works in the exhibition and can be used as an independent pre-visit and/or post visit student resource.

Its purpose is to assist both students and teachers with the interpretation and processes of printmaking.

This resource has been written with reference to the Department of Education and Training, Queensland Visual Arts Syllabus (2009/10). It includes questions for students based on the exhibition and selected themes that may be adapted to better suit particular curriculum requirements.

ABOUT UMBRELLA STUDIO

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Umbrella began as an artist run initiative by a group of five committed printmakers who worked together in a hot and dusty tin shed in Townsville, North Queensland, Australia. Twenty six years later Umbrella has grown to be a key arts organisation in Australia with over three hundred artist /members and participants from around the world. Umbrella Studio has increased in size and capacity however our core business remains to develop new and innovative artwork and build appreciation for contemporary visual art in North Queensland and beyond. For twenty six years Umbrella has been a powerhouse for showcasing regional creativity and artistic innovation.

Umbrella Studio hosts a full calendar of exhibitions and special events and engages community in workshops, open studios, artist residencies and public programs such as artist talks, Sunday morning coffee concerts and other creative activities. Umbrella Studio enables a diverse range of artists to work experimentally, free from commercial restraints and irrespective of the stage of their career.

We aim to broaden the interest and understanding of contemporary arts by providing a forum for discussion and debate regarding contemporary art issues.



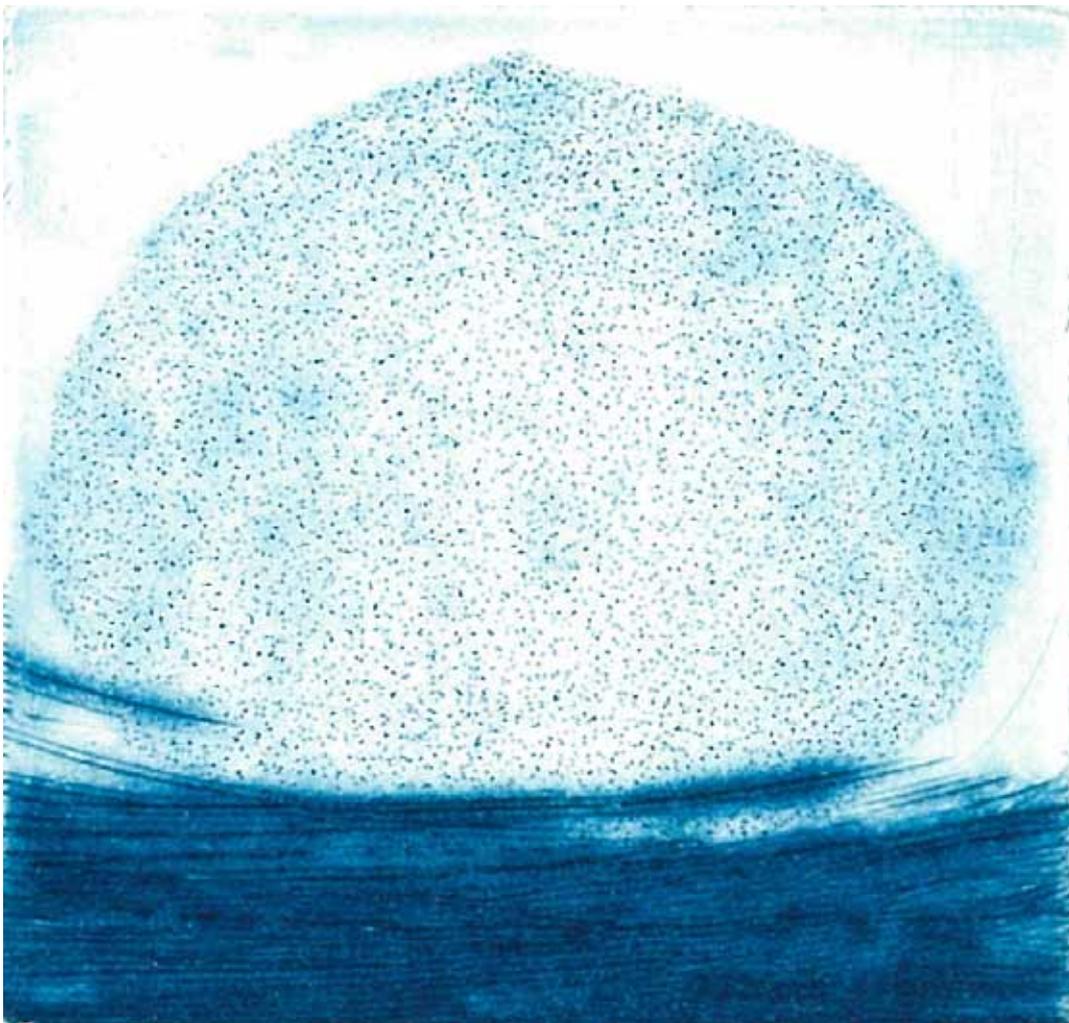
EXHIBITION OVERVIEW



2012 marks the 10th anniversary of Compact prints presented by Umbrella Studio contemporary arts. This unique international biennial print exchange and touring exhibition has grown in reputation and size since its conception in 2002.

Curated by Umbrella Studio *Compact Prints 2012* features the works of North Queensland's printmaking talent, alongside national and international artists, displayed in framed in CD jewel cases. There is a comprehensive overview of the range of printmaking possibilities by 166 artists from 21 countries.

This small sized art invites close inspection of the range of themes, textures and colours used to awaken your senses. Displaying a variety of traditional and digital works including relief, intaglio, serigraph and new media printmaking, *Compact Prints 2012* is a collection of stunning work from our global community of printmakers. For the first time in 2013, Umbrella Studio travels their signature, biennial exhibition to Galleries, Universities and exhibition venues around the world.



Saghi Parkhideh, *Closure*, Drypoint Etching, 12 x12cm, Iran

LOCATION & MAPS



Artists from 21 countries participated in *Compact Prints 2012*



1. Australia
2. Iran
3. New Zealand
4. United State of America
5. Italy Poland
6. Poland
7. Romania
8. Brazil
9. United Kingdom
10. Canada
11. Bulgaria
12. Wales
13. Ireland
14. South Africa
15. Germany
16. Hungary
17. Montenegro
18. India
19. Finland
20. Israel
21. Serbia



LOCATION & MAPS



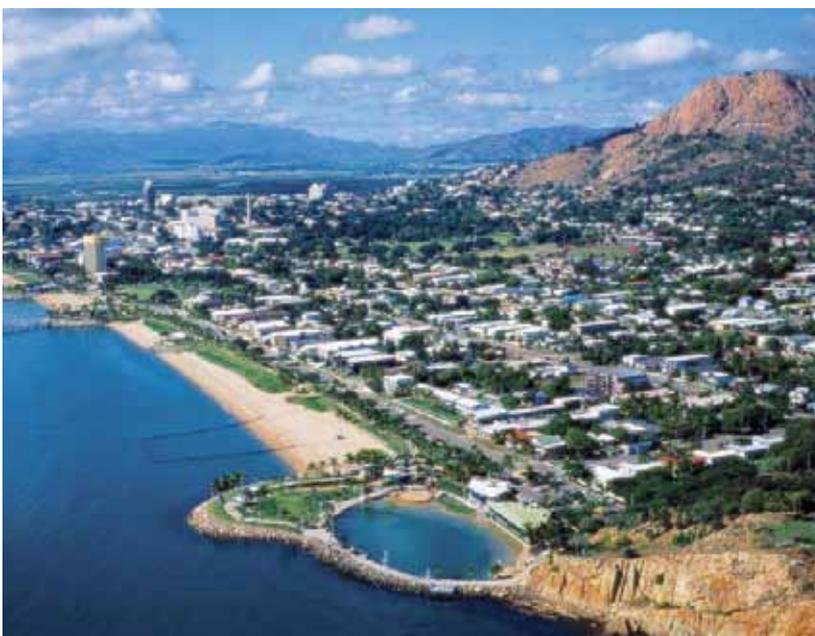
Townsville - North Queensland, Australia



Townsville, Australia's largest tropical city, is on the north-eastern coast of Queensland, Australia. Adjacent to the central section of the Great Barrier Reef, it is in the dry tropics region of Queensland.

Even from its earliest days, Townsville has been the commercial, industrial and administrative hub of North Queensland. The city's strategic location, with rail and road links the north, south and west allows the sea port to manage shipments of minerals, livestock, sugar and other cargo. Businesses are also attracted by our plentiful supply of water, power and real estate.

Tourism is a growing industry and in recent years the population has grown rapidly as visitors taste the lifestyle and return as locals.



The city is renowned for its easygoing lifestyle, tropical weather, and natural surroundings, from arid landscapes to rainforests and the Great Barrier Reef. Family-friendly entertainment and vibrant cultural experiences are on offer both day and night. In terms of lifestyle, Townsville has something for everyone!

WHAT IS A PRINT?

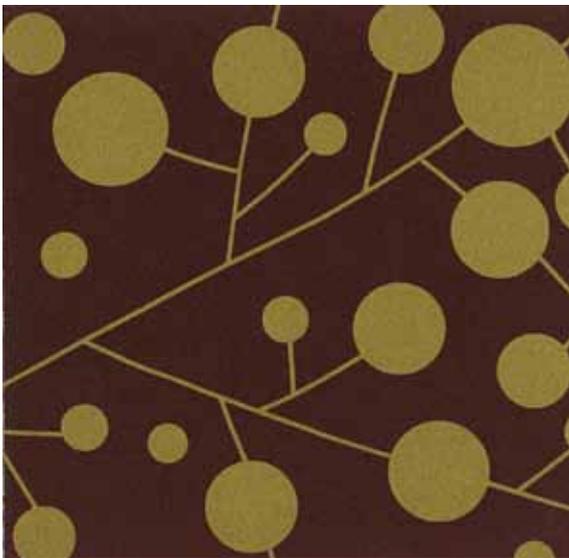


A fun and easy introduction to printmaking techniques

Introduce students to the Museum of Modern Art (New York) website 'What is a print?' at:

<http://www.moma.org/exhibitions/2001/whatisaprint/flash.html>.

There are more printmaking techniques displayed in Compact Prints 2012 not listed in the Museum of Modern Art (New York) website. However, these four prints are some examples of an Etching, Linocut, Screenprint and Woodcut. Can you guess which image is which?



DISCUSSION QUESTIONS



Materials and Techniques

Years K - 6

- Choose a print you like. List the colours you can see. How do these colours make you feel? Do you think the different colours work well together? (Encourage students to talk about whether there are different shades of the same colour, are there warm and cool colours, have complimentary colours been used). How would you feel about these artwork if it was only black and white?
- Pretend you were the artist of this print and you could only use one colour to create this work, what colour would you choose and why?

Years 7 - 12

- List the different types of prints you can see in the exhibition. How many are there? Briefly explain and compare two different techniques displayed.
- Choose two prints that have been created using different techniques. Closely examine the surface qualities of each work, taking note of the materials and techniques employed by each artist. Describe their similarities and differences? Which approach appeals to you and why?
- *Compact Prints 2012* allows artists to submit digital prints in the exhibition. Do you prefer these to the traditional printmaking methods? Discuss how the role of technology has changed contemporary visual arts.

Themes

Years K - 6

- Look and describe some of the images you can see in the prints. Do any of them tell you a story?

Years 7 - 12

- Identify and list the range of themes presented among the artists in this exhibition. Select five prints from different countries. Describe any connections of the theme relating to the artist country of origin.

DISCUSSION QUESTIONS



Looking at works in focus

Years K - 6

- Pick your favourite artwork in the exhibition. What do you like about this print? What materials and techniques has the artist used? Describe what you can see in the print.
- Imagine you were an artist entering the exhibition, what would you choose to create a print of? Explain why.

Years 7 - 12

- Survey all the works in the exhibition. Select the work that speaks to you the most. Who is the artist and what is the title of the work? What materials and techniques has the artist used? Describe what you can see in the composition?
- Read the didactic panel accompanying the work. Has your interpretation of this work altered after reading this statement? Discuss your reaction and appreciation of this print with the new information.



GLOSSARY



Chine colle - is when different papers are incorporated into the printing process so that a 'collage' of papers, melded into each other, underlies the printed image. It can be used to add colour, texture or definition to an image.

Collograph – essentially is making a printing plate from any found or constructed materials. Usually materials of different surfaces and textures are stuck onto a backing plate, although some artists may print directly from the material. The surface of the plate is varnished and the plate is then printed either as relief or intaglio.

Digital prints – May be created from manipulated photographs or artwork then using the various filters and effects available in illustration software, or from drawing or painting using appropriate software.

Drypoint – lines dots and stipples are manually scratched, using any sharp tool, into the surface of a plate made of a relatively soft material such as copper, aluminium or Perspex. The drypoint line is scratchy and irregular, and often a little 'wayward'. The appearance of a drypoint print is a slightly blurry or fuzzy line.

Embossing – if the relief is deep enough and damp paper is used, the image can be 'embossed' onto the paper. Embossing can also be done with very low relief plates – this process subtly alters the paper's surface.

Etching – acid is used to eat the surface of the plate and create cavities or grooves for the ink to be held in. Usually the plate is covered with an acid resistant surface, which the artist scratches through before placing the plate in an acid bath. Large areas of tone can be created by sprinkling rosin onto the plate, heating and melting the rosin so that it adheres to the plate but doesn't totally cover the plate, and placing the plate into an acid bath to etch out the fine network of lines between the rosin droplets – this technique is called 'aquatint'.

Engraving – lines, dots and stipples are mechanically or manually applied directly onto the plate surface. An engraved line is neatly cut into the plate, often using tools called 'gravers' and gives a very sharp crisp slightly embossed line. This was the common method of creating book illustrations until the middle of last century.

Intaglio – fine grooves are cut into a plate that is usually made of 'soft' metal but may be plastic or some other material. Ink is rubbed over the surface and into the grooves of the plate and then the surface is wiped clean, leaving ink in the grooves. The plate and paper are put through a press under great pressure, where the ink is squeezed out of the grooves onto the paper.

GLOSSARY



Mezzotint – a plate is entirely covered with a stipple created either manually or mechanically. If the plate was printed at this stage it would be black. The artist then rubs or cuts back areas on the plate to create grey or white tones.

Screenprint/ Silkscreen – silk is tightly stretched over a wooden or aluminium frame and a ‘stencil’ is adhered to the silk. The stencil may be made of paper or acetate, it may be made from an impermeable blockout either hand applied by brush or crayon, or applied through photosensitive processes. Ink is then pushed through the screen onto paper using a rubber ‘squeegee’. Very subtle and delicate work can be created using multiple screens.

Linocut – art lino is carved or cut with specially adapted blades and cutting tools. Although linocuts are commonly associated with coarse graphic representation it is possible to get very clean and fine works using this technique.

Lithography – traditionally a stone, but more frequently these days an aluminium plate, is coated with a substance that repels the ink, and is drawn or painted on using crayons or ‘paints’ that hold the ink. The plate or stone is inked up using a roller, the ink adheres to the drawn areas and is repelled by the wet, ink-repellant areas, and the ink is printed from the plate to a sheet of paper on a lithographic press. It is possible to get very fine graphite or charcoal-like textures using this process.

Monoprint – is a ‘one-off print’ where an editionable plate is prepared for printing in a non-reproducible manner using techniques such as blended colour rolling, selectively wiping areas of the plate, hand drawing or painting additions to the plate, or the addition of some degradable and mobile element to the plate. This type of print cannot be editioned.

Monotype – is a ‘one-off print’ where ink is applied to a surface such as glass or acetate then printed onto paper. As the name implies this type of print cannot be editioned.

Relief – This refers to the style of inking up the plate where the raised surface of a plate whether it is wood, lino or collograph is rolled with ink and then printed onto paper.

Woodcut - the wood used in woodcuts can include pine board, old 4”x4” veranda posts, small slabs from tree trunks, old breadboards etc. Often the final product can tend to be a bit ‘chunky’ although some schools, such as Japanese Woodcuts, can be very fine and delicate.



Check out our website to find out more about Umbrella Studio and *Compact Prints 2012*.

Watch the video, Compact Prints talk with Dr. Anne Lord, lecturer and expert Lithographer from James Cook University.

http://www.umbrella.org.au/education/gallery-channel/youtubegallery?videoid=_gIFgQ9_Pm0#youtubegallery



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