

Miller Arts Scholars Third Year Award Application  
Anna Morgan

### Explorations in Printmaking

#### Project Description:

The objectives of my project are to participate in various workshops and obtain studio space at a printmaking studio over the summer, achieve technical fluency within printmaking, and to produce a body of work based on these and past experiences.

In introductory art classes, students receive a broad overview of the possibilities within a given medium. In Introduction to Printmaking 1, for example, students learn about etching, which houses an extensive list of specific techniques. We utilize a few main processes throughout the semester and then are bombarded with numerous others in just a day or two. I want to explore those techniques and methods that I did not have the chance to in addition to printmaking topics not covered in either the department or classes I have taken, such as screen printing, monotypes, and pronto plates.

I will be in Richmond for the summer, so I will look at classes mainly at Studio Two Three, a printmaking and dark room studio, and potentially at the Virginia Museum of Fine Art if the former does not offer all of the workshops I am seeking. I will take monotype, screen printing, book arts, and etching workshops, as well as select photography workshops that can be incorporated into my printmaking practices. Most of the workshops at Studio Two Three are single, full-day classes while classes at the VMFA typically span either one to four weeks or a few consecutive days. Workshops would provide a more intimate setting to learn and engage in the material; I would not only learn the new skill, but be able to practice and master that skill given the free time and studio space I will have over the summer.

I would obtain studio space and participate in the aforementioned workshops to provide experience to produce a more expansive body of work throughout the summer and the 2017-2018 academic year. I would use Studio Two Three's community studio, where multiple people work, as opposed to private studios that one must apply for, so I do not anticipate any issues with that. I see a community space as a significant benefit because a huge part of cultivating inspiration is the unconscious influence one receives when working with other people. Being in an entirely new environment, away from the UVA printmaking community, will allow me to experience new styles and ways of thinking. This will further allow me to develop my own vocabulary of mark-making and establish a more concrete, genuine style. Exploring possibilities outside of the UVA environment is crucial because so much of growing as an artist revolves around feedback and inspiration from other artists. Whether we want to or not, we constantly influence one another. As a new community studio member, I would impart a bit of my style and methods on those around me as well, forging a mutual transferal of ideas and techniques.

Finding my personal style in art has long been a struggle and concern of mine. I feel as if there are aspects of my art that I recognize as my own, but I am interested in so many different kinds of materials and processes, I want to use the summer to narrow my focus and discover a more personal, distinctive style that I can pursue within a substantial body of work. This contrasts with making single, autonomous projects in a class, where it is inherently more

difficult to find a cohesive style or body of work. Working in the summer will set up uninterrupted time to achieve these goals, one of the glaring pitfalls of education, and to master technical challenges and processes. I can make what I want with the time I will actually have, using both preexisting and newfound knowledge I will have acquired.

That being said, having acquired a more detailed knowledge base and established a more specific focus, and having been working all summer, it will be much easier to produce work outside of class during the academic year. Starting is the hardest part, and having an idea of where I stand from the beginning will catalyze the whole process. My project is about growing as an artist through new experiences, exploring different processes, and applying what I learn to practice, but I do want to focus on a central concept that will help drive my work. I'm interested in mark-making generally, but I believe this stems from a fascination with objects and how they acquire beauty and character if you see or frame them a particular way. This ties in with an intrigue for the natural versus mechanical, organic versus geometric (not necessarily opposites, but rather forms that conflict in appearance and perhaps idea as well), the body versus manmade structures. I enjoy exploring the intersection between spontaneity and randomness with deliberate details and attention. Printmaking offers a unique space to do this, since one can achieve incredible detail and fine lines but also create prints that look like ink wash or paintings. There is beauty in chaos and even pain, and all of these juxtapositions completely enthrall me. I love to see how they work together, or perhaps don't.

Often, I am aware of the content and ideas to which I am drawn, and what inspires me, but again, this project is more about taking the time to more deeply explore the means to produce such concepts and content. To better understand what inspires me, and as a way to provide additional inspiration, I would spend time both over the summer and during the school year to visit art museums and galleries, such as the VMFA in Richmond and the Kluge-Ruhe Aboriginal Art Collection at the University of Virginia. Visiting such places is similar to working in a new studio space with completely different artists; I would be exposed to new ideas and ways of creating, which would enhance my artistic vocabulary and further my self-understanding as an artist.

I plan to take Intro to Printmaking 2 and Bookmaking in the fall, two classes that will further my knowledge and capabilities within the realm of printmaking. In the spring I will take Intermediate Printmaking, which will provide a more open-ended framework to explore my interests and personal style that will help continue my grant research outside of class.

For the Outcome Presentation, I would display the art I will have created, or at the very least the pieces I deem to be the best. I would have most of my prints done by the spring semester and will document and frame them in January and February. I will work on my outcome report throughout March to submit by April 1<sup>st</sup>.

Project Timeline:

*Summer:*

- Beginning
  - Sign up for community studio space at Studio Two Three.
  - Evaluate and sign up for workshops.
  - Purchase and gather materials.
  - Establish regular contact with Akemi Rollando, my faculty mentor, via email.
- Middle
  - Visit the VMFA
- Ongoing
  - Attend workshops; experiment with new techniques and integrate past techniques in Studio Two Three studio space.
  - Narrow focus and figure out which processes I am most drawn to.
  - Make prints and sketch ideas.

*Fall:*

- Beginning
  - Enroll in Printmaking 2 and Bookmaking (if it is offered) to further knowledge and education of various printmaking processes.
- Middle
  - Visit the Kluge-Ruhe Aboriginal Art Collection.
- Ongoing
  - Make prints.
  - Continue contact with Akemi about my project's progress via email.

*Spring:*

- Beginning
  - Enroll in Intermediate Printmaking.
  - Finish making prints.
- Middle
  - Document work with DSLR camera.
  - Frame work to be shown at Outcome Presentation.
  - Write outcome report throughout March, to be finished by April 1<sup>st</sup>.
- End
  - Prepare for spoken presentation of project and works for outcome show.
  - Outcome Presentation in late April.

Budget:

<b>Item</b>	<b>Cost</b>
Studio space rental, 3 months + orientation fee	\$205
Zinc plates	\$300
Wood panels	\$80
Ink	\$100
Paper (Arches, BFK Rives)	\$350
Pronto plates	\$10
Basic screen printing workshop, S23*	\$25
Intermediate screen printing workshop, S23	\$40
Book arts workshop, S23	\$30
Nature photograms workshop, S23	\$40
Screen monoprinting workshop, S23	\$35
Framing	\$150
Virginia sales tax	\$70
Shipping	\$50
<i>TOTAL</i>	<i>\$1485</i>

\*Studio Two Three (S23)