

# Genevieve Lowe

## Teaching Portfolio ©

Genevieve Lowe  
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Printmaking MFA '13

## Teaching Philosophy – *A Community in a Classroom*

**Genevieve Lowe**

A productive classroom depends on a healthy environment, which in turn promotes a love of learning. A flourishing educational space is one that encourages investigation, compassion, patience and enthusiasm. Both students and instructor alike should reflect through their actions respect for each other; an appreciation for an open mind; an interest in examining the world through a variety of lenses; and an understanding that we all have something to teach one another. Having spent a large part of my academic and professional career in, or adjacent (professionally) to, a printshop, I find it hard to avoid the analogy that fostering a positive and successful learning environment is like managing a thriving community printshop. First, there needs to be consideration for others. All involved must have patience and tolerance for a diversity of backgrounds and modes of thinking. Second, there needs to be a willingness to listen and learn from the talents and skills of others, as well as the humility to admit that we are all students, in some capacity. Third, there should to be a commitment and desire to make the environment engaging and comfortable for everyone involved. Fourth, individuals should have an interest in and willingness to problem-solve and think critically – every printshop, classroom, and life experience demands ones ability to be thoughtful and creative at solving challenges and hurdles. Lastly, there must exist a dedication to the mastery of techniques in the pursuit of individualized artistic expression.

I have been fortunate to know a myriad of amazing teachers in my life – many of whom were able to activate my interest in subject matter outside my usual field of inquiry. The most long-lasting and profound relationships were full of academic rigor as well mentorship. One thing they all had in common was their commitment to their roles as educators. They exhibited enthusiasm for new ideas. They motived student's to expand their grasp of the material. They demonstrated an extensive and current understanding of the technical components in their department. They could speak with confidence about the contemporary voices contributing to developments their field. They cultivated a classroom where diligence and effort were appreciated and rewarded, not simply through a grade, but through a sense of personal

development. Simultaneously, these teachers revealed flexibility toward different styles of learning. It's these professional practices and qualities that I try to emulate and reflect through my actions when teaching.

As both a teacher and a student I understand the positive ramifications of experiential learning. Most students learn best, and retain that knowledge or skill, through developing a muscle memory for the action. The photographer Robert Adams stated in an interview a few years ago, "The hands know things the mind can't know." This statement resonates especially when considering printmaking and drawing. It's through the continued physical practice in developing a language of drawing that we find our visual vocabulary. Learning fundamental skills allow you to advance as an artist and explore the best way to represent your ideas and vision of the world. By providing open ended assignments while practicing foundational and technical skills, such as trying to use 12 different techniques in a monotype, or 50 different types of mark-making in 7 different compositions, I'm asking students to find creative solutions using both their mind and their hands. These kinds of assignments can be modified for a group of more advanced students by asking them to consider content and concept –through exploring of such things as narrative, abstraction, idea driven work –rather than purely compositional or formal concerns.

Additionally, as someone who, double majored in both art history and studio art, I find it is of utmost importance that students have an awareness of what has preceded them, as well as a critical contextualization of contemporary art and art history. Student presentations on artists they find of interest, visits to galleries and museums, and short slide lectures all provide additional information to help a student raise his/her awareness of what has occurred in his/her field. It's with this knowledge that students can then actively reject or embrace the established art world, while exploring and nourishing their own artistic practices and styles.

I'm innately attracted to building community, and have spent much of both my professional and academic experiences working in collective environments. I derive a sincere satisfaction and excitement from teaching as well as an aspiration for promoting progressive educational communities and providing students with a alternative learning perspective through building an artistic practice.

## Exploring the Multiple and Transforming Silkscreen

Instructor: Genevieve Lowe

Class size: 15

Open to all departments, graduate and undergraduate

Elective course

Winter Session: Wednesdays, Thursdays, Fridays:

1-6pm

Benson Hall

Lab Fee: \$300

Estimated materials: \$100

Using silkscreen as an introductory platform, students in this course will investigate the creative benefits and freedoms of utilizing the print matrix in all of its capacities. Students will be asked to develop individualized reasons to explain why it's to their benefit to make an edition at all? Why would you want to have more than one copy of an image? What kind of transformations can take place in an artwork when you have a number of copies with which to explore the image's development and evolution?

In addition to learning the basic techniques and skills needed to create a dynamic, multi-color screenprint, students will be introduced to pouchoir, photographic and transfer techniques, thus widening the tool box from which they can turn their printed editions into unique works. Since silkscreens can be made fairly easily and dry very fast, the medium is perfect to use as a base matrix or springboard – encouraging hands on experimentation with the printed image without much down time and waiting. Students will be expected to take risks and produce prints consistently so as to have a large image bank to work from.

We will discuss the history of the traditional print edition, the edition variable and unique print-based artworks, utilizing the RISD museum's print department to see examples of such work.

Printed works by Robert Rauschenberg, John Baldessari, William Wiley, plus a number of other artists, will be looked at to better understand the myriad of ways to approach the printed multiple versus the unique work on paper.

The class will culminate with a final project where students will be asked to turn a printed edition into another form(s) - sculptures, books, animations, films are all possibilities of what student will be encouraged to explore.

No prior experience in printmaking is necessary. Open to undergraduate and graduate students.

Our hope is to foster a classroom community of artists who are excited to step away from convention while learning the skills necessary to create a multi-faceted and highly developed screen-print.

## Learning the Line: Introduction to Intaglio Printmaking

Instructor: Genevieve Lowe

Class size: 10

Open to all departments, graduate and undergraduate

Required for Majors

Tuesdays: 1-6pm

Benson Hall

Lab Fee: \$300

Estimated materials: \$150

The kind of lines and marks that an intaglio plate makes on paper are rich but also intimate. An intaglio print can seduce a viewer through its velvety drypoint lines, or crisp engraved shape; it can also flummox a viewer with its mix of beautiful flat aquatint fields and diverse details of embossment. This course will provide an introduction into the methods, procedure and history of intaglio printmaking. Mirroring the development of intaglio printmaking in history, the class will progress from engraving/drypoint, to hard ground and soft ground etching, and will finish with aquatints. To coincide with the class's technical advancement, we will be looking at the artists that pushed and developed these crafts to new heights: from Durer to Rembrandt to Goya to Picasso. While becoming proficient in new techniques, students will be asked to find exciting, and applicable (toward the student's own studio practice) ways of utilizing intaglio printmaking. Students will be introduced to, collage, monoprinting, polymer plates and transfer processes as a means for exploring the potential of intaglio. While there are a number of technical processes introduced, the primary focus in assignments and class critique will be the content and concept within the artwork.

This class is open to sophomores and above. Foundations or introduction to drawing is required.

## Visionary Viewpoints in Advanced Drawing

Instructor: Genevieve Lowe

Class size: 12

Open to all departments, graduate and undergraduate

Elective course

Wednesdays: 8am-1pm

Memorial Hall

Lab Fee: \$200

Estimated materials: \$100

This class uses the foundations built in Introduction to Drawing, and an artist's continued development of their drawing practice, to foster an individualized language in drawing. In many situations, drawing is considered a means to an end – as preparatory sketches for a sculpture, a painting, or an installation – but in this class the drawing will be the focus and the end-goal. Drawing is the most immediate and foundational ingredient in understanding our own artistic visions and their physical manifestations. This class will encourage students to explore the physical properties of the medium, better understand the possibilities for methods of presentation, as well as push the boundaries of the student's content and previous modes of expression. Students will be presented with a variety of assignment prompts and challenges that demand experimentation and an expansion of one's skills and technical assumptions. We will begin by focusing on experimentation with mark making, representation and use of abstraction. As the student's visual vocabulary widens, we will progress into more personalized assignments and longer-term projects.

# Exploring the Multiple and Transforming Silkscreen

Instructor: Genevieve Lowe

Class size: 15

Open to all departments

Elective course

Winter Session: Thursdays, Fridays: 1-6pm;

Wednesdays (Jan 16<sup>th</sup> and Jan 30<sup>th</sup>): 1-6pm

Benson Hall

Lab Fee: \$300

Estimated materials: \$100



Robert Rauschenberg

Screenprinting's history is tied to conveying information to a broad public. Its graphic and creative format enables the communication of ideas in a fast, effective and mutable way. What if we utilized those same qualities – fast, effective, mutable – to push the work in our studio into more experimental and invigorating places?

Using silkscreen as an introductory platform, students in this course will investigate the creative benefits and freedoms of utilizing the print matrix in all of its capacities. Students will be asked to develop individualized reasons to explain why it's to their benefit to make an edition at all? Why would you want to have more than one copy of an image? What kind of transformations can take place in an artwork when you have a number of copies with which to explore the image's development and evolution?

In addition to learning the basic techniques and skills needed to create a dynamic, multi-color screenprint, you will be introduced to pouchoir, photographic and transfer techniques, thus widening the tool box from which you can turn your printed editions into unique works.

Silkscreen is a medium well suited for use as a base matrix or springboard for ideas—encouraging hands-on experimentation with the printed image. Students will be expected to take risks and consistently produce prints so as to have a large image bank to take advantage of when developing unique works on paper.

We will discuss the history of the traditional print edition, the edition variable and unique print-based artworks, utilizing the RISD museum's print department to see examples of such work. Printed works by Robert Rauschenberg, John Baldessari, William Wiley, Ryan McGinness, Andy Warhol, and Jane Hammond plus a number of other artists, will be looked at to better understand the myriad of ways to approach the printed multiple as a collection of unique works on paper.

The class will culminate with a final project where students will be asked to turn a printed edition into another form(s) - sculptures, books, animations, films are all possibilities of what student will be encouraged to explore.

## Aims

Discover new ways of translating an idea; both through the use of a collection of images that inform each other, and through the physical transformation of a two-dimensional image into a three-dimensional object. This process will hopefully provide you with new tools for processing and imagining your work outside of this class.

Experiment with a broad range of techniques and content in order to develop a way of working through printmaking that relates directly to your overall interests and process as an artist.

Enable students to utilize the creative potential and effectiveness of the printed image, and develop a level of technical proficiency with screen-printing in particular.

Highlight the broad range of marks available in silkscreen and take advantage of the medium's direct, immediate translation of an image

Foster an environment where the content and concept of a work is as considered and valued as the technical and visual aesthetic of a piece.

Critically engage students throughout their making process and encourage students to have a thoughtful and comprehensive dialogue about each other's work and ideas.

## Objectives

1. Demonstrate understanding and application of, in at least 2 assignments, the printing techniques taught in class. Be prepared to use at least 3 different processes to help you explore your idea. (45%)
2. Advanced final project that uses the new vocabulary of techniques presented, and results in a piece that feels successful and completely different from the things you usually make in your studio. (20%)
3. Creation an edition and that is subsequently transformed into a collection of unique works. (10%)
4. Collective community space engagement and a sense of personal responsibility in a shared working environment. (15%)
5. Critical dialogue skills. (10%)
6. Appreciation for and incorporation of planning as well as utilization of spontaneity in the printmaking process.
7. Build a range of tools from which to develop an artwork that pays particular attention to the mark-making potential in silkscreens as well as transfer/stencil techniques.

## Methods

We will begin most classes with a group discussion/check-in. Some of these discussions will include short responses to or critiques of class assignments. Demonstrations of new techniques will follow group discussions. There will be more demonstrations the first few weeks of class, allowing for more in-class work time as the class evolves. There will be two long-format critiques – midterms and finals. We will visit the RISD Museum's print department the 4<sup>th</sup> week of class.

## Assessment

My goal is for students to learn new ways of working through ideas by utilizing the possibilities that printmaking, and silkscreen in particular, offers. I expect your work to reflect a level of technical ability, but that proficiency must be met with a deep consideration for your content and the ideas behind your work. I expect everyone in the class to be an active participant and supportive peer. Everyone is expected to contribute to discussions and critiques.

### Grading & Attendance

Class attendance 10%

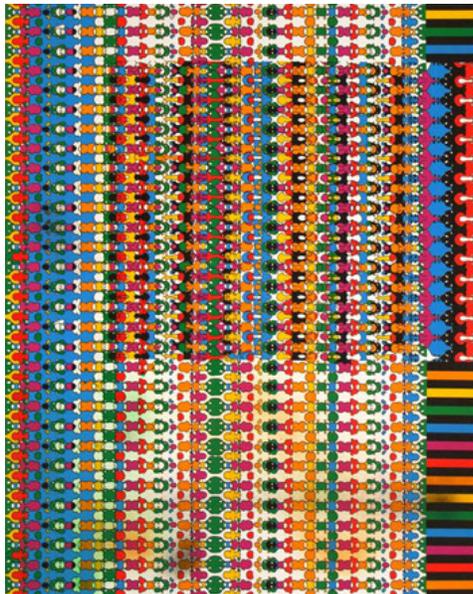
Class participation 15%

Assignments 55%

Final Project 20%

## Critiques

All students are expected to engage during group critiques. Constructive dialogue and thoughtful responses to others work, as well as a generous sharing of your own ideas/concerns in the work you present is an important component of this class. I will also offer individual critiques for a more intimate and focused review of your work as well. Additionally, if you ever have questions or would like feedback please contact me and I would be happy to schedule a meeting to review work outside of class.



Bjorn Copeland

## Schedule

### Week 1:

Learning objectives: Experience and start to experiment with silkscreen processes and techniques. Understand the quality of image that silkscreen can achieve, how does the ink sit on the paper? How is a sharp, flat rubylith shape different from one drawn onto a piece of acetate or cut out of a paper stencil? What do you identify as some of the strongest characteristics of the medium? What kind of color relationships can you create by placing colors next to each other versus overlapping them?

DAY 1: Introduction; go over **syllabus**; expectations of class

Demo:

Paper stencils

Monoprinting

Drawing fluid

Registration: tape and acetate

Assignment: Become familiar with the basics of screenprinting. Print 5 small prints using the techniques demonstrated in class. Use this opportunity to explore what the medium can do, how the ink sits on the paper, and the initial aesthetic qualities of silkscreen.

DAY 2: Review the work made the night before: were there technical issues or concerns? Did you feel like you could predict what your images were going to look like or were the produced prints a surprise aesthetically? How did the image translate over the course of your first experiments? Can you start to think about how this process might play a role in your overall studio practice?

Practice editioning

Demo:

Rubylith

Emulsion - Coating a screen, cleaning up, and shooting a screen

Light box/exposure

Registration: pins and tabs

Assignment: Spend time outside or in the RISD museum and find an image or object to use as the focus of study in your editions for next week. Try representing or depicting the image/object using the different techniques learned so far. Example: You find a vase in the RISD museum that interests you – you draw it and photograph it, then translate that image into a rubylith and print a few, translate the drawing onto acetate and print the image, do some monoprinting on some of the images from the rubylith and drawn acetate version, etc.

## Week 2:

Learning Objectives: Content structure and transformation. What decisions made to unique works can change the read of the image and effect the overall content of the piece? What kinds of silkscreen techniques are best suited to conveying the ideas and concepts in the image?

DAY 3: Talk about the image/object project. Introduce your content and/or conceptual concerns. Discuss the importance of content in the image and the technique(s) that support and advance the image. Are the objects still recognizable? Are they illustrated with great detail? Did you reorganize the image into a more abstract reflection? How did you choose to transform your image and how do your manipulations to the image change the way the object and print is interpreted? Compare the various prints you made and describe your favorite components as well as parts that challenged you.

Demo:

Photographic processes

Halftone

CMYK

Assignment: Bring in a photo of an artwork you've made in another medium to following class. Prepare your screens with emulsion. Mix your process colors.



Rachel Foulon

DAY 4: Using the photo of an artwork you've made in another media, translate it into a halftone or CMYK print.

Demo:

Editioning

Assignment: Edition the print you started in class, making an edition of 15. Keep 5 of the edition, and use the other 10 to make unique artworks using hand additions and the other techniques you've learned so far. Be exploratory and push the image to become something else entirely.

### **Week3:**

Learning Objectives: Hand additions and Midterm critiques. Process the different ways of adding to an image. Also respond to and consider the types of feedback you receive in relation to the way you develop your final project. Consider the way your prints have developed over the last few weeks, both technically and conceptually. Has your approach to printmaking evolved? What questions has working with the medium brought up in relation to your general studio practice? Can you imagine incorporating silkscreen into your working process?

DAY 5: Discuss edition project. What were the successes and what were the challenges?

Demo:

Acrylic transfer

Gum transfer

Assignment: Use 3 prints you've made so far and add transfer processes to them, or start 3 new prints with a transfer as a base layer and silkscreen on top.

DAY 6: Midterm critique

Assignment: Bring in a proposal with some sketches, images, of what you think you want to work on for your final project.

### **Week4:**

Learning Objectives: working on a longer format project. Successfully execute the brainstorming, planning and actualization of a multilayered project. What do you hope to accomplish? How do you plan to evaluate the successes and challenges of this project as it's developing? Are you effectively employing the techniques and ideas introduced in class, while still maintaining an experimental and investigative approach to the process?

DAY 7: Discuss final projects individually, and go over any feedback from midterms that is necessary. Can you outline your achievements in printmaking and breakdown any printing or project impediments faced so far in class? What have you learned from those difficulties and accomplishments? Does this assessment help you think about how you approach your final project?

Demo:

Cut paper sculptures

Paper mache

Assignment: Turn 4 prints you've made so far into a 3-dimensional pieces, or one larger piece. Experiment with paper's sculptural qualities.

DAY 8: Visit the RISD museum print department to look at paper sculptures, edition variables, and artists who use printmaking in a unique way in their studio practice. Think about book formats, flip books, animations...

Work on final project proposal and begin project

Assignment: work on final project

**Week 5:**

DAY 9: Final project workday

Assignment: work on final project

DAY 10: Final critique

Please bring in all the work you made over the course of the class to discuss.

COURSE: *Exploring the Multiple and Transforming Silkscreen*

Instructor: Genevieve Lowe

## CLASS PROJECT: Transforming the image

Homework due at start of class: Bring in a photo of an artwork you've made in another medium to following class. Prepare your screens with emulsion. Mix your process colors.

This project occurs during the 4<sup>th</sup> meeting of the class. Students are familiar with the silkscreen process. They have worked with stencils and photo-emulsion, though not with photographic processes yet.

Class aim: Students will come away with a deeper understanding of the aesthetic and process-based qualities of silkscreen through transforming an artwork made in another medium into a silkscreen print. The aim of the class is to understand the benefits and limitations of using photographic processes in silkscreen.

Class objective:

- Take the photo of the artwork you've made in another media and turn it into a halftone or CMYK print.
- Creation of a new image from an artwork in a different medium
- Transformation of the original image brought to class
- Articulation of original image in new format
- How does it transform the image quality of the original? How is the original distorted or exaggerated through this process. Does the halftone or CMYK translation add or detract from the qualities of the original that most interest you? Does the silkscreen translation take the image a step further, thus exploring the potential of the image in a different format(s)?

Class Demo:

Editioning

Methods: Begin class with everyone sharing the image/photo they brought in for transformation into a screenprint. They have been asked to bring in a hard copy of the image as well as a digital file.

Ask students why they brought in their particular images, why do they want to transform the image, what do they hope to do/get out of editioned print?

Have a discussion with the class about whether they want to make a CMYK image or a halftone image. Is that choice the best decision for that image and your objectives for the image? Do they want to add information to a halftone image after it's printed? If CYMK is desired outcome, why are you interested in turning something into a CMYK image?

I will have an image of a print I plan to make – a halftone image, for use in the demo. We will make sure that everyone’s screen is coated and ready for exposure to the image. We will split the class into two groups; the first group will begin preparing their printing paper with registration pins and tabs, mixing inks for CMYK (if it’s applicable). The second group will go into the computer lab with me and we will print out their transparencies for their prints. I will demonstrate the way to turn a digital image into a halftone printout and a CMYK printout. Then the class will switch groups and the first group will print out their transparencies with me and the second group will prepare their paper, inks, etc.

Once everyone has printed out his or her transparencies, we will expose the transparency onto the screen, and wash out the screen.

We will break for 15 minutes while the screen dries, and while the students break I will organize my prepared paper, inks, printing set up (which students already know how to do, so I don’t need to go over this process again with the students).

When students return I will demo the editioning process.

-Align paper with tabs under the acetate to where you want the image to sit on the page

-Tape down the pins so that the paper tabs line up and every print will print in the same place – this is registration! (This serves as another reminder, because we’ve already gone over it all in the prior weeks.)

-Print the edition – print, flood, take away printed sheet and place new sheet down.

-Go over clean up – wash screen so ink doesn’t dry in screen, which ruins screen. Wash squeegee. Put away inks, wipe down printing area.

Pin the demo prints up on the wall to have the concrete visualization of successful edition - every print looks the same.

Questions/Answers/Individual meeting if necessary. The remaining class time will be for starting this project.

Materials Needed: Screens and squeegee (provided by department), halftone inks (provided by department), student image in printed form and digital form, paper for printing, registration tabs. The paper and registration tabs can be purchased at the school store.

Support Materials: Looking at artists like Andy Warhol, James Siena, Alex Katz, Jennifer Bartlett, Chuck Close, Shepard Fairey, and Ryan McGinness. All of these artist have worked in the silkscreen medium transforming some sort of original photographic element or original work into a silkscreen print. We will look at these artists the class before in preparation for this assignment, so students can think more about what kind of image they want to bring in.

Assessment:

Beginning: Student will complete all the required elements of the project: he/she will bring in an image turn and turn it into a halftone or CMYK edition. They will understand the process and the product will be cleanly and well executed.

Advanced: Student will have spent time considering what kind of image they wanted to bring in to transform. They will have thought about the conceptual implications of transforming an image into another medium and decided why they want to make such a decision and what the desired result might be (i.e. halftone, CMYK, halftone with hand additions). The student's decisions and clear understanding of the printing process will result in a synthesis of form and content, and ultimately a nuanced and intriguing final image.

## Exploring the Multiple and Transforming Silkscreen

Instructor: Genevieve Lowe

### Mid-term review

What was your favorite assignment? What was your least favorite assignment? Why? What improvements would you make?

Is the workload manageable? Is it meeting your expectations based on the course description and syllabus?

Are the critiques and class feedback helpful? Have the presentations and reading materials been helpful?

What are your goals for the rest of the semester? Do you feel you have met your goals up to this point?

Please rate:

Does the instructor appear prepared for class (punctual, organized, etc.)?

1      2      3      4      5

Does the instructor have a thorough command of the techniques needed to demonstrate the knowledge and skills required for silkscreen?

1      2      3      4      5

Do you feel comfortable sharing your opinion with the class/instructor, and do you feel that the class/instructor feedback has been helpful in the development of your work?

1      2      3      4      5

Is the instructor approachable? Friendly? Helpful?

1      2      3      4      5