

Advanced Printmaking
ARTF 44043
SPRING 2016
Room 301 Center for the Visual Arts
Tuesday and Thursday 11am-1:45pm

Instructor: Taryn McMahon
Email: tmcmaho5@kent.edu
Office: 304A Center for the Visual Arts
Office Hours: T/Th 9-11am, 5-5:30pm
& by appt.

Suggested Prerequisites: Printmaking 1 and at least one other upper level Print course (Intermediate or Advanced Intaglio, Serigraphy, Lithography). Drawing to Drawing 3 and Photography also encouraged.

Course Description:

This advanced level course requires students to create a cohesive body of work while exploring the formal and expressive potential of mixed media prints including intaglio, relief, screen printing, and/or lithography. The course will begin with refresher demonstrations of several of these print media; and you will continue developing its capabilities with technical variations in printing and through the use of color. Students will be encouraged to develop their own images and visual language through mixed media use of these processes.

The focus of this class is SELF DIRECTED: students will be expected to write artist statements, project proposals, and submit drawings and/or photographic works to outline their own production for the semester. Students are expected to push themselves technically through the use of LARGE FORMAT, MIXED MEDIA, and COLOR printing. In addition to gaining technical competency, students will resolve their works conceptually and formally.

Readings will also be distributed to members of the class throughout the semester.

Expect to dedicate **a good amount** of out of class time to finish projects for this class. The **minimum** will be 8 hours per week.

Course Objectives:

01. To develop advanced technical skills in the use of printmaking equipment and materials in the making of mixed media prints.
02. To develop a deeper understanding of print media theory and practice through readings and viewings
03. Build aesthetic, critical, and verbal skills through the creation and critique of artworks.
04. Identify artists, movements, trends, etc in printmaking that relate to your own ongoing research and studio practice.
05. Engage in an interdisciplinary, collaborative learning environment.
06. To create a cohesive body of work in printmaking that can be used for an overall artistic portfolio.

Course Policies:

This is a studio class in which you will be REQUIRED to be in class during the WHOLE class unless told otherwise. Class time will be used for work time, lectures, critiques, demonstrations, and discussions that CANNOT be made up. You will receive a daily grade, based on your preparedness for class and time utilization.

Please be here prepared for class and ON TIME. Roll will be taken at the start of class, and two late arrivals or early departures will be considered an unexcused absence.

Students should be ready to take notes during demonstrations and slide presentations and be prepared for work to be done outside of class.

Students should also be ready to PARTICIPATE in class!!! TALK and ASK QUESTIONS!!! Do not be afraid to ask a question or to offer your critical thoughts. Your direct participation in this class is what will make this class fun and informational. The more feedback you get and give, the better your work will be.

Coursework and Grading:

Students will complete four projects, readings, an artist research presentation, and additionally turn in a final digital portfolio of at least 10 images.

Grades will be based on the following factors: attendance, work ethic, personal investment into the projects, the quality and quantity of your completed work, self motivation, imagination, diligence, critique & discussion

participation, and the application of the techniques learned. Fulfilling the base requirements will translate into a "C". Experimental investigation, superior quality and growth will result in higher grades.

All assignments should be handed in **ON TIME. Prints made the day they are due will be considered LATE, and will not be given full credit.**

Verbal Participation/Discussion/Readings: 15%

Given the structure of the class, active participation in class discussions and workshop days is vital. Students must arrive prepared and willing to help less-experienced peers. Those who share their thoughts and talents generously, respectfully, and frequently will earn a top grade in the course.

Artist Research Presentation: 10%

Creative Projects: 5 at 15% each = 75%

All students will complete five projects over the course of the semester. Projects should represent mature, thoughtful work that is conceptually and aesthetically relevant to the field, but the form is open and may or may not represent a theme or technology covered in class. These must be documented in a final digital portfolio.

Grading

- A Exceptional achievement in conceptual and aesthetic development and technical expertise.
- B Extensive achievement in resolved conceptual and aesthetic projects, solid technique.
- C Acceptable achievement and satisfactory projects that fulfill the assignments.
- D Minimal achievement, attempted but incomplete work, below average in meeting basic operations.
- F Inadequate achievement necessitating a repetition of the course to secure credit. Incomplete work, poor participation and/or attendance. Student will not receive credit for the course.

Final Portfolio:

Students will be required to turn in a final digital portfolio of all work made in class. This should be a cohesive body of print media totaling at least 10 individual images (from 4 projects), with an emphasis on mixed media and large scale work. Students will not receive credit for the course without completing the portfolio requirement. This portfolio is due the day of the final critique during finals week and should document all the projects in order to receive a grade in the course.

Attendance:

Since this is an advanced level class and due to the complex nature of the processes, consistent class attendance is of the utmost importance. Please show up on time, constant tardiness will only hurt your final grade. 3 unexcused absences are allowed, after which each unexcused absence will count against your final grade.

If you miss more than FIVE classes this semester, you can expect to fail this class.

Studio Maintenance:

All students are required to help keep our printmaking studio clean, orderly, and safe. Bad workshop habits negatively affect your work and the work of others. This class is not the only class working in this space, and it is up to all of us to keep it clean. Damage to any of the presses or class tools will be replaced at your expense. Please shut off all cell phones and beepers during class for they are a serious distraction, and you'll need all the class time you are given.

Research:

As instructor, I am looking for evidence of research into every project. This research can be into other artists, artworks, subject matter, or materials. I will be asking you about inspiration during our group critiques and discussions.

Critique Sessions:

We will have studio critiques in which all students show their work. On a given due date, prepare to discuss your work and the work of others. Critique doesn't mean a negative fault-finding mission. Rather it is meant to be a constructive activity, one that will point out the strengths and weaknesses of the work and that will hopefully improve your work in the future. Also, this is not a critique of YOU; it is a critique of

your work. Your contribution to a critique session is valuable to everyone. You will build your vocabulary and critical thinking skills, allowing you to make thoughtful and meaningful comments about art.

Process Journal:

All students are required to keep a process journal to contain all handouts and in which to record:

1. Thumbnails/studies/ ideas
2. Record notes from class demonstrations, discussions, and critiques.

Lockers:

Lockers are provided inside the printshop for students currently enrolled in a printmaking course. There is no charge for the locker, but you must provide your own lock and clearly mark it with your name and current semester. Lockers must be emptied at the end of each semester. This policy is also posted inside each locker door.

Students with Disabilities:

University Policy 3342-3-18 requires that students with disabilities be provided reasonable accommodation to ensure equal access to course content. If you have a documented disability and require accommodations, please contact me at the beginning of the semester to make arrangements. You must first verify your eligibility for these arrangements through Student Accessibility Services. Please call 330-672-3391 or visit <http://www.kent.edu/sas> for more information on registration.

Registration for courses:

University policy requires all students to be registered in each class they attend. Students who are not officially registered for a course by published University deadlines should not be attending class and will not receive credit or a grade for the course. Each student must confirm enrollment by checking her/his official class schedule using "Student Tools" in FlashFAST prior to the deadline. Registration errors must be corrected before the deadline of January 24. Students wishing to withdraw from the course for any reason must do so before the Withdrawal Deadline of April 3.

Photographic Documentation of Student Work:

The instructor may photographically document student work created in fulfillment of academic requirements for this class for use in future teaching or promotional contexts within the School of Art. Additionally, the Print Department occasionally asks students to donate a print or two to their extensive archives to be used for teaching examples. By continuing enrollment in this class, you automatically grant permission to the instructor to document your work and use the image reproductions for the purposes stated above unless you submit a written request stating otherwise to the instructor by the second week of the semester. Students who choose not to participate in either the documentation or donation of their work will not be penalized in any way.

Materials:

Required:

- Gloves
- Vegetable Oil (for cleaning)
- Simple Green
- Newsprint (smooth)
- Paper Towels
- Various brushes
- Metal ruler
- X-acto
- Scissors

Since this is an advanced course, the specific materials you need will depend on your chosen media:

Silkscreen:

- Transparent Base
- SpeedBall Emulsion
- SpeedBall Emulsion Remover & spray bottle OR bleach
- Screens (120-300 tpi)
- Lenox, Stonehenge, or Arches 88 paper

Intaglio:

- Photo-sensitized or traditional zinc plates
- Rives BFK, Arches cover, Fabriano, Domestic Etch paper
- Chine colle papers & methyl cellulose or PVA glue
- Flexible metal putty knives
- Push pins

Relief:

Thin plywood or Sintra
Kitakata, Mulberry, or other Japanese style paper

Monotype:

Plexiglas – at least 1 piece 31”x23”
Various papers
Various brayers

Collagraph:

Matt board
Carborundum
Acrylic gloss medium
Rives BFK, Arches cover, Fabriano, or Domestic Etch paper

Lithography:

Aluminum Plates
Stones or Korns crayons, tusche, etc

You can purchase these materials at any of the following locations:

All Media Art Supply Co, 417 E. Main St, Kent, OH
Utrecht: utrechtart.com or store in Cleveland
Renaissance Graphics: printmaking-materials.com
Graphic Chemical: graphicchemical.com
Dick Blick: dickblick.com
Pearl: pearlpaint.com
Victory Factory: victoryfactory.com

If you have a toolbox, it would be a good idea to keep your supplies in your own box, also put your name on EVERYTHING that is yours!!!

Bibliography (readings will be distributed throughout the semester as pdfs)

Battenfield, Jackie & Aaron Landsman. 2013. “A Page from Our Handbook: Writing About Your Work.”

Hanley, Sarah Kirk. 2011. “The Lexicon of Tomorrow: Print-Based Installation”.

Heartney, Eleanor. 2001. “Postmodernism.” Tate Publishing Ltd: London. Introduction p. 6-12.

Merrill, Hugh. “Educating the Next Generation of Printmakers.” *Hugh Merrill Writings*. April 1991.

Weisberg, Ruth. “The Syntax of the Print: In Search of an Aesthetic Context”, *The Tamarind Papers*. Vol. 9, 1986. 52-60.

*This syllabus is tentative and any changes will be announced if necessary.

Recommended but not required books for advanced printmakers/ artists:

“*Printmaking: A Complete Guide to Materials and Processes*” By: Beth Grabowski and Bill Fick

“*The Complete Printmaker*” By: John Ross and Clare Romano

“*Art/Work: Everything You Need to Know (and Do) As You Pursue Your Art Career*” By: Heather Darcy Bhandari

“*The Work of Art in the Age of its Technological Reproducibility*” By: Walter Benjamin

Helpful Websites:

Kent State University School of Art on Facebook, please “like” us for information about upcoming exhibitions and events

United Print Alliance (official student organization at KSU) on Facebook, please “like” us for information

<http://sgcinternational.org> (SGC International)

www.collegeart.org (College Art Association)

Course Schedule: Subject to change at instructor’s discretion:

Week One

01-19: Overview of Course

Lecture: Project 1: Serial Monoprinting with Matrices

01-21: **IDEA and IMAGE DEVELOPMENT DISCUSSION**

Demonstration: Transfers

Week Two

- 01-26: Demonstration: Digital
01-28: **READING DISCUSSION: Hugh Merrill**
Demonstration: Review intaglio processes

Week Three

- 02-02: **IN-PROGRESS CRITIQUE**
Demonstration: Review Silkscreen
02-04: **READING DISCUSSION: Ruth Weisberg**

Week Four

- 02-09: **PROJECT 1 DUE + CRITIQUE**
Lecture: Project 2: The Multiple
02-11: **IDEA and IMAGE DEVELOPMENT DISCUSSION**

Week Five

- 02-16: Demonstration: Polyester plates
02-18: Demonstration: More Digital & Documentation

Week Six

- 02-23: **IN-PROGRESS CRITIQUE**
02-25: Work day

Week Seven

- 03-01: **PROJECT 2 DUE + CRITIQUE**
Lecture: Project 3: Printstallation
03-03: **NY TRIP**

Week Eight

- 03-08: **IDEA and IMAGE DEVELOPMENT DISCUSSION**
READING DISCUSSION: Sarah Kirk Hanley
03-10: Work day

Week Nine

- 03-15: **READING DISCUSSION: Eleanor Heartney**
03-17: **IN-PROGRESS CRITIQUE**

Week Ten

- 03-22: **NO CLASS – SPRING BREAK**
03-24: **NO CLASS – SPRING BREAK**

Week Eleven

- 03-29: **PROJECT 3 DUE + CRITIQUE**
Lecture: Project 4: Self directed
03-31: **TARYN AT SGCI CONFERENCE** – Work day

Week Twelve

- 04-05: **IDEA/IMAGE DEVELOPMENT DISCUSSION**
04-07: Work day

Week Thirteen

- 04-12: Work day
04-14: **PROJECT 4 DUE + CRITIQUE**
Lecture: Project 5: Self directed

Week Fourteen

- 04-19: Demonstration: TBD
04-21: **READING DISCUSSION: Jackie Battenfield and Aaron Landsman & Professional Practices**

Week Fifteen

- 04-26: **IN-PROGRESS CRITIQUE**
04-28: Work Day

Week Sixteen

- 05-03: Work Day
05-05: **PROJECT 5 DUE + CRITIQUE**

Week Seventeen

- 05-11: **WEDNESDAY FINAL MANDATORY CRITIQUE 12:45pm – 3pm**
PRESENTATIONS DUE
DIGITAL PORTFOLIOS DUE
05-14: **SATURDAY FINAL MANDATORY CLEANUP 10am-12pm**

IMPORTANT SAFETY INFORMATION:

Safe handling of all chemicals and equipment will be demonstrated throughout the semester and before each project. The everyday use of acids, chemicals, and equipment while working in the print shop means one must adhere to strict safety guidelines:

1. Only those who are enrolled in a printmaking course may work in the shop.
2. Solvents should only be used under the hood of the 'dry sink' with the fan on to allow proper ventilation. Acids should only be used under the acid booth with the fan on to allow proper ventilation. Aerosol cans and sprays should only be used under the proper hood with the fan on to allow proper ventilation. Turn all fans off when not in use.
3. Great care should be taken when working around the acids and solvents. Always wear protective gear including gloves and goggles. Skin contact with these chemicals should be flooded with water immediately and should be reported to your instructor and/or the student lab monitor. An eye wash station and shower are provided for major accidents.
4. All accidents (spills and any damage to anything in the shop) should be reported to your instructor and/or the lab monitor immediately.
5. Secure all long hair and loose clothing before using any of the equipment. It is very easy to have hair or clothing snagged in the press or dipped in the acid.
6. The last person in the shop to leave should make sure that all tools are returned to their original spot, all acids are properly covered, all hot plates turned off and all fans turned off.
7. Never pour solvents, acids, or any inks into the sink. The combination of water with debris and solvents will clog the sink. Solvents should only be handled under the hood of the 'dry sink'. Acid should only be handled under the hood of the acid booth.
8. Print 1 students may only use the shop during designated lab hours (these vary per semester and are posted in the studio).
9. Upper level students may work outside of designated lab hours, but are never to work in the shop alone or when the building is closed (between midnight and 8am).

PLEASE READ, CHECK EACH BOX BELOW, SIGN, AND RETURN TO INSTRUCTOR

- 1. I have been shown the nearest fire pull, evacuation routes and the locations of the tornado shelters.
- 2. I have been shown the nearest safety shower and eye wash station and I have been told how to use these devices properly.
- 3. I have been shown the locations of the personal protective equipment and I am aware of their protection and limitations.
- 4. I have informed the instructor of any health conditions I have that may cause difficulty while performing laboratory operations.
- 5. I know that I must wear street clothing that covers my arms, legs and the trunk of my body. I know that I must wear shoes that cover my entire foot therefore I will not wear sandals or open toed shoes when working in the print lab.
- 6. I agree to wear eye protection that has been approved by the University.
- 7. I will report any accidents that occur, regardless of how insignificant they seem. I realize that by reporting these incidents, better safety practices can be incorporated in the future.
- 8. I know where the used chemical receptacles are stored and I understand how to use the containers correctly. I know how to properly discard sharps, glass and biohazards.
- 9. Print 1 students: I will not begin laboratory work without the lab monitor present. Upper Division students: I will not work in the laboratory alone or when the building is closed (between midnight and 8am).
- 10. Safe handling of materials and procedures will be demonstrated during class. I can then anticipate any potential hazards and will prepare for them.
- 11. I will not eat or drink while working in the print lab.
- 12. I understand the chemical warning systems and I am able to recognize hazard symbols.
- 13. I have been made aware of the accessibility of Material Safety Data Sheets and the location of the safety folder containing the lab safety plan. I may request to see these materials by contacting my instructor or the lab monitor.
- 14. I understand that any safety deficiencies I see in the print lab should be reported to my instructor or the monitor.
- 15. I have read and understand the previously listed safety rules. By signing this document I acknowledge that the rules were presented to me and I agree to follow these rules. I have also read the course syllabus and understand the attendance and grading policy as stated.

Signature _____ Date ___/___/___

ARTF 44043: Advanced Printmaking

Project 1: Serial Monoprinting with Matrices

DUE: TUESDAY FEB. 09TH

Week One

- 01-19: Overview of Course
Lecture: Project 1: Serial Monoprinting with Matrices
01-21: **IDEA and IMAGE DEVELOPMENT DISCUSSION**
Demonstration: Transfers

Week Two

- 01-26: Demonstration: Digital
01-28: **READING DISCUSSION: Hugh Merrill**
Demonstration: Review intaglio processes

Week Three

- 02-02: **IN-PROGRESS CRITIQUE**
Demonstration: Review Silkscreen
02-04: **READING DISCUSSION: Ruth Weisberg**

Week Four

- 02-09: **PROJECT 1 DUE + CRITIQUE**
Lecture: Project 2: The Multiple

Using any combination of printmaking techniques you have learned from previous classes and feel comfortable with, you will make a suite of **6 color monoprints**. The subject matter is up to you – abstract, representational, etc. Your goal in this class is to develop your own personal visual language, and you will be graded on both your research and final images. Study contemporary artists working in print listed below.

Don't forget that we are making VISUAL ART! People will be looking at these works and critiquing them. As artists we must consider the creation of attractive images. We want people to look at and consider OUR art, MORE than any one else's art. This means that you must consider the basic foundations of image creation: dynamic compositions, line quality, value range, positive and negative space and so on...I **will be asking you to talk about these decisions during our critique.**

Remember to consider the works of the artists that we had looked at during our opening lecture, AND ALL the prints we have looked at in class!

Once you have created an image or set of interrelated images that you are content with, you will then create a VARIABLE edition of prints of that image. You can also experiment with layering your classmates' images with your own. Experiment with layering images in different combinations of color, transparency, order, and on different sizes of paper TO MAKE THEM LOOK AS DIFFERENT AS POSSIBLE! Each print must have a MINIMUM of 3 runs. All prints in must be signed, dated, and titled.

REMEMBER: All assignments should be handed in **ON TIME. Prints that are made the day they are due will be considered LATE, and will not be given full credit.**

Artists to look at for this project:

Karen Kunc
Ryan McGinness
Ingrid Calame
Nicola Lopez
Andy Warhol
Ed Ruscha

Polly Apfelbaum
Kiki Smith
Giovanni Battista Piranesi
Rembrandt van Rijn
James McNiel Whistler
Hugh Merrill
Beatriz Milhazes

Laura Berman
Melanie Yazzie
Ellie Honl
Sarah Smelser
Lisa Bulawsky
Judy Pfaff
Shahzia Sikander

ARTF 44043: Advanced Printmaking

Project 2: The Multiple

DUE: TUESDAY MARCH 1ST

Week Four

02-09: **PROJECT 1 DUE + CRITIQUE**

Lecture: Project 2: The Multiple

02-11: **IDEA and IMAGE DEVELOPMENT DISCUSSION**

Week Five

02-16: Demonstration: Polyester plates

02-18: Demonstration: More Digital & Documentation

Week Six

02-23: **IN-PROGRESS CRITIQUE**

02-25: Work day

Week Seven

03-01: **PROJECT 2 DUE + CRITIQUE**

Lecture: Project 3: Printstallation

Using any print media of your choice, you will make an edition of 100 prints and design a purpose for them. The subject matter is up to you – abstract, representational, political, personal, etc. The act of getting rid of the edition needs to be incorporated into your overall concept. Document this process.

Think about the formal and visual potential of your images! People will be looking at these works and critiquing them. This means that you must consider the basic foundations of image creation: dynamic compositions, line quality, value range, positive and negative space and so on...**I will be asking you to talk about these decisions during our critique.**

Remember to consider the works of the artists that we had looked at during our opening lecture, AND ALL the prints we have looked at in class!

REMEMBER: All assignments should be handed in **ON TIME**. Prints that are made the day they are due will be considered **LATE**, and will not be given full credit.

Artists to look at for this project:

Honore Daumier

Jose Posada

Pablo Picasso

JustSeeds

Katie Hargrave

Sue Coe

Bruce Nauman

Felix Gonzalez-Torres

Jason Urban

Nicole Pietrantonio

ARTF 44043: Advanced Printmaking

Project 3: Printstallation

DUE: THURSDAY MARCH 29TH

Week Seven

03-01: **PROJECT 2 DUE + CRITIQUE**

Lecture: Project 3: Printstallation

03-03: **NY TRIP**

Week Eight

03-08: **IDEA and IMAGE DEVELOPMENT DISCUSSION**

READING DISCUSSION: Sarah Kirk Hanley

03-10: Work day

Week Nine

03-15: **READING DISCUSSION:** Eleanor Heartney

03-17: **IN-PROGRESS CRITIQUE**

Week Ten

03-22: **NO CLASS – SPRING BREAK**

03-24: **NO CLASS – SPRING BREAK**

Week Eleven

03-29: **PROJECT 3 DUE + CRITIQUE**

Lecture: Project 4: Self directed

Using any print media of your choice, you will make either a collaborative or individual installation in a chosen site. The subject matter is up to you – abstract, representational, political, personal, etc.

You must consider the basic foundations of image creation: dynamic compositions, line quality, value range, positive and negative space and so on...**I will be asking you to talk about these decisions during our critique.**

Remember to consider the works of the artists that we had looked at during our opening lecture, AND ALL the prints we have looked at in class!

If you do not remove your work and make all repairs to the installation site by 03-31 you will fail this project and be charged for the cost of restoring site to original condition.

REMEMBER: All assignments should be handed in **ON TIME**. Prints that are made the day they are due will be considered **LATE**, and will not be given full credit.

Artists to look at for this project:

Susan Chrysler White
Ingrid Calame
Nicola Lopez
Crystal Wagner
Mia Pearlman

Jason Urban
RL Tillman
Combat Paper
Rob Swainston
Kevin Haas

John Hitchcock
Polly Apfelbaum
Jim Hodges
Virgil Marti
Nathan Meltz

ARTF 44043: Advanced Printmaking

Project 5: Self Directed

DUE: THURSDAY APRIL 14TH

Week Eleven

03-29: **PROJECT 3 DUE + CRITIQUE**

Lecture: Project 4: Self directed

03-31: **TARYN AT SGCI CONFERENCE** – Work day

Week Twelve

04-05: **IDEA/IMAGE DEVELOPMENT DISCUSSION**

04-07: Work day

Week Thirteen

04-12: Work day

04-14: **PROJECT 4 DUE + CRITIQUE**

Lecture: Project 5: Self directed

Using any print media of your choice, make a fully developed print. The subject matter is up to you – abstract, representational, political, personal, etc. Submit a proposal & support material prior to beginning your project. Use at least 4 layers/colors and experiment with combining processes.

Also, on May 05 during the required final exam period you will present to the class an artist research presentation about your artistic practice and research. Don't forget that a final digital portfolio of all work made in class is also due at that time.

You must consider the basic foundations of image creation: dynamic compositions, line quality, value range, positive and negative space and so on... **I will be asking you to talk about these decisions during our critique.**

Remember to consider the works of the artists that we had looked at during our opening lecture, AND ALL the prints we have looked at in class!

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Combat Paper

Rob Swainston

Kevin Haas

John Hitchcock

Polly Apfelbaum

Jim Hodges

Virgil Marti

Nathan Meltz

ARTF 44043: Advanced Printmaking

Project 5: Self Directed

DUE: THURSDAY MAY 5TH

Week Thirteen

04-14: **PROJECT 4 DUE + CRITIQUE**

Lecture: Project 5: Self directed

Week Fourteen

04-19: Demonstration: TBD

04-21: **READING DISCUSSION:** Jackie Battenfield and Aaron Landsman & Professional Practices

Week Fifteen

04-26: **IN-PROGRESS CRITIQUE**

04-28: **Work Day**

Week Sixteen

05-03: Work Day

05-05: **PROJECT 5 DUE + CRITIQUE**

Week Seventeen

05-11: **WEDNESDAY FINAL MANDATORY CRITIQUE 12:45pm – 3pm**
PRESENTATIONS DUE
DIGITAL PORTFOLIOS DUE

05-14: **SATURDAY FINAL MANDATORY CLEANUP 10am-12pm**

Using any print media of your choice, make a fully developed print. The subject matter is up to you – abstract, representational, political, personal, etc. Submit a proposal & support material prior to beginning your project. Use at least 4 layers/colors and experiment with combining processes.

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