

Georgetown University Art and Art History Dept.

Arts 1200-01 Intro to Printmaking Relief

MTWTR 10:45 – 12:45 -12-45 Walsh 297-294

May 19 – June 13, 2025

Instructor – Prof. Scip Barnhart

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Open studio TBA

This course is designed for beginning students who wish to experience traditional hands on printmaking techniques/methods and materials.

Printmaking techniques/methods covered in this semester's class include depending on time;

Relief - linoleum or wood

Lithography – stone or metal plate

Collagraph – an intaglio process

Relief...refers to the cutting away of parts of the surface and then inking what remains of the surface of the block or plate.

The first objective of this class will be learning and practicing proper cutting and printing techniques when using linoleum or wood to produce relief prints.

Printing from wood as an art dates back in western art history to the 13th – 14th century when it's development coincided with that of the invention/Introduction of handmade paper. Both

woodcut printing on cloth, 5th century, and the invention paper date back to 2nd century China.

Linoleum was invented in 1855. This class will start with printing linocuts because linoleum is easier to cut and easier to print than wood. The technique of cutting, inking and printing from linoleum or wood is called 'relief' printing.

This first assignment will be a 'test' image. When doing this 'test', students will learn; plate preparation, image transfer, registration techniques, safe cutting, printing and clean up procedures.

The 'test' image will be printed in black and white and in multiple colors.

After completing this assignment, students will attempt a four color reduction copy of a Picasso linocut.

Next, students will practice what they have learned and produce a self portrait.

For the remaining time in class this semester students may work on personal imagery. These images can be from original drawings or something appropriated from a google search.

Copying other artists' prints or doing an image "in the manner of" a well known artist is perfectly ok.

Here are some names to look up...

Albrecht Durer, Urs Graf, Master of the Playing Cards, Master E.S., Albrecht Altdorfer, Hendrik Goltzius and Titian, any of these would be ok but, most of these images are wood 'engravings,' a much more difficult relief process to reproduce...here are more contemporary artists with imagery in a wide range of content and mood...Irving Amen, Rosemary Feit Covey, Ken Sprague, Pablo Picasso, Henri Matisse, M.C.Escher, Georg Baselitz, Rockwell Kent, Lynn Ward, Leonard Baskin, Kath Kollwitz, Elizabeth Catlett, Jose Guadalupe Posada, Mauricio Lasansky, Bill Fick, Dennis McNett, Antonio Frasconi, and Thomas Klipper, or any other artists that students may encounter while researching.

Lithography....

This is a choice, if time permits, students may copy master lithos made by 20th century artists on metal plates. Or they may draw an original personal image.

Lithography is a planographic technique which differs from relief in that there is no cutting away of the surface, instead, students will draw the image directly onto the surface of a metal plate or limestone with grease crayons or pencils.

If students choose to copy an existing print, a short research paper will be due on the artist at the end of semester.

Collagraph

This is an alternative student choice. Collagraph is an Intaglio method involving cutting out shapes of paper and gluing them down onto a metal/matboard plate using gesso and polymer.

Personal imagery....

students may choose to repeat any of the techniques presented in class, relief, lithography or collagraph to produce additional personal imagery.

Including test plate, student personal choices, either relief, litho or collagraph, students should have 4 – 7 images for grading. This includes aprox.15 from first test, 4 from Picasso copy, 4 from self portrait plus what ever number from personal choices.

Grading factors...

-Grading will not be based solely on artistic talent or merit, but on effort (good effort), attitude and a basic understanding and proper usage of the materials, techniques and processes, including vocabulary, covered or presented in this class.

Doing the minimum of 4 images does not guarantee a satisfactory grade.

Additional grading factors;

- Proper use and clean up of materials.
- Note...not cleaning up properly will have a negative effect on a student's grade.

Attendance and punctuality....

- A's will not be given to students with more than 2 unexcused absences. **Arriving 15 minutes late or leaving class early without asking, will also count as being absent.
- If students are out because of health issues a medical excuse is needed unless COVID related. Students must send email if absent due to sickness.
- **Be on time, lectures are given at the beginning of each class and are difficult to repeat. Anyone who is more than 15 minutes late will be considered absent. Please speak with the professor if you have trouble getting to class on time for any reason.
- If you forget to sign in you are absent
- 10 museum or gallery critiques are Required. Students will visit local galleries, Museums or theatrical performances either in person or online and write short critical essays about the art on display and how

they felt about it. These reviews or

Critiques can be one sentence, if a good one, a paragraph, a short story or haiku...just say what you felt when you saw or heard the work. Crits can be positive or negative.

Critiques can be emailed or written and printed and placed in the student's drawer. All crits are due by the last day of finals. Students will not receive a grade until their crits are handed in.

First chance for a critique is September 9th

Fall 2023 Exhibitions September 9-
December 10, Wednesday–Sunday, 11:00–4:00

Please note the Museum will close for Thanksgiving, November 23–24.

Steven Cushner, *Tides*, 2018. Acrylic on canvas, 110 x 132 inches. Courtesy of Hemphill Artworks.

Cushner

Steven Cushner

September 9 – December 10, 2023

Cushner refers to and builds upon a solidly stylistic through-line from Steven Cushner's past work to present work. More importantly, through the conscious manipulation of an array of subtlety, color choices and scale, Cushner pulls new experiences from his established style of painting. This is not a retrospective of the artist's forty-plus year career; it's a selection of what is happening in his studio today. The pieces range from small scale works on paper and wood cut prints to large scale paintings. The exhibition presents a mature artist at a powerful moment in his career.

AU Museum partnered with HEMPHILL Artworks to develop this showing of Cushner's more recent works in one of the largest exhibitions of his work to

date. *Cushner* will give viewers a rare chance to view some of the artist's monumental paintings up close.



Karel Cudlín, Jewish cemetery, Bukovina, 1996. Pigment print on archival cotton paper, 31 ½ x 23 ½ in. Courtesy of the artist.

Lost Europe: On the Edge of Memories

Karel Cudlín, Photographer
Jan Dobrovský, Photographer
Martin Wágner, Photographer
Milena Kalinovska, Curator

Take an intimate walk across rural Ukraine through the lens of three Czech photographers: Karel Cudlín, Jan Dobrovský, and Martin Wágner. This is the first exhibition of these black and white photographs in the United States. The current situation of Putin's invasion of Ukraine is, of course, central to the show.

All three photographers spent their adulthood in the devastated societal, political, and economic scene of Eastern European countries under Soviet-led communism and witnessed their rehabilitation after democratization first of Eastern Europe in 1989, and then of the Soviet Union in 1991.

The exhibition features over 75 photographs documenting the day-to-day life of Ukrainians from 1991 to 2018. Through these photographs, you'll step into a country with a dramatic history... a place reminiscent of the poetics of a life that is disappearing forever.

Rachel Rotenberg, *After Words*, 2017. Cedar, oil paint, 43 x 27 x 8 inches.
Courtesy of the artist.

Rachel Rotenberg

Rachel Rotenberg, Artist
Jane Livingston, Curator

September 9 – December 10, 2023

This sculptural exhibition will bring a remarkable and original body of largely unknown work to the DMV for the first time ever. Using cedar planks and other materials, Rotenberg has managed to build works on a heroic scale without sacrificing intimacy, and to craft small sculptures that attain a kind of conceptual monumentality.

Rachel Rotenberg spent much of her life in Baltimore while raising five children and partnering with her husband in a small business to support the family. She has lived and worked in Israel since 2015. An artist for over 40 years, she has managed to develop consistently as an inventor of new forms through scattered periods of intense instruction and the encouragement of small grants. Within a relatively conventional set of materials and methods, Rotenberg has created a deeply original body of work whose language is both eccentric and universal.

Franklin White, *Baston del Emperador*, 2014. Oil pastel, 26.25 X 27.25 inches.
Courtesy of Franklin White Studios.

Franklin White: **An American in Venezuela**

Franklin White, Artist
Dr. Chantelle E. Bernard, Curator

September 9 – December 10, 2023

Franklin White is an American born native of Richmond, Virginia, who found himself captivated, re-charged, inspired, and curious about the beauty, culture, and simplicity of Merida, Venezuela.

Viewing this exhibition takes you on a journey of an inner-city guy who falls in love with the natural beauty and lifestyle of a little municipality in western, Venezuela officially known as Santiago de Los Caballeros de Merida.

The works represent nearly two decades of appreciation for the way nature effortlessly provides Merida with such beautiful flowers, foliage, landscapes, and insects in unpredictable places.

Lillian Klein Abensohn, Spilling Seed, 2021-22. Oil on Belgian linen panel, 11 x 14 inches. Courtesy of the artist.

Lillian Klein Abensohn

Song of Songs: Fruitful Relationships

Lillian Klein Abensohn, Artist

September 9 – October 15, 2023

Lillian Klein Abensohn asks “What’s really important?” These playful still lifes offer a tongue-in-cheek take on fundamental and complex human relationships.

Initially, the artist considered reproduction as the most important aspect of life, and she explored this idea in various compositions of fruits and vegetables as allegories. Gradually, however, she realized that the compositions were of relationships, juxtapositions of the subject matter which revealed more than just sexual attraction.

Using the traditional techniques of the Dutch masters, Klein Abensohn tackles societal, familial, and interpersonal dynamics--from suggestive, generative allusions of sumptuous produce to pears that inhabit female archetypes. The most essential relationships, be they sexual, personal, familial, or racial are alluded to in her myriad of forms—coyly, directly, ironically.

Bernis von zur Muehlen, #10 Bald Cypress Knees, 2014. Chromogenic silver halide on Kodak Premier Endura paper, 20 x 18 inches. Courtesy of the artist.

Nature's Tapestry

Bernis von zur Muehlen, Artist
Ori Z. Soltes, Curator

September 9 – December 10, 2023

Bernis von zur Muehlen's photography engages the realm of the spiritual and the everyday, creating by re-visioning reality again and again. See how she forms a "tapestry of nature" with this evocative series of images.

- Bald cypress knees, inhabiting the regions between land and water, create a sense of mystery and magic in landscapes that are miniature in scale but often startlingly cosmic in their effect on the observer.
- Trees from the artist's home, viewed again and again in different lights, show the inevitable progress of the seasons, an intimation of mortality and rebirth.
- Images such as a child looking out across the water suggests nature's promise, while shadows silhouetted in the foreground intimate mortality, a future seen as "through a glass darkly."

Koi fish, symbolizing courage, patience, and transformation, seem to dance in some imagined cloud-scattered sky. Fall 2023 Exhibitions

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- The 10 critiques are required. Students will also be as to “view and respond” to videos mentioned

in class. First one will be after finishing the assignment gone over in class first day. This is the Linn Meyers project.

- The first view and respond will be these two after you have finished your project/drawing
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https://www.google.com/search?sca_esv=559110719&rlz=1C5CHFA_enUS863US863&q=Our+View+from+Here&tbm=vid&source=Inms&sa=X&ved=2ahUKEwjzhhbO30_CAAxUA

- <https://vimeo.com/236952991>
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Artists research papers...when assigned, are due on the last day of class. When did the artist work, in what medium?

What images are they most famous for? Did you know of this artist or anything about them before this class?

Keep your drawer neat, it's a sign you care about your work and it also affects your grade.

Research and retention of historical names discussed or mentioned in class is required in case there is a test. Tests happen...

Personal use of cell phones in class is prohibited. If you must take or make a call, please do so outside in the hall.

Listening to music on phones...Music is always playing in the studio, but you may listen to personal music "only" if you can hear the instructor when he calls class to a lecture or demo.

Over or obsessive attention to phones or ipads will have negative affect on grade.

Absolutely no streaming of videos or tv shows on personal PC's or phones.

Wear clothing you can get ink on.

Eating is permitted but please throw away trash.

For personal safety and health reasons, it is absolutely essential students listen and follow directions in this class. Please wear your mask and don't come to class if you feel sick.

Vocabulary that students need to know and use properly....

Relief	Planographic
Linoleum	lithography
Cutter	lime stone
Gouge	ball grained aluminum
V gouge	castile soap
U gouge	grease pencils
Knife	talc
Red iron oxide transfer paper	gum arabic
Ballpoint pen	antipathy of oil and
Ink roller	h2o
Ink spreader	proof
Easy wipe compound	BFK
Jig	Edition
Tympan	

Supplies

- Each student is required to bring in two rolls of Bounty towels.

Instructor will try to provide all other supplies including paper, inks and tools.

However, students must supply their own good paper if printing large editions. This and any other art supplies may be bought at the closest art supply store which is...

Plaza Art Store
1990 K Street, NW Washington DC

Dick Blick Art Supplies
1250 I st . NW DC

Plaza Art Store
7825 Old Georgetown Rd.
Bethesda , MD