

Self Evaluation Workshop

(adapted from Bob Leverich's *Sustainable Design* Self Evaluation workshop)

Incisive Line Catalog Copy

Historically, printmaking has been aligned with revolutionary ideas, political and religious reform and the democratization of artistic practice and production. This is an arena in which artists have the potential to reinvent not only the way 2D images look, but also the manner in which they are made. Consider the popular notion of the Modernist artist/genius working in isolation. In contrast to this creative practice, printmakers have traditionally collaborated to create works of art – often with a social message. Artists and printers confer with and influence each other while making work in community. Printmaking can counter the idea of works of art as precious, one-of-a-kind commodities by permitting the artist to create multiple copies of images.

Background Documents

Get copies of the following documents:

- Syllabi for the entire class and for painting,
- Seminar reading list and seminar notes,

VanLaar on a spatially continuous definition of editions

Readings on the First Century of Printmaking, The Famous First Print, The Multiple Image

Readings on Mass Culture and Modern World Systems and Art in the Age of Mechanical Reproduction (the “aura” the ritual tradition of art, film as the future of a utopian artform)

The Word Made Print: Luther’s New Testament

Science and Printmaking collaborations: Divita brothers and early scientific illustration

Contemporary printmaking collaborations: Saff, Jim Dine, Antreasian, and Kathan Brown on various perspectives on current printmaking collaborations.

Work through the following outline for your preliminary self-evaluation. Don’t bog down writing prose here; just make lists in the spaces provided.

Draft Notes

There are different strategies you could use for organizing a comprehensive final self-evaluation. The strategy suggested here is to begin with an introduction, then proceed by major component activities, assessing your learning over the term in each one, then write a brief conclusion. This is a starting exercise; you may well add and subtract things and modify your assessments before you write the final at the end of the term.

Material for your opening paragraph:

- ❑ Summarize your experience, hopes and learning goals at the start of the program. How did your hopes and goals change over the course of the program? Any new ones?

- ❑ Describe your performance in the program overall. (How was your attendance? Participation? Characterize your work. Complete? Some holes? Your best work was...? Where could you improve? How did you improve?)

Material to draw from for your central paragraphs:

Here is a list of the major program activities. Try numbering them in the order of their significance to you, and then address them in that order. Characterize your learning in each and what you feel were especially significant experiences and insights for you. **What do you think about now that you wouldn't have before? What can you do now that you couldn't do before?**

- ❑ **Printmaking Studio** woodcut, hand-burnishing and press printing, reduction cuts, line etching, aquatint, engraving, considering the character of various kinds of printed marks and lines, challenges with technical processes..... how did you respond to things that didn't go quite right? What approaches worked well for you
- ❑ **Printmaking history and theory** Seminar readings, printmaking lecture forum
(How's your ability to explore ideas in dialogue? Anything to say? Learning to listen? What insights have you attained from the readings. Critical thinking-insight into your own and other's work, integrative thinking-making connections between ideas, investigations, methods).
- ❑ **Printmaking Lecture Research** two workshops on image collection and research; small-group mentoring meetings; development of research skills, writing, lecturing skills, ability to organize ideas. What did you learn about yourself, your subject through this project?
- ❑ **Managing time** what have you learned about managing both academic and artistic work? What did you assume about creative practice when you entered the program? What have you learned about the amount of time it takes to make art?

Material for your final paragraph(s):

- ❑ How would you characterize your grasp of the skills and ideas presented? Passing? Fair? Very Good? Excellent? Detailed or general?

- ❑ How have your understanding and ideas about terms like *printmaking* and related ideas: editions, state proofs, technical printing practices, the distinction between working independently vs. working in community? What do you know or think *now* about printmaking that you may not have when the quarter began?

- ❑ What “light bulb” have you had? (Discoveries, realizations, career ideas...)

- ❑ What progress did you make toward the goals you listed above? What have you learned about yourself?

- ❑ What will your next steps be? (Next term? Long term? New hopes? New goals?... }