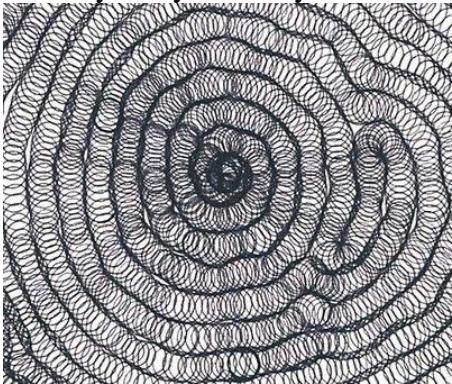


Tara Donovan

Printmaking: The Monotype

Created by Mary Provosty



Post-Visit Lesson Plan
Age adaptable
Visual Arts
I-2 Lessons

Introduction

Monotyping is a form of printmaking in which images or lines cannot be reproduced accurately more than once. It is essentially a printed painting - the artist works by drawing or painting directly onto a smooth, non-absorbent surface (commonly referred to as a printing plate) to form an image that will be transferred onto a sheet of paper. To create an image, one uses a subtractive method, removing the ink with brushes, rags, and texturized surfaces. At most, two impressions can be obtained. The second print from the original plate is referred to as a "ghost print." Monotyping was first invented in the 1600's to produce brushed sketches intended as finished and final works.

About Tara Donovan

Tara Donovan is a contemporary artist who works primarily in large scale, site-responsive installations. The success of her work is achieved by the surprising way she arranges great quantities of everyday materials into artistic environments and transforms the everyday to the otherworldly. She begins with the ordinary and launches it into the extraordinary. Styrofoam cups, plastic drinking straws, buttons, wooden toothpicks, rubber bands, pencil erasers, scotch tape are all materials she has explored and used in her art. She has also experimented with printing, utilizing the same mundane materials she uses for her sculptures. Some of her prints are created by using rubber bands that she meticulously lays out to create complex organic compositions. She then inks the rubber bands and obtains a print from them. She has also recently begun printing from sheets of broken glass, which has created some striking images (see attached images).

Objectives

For this lesson students will:

- Recognize the process and basic qualities of Tara Donovan's work
- Develop an understanding of the subtractive process used to create monotype images
- Utilize vocabulary related to printmaking
- Create spontaneous color blends using brayers on a printing plate
- Discuss pattern as it relates to abstract composition

Materials:

- Plexiglas sheets
- Tempera Paint (stains less than ink)
- Ink rollers



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- Plates (to use as paint pallets)
- Materials for texturizing, mark making, and repeating patterns (cheesecloth, Q-tips, plastic forks, small triangles, buttons, corks, etc.)
- 9 X 12 white relief printmaking paper
- Plastic spoons for burnishing

Vocabulary:

monotype	printing plate	stamp
subtractive process	brayer	reverse image
stencil	burnish	

Anticipatory set

Tara Donovan approaches her materials with an attitude of experimentation.

Pass out a variety of buttons, rubber bands, Styrofoam, and plastic cups to compare.

- Show images of Tara Donovan's installations using these materials
- Have students identify which buttons, cups, etc are most like what Donovan used. Discuss why she might have made these choices
- What are the primary strategies Donovan uses to construct her installations?

Then show the class images of Tara Donovan's prints (see attached images)

- What is the overall effect of the repetitions in Donovan's work?
- How does her use of scale contribute?

Since monotypes can be so quickly composed using a sketch, a spirit of spontaneity and experimentation lends itself to the process.

Discuss the general history of printmaking and then specifically the monotype process and how it differs from general printmaking.

Procedure

Demonstration

1. Demonstrate how to create spontaneous color blends with the brayer.
2. Using a plexiglass sheet horizontally, demonstrate the process for mark making into the colored field and the way to use repetitions of textures to build and flesh out an image.
3. Have students use repetition by laying down multiple triangle shapes on the printing plate (using the shapes as a stencil, mask) encouraging them to experiment with arrangements to come up with ideas of what they might represent (buildings, gate, boat, flower)
4. Have students think about landscape, seascape, and cityscape as an overall frame of reference for their abstract composition
5. Demonstrate burnishing by using the circular motion of the burnisher.

Students begin

1. Discuss paper orientation, how a vertical orientation implies "portrait" and a horizontal orientation implies "landscape" (just like in computer documents). Today, both our printing plate and our paper will have a landscape orientation.
2. Have students blend with their brayers on the plexiglass plate two colors that represent a sunset for the background of their landscape.
3. When the plate has been evenly rolled and blended, have the students begin the subtractive process by wiping, stamping, and stenciling to prepare the plate for printing.

Besides the use of color, what other ways can they imply landscape/seascape/cityscape?

Lay the paper in horizontal orientation on the plate and burnish.



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Assessment

Have individual students explain their ideas for why they made the particular choices for arrangements and textures. Compare the difference of repetition of small textures versus large textures. How does this change the sense of scale? Which images succeed in evoking a landscape and why? How are the students surprised by their final image? How clean a color blend was achieved and what is the likeness to realistic colors? What would you do differently next time?

National Standards:

Visual Arts Standard

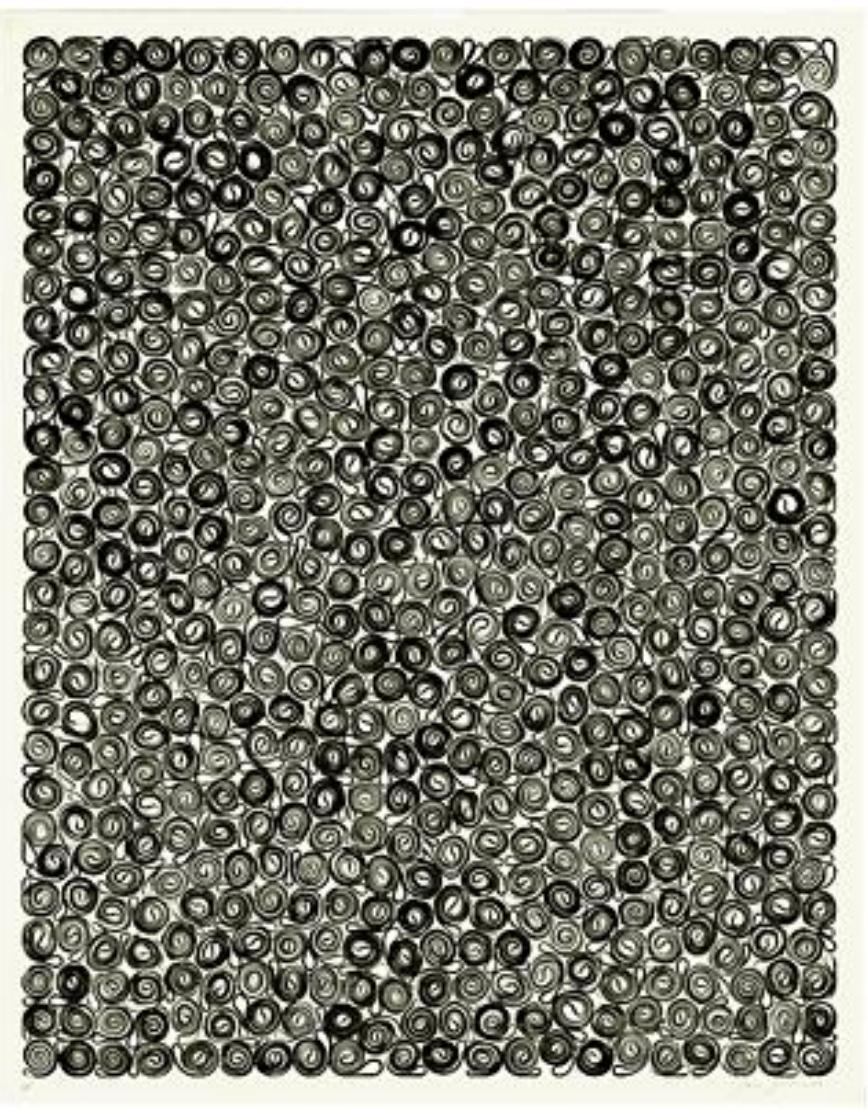
Content Standard:

1: Understanding and applying media, techniques, and processes

2: Using knowledge of structures and functions

3: Choosing and evaluating a range of subject matter, symbols, and ideas

5: Reflecting upon and assessing the characteristics and merits of their work and the work of others



Tara Donovan

Untitled, 2007

Relief print from rubber band matrix

Image Size: 37 x 29 inches

Paper Size: 39 x 31 inches

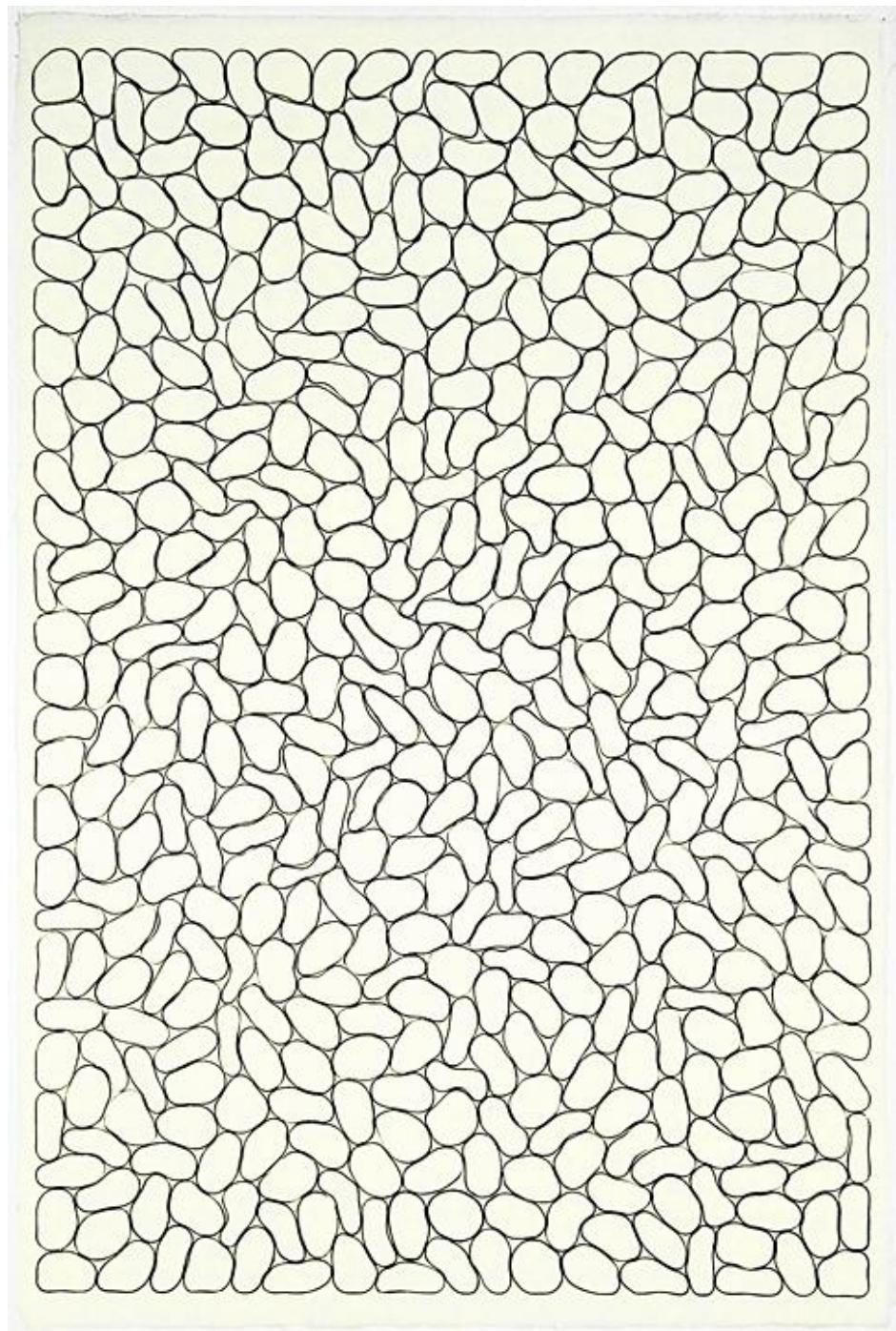
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Tara Donovan

Untitled, 2006

Relief print from rubber band matrix

Image Size: 36 1/2 x 24 3/4 inches

Paper Size: 38 1/2 x 26 inches

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Tara Donovan

Untitled (Glass Drawing), 2008

Ink on paper

51 3/4 x 42 1/2 inches

(131.4 x 108 cm)



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