GALLERY VISIT INSPIRATION EXERCISE

NOTE: Students enrolled in Professor Claudia Fieo’s Special Topic in Printmaking: Monoprints course made an in-class visit to Wheaton’s Beard & Weil Galleries to view the student-curated exhibition 100 Years, 100 Objects, which featured works drawn from the college’s Gebbie Archives & Special Collections and its Permanent Collection. Professor Fieo provided the students with verbal guidelines and supervised their interaction with the objects, as did the Gallery Director Michele L’Heureux. What follows below is a summary of what the students were asked to do during and after their gallery visit.

Gallery Visit

• Using tracing paper, create several sketches of objects/imagery that attract or inspire you. You may choose to sketch an entire work, a section of a piece, or just shapes found within a section or individual object. These sketches will be used as the basis for several compositions created by layering the tracing paper to develop a cohesive image/pattern/design.

• Once you have a good sense of the objects in the show (i.e., their form and aesthetic qualities) carefully use your Sharpie marker and plexiglass to create a design by holding your plexiglass in front of you to trace the images/object that appear behind it. This is an exercise in blind contour drawing, as you have less control than you would normally have with a steady pad of paper on a drawing board. The lack of stability makes it easier to accept any “mistakes” you make and, later, to incorporate them into your monoprints/monotypes. You should overlap shapes, lines, and forms to develop a composition for use in forthcoming class sessions when we create trace monoprints and monotypes. (Students were reminded to be extremely careful when tracing on the plexiglass and were not allowed to do so in relation to particular fragile or unprotected objects such as textiles.

Later Class Sessions (in the Printmaking Studio)

• Use your paper and plexiglass tracings to develop various compositions for possible monoprints and monotypes. These will be critiqued in class.

• Following critique and further sketching, create monoprints and monotypes from your sketches.