the exhibition

*Pressure Points*, an exhibition drawn from the collections of Jordan D. Schnitzer and The Jordan & Mina Schnitzer Foundation, consists of 54 pieces by 23 artists of international, national and regional reputation. All works were created between 1997 and 2001.

With unleashed imagination, these artists were challenged to use materials and techniques that best spoke their messages. Some selected time honored printmaking methods - relief, intaglio, lithograph, or silkscreen, while others found today’s technology offered options that added a new voice of expression - photogravure, ink jet, blueprints and photography. Some worked in three dimensions - photographic collages, marble benches, foam core forms and even balloons.

The artist is a messenger of contemporary life, and it is with the works in this exhibition that they have taken a look at their world and produced art that will make the viewer think, question and react.

the collector

For nearly fifteen years, Jordan D. Schnitzer has assembled a major collection of contemporary prints that currently numbers around 1400 works. The question is what does one do with such an enormous body of works, many of them large in scale? Schnitzer says the collection is not meant to hang in a single museum or hide in storage, but rather to be shown around the region and made available for the education and enjoyment of as many people as possible.

When fourteen years old, Schnitzer purchased his first work of art, and has been collecting ever since. He credits his mother, philanthropist and former art dealer Arlene Schnitzer, with inspiring him for his love of art and passion to collect, but he also gives credit to the late Gordon Gilkey who was Curator of Prints at the Portland Art Museum for introducing him to prints of such important artists as Frank Stella and David Hockney.

Schnitzer buys only what he really likes and not what someone tells him he should, and when he talks about his collection, he is passionate and enthusiastic. To hear him speak, his love of prints becomes contagious.

this guide

The intent of this guide is to help teachers prepare students for the field trip to *Pressure Points*; offer ways to lead their own tours; and propose ideas to reinforce the gallery experience and broaden curriculum concepts. Teachers, however, will need to consider the level and needs of their students in adapting these materials and lessons.

Whether for social science, language arts or art, *Pressure Points* may be an excellent curriculum tool. Among its purposes, art is a reflection of time and place; it is the expression of heartfelt emotions; and it may be a cry of protest or unity. While some artists in *Pressure Points* chose traditional subjects like landscapes, portraits and figures, others worked with topics that could be out of today’s headlines or human interest stories in newspapers or on television. The challenge is to help students, through their own experiences and expression, see the world through the eyes of an artist. With *Pressure Points*, one will need time to reflect and think about what the art is saying and how it is being said, and it is only then that the dialogue can begin.
A Suggested Lesson Idea

Level
Adapt to specific age and needs

Goal
To introduce the concept of multiples/printmaking and prepare for the gallery visit.

Objectives
Students will be able to:
- define printmaking.
- name, define and give an example of the four basic traditional print techniques.
- discuss artists' choices of subject.
- analyze the formal and expressive qualities of a print.

Materials and resources
- Overhead projector
- Overhead transparency: Laura Ross-Paul: The Five Senses

Introduction
Our culture is saturated with the printed image (publications, posters, fine art reproductions, greeting cards, etc.) which are mass produced photomechanical copies of an original art work. In contrast, the works in Pressure Points, although produced in multiples, are the end product of a creative process made by an artist who responds to the unique qualities coming from ink, paper and a specific technique to produce aesthetic effects unrealized in any other way. The total number of these works is limited and completely controlled by the artist, sometimes in collaboration with a master printer. Each copy is an original art work. Printmaker Gabor Peterdi said, "I make prints because in using the metal, wood, and all the other materials available, I can express things that I cannot express by any other means. I am interested in printmaking not as a means of reproduction, but as a creative medium."

Procedure
Concept of printmaking (5 minutes)
- Note that we all leave prints - fingerprints, shoe prints, what else?
- Demonstrate simple ways to make multiples - rubber stamps, cookie cutters, found objects.
- Matrix: any surface that is used as the physical base from which images are printed, i.e. the etching plate, lithography stone, wood block and rubber stamp.
  - How many prints will a matrix make?
  - Why do we want to or need to make multiples?
  - Why would artists want to make prints?
Four basic print techniques (10 minutes)
- Write the four techniques on the board and briefly describe them: relief, intaglio, lithography, serigraphy (see glossary.)
- What are the basic differences of these techniques? (For relief prints ink is pulled from raised sections of the matrix; for intaglio, ink is pulled from grooves; for lithography a flat treated stone is the matrix; and for silkscreen, ink is forced through a stencil.)
- Which of these techniques could be easily done in the classroom?
- Gallery task: At the exhibition, have students look for examples of these techniques.

Artist’s subjects (10 minutes)
- Ask students to list kinds of subject matter that artists use. Write them on the board.
- Ask students to categorize the subjects into main topics which might be landscape, portraits, still life, political statements, social issues, and so on.
- Discuss the purposes of different subjects. (Decorative, documentation, political statement or social commentary?)

Scanning a print (10 minutes)
- Project the transparency. Do not reveal the title. Ask students to write a brief description of the image (2 or 3 minutes.)
- Ask individuals to tell one thing they wrote down (answers could be written on the board.)
- How did this image make you feel? (Discuss emotions and psychological aspects.)
- What did the artist do to make you feel that way? (expression)
- How important is the color; the contrast; the subject? (elements)
- What do the five light circles signify?
- What is the meaning of the work? (content)
- Discuss the technique. (Lithograph) What are its characteristics? Was it appropriate for this work?
- Reveal the title.

Review field trip and gallery etiquette

Assessment (select what is appropriate)
- A brief review done by inquiry.
- A short paragraph or journal entry on a topic such as:
  - What is a print?
  - Mass media vs. the art print
  - The voice of art
- Student responses and behavior at the exhibition.
**teacher-guided gallery tours**

**Planning a tour**
- Build on what students already know
- Build the tour with a specific focus
- Be selective - don't try to look at or talk about everything in the exhibition
- Include a simple task to help keep students focused
- Plan a closure for the tour
- Make sure students are aware of gallery etiquette
- Study the exhibition catalog
- If possible, visit the exhibition on your own beforehand

**In the gallery**
- Review with students what is expected
- Balance telling about a work and letting students react to a work
- Slow down and give time for students to process
- Respect all responses and deal with them
- Focus on the object
- Be aware of students' interest and comfort (some galleries have portable stools or allow students to sit on the floor.)

**Suggested Themes for Teacher-Guided Visits**

In addition to the suggested strategies for the works in the following tours, try to visually scan at least one work -see Before the Field Trip. Remember, these tours are only suggestions; teachers may find other topics and works in the exhibition that suit their own needs better. The exhibition is not large and 45 minutes may be plenty of time for a tour. Basic information about the artists and specific works in Pressure Points is found in the catalog for the exhibition.

**Techniques and Messages**

**Student Task:** Students will be able to define printmaking techniques and discuss reasons why artists make prints.

John Buck: Argosy and The Deep End, woodcuts and chine colle
- Explain relief technique and have students look closely. Point out the way the large woodblock was cut away so the raised portion would print. Chine colle consists of gluing in areas of colored or patterned papers on the paper before running it through the press.
- What is the meaning of Argosy (a rich source or supply)? Why do you think the artist gave this print that title? Do the images in the background relate to the sweet potato? If so, how?
Techniques and Messages (continued)

Tony Fitzpatrick: *The Infinite Wager Suite*, intaglio
- Explain intaglio and ask students to look closely and see the difference in surface from the relief prints by Buck.
- How did the artist get so many colors? (More than one plate.) Discuss what is meant by the register of the plates.
- How did Buck achieve his range of colors?
- What is a suite? What is the subject of this suite?
- How does Fitzpatrick unify his suite of prints?
- What is the artist telling us with these works?

Chuck Close: *Self Portrait*, silkscreen
- Explain the stencil process, noting that a separate stencil must be used for each color. How many stencils were used for this work? (144)
- What happens when this work is viewed from a distance? up close?
- What might be the reason Chuck Close uses this particular style or device in creating a work?

Robert Gober: two untitled lithographs
- Explain lithography noting that the "jail window" print was made with numerous techniques in addition to lithography.
- Is it possible to identify the part of the print that is lithography?
- How can Gober control each of these "window" prints so they are all the same? (Small edition of 8 makes control easier.)
- Explain editions and how artists number and sign prints.
- Enlist student responses to the meaning of the "jail window."

Judy Pfaff: *Blueprint (A)*
- Artists today experiment with untraditional techniques and combine techniques. In this print the artist has used photography and woodcut.
- This would be a good choice for scanning.

Judy Hill: *Learning to Smoke*
- Do you think *Learning to Smoke* is about growing up? Why?
- Explain monoprint. Sometimes in addition to the original print, a second print can be pulled from the plate and that is called a ghost print since it will be lighter and less clear.

Jeff Koons: *Inflatable Balloon Flower (Yellow)*
- Obviously this is not a print. What form is it? (Sculpture is often made in editions. 100 copies of this work were made.)

Closure:
- Which of these works was done with the simplest technique? Most complex?
- What are some of the messages these artists "sent out?" What other subjects do artists use?
- Which of these works was the most appealing? Why?
**Figures and Faces**

This is a rich theme, but beware that some of the images may be provocative if you dig beneath the surface and look closely at the artist's message.

**Student Task:** Students will be able to identify works that are realistic, abstract and non-objective.

**Julian Opie:** *Angelica, Visitor and Keith, Brother-In-Law*

**Robert Longo:** *Eric and Sandy*

- How are the works by these two artists similar? Different? (Static and dynamic, comic book and photographic, cut out and flat surface, visually flat and three-dimensional.)
- What kinds of people have the artist depicted?
- What has each artist told us about these people? How?
- Look for and discuss how each artist used shape, line and contrast.
- Discuss how these works were made.
- Discuss proportions of the figure.

**Kara Walker:** *The Emancipation Approximation (q,r,s,x,y,z)*

- How does the artist treat the figure in these works? (Silhouettes, see catalog)

**Judy Hill:** *Learning to Smoke*

- Scan this work.
- Discuss the technique and how it influenced the style of this work.
- What does the stance or posture of the figure tell you?
- Does the "new smoker." think smoking is cool? Why? (Do a little health education here.)

**Laura Ross-Paul:** *Sight and The Five Senses*

- Review the discussion of *The Five Senses* that was done from the overhead projection in the classroom.
- How has the artist depicted sight in *Sight?*
- What might be the reason the artist selected blue as the background color? Would you select a different color?
- Discuss the proportions of the face and placement of the features.

**Chuck Close:** *Self Portrait*

- What happens when this work is viewed from a distance? Up close? Which do you prefer? Why?
- What might be the reason Chuck Close uses this particular style or device in creating a work?

**Gary Hume:** *Untitled from Spring Angels Series (19b and 19f)*

- What are the subjects of these works?
- What is abstraction? Is the Chuck Close an abstraction? (Yes)
- Both artists used screen prints. How many screens did Hume use? (count the colors) Chuck Close? (144)

**Closure:**

- Which of the works we looked at were most realistic? (Longo’s works are based on photographs.)
- What does abstract mean? Which works were abstract? (All but Longo’s)
- Why might artists prefer to work in abstraction?
- What do we mean by non-objective art? Locate a non-objective work in the gallery. (Suzanne Caporael’ two etchings with gouache)
Words and Images

Student Task
Ask students to take a moment and brainstorm where, why and how words and images are used together. (Posters, comics, identification tags, books, packaging, signage, etc.) Might some of these be called art? Why? How and why have artists chosen to use words in their works?

Enrique Chagoya: Les Adventures des Cannibales Modernistes
- What form is this work? (Book, comic, cartoon?)
- What does the title tell us about the work?
- Note the idea for this piece is based on an ancient Mayan book called a codex.
- What is the importance of the words in this work?

Jonathan Seliger: Politely and Pint I
- What was the artist’s source for these works? (Common objects, Pop Art reference)
- What do you think the artist’s message is? Why?
- How do the images and colors contribute to the message?
- How do these works break the bounds of traditional art? (3-D)

Tad Savinar: Draft Periodic Table and Next Year’s Model
- How did Savinar use the words on each work? (Label, title, information, satire?)
- How are the images and the words organized in each work? (Discuss symmetry and asymmetry.)
- What are the messages the artist is presenting?
- Can words alone create images? (literary device)

Jenny Holzer: bench
- Holzer’s “truisms” are sometimes complete works in themselves and are meant to bring up an image to the viewer. What is the image from the truism on her bench?
- Use this work for scanning.
- Why do you think a marble bench was chosen to present this “truism?”
- Conceptual art presents an idea more than a finished work. Do you think this work fits into conceptualism?

Mark Bennett: The Home of Bruce Wayne and The Home of Fred and Wilma Flintstone
- Note that these works are lithographs and not really blueprints. What is a lithograph?
- Read aloud some of the words on the prints. What are their purposes?
- What kind of a response do you think the artist was hoping to get? (Humor, nostalgia?)
- Do you think the artist was depicting actual buildings? Why?
- How do you feel about these works as art to be hung on a wall in a home? Why?

Closure: Donald Baechler: Cone and Red Sundae
- What are some of the ways artists use words in their art?
- Can words stand alone as a work of art?
- Although Baechler’s works have no words, what do you think the artist was trying to say?
- If Baechler were to add words to these works, what do you think they might be?
Some contemporary issues may be controversial subjects suitable for mature students only.

**Student Task:** Students will be able to identify the contemporary issues reflected in the exhibition, and suggest other concerns that artists might use.

**Kara Walker: Untitled from Emancipation Approximation (q, r, s, x, y, z)**
- What is a stereotype?
- Discuss and point out racial stereotypes in these works.
- What kinds of events are being depicted?
- From what period of American history would these images come?
- Why do you think Walker choose to use silhouettes?
- What is the artist saying?

**Robert Colescott: Ponchartrain**
- Compare the message in this work to Kara Walker’s.
- How does Colescott’s style differ from Walker’s?
- How does his style reinforce what he is trying to say?
- Do you feel that Colescott’s or Walker’s approach to the subject works better? Why?
- Try scanning this work.

**Enrique Chagoya: Les Aventures des Cannibales Modernistes and utopian cannibal.org 09-13-00**
- What messages do you think the images suggest?
- What do the artist’s titles imply?
- How does Chagoya’s style and choice of form reinforce his messages?

**Julian Opie: Keith, Brother-In-Law**
- Does this work make a statement about today’s society? If so, how?
- Does Keith, Brother-In-Law, represent a stereotype? Why?

**Tony Fitzpatrick: The Infinite Wager, suite**
- What responses do we get from Fitzpatrick’s depiction of gambling in contemporary society?
- What familiar symbols help send his message?
- Has the artist also dealt with stereotypes? Explain.
- What common elements does the artist use to make the works in this suite relate?

**Fred Tomaselli: 15 Mg of Meth Times 2000 Plus and 16 x 14 to a Higher Point**
- At first look these works appear to be colorful organized patterns. On closer look, what do you see?
- What kind of a statement is the artist making?

**Closure:**
- Discuss the political cartoon as a variant on social criticism.
- What are other issues that artists might use as a political statements?
- Make reference to other artists who have made political or social statements, such as Daumier, Picasso or Posada.
- What is the First Amendment? Does it give artists the right to express their thoughts however they wish?
Reinforce and Develop Concepts
Create classroom lessons and/or activities that relate to the exhibition to make the gallery visit a lasting educational experience. Don’t be afraid to cross disciplines and ask what is it that inspires artists and what it is that art inspires?

The following ideas for each tour are keyed to subject areas: A for Art, LA for Language Arts, and SS for Social Science.

Techniques and Messages
- Make relief prints or monoprints. Suggest a theme or focus, and have students number and sign their prints. (A)
- Study and research the history of printmaking. (A, SS)
- Make a display showing the process of printmaking. (A)
- Read and discuss essays about printmaking. (A, LA)

Words and Images
- Make prints for illustrations or broadsides. (A, LA)
- Make collages that include words and images. (A, LA, SS)
- Create political cartoons. (A, LA, SS)
- Read and write poetry that uses imagery. (A, LA)
- Read and analyze concrete poetry and poems by e.e. cummings. (A, LA)
- Study and research the printed word and its impact on history. (A, LA, SS)

Faces and Figures
- Study proportions of the face and the figure. (A)
- Make a print or drawing of a figure or a head that depicts an emotion. (A)
- Compare and contrast how two artists depict the figure, perhaps Renaissance and Impressionist, or more specifically and challenging, Picasso and De Kooning. Discuss the historical and cultural implications. (A, LA, SS)
- Using a portrait photograph as a source, create an abstract version using paints, pastels, crayons or other media. (A)

Contemporary Issues
- Discuss the ways in which artists or writers may show a point of view (bias). (A, LA, SS)
- Find photographs in newspapers or magazines that deal with current issues and write captions or news stories. (A, LA, SS)
- Create art that makes a statement about current issues. (A, LA, SS)
- Create political cartoons. (A, LA, SS)

General
- Write critiques of the exhibition. Read, discuss, and use as models art reviews and criticism in magazines and newspapers. How does art reflect history, culture, or society? (A, LA, SS)
- Write stories or poems based on one of the works in the exhibition. (A, LA)
aquatint  Intaglio process in which tone is created by etching around grains of rosin on a metal plate.

artist's proof  One of a small group of prints set aside from the edition for the artist's use.

canceled plate  When the printing of a limited edition of prints has been completed, it is usual to deface the matrix to ensure no reprinting.

chine colle  Technique for pressing a thin sheet of paper to the surface of the paper with glue.

composite print  Image made from a number of individual matrices combining different techniques in the same work.

drypoint  Intaglio technique in which a sharp needle scratches the plate, creating a burr that yields a soft and velvety line in the final print.

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intaglio  Rather than transferring ink from a surface as in a woodcut, the intaglio print pulls the ink up from scratches, cuts, and pits that might be on the plate. After the plate is "cut", it is generously inked, the surface wiped clean, and then printed. Intaglio requires the use of a press to push the paper into the inked grooves.

linocut or linoleum print  Type of relief print in which the image is cut into a piece of linoleum.

lithography  Printing technique in which the image areas of the lithographic stone or metal plate are chemically treated to accept ink and repel water, while the non-image areas do the opposite.

matrix  Any surface which is used as the physical base from which images are printed. The etching plate, lithography stone and woodblock are examples.

Monoprint  Any print pulled in an edition of one.

proof  Trial print pulled to test the progress of the image.

relief  Printmaking technique in which the image is printed from a raised surface.

silkscreen or serigraphy  Printing technique that makes use of a squeegee to force ink directly onto a surface through a stencil containing the image.

suite  Related group of original prints.

woodcut  Relief print made on the plank side of a block of wood.
resources

Books

• A concise guide to prints from Bonnard and Munch to the avant-garde of the 1980s. Paperback.

• Teacher curriculum packet includes 24 slides of works from the PAM collections covering printmaking history and techniques.

• General introduction to prints. Simple and brief, with excellent illustrations of tools, techniques and prints. Paperback.

• Simple printmaking techniques and ideas for the classroom teacher.

• An encyclopedic and scholarly history with many illustrations.

• This publication looks dated, but for technique and ideas it is fine. Paperback.

• Survey of the history of printmaking that is invaluable for its emphasis on the contemporary and avant-garde. Paperback.

• Slick, scholarly and encyclopedic. Beautiful color.

Web Sites

What is a Print?
http://www.moma.org/whatisaprint/flash.html

Tony Fitzpatrick
http://www.tonyfitzpatrick.com/docs/guts/essay.htm

Judy Pfaff
http://www.findarticles.com/cf_0/m1248/n10_v86/21250050/print.jhtml