

**Defining Contagion:
Examining Imagination as a Source of the Infection in Print Studios**

A Thesis

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For the nine people
who will peruse this thesis,
I am most grateful.

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Abstract

In this thesis, I attempted to define a contagious component of art education within a community print shop. In this quest, I examine theories around imagination, creativity, and psychology through an analysis of the work of Maxine Greene, Kieran Egan, Ken Robinson, and Mihaly Csikszentmihalyi. Gathered from a variety of sources that include, books, scholarly articles, and online video, I link Greene's concepts of what role imagination plays in critical thinking and empathy, Egan's promotion of imagination's ability to create personal and emotional engagement, Robinson's ideas about creativity in learning, and Csikszentmihalyi's theory of flow. Connecting these four philosophers are elements of challenge, culture, and social change. Guided by the qualitative research method of investigation introduced by Sarah Lawrence-Lightfoot & Jessica Hoffman Davis, I create a portrait of the AS220 print shop. The thesis concludes with a definition of what, I feel, makes the community print shop an infectious place of learning. The definition was developed by linking theoretical concepts to findings that emerged from my experience as a participant observer.

Keywords: Imagination; Creativity; Flow; Art Education; Non-Profit; Community Print Shop; Printmaking

Chapter One

Introduction

Statement of Research Question

Reflecting on my relationship with art and art & design education, I am curious about the sway it has over of me. In an attempt to define what makes art education contagious, I looked to research on the topic of the imagination looking for clues. How is imagination is viewed by current scholars in the field of art and design education and what are the most pressing questions surrounding creative invention? In conjunction with imagination, I also explored creativity and psychology in attempting to define the attraction. In doing this, I will make a compelling case for the importance of art education through the role of imagination. If I can define what creates a passion for art and art education, I hope to able to argue for its validity and universal importance.

Background & Setting

I have had a long affair with art, in many different forms. It has been the constant running through my life, whether in the foreground when getting my Bachelor of Fine Arts at the University of North Dakota and training at the Tamarind Institute; or more in the background, as I studied biology in a Pre-Medicine program or in my career as a pastry cook. No matter where I wandered, I always seem to come back to the arts. My mother was always knitting or painting ceramics. My father was a committed Sunday painter with his oil paints that were so enticing to me. They both encouraged me to participate, with blank canvases to create alongside them. This natural acculturation was probably the reason I have a fascination with art. I was the one who could draw well; fascinated with comic, animation, and a future as an architect or animator. In elementary school I was introduced to caricatures through my sixth-grade art class. After making caricatures of the presidential candidates, the instructor then showed examples of 'fine art' with Honoré Daumier's political cartoons. It was an awakening moment; one where I realized that art can be more meaningful than just an image. Despite my concentration on mathematics and science, I continued to take art classes in high school, as I couldn't shake these early connections to art. During my senior year of high school, there was a Vincent van Gogh retrospective at the National Gallery in Washington, D.C.

and my dad planned a trip for the two of us to fly out to see the exhibit. It was the first time that I traveled just for the purpose of art. It was incredible to see the works of art in person, but what had a greater impact on me was that art was considered important enough to justify traveling across the country to experience in person.

I began my college career by pursuing an education in Biology, with the goal of becoming an optometrist. In college, the beginning biology and chemistry courses were taught in large lecture bowls, with presentations of information. They were formatted to cover large amounts of facts and terminology with no room for exploration. There was little to captivate, challenge, or inspire. Similar to my high school experiences, I remained grounded by taking art courses. It was in a basic two-dimension design course where I met the new printmaking professor, Kim Fink. I was encouraged to enroll in an intaglio class the following semester and I was captivated. The printmaking courses offered challenging concepts, new elements of craft to learn, but still allowed for that element of personal investment that I needed. The strong mentor relationship that I formed with Kim inspired further in-depth research into the arts. Not too long after I changed majors to art, enrolled in the Honors Program, and pursued a minor in English literature. It was during my senior year of college that I started to read art theory and criticism. Authors like Camille Paglia, Arthur Danto, and Dave Hickey expanded my definition and understanding of the boundaries of art.

I had experiences at the University of North Dakota assisting with the printing of visiting artists. Kim brought in artists to produce an edition of prints. He worked as the master printer, the students would help at various stages along the process. There was something powerful while participating on the fringes while an artist went through their process in the making of a new piece of art. Towards the end of my undergraduate education, I approached the painting professor about working together on a print. I had admired his work for years, and with the experience I had gained as an assistant printer, I felt confident I would be able to facilitate his interest of turning his drawings into lithographs. We ended up working on half a dozen projects together. I was provoked by the early experiences of collaboration. I loved the technical challenge of printmaking and the dynamic relationship you experience with an artist as you work to create a print together.

After graduation with my BFA, I attended the Tamarind Institute where I was trained to become a fine art collaborative printer. The Printer Training Program was very intense program covering all the aspects of becoming a collaborative printer. Technically, we covered the major processes in lithography in depth; learning chemistry, trouble shooting, and the proper way in which to act as a collaborative printer. Tamarind preached caution when

collaborating, there is a fine line between making recommendations in process or technique and pushing your own artistic aesthetic into the work. We also studied print history and the mechanics of running a print shop. After finishing the certification program, I received a job offer, however, the shop owner lost funding, and I realized I'd need to look elsewhere for a stable income. This began my career as a pastry chef.

A career in food service has big swings of extreme periods of work and weeks of partial employment. My plan was to capitalize on the down time, taking continuing education classes to further developing my skills, attend lectures, and museum exhibitions, and foster printer friends. The community of printmakers is a small world, and like any niche group, they are very accepting of anyone with a passion for the medium. When going to a new city or environment it was easy to find a community of like-minded individuals. Whenever I had an opportunity to print for artists, I would manage to get time off of my jobs to accommodate the intense periods of creation in the print studio. I found occasional contract printing jobs on a per artist basis, and Kim Fink invited me back to print his now realized print publishing unit called Sundog Multiples. After going through the program at Tamarind, I took to the idea of identifying myself as a printer and not as an artist. I continued with my love of drawing and creation, but I treated it more as a meditative exercise and tried to challenge myself with obscure techniques and new processes.

Upon moving in 2014 to Minneapolis, Minnesota, I joined the printmaking co-operative at the Highpoint Center for Printmaking. Highpoint was unlike any other print shop that I had experienced before. After leaving college, if I wanted to gain access to a press, I had to enroll in a continuing education course at a local university. Highpoint was a print shop open to the community in addition to its function as a fine art publishing print shop. It took its role as integral part of the community one step further with a dedicated education space and offering classes to elementary and middle schools, along with a yearlong mentorship program for a few high school students. In the summer of 2016, I interned in Highpoint's professional shop and had the opportunity to observe how all three of its programming components came together to create this dynamic space. Invigorated with my time at Highpoint, I did a brief internship at Joseph Legate's print shop in Johannesburg, South Africa. Joseph was a fellow classmate at Tamarind who returned to South Africa and began his own publishing press. We have stayed in touch over the years, and it was exciting to see someone in a similar situation, making a valuable contribution to collaborative printmaking. I further connected with many of my Tamarind classmates and found that four of the seven were actively printing in a variety of models. Some were modeling themselves after Tamarind, others in fine

art publishing, and others based in educational workshops. It was at this point that I changed my thinking; not just to create a publishing print shop but to create one that takes on an active role in the community and in art education. It is from this drive to engage the community, to create an infectious passion and appreciation for the arts, that I pursue the question of what makes art education contagious.

I was made aware of the Teaching and Learning in Art + Design programs from a previous collaborating artist and RISD professor, Nancy Friese. I came to the program to examine art education, community art non-profits, and make sense of my future; through my research at RISD in fall 2017, I began to explore my continued magnetism to art and art education. The skills one learns in art education carry through to all fields: critical thinking, mindfulness, observation, and the ability to think abstractly about concepts. If we have a better understanding of what makes arts education contagious, we will be more knowledgeable educators in what works to stimulate critical thinking, and create what Kieran Egan describes as the pleasure of pure learning (blueridgecomm, 2011). Imagination has been an integral component in my art education, and it inspired this personal and academic search of the source of contagion in art education.

Methodology

My research question is heavily influenced by my desire to understand my own history, and how I might proceed in my future aspirations. My coursework with Dr. Tracie Constantino started my investigation of different pedagogical theories. From the introduction to Maxine Greene (1995), I admired her way of speaking so passionately towards the power of art and art education that it led me to see the power in imagination, and the allusions to my own fascinations during my education. I used Maxine Greene and imagination as a starting point to search using the resources available at the Fleet Library. Then, after sifting through articles and books, I continued to find relevant articles through clever word searches and perusing works cited pages. Through accessible databases, I found many relevant past recorded conferences and interviews. The literature review blossomed from this research and the subsequent critical analysis.

Connecting theoretical writings, self-reflection, and practical observations in attempts to answer my research question, I chose to research through a case study with internship in a community print shop. Knowing my work was going to be qualitative in nature, I was introduced to the work of Sara Lawrence-Lightfoot and Jessica Hoffman Davis and their book, *The Art and Science of Portraiture*. Qualitative research is used to discover trends and create a deeper understanding of the how and why in human experiences. The authors have been using portraiture in their qualitative research for years when describing different educational environments. Lawrence-Lightfoot (2002) describes portrai-

ture as “a genre of inquiry and representation that seeks to join science and art” (p.6) in “an effort to capture the complexity, dynamics and subtlety of human experience and organizational life” (p. xv). Collaboratively written from experienced educators with backgrounds in sociology, Lawrence-Lightfoot, and cognitive psychology, Hoffman Davis, *The Art and Science of Portraiture* (2002) offers tools to qualitative research. *The Art and Science of Portraiture* discusses ways in which a researcher should approach qualitative research, maintaining the rigorousness of quantitative research. The authors address ways to tell the story of the site by examining ways in which context, the voice, and relationships come together exposing themes woven into an aesthetic whole.

I approached my case study of AS220 heavily influenced by Lawrence-Lightfoot and Hoffman Davis’s (2002) work who point to the importance of context when creating a portrait. The researcher should, they argue, not only be aware of the physical settings, but the researcher’s presence within the environment and the historical context. The authors also make distinction between the types of voices that can be heard throughout a portrait. The voices of the ‘actors’ in the portrait are heard in harmony with the portraitist. Lightfoot & Davis (2002) suggest researcher can write with the voice of a witness, as interpreter, and an autobiographical voice. I found this text extraordinarily informative in the manner in which its authors discuss navigating relationships, cautioning the researcher to be mindful of intimacy and aware of boundaries. Rather than focusing on weakness and trying to solve their problems, the portraitist should be focusing on goodness; what is happening, what is working, and why (2002).

I attempt to answer my research question of what makes art education contagious by examining the atmosphere in a community print shop. I interviewed different staff members of the AS220’s organization, print shop co-operative members, students, and participants in one-off events. During a degree Professional Practice internship at AS220, I attempted to make use of the advice of Lawrence-Lightfoot and Hoffman Davis, looking critically at the different kinds of context, the voices, and my relationship with the print shop and its people. While composing my portrait of this community print shop, I considered the place, the people, the programming, and the members.

I quickly realized that defining the contagious qualities of art education was a difficult undertaking. However, I moved forward in pursuit of this answer by first reflecting of my own experiences in order to better understand the context for my curiosity about contagion and art education.

Scope & Limitations

The largest limitation in the development of this thesis was the comparatively short period of time, a 1-year immersive Master of Arts in Art + Design Education program. I chose to restrict my literature review to a select

number of theorists and to just one site for the case study; And within that restriction, my focus on printmaking. By placing these limits on the scope of my research, I aim to bring a focused examination to the thesis.

The research question sprang from a personal desire to have a greater understanding of my prior history within art education so that I could make more informed decisions about my future. Knowing that this element of critical self-reflection would be a valuable tool in defining an element of contagion, I purposely chose a case study site where I had a history and a deep-rooted knowledge of: a print shop. The case study was just one experience over five weeks mostly spent in a very specific part in the larger organization of AS220. I had even thought about researching the many different programs within the AS220 organization such as the dance or youth programs, but time as a limitation. Similarly, the case study could have taken place in other arts education locations, whether directly in a classroom, an after-school program, a museum, or many other sites. Additionally, my examination of AS220 most certainly could have been strengthened from multiple visits over a longer period of time, multiple researchers to establish different voices, diverse sites, and greater personal experience in the field of portraiture.

During my search for sources for the literature review, I came across many articles that could have sidetracked my investigation. My research has continually touched on the topic of culture as I believe it is a tie that binds and lends significance to my search for the findings and the definition of contagion. I have had an interest in popular culture and its ability to be deeper than the surface attention that it is given. Maxine Greene (1995) cites Umberto Eco in saying there is a critical dimension in the reception of media and messages (p. 124). In my undergraduate in the English department I took a course where I was tasked to make sense of what defines literature versus pulp fiction and explored questions such as *'What makes high art more valid than low art/ popular culture?'* After reading Paul Duncum (2001), I saw there was a connection between all of these ideas and culture, so I took on the challenge of examining its role in contagion with the topic of visual culture theory being so expansive in itself, I chose again because of time restriction to ignore that aspect in my quest to answer research.

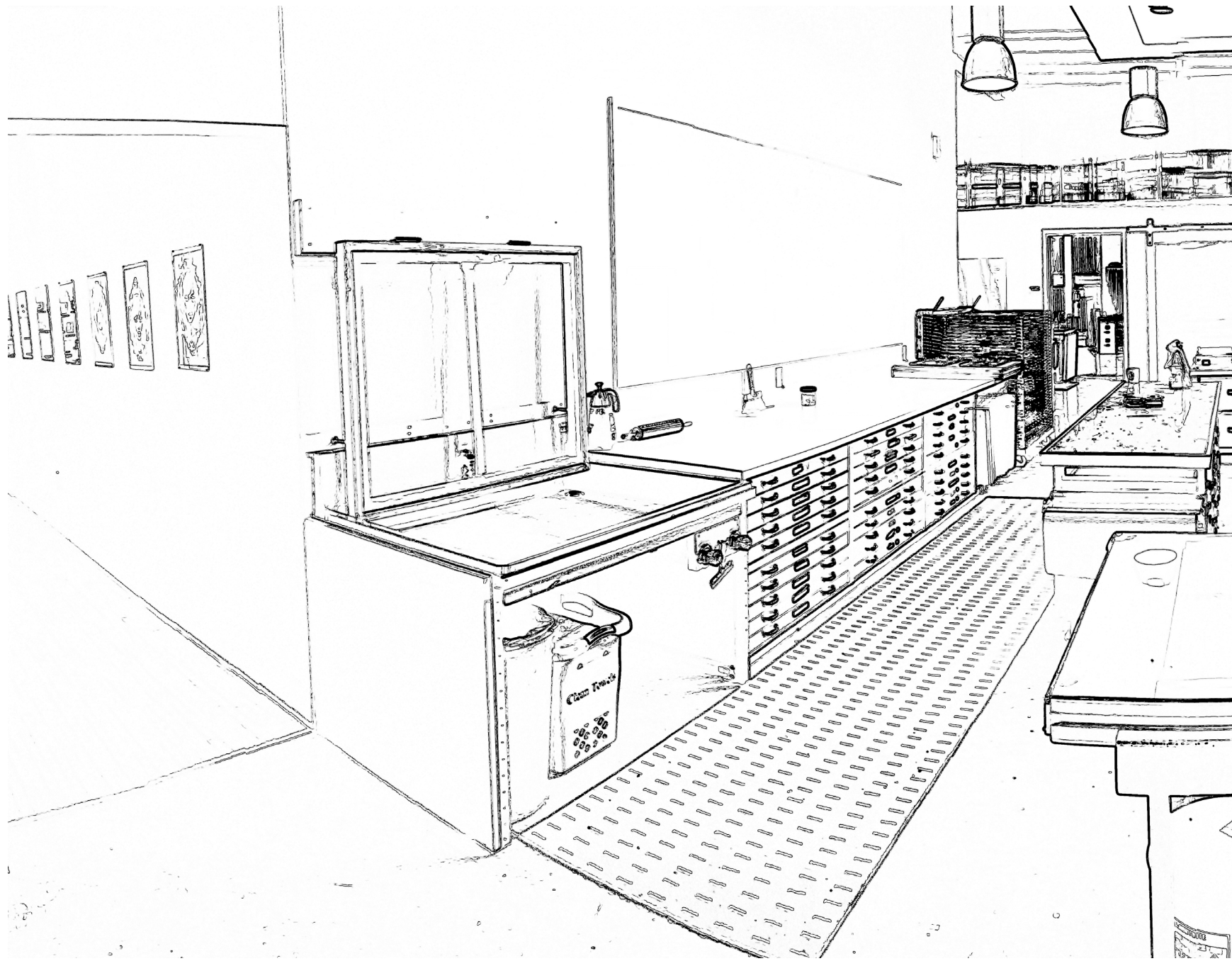
In addition to the portrait I developed of AS220, it is integral to consider the individuals responsible that drive the programs. In my conversations with artists and their experiences in art education, they can often tie one specific individual that was the spark. Discussing with a fellow Tamarind printer, Corrine Rhodes, she expressed this exact experience with Bob Blackburn and his community print shop in New York City. Her experiences echoed mine. As I continue my research in the future, investigating other's histories and looked for similar experiences, to study the mentor/ student relationship will complement the research done in this thesis. All of this background knowledge

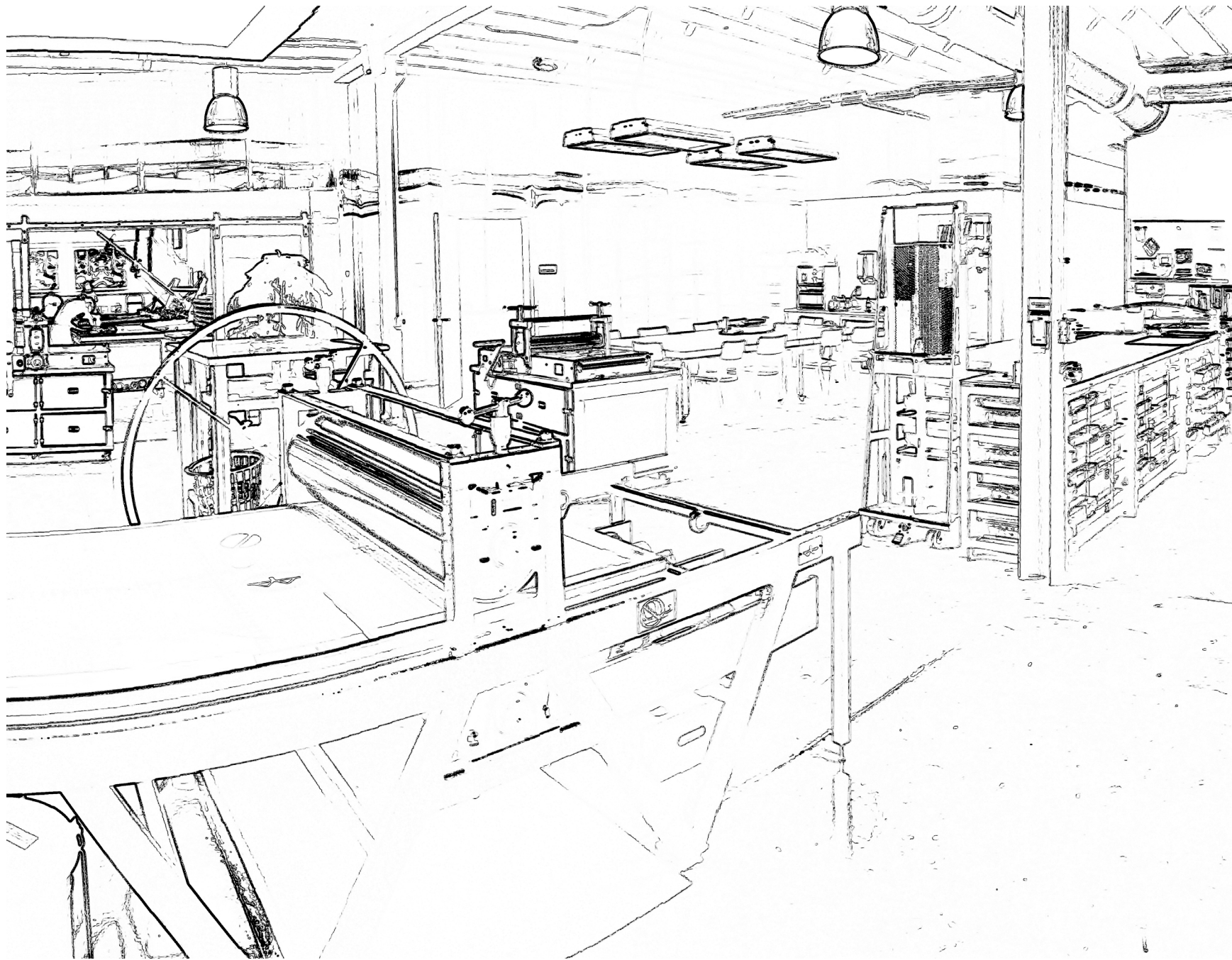
helped me to understand and help to define the element of infection in arts education.

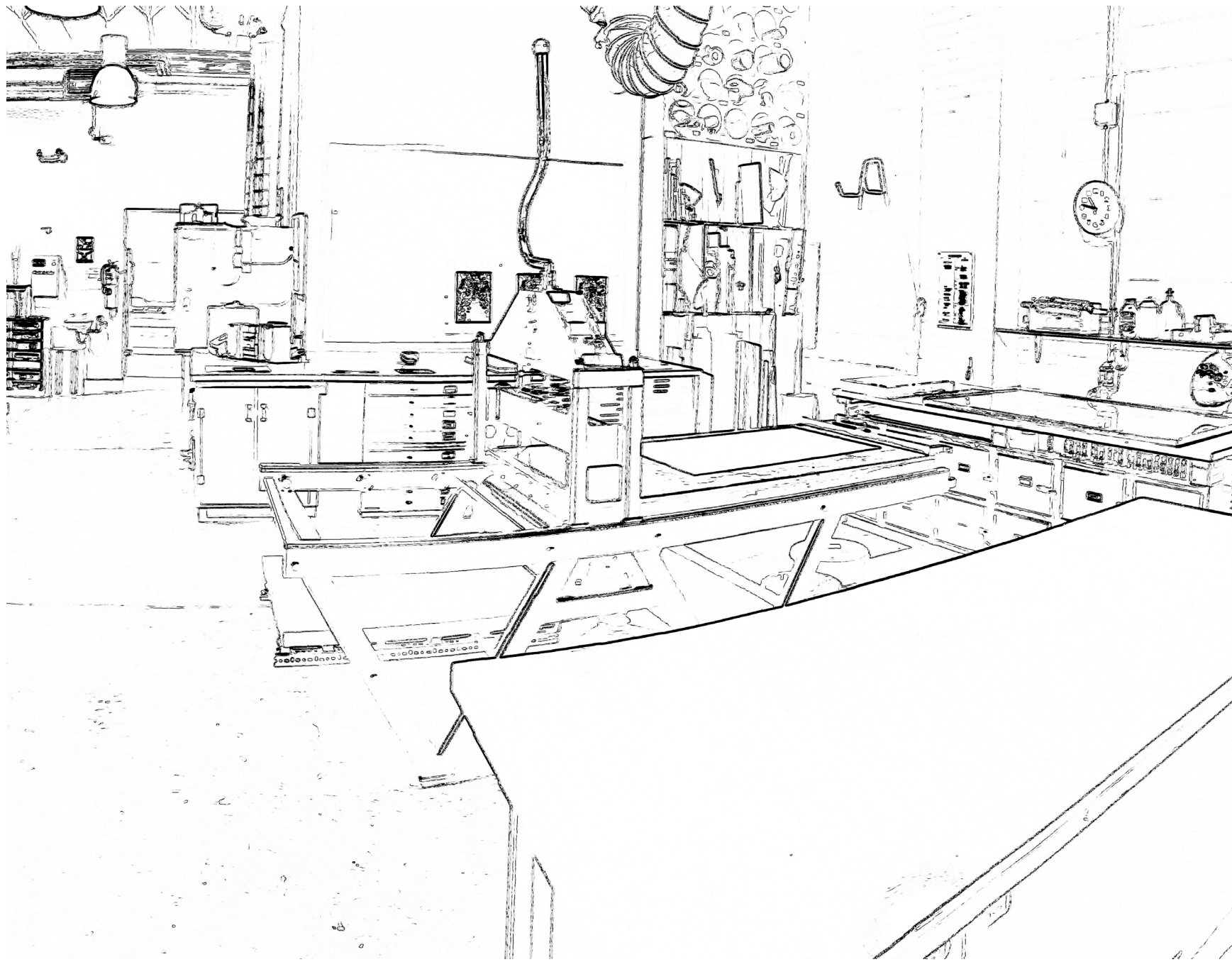
The second greatest limitation, linked to the restriction of time, is my naiveté of the complexity and diversity of art education. Through my experiences in the MA program in RID's Department of Teaching and Learning in Art + Design, I have been influenced by my interaction with organizations like FirstWorks, the teaching artist practices of MaryBeth Meehan, and my own Project Open Door teaching experiences at the Charles E. Shea Senior High School in Pawtucket, Rhode Island. Art education is so extraordinarily dynamic and approached in so many ways, and by examining practice I certainly missed important elements. However, with these unexplored avenues, I still feel a focused examination of AS220's print shop in conjunction with the literature reviewed, I was able to grasp at least some of the characteristics of what makes art contagious. After all, as Lawrence-Lightfoot (2002) argues "The scientist and the artist are both claiming that *in the particular resides the general*" (p. 14).

Thesis Structure

In attempting to answer my research question, what makes art education contagious, Chapter two is a focused examination of the topic of imagination, creativity, and psychology through a literature review. I consider the qualities of imagination as valuable traits in art education. As a place to begin exploring for ideas as possible stimulus for motivating and making art education contagious. It is with the scholarly literature that I strive to make a case for the validity and importance of art education and link imagination as one of the elements of contagion. Chapter three describes my experiences at the AS220 print shop and my portrait of the organization. Using the tools of *The Art and Science of Portraiture*, I took a practical look at a long standing successful non-profit of national renown. Chapter four is comparison and contrast of the literature and the portrait, incorporating self-reflection. It is here I attempt to draw conclusions from the evidence to answer the questions proposed by my thesis and identify the elements within my own past in art education. Then, I ask what I can further investigate to more fully understand this research question. I added some of my additional research in the Appendices. In Appendix A, I document my experiences during spring 2018 at other community print shops, which help broaden my opinions of AS220 and make obvious some similar themes running through a variety of print shops. In Appendix B, I examine the future of the AS220 print shop, as recent developments have occurred after my internship in January 2018. In Appendix C, I consider what my future in a print shop setting might look like based off the influences by the research conducted for this thesis.







Chapter Two

Literature Review

Imagination

Imagination is the ability to form images or ideas in our mind's eye that are not immediately present to our senses. Maxine Greene's *Releasing the Imagination* (1995) has heavily influenced on how I engage with my research in the studied literature. I see links to her writings with most of the literature I read. Greene is, in my view, perfect in her marriage of form and content; the poetic prose, citing philosophers, authors and artists, communicating insightful ideas, and joining aesthetic and empirical data. Imagination can be a compelling tool in explaining qualitative research. "Dewey referred to the arts- to music, poetry, drama, and painting- to illustrate his views regarding the representation of social reality" (as cited by Lawrence-Lightfoot & Davis, 2002, p. 6). Imagination develops skills in critical thinking, influencing identity, and makes sense of the world at large. With critical thinking comes the ability to analyze, assess, and improve. Greene speaks to the power of imagination to induce social change. Social imagination creates an informed reaction for betterment of society.

Social imagination is the capacity to invent visions of what should be and what might be in our deficit society, in the streets where we live and our schools. Social imagination not only suggests but also requires that one take action to repair or renew. (Greene, 1995, p. 5)

This self-guided, self-discipline form of thinking becomes rational and empathic, diminishing the focus on one's self.

Intrigued by the value of imagination in education, I discovered the work of Kieran Egan (2008). His work with the Imaginative Education Research Group is very exciting and has the potential to alter the way education is taught. Imaginative education develops cognitive tools, or understandings, that help to make sense of the world by engaging imagination and emotions in learning (2008). By tying emotion and imagination to knowledge, the learning of a student becomes meaningful. By studying the traits of imagination in art education, I was able to make sense of a contagious element. Storytelling is valuable tool in learning; engaging the student, it ties the knowledge with emotions and human experiences. Learning is most fully engaged when it is emotionally significant, as all knowledge is human knowledge (YEM, 2013). When I think of the amount of slide memorization I did while in university,

two weeks post examination I could remember only a faint outline,; however, connecting the facts surrounding art are still vivid. I remember facts from an art historian who told stories of his doctoral research while studying in the Vatican Library. His stories of finding receipts to armor worn by an Italian duke stick with me to this day. His excitement was contagious, and I still connect this memory to a painting that may, otherwise, seem mundane.

Critical thinking and observation. Through imagination the student breaks free from routine, take a leap, and then begin to question. This act breaks what John Dewey calls the ‘inertia of habit’ (as cited by Greene, 1995, p. 21). The student evolves beyond the monotonous regurgitation of facts, asks his own questions, and draws their own conclusions. With this leap, the student makes a profound shift in thought process and becomes an active learner. That is the essence of critical thinking: self-directed learning, interpreting, reflecting and making abstract connections in the search for a greater understanding. Observation is one way of breaking the inertia of habit. In learning to draw, the student must take a sincere look at the object of his gaze. The typical elements of design that one thinks of – space, form, and color – become important to understand when translating your marks. There is careful observation, slowing down, and thoughtful meditation on the subject. It is with prolonged examination that you move past the quick glances and assumptions that most things in life are approached. Critical thinking creates new perspectives and informed ways of viewing the world (Greene, 1995). This aspect of questioning the information that is presented is an important part of being an independent thinker.

Kieran Egan’s *Learning in Depth (LiD)* project creates a profound pursuit of knowledge, teaching depth in one topic over a broad shallow learning. The students research a single topic for 30 minutes a week for their entire K-12 education; building a portfolio free from instruction or assessment (RSC SCR, 2013). By the end they become an expert on their topic, with minimal cost to the school in time or materials. The project creates a pure learning experience, free from assigned research. The students intuitively pursue the areas of curiosity within the topic. What begins as a search for factual information, progresses in complexity as students explore the scientific, literary, and artistic qualities of their subject. In the *LiD* project, the students are learning about the nature of knowledge; the more you learn, the less you realize that you know about the topic (RSC SCR, 2013).

Similarly, my experience as a baker, I began to seek a deep understanding of the elements in pastry – ingredients, flavor profiles, texture, techniques, and chemistry. This quest for knowledge, recipes, and process was exciting and created a passion. The more I learned about a certain technique, the more I realized how bottomless the investigation. This unlimited potential is exhilarating, and the process of learning becomes a reward unto itself.

By using imagination with new techniques, ingredients, and recipes, great patisserie is created. Professional chefs have taken an interest in heirloom produce, heritage animals, and farming practices to maximize the flavor in their cooking; echoing Egan's ideas that the more you know, the easier it is to be imaginative (Egan, 2008).

Examining my own history in art education, I realize it was the new challenge of observation that drew me to art. The skill required rendering the environment around me, and this was a break from my usual routine. For instance, I was now challenged to make continual observations while drawing; re-evaluating what I believed to be a true for what was actually true. While initially I considered only the elements of design in a particular still life, my abilities progressed, and I began to consider the objects themselves. I would question my assumptions of the qualities and understanding of the objects, how they interacted, and what I was trying to express through my drawing. My imagination began to tell a story. The role of imagination is not to solve, but to awaken the ordinarily unseen (Greene, 1995). Observation leads to critical thinking. There is power in the potential of training such awareness to a critical eye through art education. Cultivating different ways of seeing, imagination has the ability to hone critical thinking skill so that the student is literate in more than one medium (Greene, 1995).

Identity. Awakening the imagination stimulates critical thinking leading to self-expression in learning. Under a traditional pedagogy, students have become human resources versus individuals (Greene, 1995). According to Kieran Egan, there are three models of learning that are predominate in current education; the oldest of the models is a homogenized pedagogy where children are taught the same skills, beliefs, and ideas (blueridgecomm, 2011). With the uniformity of instruction and lacking imagination in education, the children are taught a prescribed curriculum and not given the time to inquire about their curiosities. The *LiD* project begins with assigning a topic to a student, who quickly embracing the theme, forming a source of identity (YEM, 2013). The topic would begin with a general subject and grow with the curiosity of the child. As the child gains expertise within the topic, he also gains confidence.

Imagination allows him to find personal and emotional significance in the education; these qualities are motivating (RSC SCR, 2013). Recalling my secondary education, the curriculum was the same for the entire class in all subjects. Within any subject there was always a room for some personal choice; which animal in the science report or famous explorer to research. But within art education more freedom was allowed, art class was a safe haven, where personal choice and exploration were defining characteristics. I am not sure if it were because my teachers were unsure of an art curriculum or that I was independent enough to work with minimal guidance. My interest began

with art class activities, leading to further investigation and specification. Initial interests in painting and drawing lead to a concentration in printmaking, narrowing to the particular method of lithography. Defining myself as a printer and a lithographer is near the core of my identity.

Empathy and social change. The power of imagination to create empathy is another merit, by allowing individuals to envision another's point of view (Robinson 2009). With the skills developed with imagination, critical thinking and mindful observation, the individual is poised for social change. Egan gives an example from his *LiD* project, where the student shifts from basic factual information to a more critical investigation: which is the sweetest apple and why does the grocery store only sell six out of the seven thousand varieties (blueridgecomm, 2011). The student expands from factual information to drawing deeper connections and acting as a social agent (RSC SCR, 2013). By questioning the small number varieties of apples for sale, the student becomes aware of heirloom varieties, agriculture, and the local food movement. Through this awareness, imagination, and empathy, the student can take an informed stance on sustainable farming, the genetic engineering of food, and the commercial practices of raising livestock. This spark, when applied, can lead to meaningful social change.

During a presentation on imagination, Maxine Greene discusses the merits of finding mindfulness in a common scene, awaking people to act for social change. Without social imagination and pondering if things could be different, change would not come about (museumofed, 2015). The history of printmaking is full of examples of artists engaging their imagination in combination with the craft of printmaking to swiftly produce multiples for political commentary and social change: Käthe Kollwitz, Francisco Goya, José Guadalupe Posada, and Honoré Daumier. Propaganda posters have long been used to inspire through emotion to persuade public opinion or raise awareness to a social injustice. Imagination gives a context for the human condition (Green, 1995). Whether in the works of Kollwitz depicting the struggles of war and hunger in the working class in the early 20th century or in the posters of World War II, empathy is an influential tool in spreading ideas.

I have assisted in the instruction of an after-school workshop with children where the images were dealing with nature and the environment. Studying ecology at school, the students were very excited about merging their researched scientific facts about weather, environmental concerns, and invasive plants. Learning a new process of art making through printmaking, the students were able to create a response to their research and the environment in the vivid colors of monotypes. The children took inspiration from nature, incorporating recycled materials, and creating prints to affect some environmental change. It is exciting to see collaboration between students, instructors, their

parents, and the community. The workshop was lively with discussion, and the final prints were shared with the wider community. At the center of this excitement and contagious atmosphere were empathy and hope of stimulating social change.

Creativity

Imagination and creativity are terms that are often used interchangeably. While linked, they do mean different things, and essentially, creativity is applied imagination (Robinson, 2011). In Sir Ken Robinson's TedTalk, one most viewed from the conference series, he displays an intelligence, charisma, and ease that make him an excellent advocate for the arts and restructuring of the educational model. A great story teller, he spreads the contagious attitude towards creativity with emotion and empathy through education in the arts (TED, 2007). Creativity is when imagination is applied to produce an original thought. The level of creativity can be on a personal scale effecting everyday problem solving, or on a macro scale making significant public changes (Robinson, 2011). Robinson bridges the ideas of imagination, creativity, and passion. By looking at creativity in the individual and in the community, there is illumination on how creativity is contagious.

Creativity in the individual. Robinson, agreeing with Kieran Egan, believes the current educational model is broken. This linear model is designed to fit the needs of industrialism, when most of the work force is manual labor, but with the transition to careers that are intellectual, a new type of educational model is needed (Robinson, 2009). In the current workforce, the need for manual repetition is being met with automation and outsourcing. There is a need for workers who can think critically and creatively solve problems. Standardization leads to a dull curriculum and does not challenge the student's creativity, and with this standardization comes a predetermined gauge for excellence that does not weigh different merits. In art education, creativity allows for experimentation and failure.

When I reflect back onto previous life experiences, creativity creates infectious excitement in varied ways. I first began printmaking in my late teens, and it was new way of making that I had not experienced; I had missed the introduction to woodcut in high school due to the freedom of instructors. I remember coming up with pretty creative approaches to block-cutting in my introductory course, only to learn it was common practice. Creativity can come in different levels. The excitement and fulfillment that you get through discovery can be contagious. The enthusiasm and passion from an individual, especially teachers and mentors, stimulates creativity and further transmits furor.

Creativity in the community. Working in communities inspires creativity; the sharing of ideas can stimulate a collaborator's imaginations. If creativity is applied imagination, trying to solve problems from a larger pool of possibilities only makes sense. In the case of social imagination where one is working toward social change, the collaboration from a group works towards a solution that is applicable to everyone. Creativity is about making connections, often collaboratively (Robinson 2011). The nature of artist collectives, co-operatives, apprenticeships exemplify this relationship.

In collaborative printing, the artist is creating in a studio, but when the artist enters the print shop working together with the printer to solve the problem of translating their work into a new medium occurs. Often the printer has a set of skills and tricks that helps the process along, but inevitably the process has to be customized to each artist. During one project at the Highpoint Center for Printmaking, Mungo Thompson sought to create 'prints' by debossing coins in a certain pattern into sheets of metal. Confronted with a problem, imagination was applied to create an amazingly detailed embossment, a flawless surface to reflect light, and a completely archival finished print. The finished prints joined the conceptual ideas of the artist and the high standards of Highpoint. It is this creativity in a community that has a special power of creating contagion for myself. Ideas are not created in a vacuum (Robinson, 2011). Through discourse and the sharing of ideas, a new level of excitement and innovation can be reached. Within a print shop setting, I have had these experiences: with a visiting artist, during an apprenticeship with master printers, or through the camaraderie of artists collectives. The sense of community, the openness in the sharing of experiences, and knowledge where one goes to be stimulated and to inspire others thrives.

A flawed vaccination. Tim Leunig argues that knowledge is what really stimulates creativity (TEDx, 2016). Leunig, an economist, states that his student who is a concert violinist is a better musician because of her knowledge of economics. He does have part of that argument correct, using Kieran Egan's logic that the more that you know, the easier it is to be imaginative (RSC SCR, 2013). But knowledge without imagination or creativity is shallow. Literacy without critical analysis or reflection cannot make the abstract leaps in thinking that are a hallmark of the arts. If you are not prepared to be wrong, you will never have an original idea (TED, 2007; Robinson, 2011). That element of risk and vulnerability in personal and emotional expression in art is perhaps is the reason that creativity is associated with the arts. Leunig makes a snide comment alluding to Robinson's TedTalk about a ballerina; proclaiming the value of a literate doctor over a creative capacity of a dancer (TEDx, 2016). Creativity and literacy are both necessary tools in complex understandings. When addressing the importance of subjects in education,

is why does it have to be science or art? Why can't it be both?

This blurring of lines between art and science has shown the necessity for an educational model that embraces the arts alongside the sciences in a meaningful way. Artists use scientific approaches and tools in their practices; scientists use qualitative methodology to approach problems. Creativity is not just for the artists, it can be applied by anyone. The area where art and science merge create a different kind of excitement. It is this type of collaboration that inspired the chemist who leaves the lab behind to run a rapid pro-typing laboratory at an art school, as in the case of David Kim, the program manager at Co-Works. Both the Rhode Island School of Design's Nature Lab and Co-Works are such places where science and technology meet to stimulate creativity. Both places have an electrifying air about them and are centers of excitement and contagious.

Psychology

Looking to connect imagination and creativity to a motivating force, I looked at the work of Mihaly Csikszentmihalyi (1990). Csikszentmihalyi is a psychologist known for research on creativity, happiness, and the well-known concept of flow. He defined

“...flow as the state in which people are so involved in an activity that nothing else seems to matter; the experience itself is so enjoyable that people will do it even at great cost, for the sheer sake of doing it.”
(Csikszentmihalyi, 1990, p. 4)

Flow is an intense state of concentration as in performing a certain task in play, work, or the creation of art. The flow state, where happiness and fulfillment are achieved, is calculated by the skill required against the challenge of the task; when the challenge or the skill is not in balance, the individual is either anxious or bored. Achieving the state of flow requires being mindful of the moment; the task at present is the only thing that you should be concerned about (Csikszentmihalyi, 1990). Everything is approached with complete focus, clarity, and intention with the ability to self-reflect. You control your life; you are not influenced by the outside world (Csikszentmihalyi, 1990). There are many features of flow that drive motivation, but I am mostly interested in the skill versus challenge aspect as a way to find contentment.

Skill versus challenge. The Confucianism *‘if you do what you love then you will never work a day in your life’* is echoed by both Robinson and Csikszentmihalyi. They both speak to finding something that you are passionate about and finding happiness in it. Understanding the balance to reach a flow state, comes with honest evaluation of yourself and your ability. To remain in the flow state, it is important to set clear goals, and to receive immediate

feedback. The power of the artist is in creating entirely new goals and then pursuing them (Csikszentmihalyi, 1990). The challenges an artist, creating is not only about the craft, but about communicating through your work. Collaborative printing presents challenges not only technically in how to communicate the artist's intention in a print, but the communication between the artist and the printer.

I found work in a bakery to be similar to work in printmaking. They both have strong elements of technique and craft, repetition, chemistry, precision, and problem solving. Success in both fields required a strong foundation in tradition but needed an element of improvisation to be truly exciting and innovative. I believe that it is my background in art that responsible for my success in pastry. In both, aesthetics are important but the content trumps aesthetics. After learning of the flow state, I was able to identify it with my enthusiasm for printmaking. All the stages in printmaking, the process requires focus and attention. There are steady challenges from new techniques and varied collaborations. The challenges, the focus, and the mindfulness needed to attain flow are qualities that are addicting and a possible source of contagion.

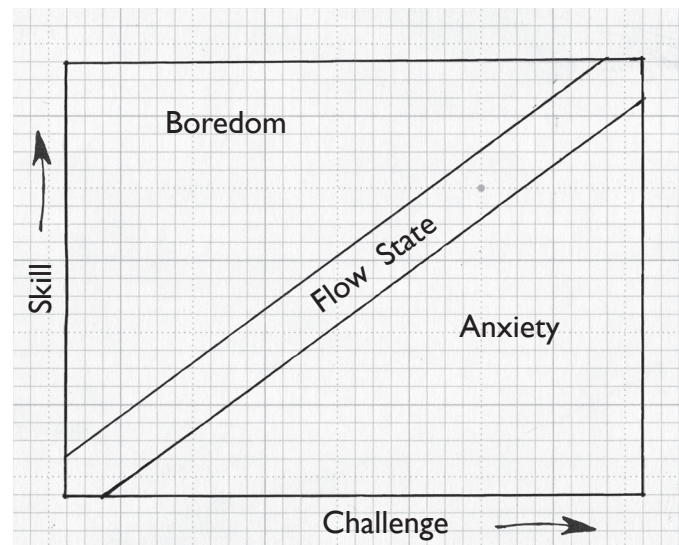


Figure 3. Diagram of Flow concept.

Self-fulfillment through confidence. Csikszentmihalyi's theory attempts to find contentment through achieving the flow state. To achieve flow, having a strong purpose that is non self-serving (Csikszentmihalyi, 1990). The flow is a concept in the branch of positive psychology that focuses on the power of optimism and positivity. The goal of positive psychology is to enhance our experiences (Segilman, 1998). Bertrand Russel stated how he achieved happiness "Gradually I learned to be indifferent to myself and my deficiencies: I came to center my attention increasingly upon external objects" (as cited in Csikszentmihalyi, 1990, pp 93).). With focus, there are less distractions and negativity. With flow comes a certainty in your abilities and confidence.

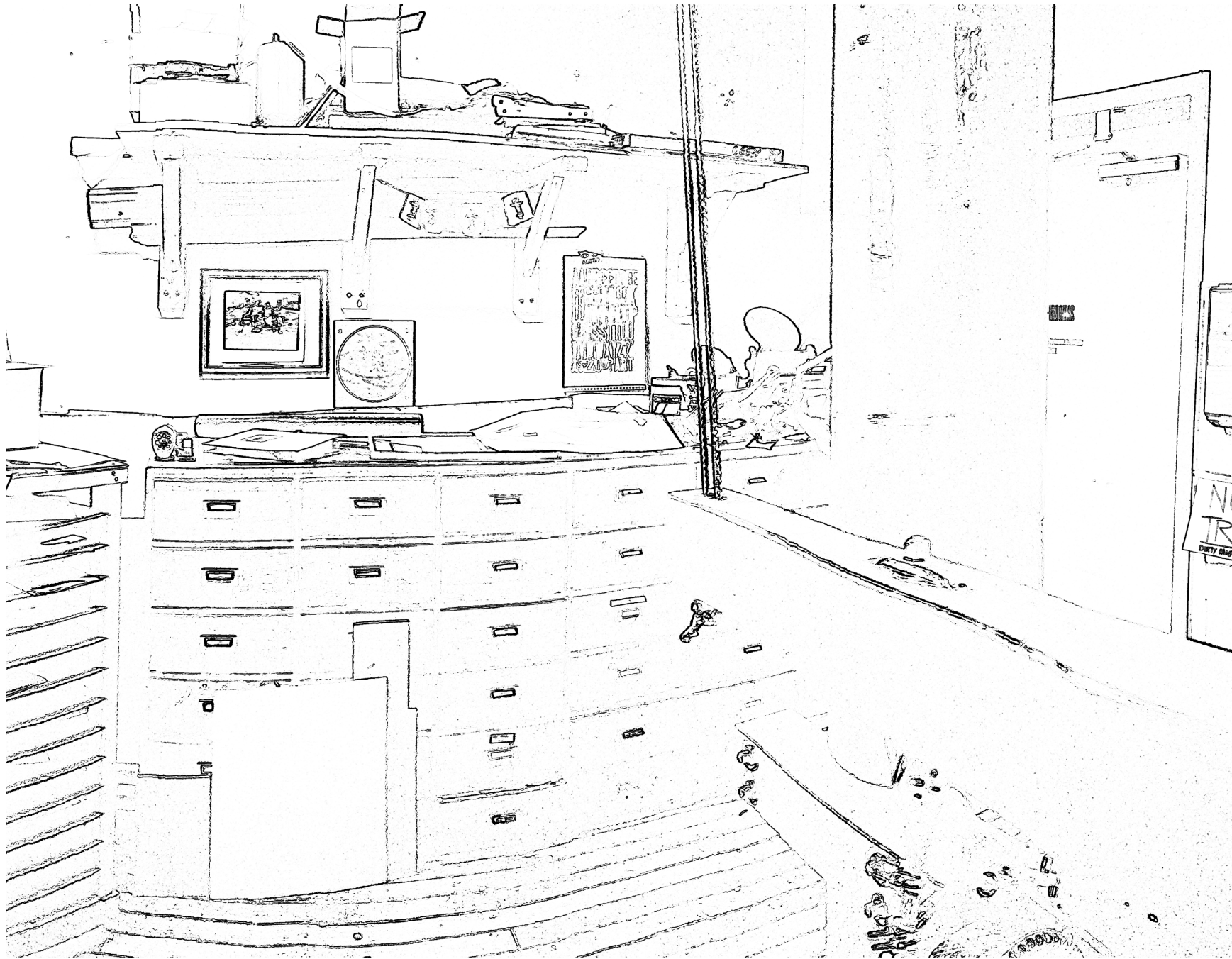
Finding pleasure in the everyday task is something that I associate with mindfulness. In order to gain satisfaction from monotonous activities, choose tasks within your abilities to set a goal, receive feedback (Csikszentmihalyi, 1996). In the flow, the work is the reward in itself, no external rewards are needed. During an interview, Robinson was asked the question '*what about the jobs that ignite nobody but still have to be done?*'; He responded that people have varying passions, but regardless of your work, find something that fulfills your needs (Luscombe, 2013). Both of these ideas link to breaking Dewey 'inertia of habit' and imagination, seeking a mindful authenticity. It is in contentment and happiness that the traits of contagion are found.

Conclusion

The concepts of imagination, creativity, and the flow state are all intermingled. They have aspects of identity, personal choice, and self-reliance. Traits of critical thinking, mindfulness, focus, and collaboration are important in art education; I hoped to see in my case study. After my literature review, with my background in print shops and in studios, it is within the environment in AS220 print shop that I looked for what makes art education contagious.







Chapter Three

Internship

Using a newly informed perspective, from January to the middle of February 2018, I interned at the AS220 print shop in Providence, RI to examine the atmosphere of a community print shop and its relationship with art education. Over the six weeks, my direct supervisor was Tycho Horan, the print shop manager. Most of my time spent was in the print shop, but I helped out in various areas of the AS220 Industries, as I have come to find is necessary in a non-profit. I planned to spend around twenty hours a week in the environment, but in actuality, I was averaging closer to thirty hours and beyond. In addition to my time spent at AS220, I was researching new terminology, techniques, and business models that were brought up during the day. My time spent in the print shop was a blend of daily routines, rotating activities, and unique events that were marked by meaningful interactions with the staff, members, and visitors. Having a certain skill set from my years of being in academic print shops, I helped organize and maintain the shop with direction from Tycho, while at the same time assisting with administrative duties and the endless needs of a non-profit. My experiences in the various types of prints shops have always been that of an observer, a printer or as a paying member of a cooperative. So, it was enlightening to view it from the perspective of the office and the intense amount of work that makes an organization as large as AS220 operate.

This case study is presented from the perspective of the researcher as participant observer. I initially had the notion of viewing this case study just from the perspective as an observer. However, in light of my role as an intern, I soon recognized that I would inevitably become an active participant in the community that I was examining. A mixture of the familiar and the alien, I investigated the organization, the people who make it work, the programs that drive the space, and the members who define the community. In addition to notes taken from observations during the meetings, conversation, and activities, I created 'gesture drawings' from my experiences at the conclusion of certain days. Gesture drawings are a tool used in portraiture that mimic their drawing counterpart as described by Kimon Nicolaides;

“They are like scribbling rather than printing or writing carefully, as if one were trying to write very fast and were thinking more of the meaning than the way the thing looks, paying no attention to penmanship, or spelling, punctuation or grammar.” (Lawrence-Lightfoot & Davis, 2002, p. 23)

These notes formed the point of reflection during my time spent at AS220, and I composed the following portrait of the AS220 print shop.

The Place

In 1985, AS220 began life in Providence, Rhode Island as a one room space on 220 Weybosset Street. It quickly expanded to a larger space to accommodate its desire to offer performing and exhibition spaces, artist’s studios, and a youth program. They eventually bought their own building in 1992 and remodeled it into an arts complex. In the early 2000’s, AS220 raised funds again to remodel the infrastructure and in 2006 created a space for the AS220 bar and restaurants. The print shop started in the basement of the Empire building. The organization purchased the Dreyfus Building later that year and remodeled it into artist residential studios. In 2008, with purchase of a third building, the Mercantile Block, they moved the Community Print Shop and the AS220 Labs into a new space. The 50,000 square feet allowed them to move the non-profit’s offices, create new artist live/ work studios, and create commercial retail spaces. AS220 was founded by Umberto Crenca with roots in the ‘New Challenge’ manifesto written by Steven Emma in 1982. Bert Crenca was one of the collaborating artists involved in the manifesto’s ideas that challenges the established art world. The ‘New Challenge’ manifesto questions the need for formal art education, fairness and discrimination in the art world, and the emphasis on technique. The manifesto points out the importance of community and inclusion. These initial ideas are evident in AS220’s mission statement and vision with a focus on unjuried, uncensored forum for the arts.

Evident in AS220’s longevity and success, powerful ideas of inclusion, community, fairness, and offering the arts to everyone are still relevant topics 30 years after its founding. Disputed over, failure rate of startup non-profits ranges from 50-80%. Most of the time failure is attributed to lack of clear vision, duplication of services, and poor board selection and management. It is wonderful to see such a small idea blossom into an arts non-profit of national success. They offer a variety of programs that sync with their mission ranging from exhibition opportunities, open venues for music, affordable artist studios and maker spaces, youth programs for at-risk teens, and education classes.

In the beginning my graduate studies at RISD in the fall of 2017, my introduction was accompanied by stating my interest in printmaking, and community print shops. The usual response from anyone who was a Providence local was to highlight AS220 and its print shop. Similar to most people, I had seen the flyers around campus about the AS220 open house events, but the overwhelming amount of activities available to RISD students was too much of a distraction. I was too occupied with classes, research, and dazzled by acclaimed artist presentations to pay much attention to it. The flyer advertised was obviously hand printed, a fact that had a lingering impact. When my schedule allowed for an internship, during Wintersession, I contacted the organization.

Early November, I arranged to meet with Tycho through email to discuss the possibility of an internship at the AS220 print shop over the duration of Wintersession. At that point, my only experience of AS220 was at the Empire building, and in particular the music venue and the restaurant & bar. The architecture in downtown Providence is stunning. There are old buildings like the Arcade, the Industrial National Bank building – better known as the Superman building –, the Cathedral of Saints Peter and Paul, and the general brick buildings with ornamentation often seen in city downtowns. The appointment was set for 10am, and when I showed up to the building, I noticed it was not open until noon. Looking closer at the email I read the address was Washington Street a few blocks away. The print shop's entrance is located on the backside of the Mercantile building and confusing to find. The meeting was set for a day that the print shop is only open to members, so I rang a door bell. Wood signs hang above a series of doors proclaiming, 'The Print Shop' and 'AS220 Labs.' The window of the print shop displays posters that were created on the letterpress that sitting just inside the shop. A bike rack, which is shaped into the letters of AS220, is to the right of the door. The character of the place is obvious, a maker space of eccentricity.

A minute later I was greeted by Tycho. *Tycho uses the gender-neutral pronouns they/them* They are young and spry with great enthusiasm, dressed in a meticulous style of bright colors. They give me a quick tour of the downstairs, highlighting the oversized Takach etching press, a beautiful custom press that can print 4' x 8' plates. It is rare and exciting to see a press that large, easily \$30,000. In addition, the first floor has two Table-top etching presses, the AB Dick offset letterpress, a no. 4 Vandercook proof press, and a small Fuchs and Lang lithography press tucked into the corner. Alongside the typical print shop brick-a-brac, an acid room is tucked away in the back of the shop. It was a bit of hoarder's space for printmakers; tables filled with paper, inks, drawings, old proofs, in process editions, and the random stuff that had collected due to the nature of a communal space. Overwhelming amounts of clutter with some semblance of organization, the print shop still felt like home. The first floor has a

tall open ceiling, with hardwood floors that show the patina of time and the ink drips that are often the trademark usually found in a print shop. The air has the wonderful smell of ink, solvent, and a faint smell of paper.

We walked up an L shaped staircase to the second floor, which opens to a narrow space that is the screen printing area. In a small room at the end is the dark room with an exposure unit and wash out sink. The hallway, created by tables for printing on one side and rack holding screens on the other, is probably six feet across, and there are five stations for print, but that would be congested. As we walked up to a Xerox machine, Tycho stopped and explained the latest piece of equipment the shop had received as a donation. The Risograph is a mixture of a color photocopy machine and screen print. The process is a bit complex and details are best not explained here, but essential it creates a print with a particular look and surface quality. The machine translates your image into a half tone printing master with a wonderful dithered texture, and when the colors overlap they vibrate and make something special. The Risograph has been making a resurgence in popularity with comic artists and zine makers. It allows the easy creating of books and multiples in affordable manner with an artistic hand-crafted flair. I fell in love with the machine. I knew I would be spending time at AS220 learning the Risograph and the offset letterpress. The tour continued with a show of the offices, Modern Device – an electronic business owned by AS220 that specializes in sensors –, the Fab Lab, a wood shop, and the Media Arts Lab. The Fab Lab, or fabrication lab, has rapid prototyping equipment like 3-D printers, a vacuum former, a laser cutter, and the other tools of a hacker space. The Media lab has computers with the latest editing software, large format printers, camera equipment check out locker, photography studio, and a dark room for developing film. This is my first time seeing all these different areas in one space. A wood shop is fairly standard, and the transition to digital printmaking has led to the wide spread use of large format printers. The hacker space is something I have not seen away from a university setting or commercial business. I am excited by the potential to create by mixing rapid prototyping and printmaking, or adding sensors, lights, and music. I was impressed. We returned to their office, and Tycho told me a little of the history of the print shop and AS220. They was hired as print shop manager only four months previously and was trying to understand the space and make it run more efficiently. We discussed my interest, their needs for help, and the nuts and bolts of continuing to set the internship up. We shook hands, agreed to be in touch, and taking a closer look at the shop as I left.

In January, I noticed a dynamic flow from the entire AS220 organization into the print shop and from the print shop back to into the non-profit. The space was fairly large but divided up across two levels and broken up

with doorways, halls, and small rooms. Approximately forty printmaking co-operative members inhabit the space; working at different times of the day and registering times on the equipment, so there wasn't a large conflict over space. The permeable structure allows the youth program to come into the space to take classes, while members of the print shop to use the CNC router to produce new wood type for the letterpress. A member can use the media lab to create transparencies and color separations for screen printing and prepress. This fluid integration, especially the use of a hacker space, is not something that I have come across. Most spaces/ departments are possessive of their equipment. But once a member demonstrates a knowledge of the machine, they are given access. Because of the diversity of the users and the events, there is a large range of how I experienced the space during my internship.

My first interactions were with members during the day were individuals who recently graduated college and needed a space to continue their practice in printmaking. The AS220 print shop is an affordable space that offers the specialized equipment of the printmaking and the requisite space. Members I spoke with have access to flat files for storing paper and lockers to store other tools and ink. The ones that I spoke with found the print shop to be comparable to their previous experiences and adequate for their needs. Cecila, a graduate from the graphic design program at the RISD in 2012, recently returned to Providence, opening her own design business. She missed the ability to screen print and had known of AS220 from her days as an undergraduate. Cecila had thought about setting up a printing space in her house but didn't want the hassle of creating a space for exposing screens or a wash out sink. For her, the space at the print shop is more than adequate. Hand printing allows her to try new designs, offer something unique for her clients, and satisfy the desire to create physically.

Printing sessions in the screen printing area at night were energetic. The majority of the active member base are between 18yrs and 30yrs. The most active members during my six weeks were the members who transitioned from the AS220 youth program to print shop members when they turned twenty-two. They have taken an interest in creating a fashion brand as way of expressing themselves and potential future careers. The printers were deeply focused on the details of the process, making minute adjustments with each pull of the squeegee across the screen. A certain amount of care and delicacy was needed as they moved the freshly inked shirt to be heat set. In the practiced few, there was a grace in their movements as they moved fluidly through the process. In the sessions that I observed, the conversations were lively; often music playing, joking, jeering, and dancing. Friends turned helpers would act as clean hands; assisting with small tasks. In between printers, I could see exchanges happening

as they helped each other out with problem solving and trading tips. Because the space was long and narrow, there was an encouraged intimacy when the space began to fill with participants and observers.

Towards the end of my internship I was given the opportunity to act as a teaching assistant for the offset letterpress workshop. While it was a new machine for me to learn I was somewhat familiar with the process. The class meets for six sessions once a week on a Monday night, and students learn the aspects of prepress, operation, and post printing tasks – such as trimming, folding, and binding –. During workshops, the instructor reserves the space so there is not a conflict with co-operative members trying to print. These Monday nights were quiet; the class had a feeling of large space just for exclusive use. On those nights, sometimes we were the only ones to occupy the entire print shop. The solitude lent an air of focus as the students were learning the new process.

At the opposite end of the spectrum for space usage was an event like Drink and Ink. The entire print shop has different printing stations set up to demonstrate the varied processes throughout the space. The event sells sixty tickets to the general public. When filled with volunteer members to run the printing stations, staff, and the ticket holders, the space is buzzing with conversation. The participants progressed through the labyrinth of rooms, pulling the squeegee at screen printing station, trying the tactical processes of etching and operating the handles on the letterpress. At each spot, the participants are printing on an object that they get to keep as a memento of the evening: posters, etchings, drink koozies, buttons, and tote bags. The atmosphere was jovial and animated. When the narrow walkways and stairs became congested, the event took on the feel of a house party. The patina and the age of the equipment give a character to the space, expressing the individualized nature of the shop. The walls are decorated with the projects from across the years, displaying to the ticket holders a lineage that the members can be proud.

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The physical space of the AS220 print shop and their vision of ‘a just world where all people can realize their full creative potential’ complement each other. The shop lacks any pretension. The less pristine nature of the communal space provides an approachability for young artists and beginners to the mediums in printmaking. I witnessed a respect for the space and the equipment from most members during my time spent in the shop. The print shop does a superb job of offering a diverse space for learning, exploration, sharing of knowledge and ideals in an environment of free from any kind of judgment. But for the needs of artists or designer who reaches a certain level of success in their practice, the physical space may not be adequate.

The People

AS220's vision of creating a diverse and inclusive community of artist has a profound impact on the people who decide to work with the organization. The policies of the non-profit reflect the mission by having equal pay amongst all employees, an inclusive workforce policy, and transparency in decisions and finances. The employees, regardless of position or tenure, all receive the same wage, with equal benefits of free health insurance and twenty-one vacation days a year. The organization is aware that the equal pay policy may lead to turn over, but they feel it is important to value everyone equally. The inclusive workforce policy states upfront what kind of organization the AS220. Intolerance and harassment will not be accepted. The administration believes a transparent approach to management, the meetings are open to anyone and with the exception of HR sensitive information, all requests are granted. This transparency leads to an open and honest communication. The unjuried and uncensored forum of the arts is a belief that is deeply ingrained in the AS220 way of life. These beliefs are reflected in the staff and members of the organization.

The staff of the AS220 Industries were welcoming during my internship. Starting with the first day, I was treated as if I had been at the print shop for years. I was welcomed into the meetings, and a lot of meeting there were. Because the organization is very diverse and interconnected, there was a lot of information to share, opinions to be weighed, suggestions to be heard. Everyone is given a chance to weigh in on the topic at hand, and frequently the many events are planned six months out or more. I like knowing all the different activities that are happening, but the tedium of all the meetings could easily get to be too much.

My first day coincided with the first Industries member meeting of the new year. It was a great way to become acquainted to the organization and lots of people. With the new year, the administration had been thinking of rearranging the pay structure of the co-operative members to make additional levels to appeal to a larger base. They had also decided to form committees that would be composed of members who volunteered. The committees would address topics such as education, facilities, special events, and social functions within the Industries. This idea of member committees was to encourage a greater sense of community. They also thought to create a committee design to plan events that revolved around social functions, such as member movie nights and summer time barbecues. After the general member meeting, it subdivided into fab lab, media arts, and the print shop. The print shop meeting addressed issues that pertained mainly to printing members, such as new equipment or improper

usage of the space. That first day was twelve hours, but I had a good sense of the place I had just begun to intern. I learned of the large scope that makes up the Industries, yet how close knit the community appeared to be.

Over the course of my internship, I interacted mainly with Tycho and Jacque. But through the meetings I became familiar with some of the other Industries staff and administration. Tycho has had a past in non-profits, working in Providence at such places as DownCity Design and New Urban Arts. They have a bachelor's degree in Literature but have always been an artist. Working in a letterpress shop as a teenager, they picked up a love for printing. They have a history with volunteer work, education, are very social active. Tycho is incredibly diverse in their knowledge base, with the ability to assist with computer problems, technical questions in the printing process, and solve equipment failures. They expressed a positive attitude and willingness in help in any situation. The responsibilities of the print shop manager were often more than could be done by one person: juggling the needs of the facilities, fielding questions from the membership, planning future events, coordinating educational workshops, maintaining relationships with organizations important to the print shop, and the daily onslaught of staff meetings. But despite all of these pressing need, Tycho was eager to help the members. Numerous times I saw them come in on days off to help to prepare prepress files for workshop participants.

Jacque Bidon is the resident master printer at AS220. He has printing in his blood, as he comes from a family of printers. Coming to America from Haiti when he was young, his father was an author and letterpress printer, a tradition that both he and his brother carry on. He has worked at a variety of commercial print shops and has been at AS220 for eight years. A knowledgeable technician, he helps just about everyone learn the offset letterpress in the print shop. He has innovated some techniques on both the offset and the proof press, trying to push creativity. A friendly and talkative man, he is usually the first person to greet you when you walk into the shop. Like Tycho, he is very socially active, promoting social justice through his work. Jacque is responsible for Black Lives Matter posters that fill the windows of down town Providence. As of 2018, he is working on a project concerning Haiti.

Chris Anderson, the media arts manager, has worked at AS220 for over four years. He first moved to Providence as a member of the AmeriCorp Vista helping. As his term with AmeriCorp expired, he continued on as staff. Chris has a background in sound and photography, volunteer work, and education. Shawn Wallace is the manager of Modern Device, and previously a director of the AS220 Industries. He has a background in computer science and all-round renaissance man. He was responsible for AS220 building the Fab Lab and Fab Academy that ran for five

years starting 2010. He is a fountain of knowledge and will to help problem solve anything, one the most giving and generous people at AS220. Marina Balko is the Director of Institutional Engagement and the interim Director of Industries. She received a BFA from the School of Art Institute of Chicago. She has worked for the Pittsburgh Filmmakers. In addition to her work in non-profits, she was a baker/chef. She has worked for the Pittsburgh Filmmakers. Marina is clear, assertive, and was always available to make time to answer my questions. Ruth Harvey is the Developmental Director, and I have had a few conversations over the course of the internship. She was from New Zealand and when visiting Providence and AS220 five years ago she fell in love with the organization. She developed a relationship with Bert Crenca, and became the first administrative resident, eventually finding the position in development. Her background is in art history, curation, and management. It is an interesting story of the power that AS220 had that inspired her to move across the world to work with the organization. The interactions with the staff had a feeling of a sincere communication, interest, and empathy.

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The members in the print shop range in age from high school students to retired professionals with a passion in art. John was a member of the AS220 youth program, and joined the print shop, continuing his interest in apparel design. In the youth program he was smitten with the process of screen printing, liking the immediacy of the process. John draws intricate patterns in pen, manipulates them in Photoshop, and then makes a screen from a transparency using photo emulsion. The part he likes best is seeing the end product, seeing a group of t-shirts or jeans that he has printed onto lined up in the drying rack. He is one of many who have continued on in the print shop after the youth program, working towards starting his own fashion line. The patterns are bright and demonstrate a thoughtfulness and skill in the printing. Most of his clothes are just one or two screens as he tries to keep registration simple, but he is able to get a range of expression by creating blends to achieve the proper amount of transition from color to color. John has found some success in creating his brand, but it is still a passion that he does in his spare time. Paul is a fine artist who is one of the tenants in the living/ work studios of the Mercantile building. I would consider him a mid-career artist with an established practice, in which he is fluent and derives some steady sales. For him, the print shop is a place to use the equipment, exposing screens, and return to his studio to complete an edition. He does have a good relationship with the other members and staff but prefers the control in his studio. Mary graduated from a master's program in printmaking five years ago. She uses the space when she has free time from her regular employment and teaches courses once every few months as a way to

stay active in the AS220 community. These examples are typical of the co-operative members that I met during my internship; a mix of skills ranging from novices to accomplished experts. Whether they are crafters, designers, artists, or the general public satisfying the odd desire to try letterpress, the community of the AS220 print shop is friendly and inviting.

I have had conversations with staff, in hopes to learn their back stories and their individual paths to AS220. The unifying quality shared across the staff I met was the empathy, authenticity in the interactions, and their desire for art to create social change. The staff of AS220 truly believe in the work they are doing as an organization. They are sincere and deliberate in their actions, driven by their interpretations, attitude, and policies of the organization.

The Programming

The programming in the print shop is comparable with what I have experienced in print shops in the past. Such facilities offer an extremely affordable space for creating with printmaking techniques in an environment of openness. The mission of AS220 once again has a strong thread through the print shop with the workshops that are taught by co-operative members. The instruction of classes by members is a way of creating a closer community of printers, supporting members by paying to teach, and offering a space to explore new techniques. The structure creates a collaborative of like-minded artist working in a space, 'creating a community for everyone to fulfill their creative potential.' The events such as Drink and Ink open the space to the general public to inspire and inform.

The basic idea for the print shop is to provide access to printmaking for the community. The print shop is open 24/7 for key members of the AS220 Industries. The key membership is a low monthly due of \$40, and they ask that the member to volunteer eight hours a month. These volunteer hour can be spent in the studio cleaning, helping other members, working at specific events, or other tasks that are needed around the shop. In return the key member is given eight blocks of time, and a reduced rate on additional press time. The key members must demonstrate a knowledge of the equipment and the procedure of operation for both safety and equipment management. Requiring members to volunteer, AS220 is helping create a community of artist/designers who care about the space and its members. Keeping with the ideal that art should be inclusion AS220 also offers a pay-as-you-go option for people who only work on a few projects a year. Sometimes a participant from a workshop would like

to do one more project, or in one example, one woman came into AS220 to print her own wedding invitations on the letterpress. A great diversity exists in the print shop, from novice to accomplished artists who are on the verge of outgrowing the space. Tycho had described the space as an excellent place to learn new skills and develop them in an environment that is supportive and encouraging. There comes a time when the member needs more space or the control of their own workspace. Screen printing for apparel and textile design are popular in the AS220 print shop, and when a member's demand in production reach a certain level, they often need more space, equipment, or time.

The print shop offers workshops throughout the year, ranging from introduction courses in screen print, etching, and the letterpresses. The idea of these workshops is to introduce new techniques so that the public or members can gain some insight into the process and confidence in new ways of creating. By the completion of the workshop, the students are knowledgeable in the basic understanding and able to print safely at AS220. After this, the students register for blocks of time and develop their craft in the new discipline. The shop also offers intermediate classes, where new techniques are demonstrated giving the students guided instruction into furthering their skills. In addition to the basic courses, the print shop offers unique classes that try to offer something special such as cyanotypes, the Risograph, and book binding. The workshops are scheduled at different times of the day and week in the hope that it can appeal to a broad range of people. The cost is kept at a minimum, covering materials and the teacher's pay. Comparatively with other workshops that I have seen, the workshop fees are inexpensive. The instructors of the workshops are often derived from the membership. But if the scheduling or the time commitment is an issue, the print shop offers private instruction.

Though I did not have much interaction with the youth program I think it is extremely important to mention briefly the few encounters and the significance. They offer a space for at-risk teens from the ages of 14-21 to come and create. The program includes dance, music, visual arts, and apparel design. The youth take classes, work on independent works, collaborative projects, and can shift in between any area of interest. The space is expansive in its offerings: a professional quality dance studio, a recording studio, equipment for making film, a stocked studio for the visual arts, and sewing machines for creating original costumes and clothing designs. I had a chance to tour this space during one of the many meetings, and it is spectacular. There were extreme amounts of chaos, excitement, and creative energy. The space has clearly been laid claim to by the youth, as projects displayed everywhere. A safe haven from the outside world, this program truly represents the spirit of the organization, and by far the greatest asset to the AS220 organization.

AS220 has five different galleries for exhibiting the visual arts and four venues for live performance. It is important to reiterate the unjuried and uncensored stance. They will book anyone into a gallery or stage without any assessment of the work. They do have a waiting list for different spaces, so they will work with the artist to try to find the correct fit. An artist with a few works may be encouraged to choose the smaller gallery with a shorter waiting list; a musician just starting may be encouraged to play in few smaller compilations shows before booking a two-hour time slot on the main stage. The music venues have policies where the artist can only perform original music, and they have stopped shows that play covers.

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The programming offers a dynamic space for engagement between the community and the print shop through the broad range of workshops, memberships, and events. These programs help reinforce AS220's vision that anyone should be allowed to create in a space free from exclusion and censorship. The low cost of the access aims to make the arts available to everyone.

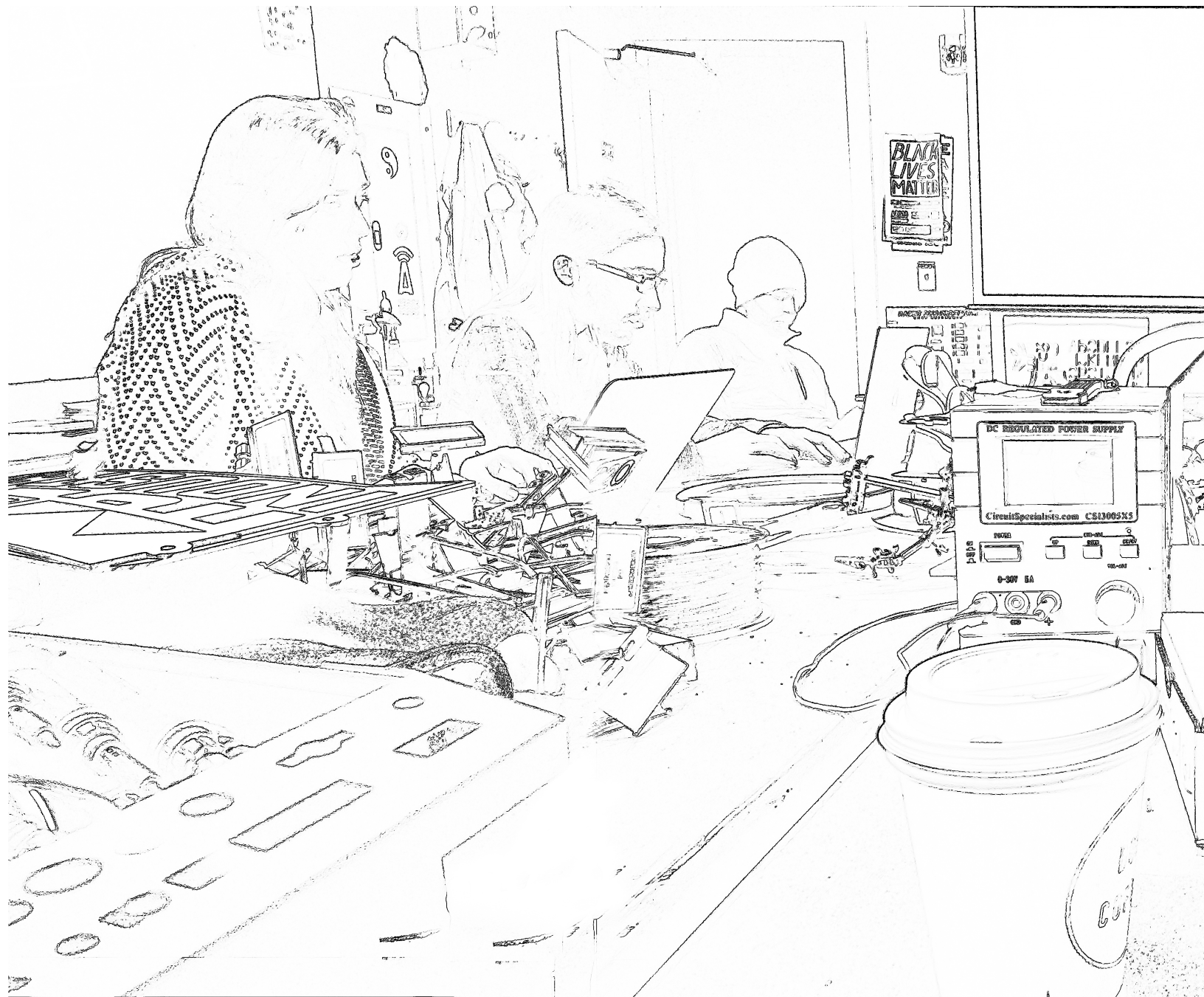
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The strength of AS220 is its ability to broaden the scope of who can be creative. While my internship and investigation remained confined mostly to the print shop, the mission and vision of the non-profit illuminate all the programs; the live arts venues only allow original content, the galleries claim to be unjuried and uncensored, and the classes across all programs are affordable and cover all areas of the arts. The youth program accepts at-risk teens and provides opportunities to create in a safe space. The idea behind all of these programs is engagement and encouragement to try and explore. If you are afraid to fail, you will never have a creative idea (Robinson 2011). To let go of the assumptions of what is right, and do not be afraid to stumble and fail. By creating a community based around inclusion and diversity, AS220 establishes a true safe space for the arts.

While the organization does many things well, I do have personal concerns about some of its ideas. For instance, the commitment to remaining unjuried and uncensored, I believe limits the organization and might put it into difficult situations. Controversy in the arts is common, whether in presentation or in idea, and for an organization that is inclusive that policy is inviting risk. There may well be a time when some form of jurying or censorship will be implemented, resulting in a break with a core principle. While it is important to provide a space for beginning artists, I feel the claims of unjuried, uncensored are grandiose, misleading, and problematic with the ideals of the organization.

One example of controversy was a few years ago, a white female RISD student booked a live venue space to do a performance piece; She planned to perform a spoken word piece, nude, her whole body in blackface. There were threats from the community towards the student, who canceled the show of her own volition. AS220 was willing to let her perform according to the unjuried/ uncensored policy, but I wonder if that would have been the wise or responsible choice. AS220 says that they don't condone any of the work, and they want to provide a community dialogue. But the general public could easily associate an exhibition as acceptable to the organization and transfer beliefs from the artist to AS220. What is their responsibility in such a performance? What if the show would have resulted in riots? Or injury to the performer before or after the show? Another incident that challenged the mission in 2017, Sharon Needles, a controversial drag performer, was to headline Foo Fest. There was unhappiness in the community, and the performer was taken off the line up. The organization cited that the spike event was a 'curated' event, and that AS220 still remains unjuried/ uncensored in their live venue spaces (the Main Stage, the Black Box Theater, Psychic Readings, room and the AS220 Galleries). I wonder if trying to build an inclusive diverse community, that is a wise policy. Luckily, AS220 has not had anything too terrible happen, I think the left leaning orientation and community self-regulate. They have had protests, and some unhappy patrons, but overall, they stick to their belief in unjuried/ uncensored.

The opportunity to teach the classes in the print shop are offered to the key members. I was surprised by the lack of vetting that takes place. The instructor must have some ability in the process that they teach, but little is expected outside that. Many of the classes are taught by repeat instructors but there is not much attention given to a syllabus, teaching experience, or knowledge of the process. Some of the classes I observed on during my internship were lively, smooth, and demonstrated the professionalism of the instructor. Others were clunky, the instruction broken with forgotten information, misplaced demonstration materials, or a lack of knowledge. The administration is aware of this shortcoming and are trying to organize a standard practice towards instruction.





Chapter Four

Theory Meets Practice

During my experiences at the AS220 print shop I was able to see aspects of imagination, creativity, and flow in the activities of the members and staff throughout the daily routine, workshops, and events. The process of printmaking provided an entry point for the printers and participants to explore. The staff of AS220 showed empathy in their interaction and relationships with members. A strength of this non-profit is the community they create, compassionate and encouraging of each other. This is demonstrated in the willingness to help each other with the positive compliments, motivation of further work, constructive critics, and support for exhibition and performances. Empathy is a trait often associated as a result of the self-reflective quality of critical thinking. The space of the print shop can be seen as a catalyst for creativity in the community.

In the youth who were active in the print shop, attributes of critical thinking and observation were in evidence during the screen printing sessions. It is a difficult quality to identify and label, as critical thinking is an internal assessment, and without the prompting of a teacher to explain it goes unnoticed. I have been in the position where the challenges of a process cause you to think, reevaluate, and question. The printing process in general causes you to slow down and pay attention to detail. If you are not focused, the printing matrix can quickly become problematic and the individual prints can become mis-registered or poorly inked. The youth members, like all artists, are creating with their imagination, and identify strongly with their work. Their identity becomes wrapped up in self-expression, literally in the case of the people in apparel design. The sense of community is obvious, the challenge and skill that Csikszentmihalyi (1990) addresses is present.

The workshops in the different areas provided a space that is akin to the traditional learning environments that are written about by the philosophers in the literature review. These spaces are less structured than academia and the classes rely on peer education and a creativity within the community. In the print shop, there is a dialogue happening between members, inspiring each other to new techniques and abilities. Jacques Bidon's alternative processes on the letterpress have inspired many to learn the machines. His posters have inspired others to create

social justice work. Jacque loves to tell the story of previous students who have gone on to purchase an offset letterpress.

When trying to define what AS220 did well and what makes it special, I had a difficult time directly relating it to my review of scholarly literature. The sense of inclusion, affordability, community and approachability are the defining characteristics that I observed. The feeling of respect and empathy that you receive from everyone involved with the print shop was at the core. There are members who are using it as a space and not actively engaging in the community, but they are the smaller percentage. AS220 tries to be the accessible place for everyone to create and participate. The traits of imagination, creativity, and flow all circle around the qualities of a person; aspects of mindfulness, self-confidence, identity, happiness, and empathy. The mission and vision of AS220 allows for a space for people to explore these traits while being creative in the arts. The education in the programs and workshops are way for people to connect rather than best practices. The staff are sincere, passionate. In my past experiences in art education, the connection of the mentor and student was important. When looking at AS220, Jacque Bidon and Tycho Horan share the similar characteristics with those past mentors. They have a deep knowledge base and an eagerness to share, alongside their calm, and empathetic personalities.

I have known the power of open communication and empathy in education, but leaving this experience, I now believe they play a greater role than I previously anticipated. At AS220, I believe it an environment greater than the classes or instruction that created contagion in learning. I had previously considered that education was derived from the personal drive in quest of seeking of knowledge. However, now I am curious in investigating the kinds of spaces that can create a place to fail and I want to take a deeper look into empathy and its relationship with learning. The importance of a teacher was always something that I was aware of in my personal background in education, and during my research for this thesis, I have become more acutely aware. The relationship between master/apprentice is, I believe, incredibly important; an expert shows, assists in corrections, inspires, and stimulates growth. Exploring the experiences with an outside expert advances learning.

But at AS220, the education is more often than not peer-to-peer. My own experiences of working with a visiting artist or critic, were usually very impactful. Whether it is the outside perspective, advice, or confirmation of the work, the expert brings something new and exciting to the learning. I have interest in the duality of high and low art/ culture, and the manifesto that inspired Bert Crenca as he founded AS220 challenges the elitist art world of galleries and museums. There is, I strongly believe, undoubted merit in popular culture. The theories of visual arts

culture in education is certainly worth exploring through the study of contagion within education.

So, how can I effectively bring education contagion to the printmaking and publishing arena? Printmaking has characteristics that make it such a useful tool in art education in its challenges to observation, control, and creativity. For me at least printmaking is a process that is best made in communities. The expense and bulk of equipment alongside the specialized knowledge of process can prevent printmaking from being accessible. Learning the basics of the processes requires methodical procedures, however, they can be combined and adapted in new creative ways. As the technical challenges of the process can lead to flow, confidence, and self-fulfillment. Imagination and creativity in the imagery of the print can lead to self-expression, identity, critical thinking, and social awareness. I believe the challenge of making education contagious in printmaking is to create an approachable space, with knowledgeable printers who are enthusiastic in sharing and able to inspire.



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Appendix A

Observations at Other Print Shops

March 2018.

Spudnik Press. The co-operative print shop is located at the Hubbard Street Lofts, in an industrial area in West Town, south of the trendy neighborhood of Ukraine Village. I walked through the crude hallways — diamond patterned steel flooring, plywood panels lining the walls, and harsh fluorescent lights — to reach the third floor. Entering the print shop, the crudeness is subdued. The area is what you would expect to find in a warehouse: a raw open space, wood floors, and exposed high ceilings. The walls have been painted to accent the offices and the little display area that are discovered upon entering the print shop. Glass blocks in the walls let in natural light and add character to the shop. Equipped for screen printing, letterpress, intaglio, offset letterpress, and Risography, Spudnik has ample table space which is crucial in printmaking. Against the back wall are six private studios which rent for \$375 a month. Off the press room, is the clean room; a space free from ink used to curate editions, book binding, and meetings. I spoke with the founder and director Angee Lennard about how Spudnik was formed, current challenges, and future ambitions. Angee is very articulate about Spudnik and what she hopes for the non-profit. She started the print shop looking to create an affordable space for printmakers. When signing a six-month contract, monthly dues are \$150 a month. In addition to providing a space, Spudnik offers workshops. There is a very involved process in vetting the instructors. Angee believes it is important because the teachers represent Spudnik; often workshops are the initial contact with the public. Spudnik does a great job providing for their members, offering Professional Practice events, and promoting them through the website. Graduating with a BFA in print media, Angee considers herself a printmaker but not an artist. She has given up her practice a few years ago, though she is still interested in publishing artists at Spudnik, an area she hopes to grow in the future. Along the way she has learned the business skills needed to run the non-profit and realized that she enjoys art administration. It was informative to meet Angee, to understand the clarity and intention that goes into each decision. Spudnik Press is a carefully crafted space with traits to emulate.

Spudnik Press Cooperative - Chicago, Illinois. Established 2007

Mission:

To provide facilities and services available to artists who need a place to create or exhibit their original artwork, especially those who cannot obtain access to traditional printmaking facilities and exhibition spaces because of financial or other limitations.

To provide education in printmaking practices though uniting professional artists with a diverse community of emerging artists, established artists, youth, and adults.

Strengths	Weaknesses	Opportunities	Threat
<ul style="list-style-type: none"> • Diversity of printmaking processes • Variety of workshops • Small community feel • Clear website • Residency program, with rolling application dates • 24 hour access • Promotes members • Teachers with specialties in diverse areas 	<ul style="list-style-type: none"> • Third floor studio • Tight spaces • Divided into 3 studios • Lack of designated parking • Small Staff • Moderately expensive membership dues 	<ul style="list-style-type: none"> • 10 years- Local repute • Large pool of artists • Expansion over 10 years shows room for growth • Located in a remodeled warehouse that is Art focused • Flexible because they are small • Rent 6 studios • Close to mass Transit 	<ul style="list-style-type: none"> • Chicago is expensive • Competition; Chicago Printmaking Collective • Competition for commercial print jobs • No clear succession • No national reputation • Funding through grants

Table I. SWOT analysis Spudnik Press

Chicago Printmaking Collaborative. In a building that was purchased and renovated in 2015, the Chicago Chicago Printmaking Collaborative (CPC) is located in Lincoln Square 10 miles north of the Chicago Loop. It is unique in the print shops that I visited in the fact that it is a for-profit business. The space was designed around the needs of the print shop, supporting intaglio, lithography, and screen printing. The excellent equipment and space reflect the monthly dues, which are \$200 a month. The CPC teaches regular workshops and is publishing artists. They have a gallery in which they show international print shows of repute, in addition to member’s work. The CPC is interesting in that they chose to create a community shop but chose to remain for-profit. There is a sense of community in the space, the member’s prints decorate the walls. Both the members and staff are invested, meticulously maintaining the space. I couldn’t help but sense the lack of outreach that I would associate with a community print shop.

Chicago Printmaking Collaborative- Chicago, Illinois. Established 1989

For-profit:

The Chicago Printmakers Collaborative provides a studio environment for artist-printmakers to pursue their work and to broaden their knowledge of printmaking media. With facilities for intaglio, lithography, relief, monotype, screenprinting, and photo processes for printmaking, the CPC has served as a professional studio for more than 200 members from 14 different countries.

Strengths	Weaknesses	Opportunities	Threat
<ul style="list-style-type: none"> • Diversity of printmaking processes • Extensive workshops • 24 hour access • Experienced staff • New equipment • Strong reputation • International connections • New building designed for the print shop 	<ul style="list-style-type: none"> • Expensive membership & classes • Lack of community outreach • Lack of designated parking • Long narrow space 	<ul style="list-style-type: none"> • Independent income • Location • Collaborations • Own the building • Community outreach • Membership activities 	<ul style="list-style-type: none"> • Economy • Chicago is expensive • Competition: Spudnik Press, Hoofprint • Competition for commercial print jobs • Loss of membership • Defined space limits potential growth

Table 2. SWOT analysis Chicago Printmaking Collaborative

Black Church Studio. Situated across from the famous Temple Bar in Dublin, Black Church Studio is behind a nondescript black door. I had made an appointment with Hazel Burke, the Director, to tour the space and discuss community print shops in Ireland. Ringing the intercom, I was buzzed into the building and instructed to meet her on the second floor. The narrow hallway, lined with etchings, lithographs, and screen prints, was leading to a spiral staircase. As I climbed to the second floor, I was greeted by Hazel. She said we would begin the tour on the fourth floor and work our way down. Walking up the winding staircase I couldn't help but think it had to be one of the most troublesome set-ups for a print shop. In the early 1990's, Dublin was going through a revitalization of the city center. The city agreed to a long-term contract with Black Church, also renting a gallery space on the street corner. Each floor is large enough to fit a few presses and the required extras for each process. The ceilings are a standard height, but they feel low. But each studio is flooded with light. There are banks of windows on opposite sides of the room creating a naturally bright space. The fourth floor has a narrow balcony with breathtaking views of Dublin. Hazel described how the presses had been lifted with a crane to place them in the space. The top floor is designated for screen printing, the third floor is the intaglio area, and the second floor is the office and space

for lithography. As is the standard model of print shops, in addition to the large membership of 110 members, the organization teaches workshops. Black Church also has month long international residencies for printmakers. The residency includes shop access and an apartment in Dublin. While at Black Church, the resident teaches workshops sharing new techniques to the membership. Similar to the two print shops in Chicago, Black Church Studio offers affordable access to printmaking for the community, at \$45 a month. They offer three scholarships per year to graduating college students for free access to the studio.

Black Church Print Studio- Dublin, Ireland. Established 1982

Mission:

Black Church Print Studio is an artists’ collective located in the heart of Temple Bar, Dublin. It supports and promotes the development of contemporary art practice through the medium of printmaking. This is achieved through the provision of excellent studio facilities, a diverse artistic programme, and by the promotion of fine art print as a leading art form both nationally and internationally.

Strengths	Weaknesses	Opportunities	Threat
<ul style="list-style-type: none"> • Large membership • Diversity of printmaking processes • 24 hour access • International Residency program • Prominent location/ discreet entrance • Affordable 	<ul style="list-style-type: none"> • Small staff • Small rooms across many floors • No parking • Building- Spiral staircase with each studio on three floors. • Lack of community outreach 	<ul style="list-style-type: none"> • Gallery space on main thoroughfare in Temple Bar area of Dublin • Reputation to attract new collaborators • Staff investment • Collaborations 	<ul style="list-style-type: none"> • Tourist area • Funding through grants • Dublin is expensive • Competition; Graphic Studio Dublin

Table 3. SWOT analysis Black Church Studio

Graphic Studio Dublin. The oldest print shop in Ireland, Graphic Studio Dublin, is a forty-minute walk from Black Church Studio. I made an appointment with Robert Russel, the Director and sole staff member, to visit the space. The print shop is distributed over four floors in an old stone building. Once again, I started the tour at the top of the shop and worked my way to the basement. Situated in a long room with vaulted ceilings, skylights, and windows on both sides of the studio, the etching and relief presses are located on the third floor. The space is stunning, the walls are pristine and white. The exposed ceiling beams and the wood floor are an aged golden oak.

Even though it is fairly early in the day, there are already 3 members working diligently. Throughout the tour Robert describes the history of Graphic Studio, the large membership (120), and the different aspects to the organization. While he is the only employee of the non-profit, the members are often contracted out work involved with the shop, such as editioning for visiting residents or teaching workshops. Robert says that a small portion of the annual budget comes from membership dues, \$50 a month, with most coming from grants and publishing. Graphic Studio has a visiting resident program where they invite national Irish artist of repute and acclaimed international artist to make prints. Robert is quick to point out that they usually are not printmakers, and they are encouraged to explore printmaking processes. The print shop is involved in contract printing, where a local corporation commissions an edition of 250 once a year. The second floor is screen printing and lithography. We discuss lithography, and its decline in popularity in recently years. He admits that he will probably push one of the two presses off to the side to make more room for screen printing. He touches on a past member who was a Tamarind trained printer, Sharon Lee. I am acquainted with her and the suddenly started to connecting dots with some of the projects I have known her to work on. I am always surprised at how small the printmaking world is. We continue on the tour to the first floor which is the office and a combination gallery and clean room. Robert shows off some of the editions published at Graphic Studio, the portfolios from members, and archives of prints dated back to the 1960's. We conclude the tour with the basement, which holds the acid room, tool shop, and storage. In the corner is a stack of lithography stones that measure 30" x 40". I have to stop and marvel at this hidden treasure; it is rare to see 6 stones of that size. I end my morning at Graphic Studio Dublin with Robert over tea and biscuits. I really enjoyed the warm inviting community of Graphic Studio, and their success with mixing a co-operative and publishing was encouraging. Like Black Church, they also offer three scholarships to graduating college students

Graphic Studio Dublin- Dublin, Ireland. Established 1960

Mission:

To promote the practice and understanding of fine art printmaking, by developing and maintaining a printmaking centre of excellence. To provide fine art printmakers with access to a professional print studio
 To establish and maintain an exhibition gallery for the display of fine art prints and other appropriate works
 To promote the study of art and of printmaking, and to facilitate the exchange of information and ideas concerning the same.

Strengths	Weaknesses	Opportunities	Threat
<ul style="list-style-type: none"> • Large membership • Diversity of printmaking processes • 24 hour access • Residency program • Publishing established artists, corporate commissions • Gallery in Temple Bar displays member’s work • Affordable 	<ul style="list-style-type: none"> • Staff of 1 • Relies on volunteer member • Lack of community outreach 	<ul style="list-style-type: none"> • Expanded publishing opportunities, additional corporate commissions • Flexible • Staff investment 	<ul style="list-style-type: none"> • Competition; Black Church Studios, Stoney Road Press •Funding •Dublin is expensive

Table 4. SWOT analysis Graphic Studio Dublin

Cork Printmakers. I visited the Cork Printmakers, a printmaking collective in the south of Ireland, as my last print shop abroad. The shop is located in a heritage preserved building just outside the city center. The building was shared with a painting collective and an art gallery. Spread across three floors, I started my tour in the office on the top. Frances O’Connor is the assistant director of the cork printmakers. I began the tour talking with her about the history of the non-profit, the diverse aspects of the print shop, and some of the special events the organize. I was then introduced to Johnny Bulger, the studio manager. The Cork Printmakers is the only non-profit print shop in Ireland to employ a studio manager full time. The first floor contains intaglio equipment, including a massive automated guillotine for cutting copper plates. Johnny stated that the organization offers classes morning and evening, throughout the week. We talk the normal printmaking discussions, the decline of printmaking taught in universities and the importance of community print shops to keep the art form alive. We go to the second floor, where the screen print and lithography are kept. At the Cork Printmakers, it seems lithography too is the least used

process. Though Johnny says there is one dedicated member who used stone frequently. The Cork Printmakers also has a residency program, similar to Black Church Studio, encouraging international printmakers to apply and share technique with the community of Cork. Johnny points out that a Tamarind trained printer, who is a repeat resident, is coming in the summer of 2018 and plans to demonstrate a few techniques through some workshops. I held back to the offices to look at the membership’s work in the small gallery off to the side. I speak again with Frances to learn more about the special programs. The membership is strong, averaging slightly over 100 members. The non-profit keeps the dues low, averaging \$45 a month. Receiving their operating capital mostly from fundraising and grants. I believe they are successful because of the strong community outreach. In addition to activities like ‘Culture Night’, where all the local art non-profits and galleries have an open house, the Cork Printmakers coordinates international exhibitions and exchanges. They also plan projects working with local schools, like in Cobh. They did a project called Highlight Your Habitat where 164 primary school students participated in printmaking workshops, and nature walks investigating wildlife and plant life in the Great Island area. Similar to the other two shops in Ireland, the Cork Printmakers also offer three scholarships to graduating college students

Cork Printmakers- Cork, Ireland. Established 1991

Mission:

Our purpose is to support and promote the creation and development of new work. We aim to address the technical and aesthetic concerns of artists working through print and we promote the highest standards of practice.

We facilitate professional development for artists and encourage collaborative work, through a range of dynamic programmes, projects and awards. In addition, we build an awareness, interest and appreciation of printmaking by developing and implementing high quality, highly accessible education programmes and event for members of the public.

Strengths	Weaknesses	Opportunities	Threat
<ul style="list-style-type: none"> • Large membership • Diversity of printmaking processes • 24 hour access • International Residency • Events • Full-time shop manger • Affordable 	<ul style="list-style-type: none"> • Small Staff • Lack of designated parking 	<ul style="list-style-type: none"> • Partnerships • Staff investment • Collaborations • Community outreach events 	<ul style="list-style-type: none"> • Loss of key staff • Funding through grants

Table 5. SWOT analysis Cork Printmakers

April 2018

Overpass Projects. I decided to look at a for-profit publishing print shop to give some perspective to the research of community print shops. While they do not typically interact with the public, I am curious if there is a model where a fine art publisher could. Overpass Projects was started by Julia Samuels in Providence, RI. She has a long past with printmaking starting in high school. Julia graduated from RISD with an MFA in printmaking in 2015 and started the print shop soon after. Overpass Projects was located in The Wurks, a collectively managed artist space. The print shop is located in a chaotic space of a warehouse that is part wood shop, part artist studio. There is equipment to print intaglio, lithography, and screen print; Julia uses the presses skillfully to produce her editions. The Wurks is not heated, so Julia does not work from November to April. I was interested in to hear of her journey into starting a print shop, how she has capitalized on connections through RISD. Eagerly looking for new artists for collaboration, Julia spoke to the important of connections. I enjoyed seeing a space that is the bare essential and yet gaining some success.

Overpass Projects- Providence, Rhode Island. Established 2015
For-profit

Overpass Projects is an all-inclusive fine printmaking publisher in Providence, RI. As director and master printer, Julia Samuels works collaboratively with artists to produce a wide range of contemporary printmaking including etching, photogravure, engraving, silkscreen, lithography, letterpress and relief printmaking. Working with artists from all medias and backgrounds, Overpass Projects explores the versatility of printmaking, bridges barriers between artistic disciplines and promotes cross-pollination between technique

Strengths	Weaknesses	Opportunities	Threat
<ul style="list-style-type: none"> • Connections locally • Only provider of publishing printer in Providence, RI • Knowledgable • Eager • Experienced 	<ul style="list-style-type: none"> • Staff of 1 • Location • Equipment • Awareness of the business • Website • Lack of programming 	<ul style="list-style-type: none"> • Publishing regional artists • Developing a reputation • Flexible • Located in artist collective, The Wurks • Programming • Partnerships • Staff investment 	<ul style="list-style-type: none"> • Lack of national reputation • Competition from New England based publishing print shops • Lack of funding opportunities • Renting space, price fluctuation

Table 6. SWOT analysis Overpass Projects

Highpoint Center for Printmaking. I went back to the Highpoint Center for Printmaking to observe the studio with a fresh perspective; I have greater appreciation for the space that Cole Rogers and Carla McGrath created. Founded in 2001, Highpoint started in a smaller narrow space. Slowly it grew, they raised funding and purchased a building on Lake Street in the Uptown neighborhood of Minneapolis. The space is expansive, full of light, and modern. Highpoint has a gallery, offices, a co-operative print shop, an educational classroom, a professional print shop. The co-operative print shop is well equipped for any needs in lithography or. The screen print area is a separate room to minimize the noise. The surfaces are pristine, the space is organized and echoes the high standards that Cole keeps as master printer on the publishing side of the non-profit. Attention paid to every detail; Highpoint pays a premium for the rag service so that they only receive new rags (the rags are often used in mechanics shops and will have metal shaving occasionally). But co-operative members pay for this premium, monthly dues range from \$100 to \$200. The community is just as engaged at highpoint as in other shops I have visited, the members are just as approachable, friendly, and eager; but there is an air of formality in my encounters. The publishing aspect on Highpoint works with acclaimed contemporary artists, working both traditionally and pushing the bounds of printmaking and collaborative printing. The staff at Highpoint are top notch, from the grant writers, to education, to the printers. As with AS220, I believe it is with their education aspect that they distinguish themselves as unique.

Highpoint Center for Printmaking- Minneapolis, Minnesota. Established 2001

Mission:

Highpoint is a non-profit organization dedicated to advancing the art of printmaking. Its goals are to provide educational programs, community access, and collaborative publishing opportunities to engage the community and increase the appreciation and understanding of the printmaking arts.

Strengths	Weaknesses	Opportunities	Threat
<ul style="list-style-type: none"> • Reputation • A++ Facilities • Youth education • Experience staff • Connections with the community • Organization structure • Building 	<ul style="list-style-type: none"> • Restricted access, closed midnight-9am • Moderately expensive membership dues • Too clean? intimidating 	<ul style="list-style-type: none"> • Minneapolis is growing, artistic community • More membership activities • Interaction between published artist and membership and educational classes 	<ul style="list-style-type: none"> • Funding for grants • Existing relationships subject to change • Defined space limits potential growth • Loss of key staff

Table 7. SWOT analysis Highpoint Center for Printmaking

AS220 - Print Shop- Providence, RI

Mission:

We, the people of Rhode Island, associate ourselves for the purpose of providing a local forum and home for the arts, through the maintenance of residential and work studios, galleries, performance and educational spaces. Exhibitions and performances in the forum will be unjuried, uncensored and open to the general public. Our facilities and services are made available to all artists who need a place to exhibit, perform, or create their original artwork, especially those who cannot obtain space to exhibit or perform from traditional sources because of financial or other limitations.

Strengths	Weaknesses	Opportunities	Threat
<ul style="list-style-type: none"> • 24 hour access • Part of a larger non-profit of national repute • Approachable work-shops • Affordable • Experienced staff 	<ul style="list-style-type: none"> • Small staff • Organization structure • Relies on volunteer members • Communication • Upper floor is an awkward space 	<ul style="list-style-type: none"> • Own the building • Developing educational programming • Partnerships 	<ul style="list-style-type: none"> • Funding through grants • Mission restricts activities (publishing not a viable option) • Defined space limits growth potential • Part of a larger non-profit

Table 8. SWOT analysis AS220 Print Shop



Appendix B

AS220's Print Shop Future

One month after my internship with the AS220 print shop on March 1, 2018, the administration had decided to announce the restructuring the Industries. Explained in an email, they had to eliminate the full-time positions of the print shop manager and media labs manager; They are creating a new full-time position, Director of Education and a ten hour a week part-time position of print shop facilities staff. The restructuring was to begin April 1st. The administration stated the print shop was losing too much money and was not sustainable under the current model. Continuing to justify this transition, they have been considering the restructure since 2013. This decision had come to a shock to both the managers, Tycho Horan and Chris Anderson, and the print shop member community.

The members rallied behind Tycho and Chris, and they held a meeting to discuss how to address their concerns. I was invited to the meeting held at one of the apartments of a key member. About 30 members, past and present showed up to discuss what might be done. After 2 hours, we had agreed to a list of points brought up in the meeting: the excellent job Tycho has done since taking the position, the concerns of a lack of staff presence in the print shop, and the abrupt restructuring and top-down decision was antithetical to AS220's mission. They addressed the concerns to the administration calling for the stop of the restructure. At a monthly print shop member meeting, the administration reiterated the reasons and delayed the termination of the positions by three months. I understand that change is necessary and difficult, but I have issues with how the organization went about the restructure.

The restructure may have been spoken about for years amongst certain people and in certain meetings, but the must not have been clear with the managers and the members of AS220. Transparency in policy and meeting is a great ideal, but it relies on clarity and active communication on both parties. The description for the job that Tycho applied was a six-month contract. They believed it was a probation period and not a short-term contract. During my internship I had no feeling that it was a temporary position, or inkling of the upcoming restructure. During meeting we were planning events into the Fall of 2018. Tycho had increased enrollment in

co-operative membership, increased the accountability of members in paying dues and fees, increased diversity and enrollment of workshops, and reorganized the facilities to create better flow in the space with more environmental concern. I have a great respect for the sensitivity and ambition Tycho showed during my time spent in the print shop. The position of print shop manager as I had known it was too much for one person. Tycho was the contact person for the print shop membership's problems and concerns, the upkeep of facilities, organizing the workshops, and leading the planning of the events like Drink and Ink. They frequently came in on days off and working long days to try and accomplish these duties. There is a flaw in the structure, if so much is expected of one particular position; I would think the solution would be a creating of a new position or a transferring of duties. Non-profits have a tendency to expect a lot from the staff, often wearing many hats to perform the many needs of the organization. And from my experiences with non-profits, the people who work them are passionate about the job. I truly wonder how the salary of one individual can destroy the sustainability of the print shop and the AS220 Industries, or I wonder if there are other motivations.

I also was confused by the way that they announced the elimination of the jobs, through an email. The method does not sync with the inclusive, community ideals of the organization. I can only imagine the confusion when starting your day, you receive an email writing of your job's termination. I understand that a non-profit has to consider its mission when making decisions and the restructuring of industries had to be done to better serve that mission, but the handling could have been done with more clarity and compassion. With growth, I do wonder if AS220 can they maintain the feel that they had when smaller? I have seen it in many places that with expansion or change of key staff, the organization loses that component that makes it special. Often important elements - such as staff, range and quality of services offered, and location of the business - are overlooked or cannot keep up with expansion. In cases of previous print shop and galleries I have known, the retirement of the director causes the organization to close because their drive and charisma were responsible for the contagious element. In 2015, the founder stepped down and named his successors. They were both people who had been mentored by Bert Crenca and have been a part of AS220 for many years. They are both passionate about AS220 and the organizations ideals, but I wonder what direction the organization will take it. Without a dedicated print shop manager, the burden will be spread amongst the volunteer members, and the other staff of the Industries. I am sure that the print shop will endure this difficult change, but I wonder how what will be lost.

Appendix C

The Next Day

My first printmaking experience was eighteen years ago, and since then I have experience many different kinds of print shops. Starting with academic settings, the focus was strongly on education both in technique and in content. After my formal education, I worked in different publishing environments, a for-profit business and an academic print shop. To gain access to printmaking equipment, I have been a member of co-operatives and participated in continuing education. With each place, there is a consistency of equipment and services, but the purpose of the print shop drives the atmosphere, creating its own character. Some are very focused on tradition and craft, other are trying to explore and push boundaries in the world of printmaking. The focus can be creating a community that is socially involved or simply about access for the artist. In my researching for this thesis, I have touched on dozen new print shops, touring most of them, getting an opportunity to interact the physical space (Appendix A). Through my internship with a non-profit and my coursework in Art in Context with Nancy Friese, I have a greater understanding of the different kinds of models for these print shops. I have learned to look at elements that create the infrastructure of the organization: the mission statement and vision, the history, the staff, the board, and the governance. Looking forward as I consider my future, what type of space would I like to create?

My involvement with places like the Highpoint Center for Printmaking and AS220 have inspired grandiose ideas of what a space can be. In an involved educational program that drives what is great about the space; education through a community outreach program needs to should be an integral part of a future print shop. I also love the experiences, challenges, and rewards of collaborating with an artist in the realm of fine art publishing and contract printing. AS220 is wonderful at inspiring, but not a model that I would be interested in emulating. The model of Highpoint is powerful, but daunting. They offer three diverse services of the co-operative membership, education, and professional printing. The sense I get from the print shops from Ireland and Chicago are strongly based in providing access to the artist through a co-operative, education is a byproduct or something if funding becomes available. They are beautiful spaces, and great at what they do but I am not especially interested in providing a space that is strictly a co-operative print shop. Perhaps a model after the Tamarind Institute? A side with a professional

shop and a side that offers education (but less intense and skill orientated, and more community-based).

When the concept of starting a print shop from scratch is overwhelming, I consider the notion of joining with an established print shop or non-profit trying to bring education and community outreach with lithography and print. With the dissolving of the print shop manager position at AS220, I begin to think on the ideals of a non-profit and its needs to serve the mission. The verbiage of a non-profit is often linked into fundraising and grant writing, buzz words to give the non-profit identity. This can be falsely motivating. I wonder if it is better to create a for-profit model and share a community and social awareness as part of morality of being a human.

From my research and touring print shops, I have ten bullet points that I will be conscious of when starting my ideal print shop:

- Community Outreach
- Affordable Membership
- Staff and Board
- Location
- Diversity of Printmaking Processes
- Approachable
- Challenge in Printmaking
- Earned Income
- Partnerships
- Diversity in Membership

I would want to create a print shop that is accessible and affordable with strong roots in community. The ideal space is designed specifically for a print shop, beautiful new equipment, a gallery space, and lots of natural light. But I have experienced enough spaces to enjoy the character of well-loved presses, organization, patinas, and flexibility. New is not necessarily better. I think the importance of clarity and intentionality in programming will define the space; offering something with knowledge and passion will create contagion. I know it will be crucial to find the right staff, board members, mentors, and partners in creating a print shop. I also know that it will be important to find a way of sustaining the organization through earned income rather than relying of fundraising and grants. It is important to offer a space for everyone, not just those who can afford it. In addition to the publishing, community outreach, and probable co-operative space, I would like to introduce unique programs and activities. I would like to create a residency for master printers to offer their knowledge to the print shop, its members, and the community. My print shop will create a space that invites and stimulates participation through a passion

Colophon

The text of this book was set in the Gill Sans typeface that was designed by Eric Gill in 1926. The sans-serif typeface is based on Underground Alphabet, the font of the London Underground; Gill Sans was designed as a display type and for legibility in text documents at small scale. The paper is Crane Lettra, Pearl White. The book is bound with a marionette Japanese stab binding.

