

Leslie Friedman Student Work



Tyler School of Art, Serigraphy.

Digital Assignment: Using at least one color separation created on the computer, produce a multi-layered screen print.

Justin Porto, BFA, printmaking major,
9" x 10", screenprint on paper, Fall 2013

Unlike how most students approached this assignment, Justin hand-made the color separations with India ink and mylar, but then scanned those into the computer and used Photoshop to edit the separations. This allowed Justin to get a tighter registration and to play with color before committing them to print, without diminishing the handmade quality he wanted. It is important to me that students see how working with the computer does not have to be aesthetically revealed in the final product.

- 1.

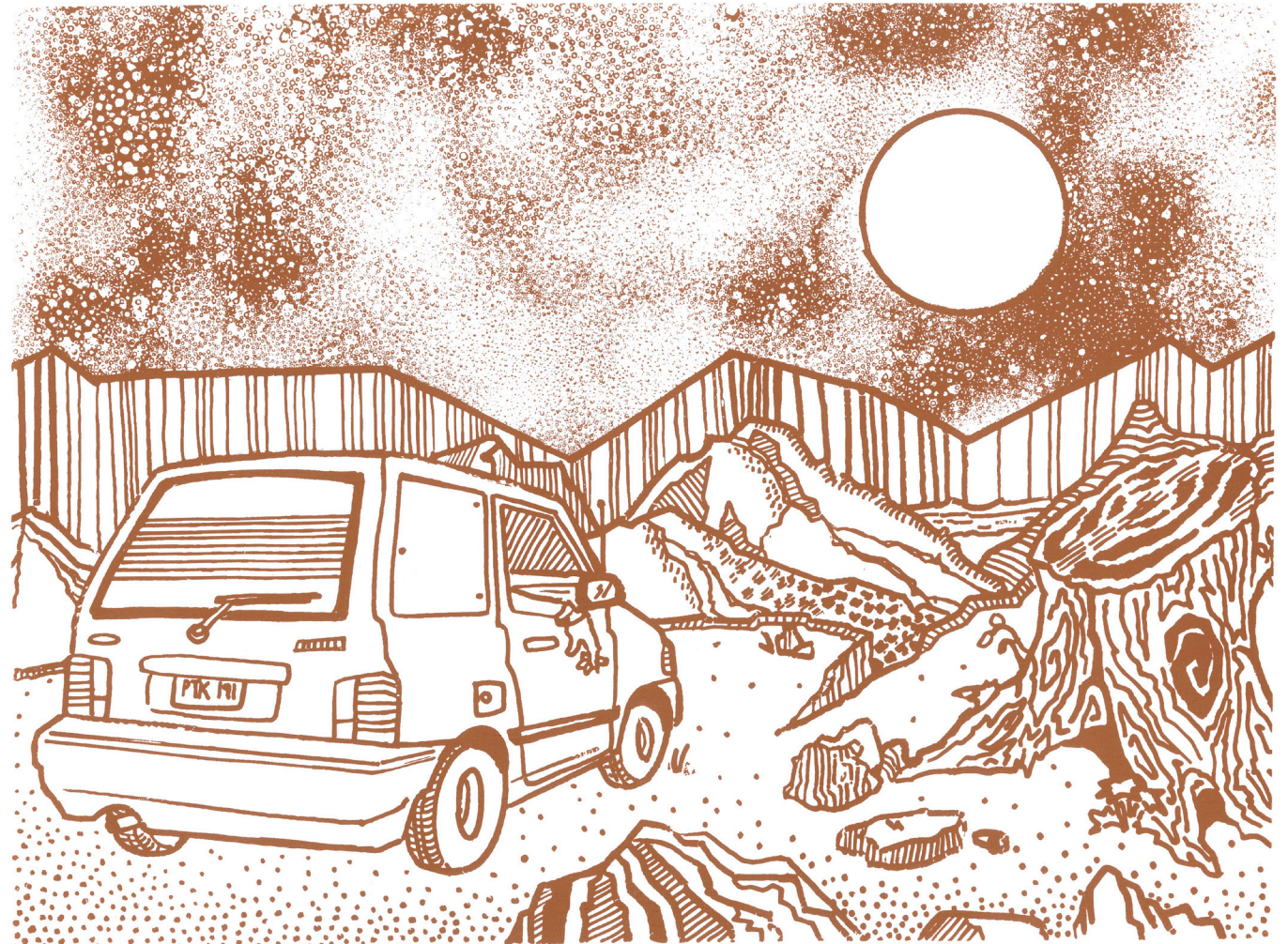
Tyler School of Art,
Serigraphy.

One Color-Print that tells a story

Josh Buccolo, BFA, painting major, one-color screenprint, summer 2013.

This is the first in the summer course, which tends to be cross-registered with the Visual Studies course. Students are asked to come create a drawing that tells a story and only use one color. The prompt forces students to think about how they can get a nice dynamic range in their image by creating textures and varying line weight. Josh used spray paint and salt to create the astral sky texture.

2.





Tyler School of Art, Serigraphy.

Two-color Assignment: Using only two color separations, create a dynamic print.

Kyle Kogut, BFA, printmaking major, 12" x 17", screenprint on paper, Spring 2012.

In this second assignment, students drawn on mylars to create color separations that will expose onto their screens. They are encouraged to experiment with opaque drawing materials to see how they translate from the films to the screen. This is a quick assignment, but one where I want students to think about how flat and low fidelity screen printing can be and

3. *how to push the boundaries. Kyle created these color separations by using a very tiny brush and India ink.*

Tyler School of Art,
Serigraphy.

Digital Assignment: Use at least one color separation created on the computer in a multi-layered print.

Che Saitta, BFA, printmaking major, 17" x 12", screenprint on paper, Fall 2010.

Che separated her photograph into five colors in Photoshop and then screen printed those separations. I always do a Photoshop demonstration in my serigraphy classes, but for the beginners, I don't go into the digital lab until the fourth project. I don't want the computer to become a crutch or a stumbling block for students, but I want them all to experiment **4.**
with it.



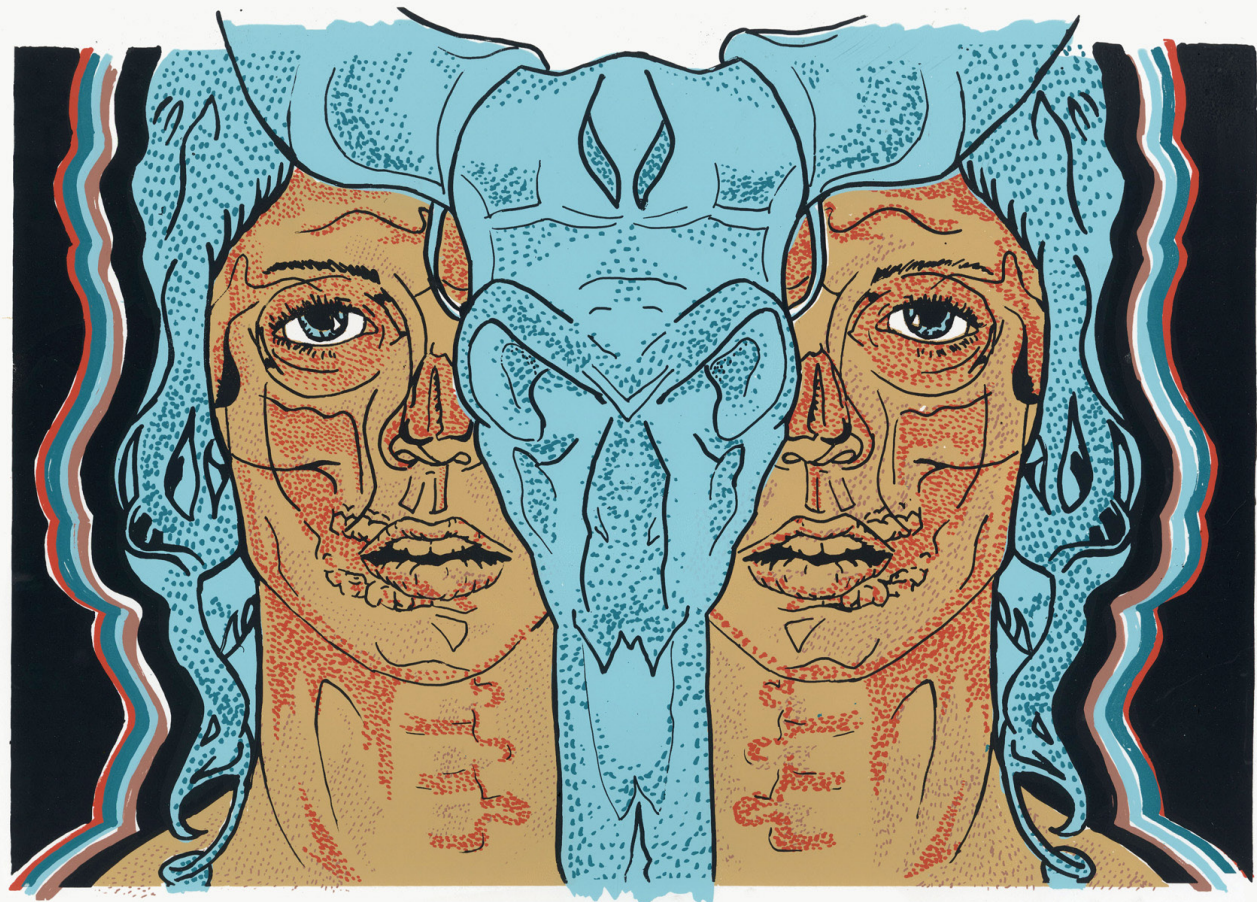
Tyler School of Art, Visual Studies: Print Imaging.

Comic Book Inspired Print: Create a print that uses some kind of inspiration from comic book format, aesthetics, or themes.

Hailey Braham, BA, visual studies major, 18" x 14", screenprint on paper, Spring 2013.

In the Visual Studies program, courses of the same level share a theme to allow students to make connections across mediums. The sophomore-level theme is "the story." In this project, students were asked to incorporate some aspect of comics in their print. Hailey was inspired by the line work and Ben-day dot shading that she saw in comics and worked off of those themes by using pointillism dots to create depth. She also played with some of the visual tropes like mirroring and outlining to play with the idea of a magical transformation.

5.



Tyler School of Art, Serigraphy.

Final Project: Propose a self-assign project that takes the skills already learned and push them further.

Dan Lehman, BFA, graphic design major, 3" x 6" x 10", screenprints on balsa wood, Spring 2012.

Printing large, printing on something other than paper, going sculptural, and combining outside practices are all encouraged in the final project. Dan created a model of this small sculpture in paper and then translated the pieces into a pattern in Illustrator. He printed the pieces on one larger piece of balsa and then had them laser cut. The design is based on these odd buses with funny names in Kenya where he lived when he was quite young.



Tyler School of Art, Visual Studies: Hybrid Print Imaging.

CMYK Print: Using Adobe Photoshop, make a four-color print using the process inks, cyan, magenta, yellow, and black.

Kelly Clawson, BA, visual studies major, 16" x 12", screenprint on paper, Summer 2013.

CMYK printing is a great task for intermediate or advanced printmakers. It challenges their registration skills and how well they produce even, consistent prints. It also has the added benefit of really questioning why we print manually when we have access to desktop inkjet printers. In this image, Kelly played with the composition in Photoshop before creating her color separations. The result is a print that plays with our expectations of historic imagery.





Tyler School of Art, Advanced Serigraphy.

Other-Than-Paper Assignment: Print something on anything except paper.

Jamie Howell, BFA, printmaking major, 2' x 5', screenprints on fabric, Fall 2012.

Advanced students are given more time and have higher expectations for the ambition of their projects. Jamie printed on fabric and paper-backed-fabric to create this piece that breaks into the third dimension. The sewing machine is screen printed in one color and adhered to the wall.

8. *The long stripe combines the images of immigrants, the American flag, and some hand dying.*



Tyler School of Art, Advanced Serigraphy.

9.

Larger-Than-Your-Screen Assignment: Create final piece that is larger than your screen.

Juliann Fleegal, BFA, printmaking major, 10' x 5', screenprint and paint on stretched canvas, Fall 2012.

Juliann combined painting and printing a repeat pattern onto this canvas piece. The piece was ultimately stretched on stretcher bars, furthering the push and pull this piece has between printmaking and painting.



Tyler School of Art, Lithography.

Liquid Project: Use liquid-based drawing materials on ball grain plate to create a black and white image.

Maureen Bilotta, BA, art education major, 15" x 20", lithograph on paper, Summer 2011.

In this second assignment, students use liquid materials to draw on ball grain plates. Maureen poured on some solvent-based tusche and waited to see the beautiful reticulation. She then did an great job etching the plate and printing it to show the great detail and variation. The class

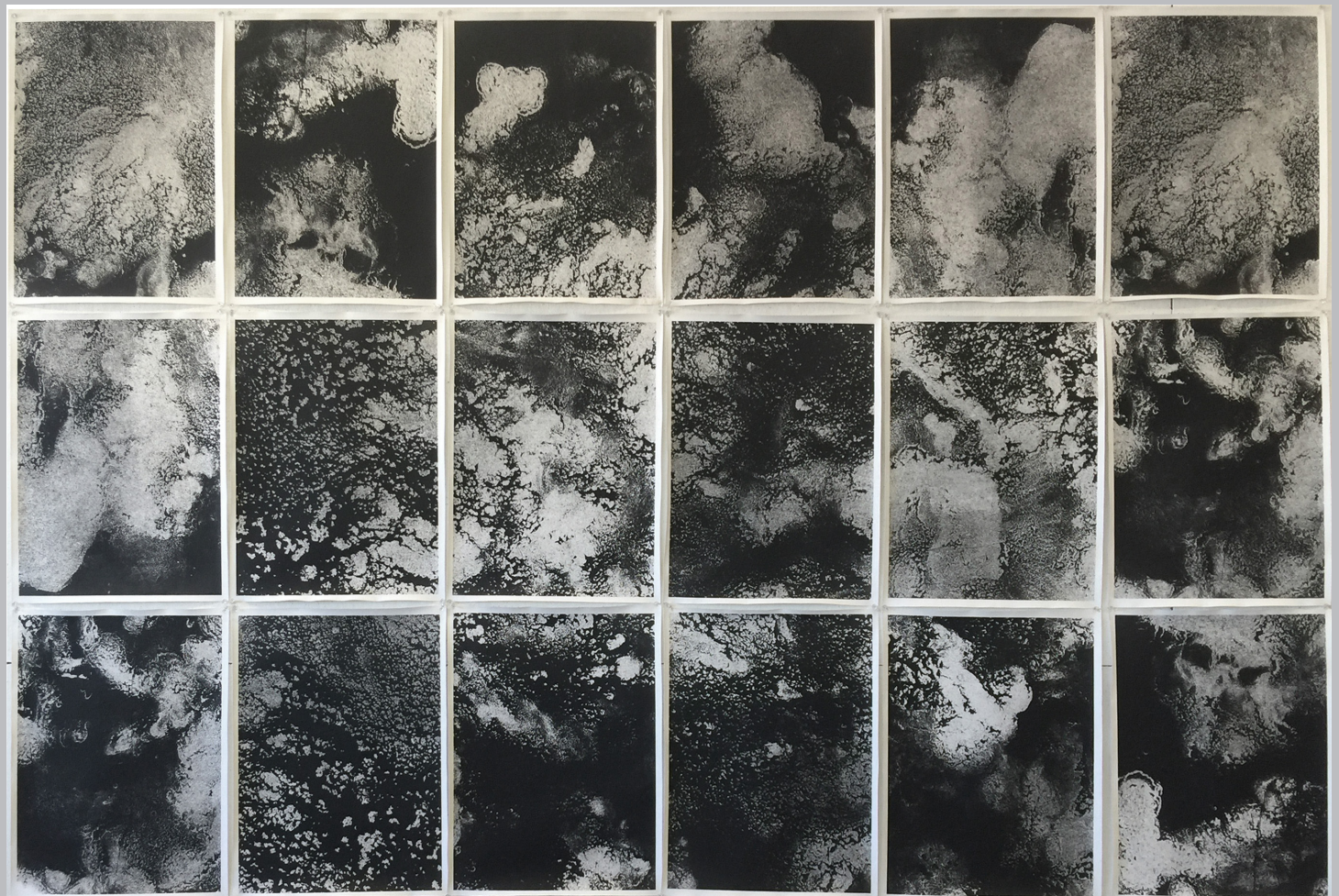
10. *was cross-registered as both a BFA and BA course in order to run over the summer.*

Tyler School of Art, Printmaking Workshop.

Independent Projects:
Propose your own course
of study and outline what
you will exhibit at each
critique.

Karly Avrach, BFA, double-
major photography &
printmaking, 48" x 72",
photographs made with films
from a litho-stone, 2015.

*Karly had been exploring the
intersection of printmaking
and photography. In this
project, she painted a litho-
stone with a solvent-based
tusche, etched it, printed it
onto a mylar, cut the films
into sections, and then used
the enlarger in photography
to expose the film onto matte
photo paper. The result is a
negative version of the litho-
stone drawing, but through
the translation, the
image begins to look* **11.**
very topographical.





Tyler School of Art, Printmaking Workshop.

Independent Projects: Propose your own course of study and outline what you will exhibit at each critique.

Christina Giancola, BFA, printmaking major, 14" x 14", mixed media: lithography and collograph, Fall 2014.

Christina had been working on a series of prints that semester where she drew bones that were also like landscapes. She started making them look like mountain ranges, but here she begins exploring a more human scale and how death is also the source of life.

12.



Tyler School of Art, Printmaking Workshop.

13. Independent Projects: Propose your own course of study and outline what you will exhibit at each critique.

Emily Deni, BFA, printmaking major, 6" x 16", etching with aquatint, Fall 2014.

Emily made a series of prints this semester with this echo between the moon and the head lights of a car. The impetus for the imagery came from a strange dream she had where she and her brother were walking at night when they saw some people get hit by a car, but they didn't die--they moved through the air like papers falling off a desk.



Tyler School of Art, Printmaking Workshop.

Independent Projects: Propose your own course of study and outline what you will exhibit at each critique.

Erica Minton, BFA, printmaking, 20" x 30" mixed media: stone-lithography on fabric, found wood, Fall 2015.

Erica's senior year culminated in a body of work with a mixture of wearable, customized jackets and vests, flags (like the one pictured here), and shrines. Drawing inspiration from mythological imagery, Erica's pieces spoke to a hybrid biker gang or small tribe that worshiped the gods and goddesses of the planets. Here she printed from a lithography stone onto this silk-like fabric and sewed the print into a primitive flag, hung from wood and fishing line.

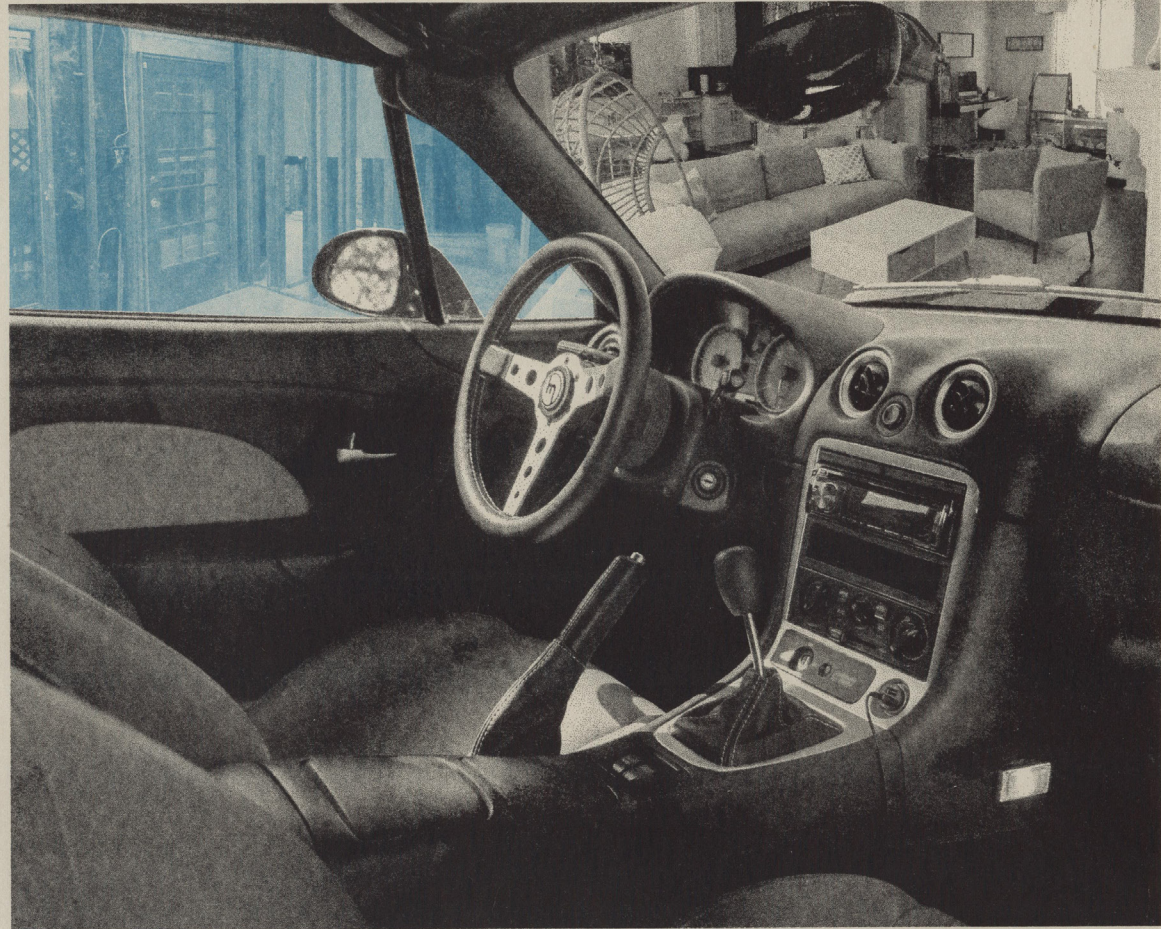
14.

Louisiana State
University, Digital
Printmaking.

2-plate photolithograph

Jessica Le, BFA, digital art
major, 11" x 13", photolitho,
2016.

*Like so many students I met
when I first arrived at LSU,
Jessica had been affected
by the flood. This print was
inspired by her boyfriend
who loved his car, but was
more or less living out of it
because his family home
was ruined in the flood. In
one window you see the
actual state of the house,
taken down to the studs. In
the windshield you see
the idealized house he* **15.**
wished for.



Tyler School of Art,
Printmaking Workshop.

Independent Projects:
Propose your own course
of study and outline what
you will exhibit at each
critique.

Molly Lloyd, BFA, relief/
collograph dyptich print, Fall
2015.

*Molly Lloyd is exploring
how to recyle abandoned
materials into her works of
art. She finds leftover wood,
chopsticks, plastic bags, and
rubber tires and turns
them into minimalist* **16.**
prints.





Tyler School of Art, Printmaking Workshop.

Independent Projects: Propose your own course of study and outline what you will exhibit at each critique.

Harrison Walker, MFA, photography, 14" x 22", mixed media: cyanotype and lithography, Fall 2014.

I met Harrison in the Spring when he was deciding whether or not to come to the Tyler School of Art for Photography. He asked to tour the printmaking facilities. I emailed him over the summer to encourage him to take Printmaking Workshop, as it would aquant him with the studios, but give him the freedom to create typical for a graduate student. Harrison spent the semester combining his love of cyanotype and improving his stone lithography to create these long, continuous
17. *series. This is an example of one part of a series.*



Louisiana State University, MFA in Printmaking.

Example of graduate thesis work

Macy Hebert Chigazola, MFA, linocut relief print, 22" x 28", 2017.

Macy was one of the third years when I started at LSU. She is a fabulous relief printmaker and very adept at creating texture. One of the things she was most interested in was installation. As the year progressed, Macy started printing objects and cutting them out of paper. In the end, Macy's thesis work was an installation of three interior spaces of three different women, all translated into linoleum and cut out.

18.



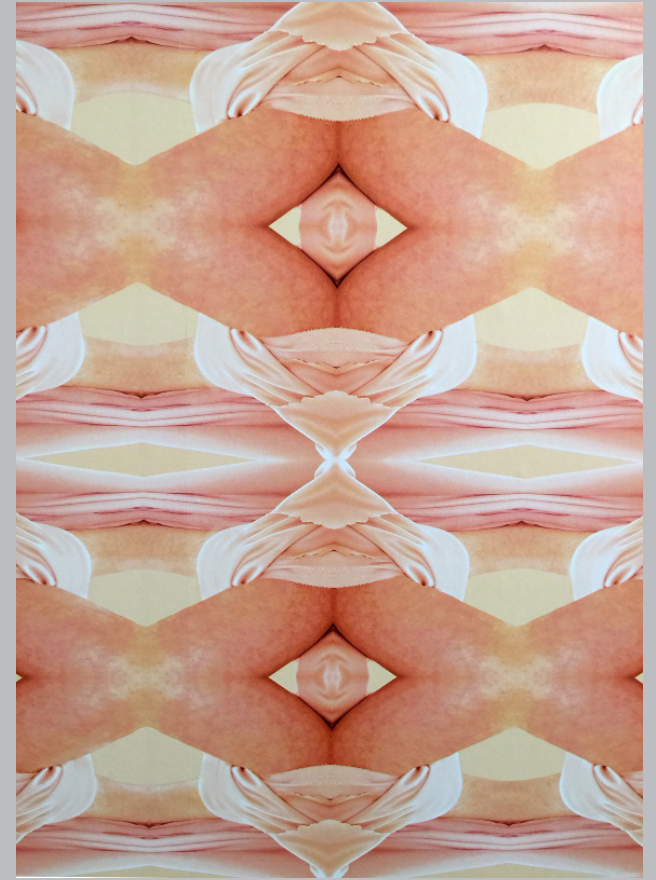
The University of the Arts, Thesis Committee for Studio Art MFA.

Example from Thesis Exhibition

Colleen Wampole, MFA, Studio Art MFA, 45" x 48", watercolor on paper, Fall 2014.

Colleen was a student of mine since she started her MFA in the summer of 2012. Her work has changed dramatically. By the end of her time, she was making these impressive watercolors in the format and scale of paper dolls. Here we see Rosie the Riveter and Goddess of Liberty. Colleen is most interested in how we model what it means to be a woman to young boys and girls and the low

19. *number of women in positions of power.*



20. The University of the Arts, Thesis Committee for Studio Art MFA.

Example from Thesis Exhibition

Kathleen Greco, MFA, Studio Art, 17' x 25', digital wallpaper, Fall 2015.

Kathleen was a student of mine for several summers in both a criticism seminar, a writing mentorship, and also as one of her core studio faculty. For her thesis exhibition, the centerpiece of her work focused on this wallpaper created from photoshoots she does with a model and peach-colored spandex material that is stretched and bunched, hiding and revealing the body. This pattern was created by taking a section from one of those photographs, mirroring and rotating th section to create a decorative pattern. In this work, Kathleen is talking about the conflict between the feminist ideals of empowerment with subjectification of the aestheticized female form.