William Inman

Sara Siestreem

Thesis critique seminar

Excavation of Memory

My name is William Inman and I am a printmaking major at pnca. I have been living on the west coast for most of my life, having moved between Washington and Northern California. I was in the Coast Guard shortly after high school and ended up living in sturgeon bay Wisconsin I was discharged from the military and moved back to california and then to portland oregon where I now live, moving what I call home has been a big pattern in my life and it has taught me to cherish the connections I make with the people and places I have lived.

So, getting right into it... By utilizing small woodblock imagery and hand set letterpress type poetry, I will create a handmade edition of books. The book is about the excavation of memory and what value the process of doing so reveals; what is found intact, what is altered by examination, and what can be truthfully reconstructed in regards to my memory.

The imagery will be generated by chronicling the stream of fragmented memories into drawings onto small uniform sized woodblocks that come from exploring the different ways my memory manifests itself. I want to familiarize myself with the different ways to remember, how I remember and why specific memories still come to me over and over and in conversation after conversation. I want to expunge them while honoring them simultaneously - to seek presence, and understand why they are there-

the primordial state this project has taken form as so far, has been through exploring a daily writing practice that is journalistic but free to take on other forms such as poetry, stream of consciousness, and information dumps. Images and themes are coming up in the writing and I have been choosing what to translate into drawn imagery by synthesizing the potency that lies in it's relatability, the iconographic nature of it, and by personal intuition. Exploring that intuition is important to me, as I think that is where my question of why the memories still come to me lies.

The next step of the process will be to carve the images into the woodblocks using the drawings I have laid down as a guide. By carving the drawings and then utilizing them for printing, My goal is for the work to have imbued the memories into objects themselves through making them more tangible. These act as a lexicon of images to be printed and arranged to build different narratives within the book I am proposing, moving them closer to immutable. The intention to arrange the images in the book to a narrative speaks to the reconstruction of memory that goes on in your head and the game of honesty that you balance between yourself, those, the scene, and the setting of your memories.

The carved woodblock substrates act as artifacted memories and my intention is to accumulate them as a way to take control of what I choose to remember, as sometimes what we do remember can sometimes be out of our control. It feels like the beginning of a long form project that may carry me throughout my artistic practice. I like to think of these woodblocks reminiscent of accumulated type and woodblock letters, in the way that they are able to become vehicles of storytelling and the sharing of information such as my memory.

I hope to have created a compendium of memories that are ambiguous in nature but can be read and felt by others in a universal manner, despite being rooted in my own memories. I want to a represent the idea of a memory rather than explicitly representing my own. In this project there is a balancing between the act of conscious intention and unconscious exploration -personal imagery and the iconographic -

In order to explain the project more thoroughly, I would like to revisit the aesthetics and how the memories will be accessible to others. I want to create a hand made book to contain the images to be read with a narrative. The narrative is implied by the nature of how we read books, but I take the time to think about how the images might read and the different meanings they might have in succession to one another. I am experimenting with the knowledge of what memories the images are tied to and how the images can be moved around to communicate alternate narratives.

A single book will be made up of three hardcover Bradle bound signatures. The signatures are meant to stick together and make up the whole book. They can be read as chapters and as of now, each signature will contain fourteen images for a total of forty two images per book. I want to create an edition of four books as of now. I am still working on how the signatures will live together as one book. The edition size, image count and nature of the book is constrained by the traits of the materials I am using. I am using a japanese paper for the printing surface of the woodblocks, with end pages made of Bugra all encased by 2-ply and bookcloth.

Considering how the form of the book will influence the perception of the content is something that I have been getting hung up on, but setting the priority around working with what the materials are capable of and how they feel to me as I make it, has been the best decision for the work flow.

This project is an exploration in materials handling, in that as the project goes along, it evolves with the technical problems or new ideas I think might fit the flow of the project in that moment. I think that the flexible nature of how I want the images to be read, suits the demands of the emphasis on material and craft. But to create some security in the project, I have a clear conception of what it all looks like.

I have been taught that a big part of bookmaking is to make sure you have a clear plan and schedule, know what your materials for the book will be, and to have them prepared for assembly. As of right now, I am finalizing a budget for acquiring materials. I want to gather the materials for the book at the beginning of the semester and begin within the next few weeks if I can. I will prepare the materials for assembly into the books at the beginning of the Spring Semester, this way I can spend a good amount of time working on my writing, drawing, carving, and printing the images. Once that part is done, I can begin the work of binding them into books during the last third of the semester. I may not follow my plan exactly, but it is assuring to have a guideline of what to do.

I want to talk about why I chose woodblock imagery. I am chose woodblocks because I feel their graphic quality combined with my mark making would give a stylistically consistent mood to the images. I want to print the images in black to reinforce that thread between them - I think this is important since memories can be disparate from one another and vary in subject but are threaded by your experience of them. The things that make up our memories I think are

universal, the world is infinite and limited and they become unique to you because of how you process them, have accumulated them, and express them, but I am trying to get at the the memory before it is processed by the individual and that is why the images so far are abstracted forms of those things that trigger the formation of memories or atleast do for me. You can see that in the stump, the figure on the rocks, Big tree, the fire on the beach, open sky with wisps of things, or a nail in the door.

During this semester I have doing research on the drawing practices of different artists to see how it influences their work. Because of this I have been trying to find different ways with how my drawings contribute to my print practice.

I noticed that when I draw on the woodblocks to draft an idea for what the carving will be, the remnants of the drawing still exist after having been coated in shellac and carved. Once the block has been used for printing and cleaned of ink, the ink remains in the carved grooves interacting with the drawing underneath. These remnants of drawings add a visual intrigue that I like. This accumulation of visible work is a record of the experience of exploring my memory and contributes to the goal of creating the blocks not just for printing, but as artifacts of memories.

I like being able to see evidence of the work that goes into creating the print and with this desire I have been trying to draw on the blocks so that it interacts with the carving and application of ink. Because of this the sketches become more thought out drawings, even if that effort is going to be carved away.

I want to be able to display all the small woodblocks as part of an installation for the for people to view but I am still working out the connection between this and the book I am making. I think that this would be a good segway into some influences of mine. I had been looking at the work of William Kentridge. A lot of his work is revolved around the act of remembering and he is know for his animations in charcoal drawn images erased and drawn over each time he takes a photo for a frame of the animation.

A lot of the marks do not disappear and add a potent atmosphere to the work. He also did a series of copper plate etchings, where he would burnish and re-etch the same plate, printing it over and over again; the marks having never fully disappeared add a lot.

I had also been looking at videos of the drawing processes of the Artist Hibiki Miyazaki; you could see that she did a lot of drawing and erasing. That sense of erasure and what it leaves behind is interesting to me. I guess printing substrates remember the work you put into them in an interesting way.

To give some context of why I want to do work about memory: Before I came to school here I had a practice of drawing moments in which I did not want to forget. I felt they were important to me. I ended up with a visual journal and sometimes when I look at it, I remember very vividly what it was about and I come back to that moment. Other times, I have no clue what I was trying to record. At times there would be remembrance in between, where it would come back slowly or I would question how much I was reconstructing. It was a fun game to play and an interesting stack of things to look at. I found myself looking back at that series and was very satisfied with what I got out of it. It will be nice to come back to that idea of recorded memories and explore it with new mediums and in a formal setting. William Inman

Thesis Oral

Info ephemera etcetera

Thank you everyone for coming to view my thesis defense My name is William Inman and I am a printmaking major Hopefully you've had a chance to get a closer look at the work I've made this semester.

Most of this project has taken on the form of screen printed monotypes and plexiglass monotypes representing the objects and spaces within the house-share that I'm currently living in.

I spent a lot of this semester trying to figure out the direction of the project and how it was going to fulfill the best strategy of time management, self satisfaction, and academic standards.

I want to start with talking more about first starting the thesis proposal phase of my schooling in the spring of 2021.

I started thesis and did a lot of work using collographs. Collographs typically are made by drawing with glue on a hard substrate and then inking that textured surface to be printed through the press. I took these sculptural paper bag pieces I had made for another project, brushed them with acrylic medium and made them into a substrate for creating collographs. With those made I started to experiment with a printing method called viscosity printing, I learned about from Stanley william Hayter, A british artist who explored the technique in a studio in Paris with other artists. By mixing different viscosities of inks, which repel one another, you can roll up and print multiple colors in one pull of a print and showcase the multiple surfaces of the collograph you've made.

I also started making these patterned colorful monotypes by organizing pieces of candy onto a piece of wood and carefully running that assembly through the press multiples times with slowly increasing pressure. They turned out sculptural, smelled good, and I had a lot of fun with those. I felt that I was really onto something.

But I was having a hard time figuring out a way to articulate it in a way that satisfied the Expectations that I had fabricated, seeded from the institution of the school. I was very self conscious about how to describe what I was doing.

And Combined with housing instability and a year of desiccating love I was freaking out and I wasn't able to handle the pressure of moving twice that spring while also doing school, so I Ended up dropping out of the thesis process and starting again in the Fall.

Tribulations and empathy

I have moved 5 times since I relocated to portland and I have always lived in house shares, which has taught me a lot about living with other people and myself. I am still learning more about both through this lifestyle

So after dropping out I started again in the fall of 2021

Since I was having a hard time in the present I tried to look into the past for answers as a way to help navigate what was going on for me in school and in life.

I was very nostalgic for my first semester at PNCA, in fall 2019 when I had taken a letterpress class where I had made a project I was very happy and satisfied with at the time

I thought Maybe I should do another book arts project to help develop those skills and kindle some bit of focus.

so I ended up proposing a project that was going to contain abstractions of memories that I found myself orbiting frequently, who kept recurring to me over and over again as a collection of single layer woodblock prints accompanied by simple letterpress poetry, All bound within a handmade book.

that sense of gravitation is very interesting to me. I found that with this project that gravitation towards drawing certain objects in the house I was living in had a similar spirit to the gravitation towards certain memories.

This manifested first as doing pencil sketches here and there as a way to acquaint myself with the space a little bit more closely and to do something that I enjoyed, drawing. I started noticing more of the quirks of the space that I was living in, random things in the corners, or the decorations left behind by; I mused on certain people who had occupied the house before me.

I started thinking about how my roommates made themselves comfortable in house and how that differed from me and I thought of contested territory and of items frequently used, how to make as little of an impact as I could. Habits and procedures of the last house I lived in fading away to be replaced, similar body, but different taste. I like the plants that become part of the landscape of the house, as something to tend to. I liked how the lighting stood out to me and how it was set within the house. Like a towel over a bright lamp on the landing or the christmas lights still up late into january, february, mid march... Providing a soft glow which does not aggravate a migraine: I learned that my roommate was recovering from a brain injury.

And that gravity towards the things, I feel is connected on some level to the empathy and understanding that is grown in you, out of the people you live with. I think of the things I left behind in the previous houses I have lived in, like an exceptionally good clothing iron, a folding table, or plates my parents gave me I used growing up. You leave yourself in them and thus yourself behind in those places, artifacts of your presence, comforts, and utilities to the house. And I am someone who stores my memories and experiences in objects as a way to solidify them and I lost a lot of these things when moving so much in Portland.

PAUSE

And that Fall I ended up trying to make a start of the book. (louder) I liked it a lot and but felt that the amount of emotional labor, pondering, and searching that I was to do with the time I had allotted myself to finish the project felt inadequate for something that felt special to me. I have heard that once you tell a story or a memory, it fades a little more towards something else that it originally was and I guess that I was a little afraid of that. Decisions made on Impulsive paranoia.

Rosegoggles

I started looking again even further into the past for an answer, too when I first started becoming an artist in Junior College. I was focusing on studying languages until I took a drawing class as an elective: then most of my time ended up being spent running around drawing things in my environment, The house I was living, the parks, friends, etcetera.

And obsessing over this book called the natural way to draw, which had exercises espousing you to connect as intensely as possible with the energies, movement, volume, and character of the things around. Sapling artist healthy healthy cynicism, no accumulated weariness

I just thought that was so cool and it had me living with a sense of presence that I hadn't necessarily experienced before

So that was it, I was going to do a bunch of drawings, but thought I am a printmaker, I have to do printmaking or at least something I can get the advice out of the people around me to best utilize the experience here. I like my elders and peers.

this sort of ruled sense of thinking started revealing itself to me a little more, I sometimes have calcified ideas of how I am supposed to approach printmaking and my experience in school and life. I feel that it has a lot to do with my experience of being in the military at a very young age and not necessarily being ready for it, being very impressionable, it instilled in me an instinct to metabolize institutional pressures intensely in order to function and survive and well hopefully as a mechanism to allow growth in that system.

But at art school you are given the freedom to essentially do what you want and a lot of times, I feel I would react anaphylactically to that freedom, when bringing that instinct to school that And I Often would freeze in decision making.

Often I try to understand the parallax of some sort of abstract end goal of by comparing myself to others and mentors as a way to plot a better course towards that thing.

It's been hard for me to understand that I can just do what I want to do and that no one is going to give me an answer to that.

PAUSE

So, thinking that I had to be printmaking, I came to a decision of trying to find a way to approach printmaking more the way I did my drawing practice.

With printmaking I felt that I was sitting with a specific image for too long of a period, to what felt right too me at the time. So I decided that I would try and take these pencil sketches from my house and turn them into painted contour drawings that I could use to key in flats of colors representing the objects of the house. A simple enough approach,

With using screenprinting, I thought that my pencil drawings could translate into that method easily.

But I soon realized that it was going to take too much time and resources for me to move through the volume of visual ideas that I wanted too and that I had been able too when living in california drawing all the time. I wanted a more real time documentation of life through art than printmaking "the way I thought I was supposed to do it" could provide for me.

And instead of using flats to represent the colors I thought maybe I could use watercolors crayon monotypes as a solution instead.

And when you would draw on the the screen, the water color would get caught up in the mesh with various texture. To print it you flood the screen with transparent base (a water based goop used to create transparency in screenprinting ink.) I would let it sit anywhere between five and 15 minutes depending on the types of mark making that I wanted. You let it sit for 5 minutes you get more chunky mark making or for 15 minutes its watery intermingled and soft. but Often I had varying levels of clairvoyance; the textures were hard to predict.

I used those painted contour drawings as a guide to lay down the watercolor crayon on the screen, and after drawing and printing the watercolor, I went and printed that key image I used as a guide on top of the crayon monotypes; but it locked in the looseness and spontaneity of the mark marking that was so similar to the way I was drawing before, so I thought not to do that.

So I decided to just print the drawings that I was getting from drawing on the screen. I eventually realized that I could also draw on plexiglass with the crayons and was happy to, because then I could make more pictures in a day. And when when using the plexiglass as a substrate, I was getting even closer to the directness that I would get with drawing. I like that experience of watching an image appear before you quickly, and there it was directly on the screen or the piece of plexiglass.

I started having a habit of working, where I would take the screen and plexiglass home, draw that afternoon or evening and bring them to the studio the next day to print them. I continued this cycle throughout the semester.

So I found a way of printmaking that allowed me to work similarly to the way when I was happy drawing and have some of the advantages of printmaking. Doing it this way, I was able to get multiple copies of the image. When you print with this method, you get a very saturated image from the first pull, and then a more ghostly, faded image, created from the remaining water color left behind in the screen of the first pull. And often there would be textures and tonal qualities that I liked more than the first saturated pull.

hopefully I can use those copies and printing detritus for future projects. Composting what I grew and didn't use into something new. Then I made as much work as I could while juggling my other classes –finally making a decision on what to do–

I tell you this long story because I want to express that this project wasn't just about peoples, the spaces, objects, reservoirs of experience, and residues of memories that accumulate in a house share, but mostly making the decision to learn how to finesse ones desires into the bureaucracies and infrastructures that I've lived in.

The biggest challenge of this whole project for me was just doing exactly what I wanted to do and being okay with that. For when I did the collographs, the book, I was very happy and satisfied, I had the opportunity to express something that I was excited about doing and I was too afraid to do it.

But luckily I've been surrounded by people who understand and know how to follow their desires in art making and in life If there is anything that I am learning to do here, its how to feel a little more free. William Inman Laura Reed-Pavic/Sara Siestreem Research for creative practices/Thesis Critique Seminar

Bibliography

Books

Bourgeois, Louis, and Lawrence Rinder. 1995. *Louise Bourgeois: Drawings & Observations*. First Edition ed. Berkeley, California: University Art Museum and Pacific Film Archive, University of California, Berkeley.

Notes: Good to understand intuitive completeness of drawings and an exploration of ideas through simple abstract drawings

Franc, Frederick. 1979. The Awakened Eye. New York: Random House.

- Notes: Personal, journalistic, and instructive approach to drawing as a form of meditation and presence. Sort of confessional in a way. The writing and and the style itself feels dated but its still good
- Ives, Colta, Susan A. Stein, Sjraar v. Heugten, and Marije Vellekoop. 2005. *Vincent Van Gogh: The Drawings*. New York: The Metropolitan Museum of Art.

Notes: I think this might be a good way to get a better understanding of how he approached walking around and finding things to draw. I feel like my own practice wants to be mobile.

Wilkinson, Gerald. 1972. Turner's early sketchbooks. New York: Watson-Guptill Publications.

Notes: I sort of forgot who turner was until this book showed up, but I like the cut out images of his sketchbooks in the book itself. The images are of the whole book and not just the images he painted and sketched in them. This is helping me understand that artist sketchbooks are a thing. I like being able to see the construction of his sketchbook as well.

Ratcliff, Carter. "Diary of an Elisionist: Ellsworth Kelly's Tablet 1948–1973." Art on Paper

6, no. 6 (2002): 30-35. http://www.jstor.org/stable/24558944.

Notes: Very revealing article about ellsworth kelly's drawing practices.

Bjeald, Soren. 2020. "From My Workshop No. 14"

https://www.youtube.com/watch?v=8B419uQsC78

https://www.bjaelde.dk/

Soren Bjeald is a printmaker from the Netherlands. I like him a lot and how his drawing practice relates to his printmaking practice.

Theo Von

https://youtu.be/ND3Ihlj4KzU

Theo Van telling a story of why he became sober. I like the fragments of memories that sum up to where he ended up and how he chooses them to illustrate his story. He talks about being scared as a kid often and the reasons why and the things he did because of that. He talks about how to feel good and was directly related to how you felt about him.

Nara, Yoshitomo. 2011. *Yoshitomo Nara: The complete works V.2*. San Francisco, California: Chronicle Books LLC.

Nice archive look at all his works on paper.

Prather, Marla, and Michael Semff, eds. 2011. *Ellsworth Kelley: Plant Drawings*. New York: Schirmer/Mosel.

I find this book inspiring in the way he looks at contours. I need to do a Resource summary straight up or creative influence summary with this book. My fixation on drawing practice started with looking at this book.

Chiu, Melissa, and Miwako Tezuka. 2010. *Yoshitomo Nara: Nobody's Fool*. New York, New York: Abrams.

This book has been so inspiring and helpful in giving me a better articulation of what I am trying to do.

Mark Bradford: End Papers. 2020. Compiled by Michael Auping. Fort Worth, Texas: Modern Art Museum of Fort Worth.

I find his paintings and the way he uses collaging to create fields of color and intense sensation inspiring. I saw one of his pieces at the PAM and it was a little too intense for me but I admired and respected it.

HIBIKI MIYAZAKI

https://www.youtube.com/watch?v=_gn5PpH5etU http://www.hibikimiyazaki.com/

Bacou, Rosaline. 1975. *Millet: One Hundred Drawings*. New York, London, San Francisco: Harper & Row.

Very Nice Big pictures of Millets drawings. Very helpful to see the mark making of his work and get a better sense of the moods within the drawings and to see how he approached composition.

Weller, Shane, ed. 1994. German Expressionist Woodcuts. New York: Dover Publications.

There is a lot of portraiture in here and gives me a good source to build a personal lexicon of mark making in woodcut. I Like some of the marks and sometimes how the render things but not always.

The Portland Art Museum. 1976. *Masterworks in wood: The Woodcut Print*. Portland, Or: Portland Art Museum.

This was interesting to find a book that displayed the works so clearly contained in a show. I think the biggest thing that I like from the book was learning about Chiaroscuro woodblock printing. Where The carve the highlights or lightest parts of the prints and the carve more a way to represent the darkest values of the image. Sort of the primordial stages of reduction woodblock printing, but they went for it and did incredible things with portraying a lot of value with just two layer and using the white of the paper.

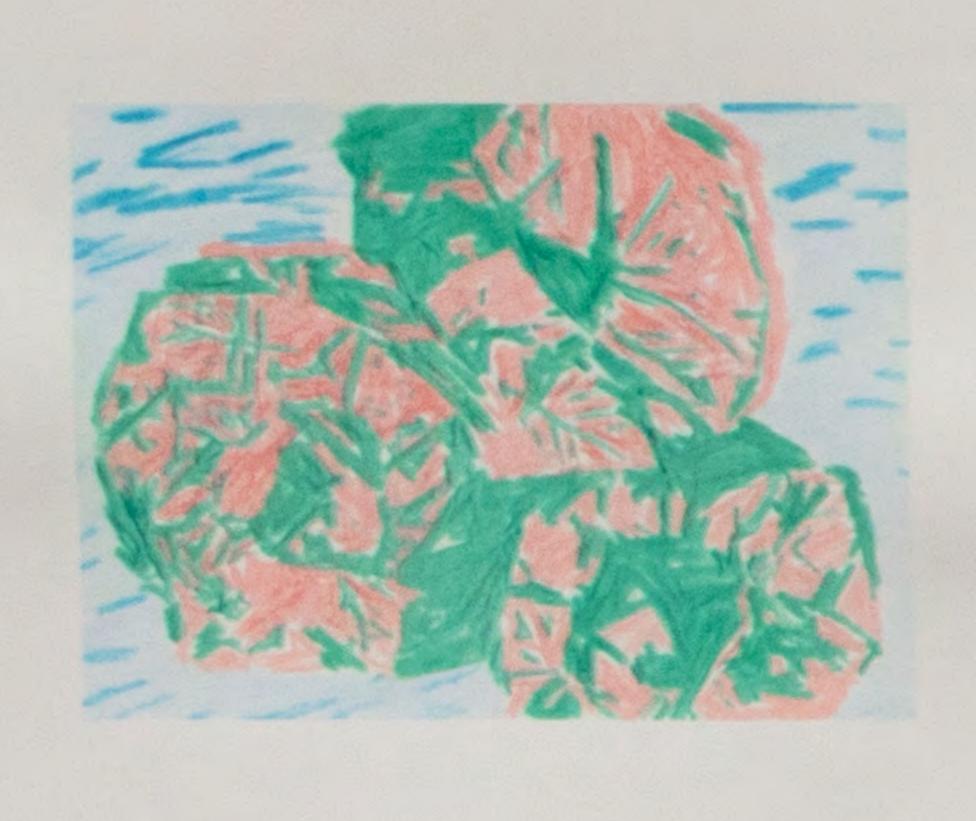
McKrickard, Kate. 2017. "William Kentridge: Drawing has its own memory." *Art in Print* 6, no. 5 (February): 4-10.

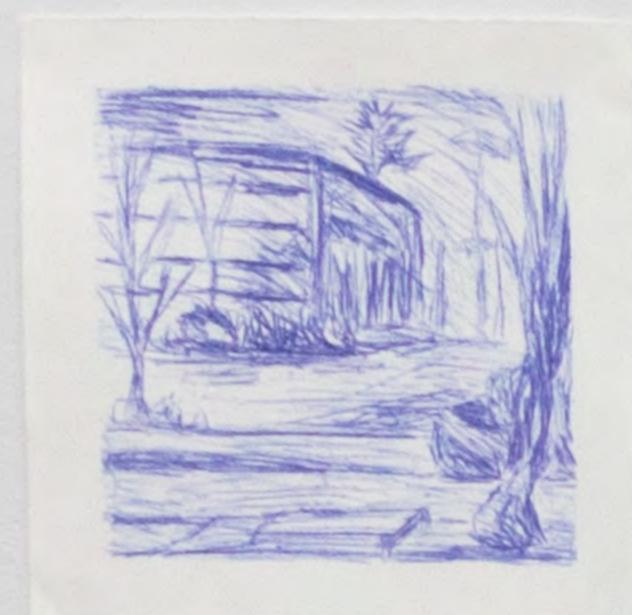
I am burnt out from writing a paper. But this article will be very important in returning to form my thesis project.

https://www.katemccrickard.com/

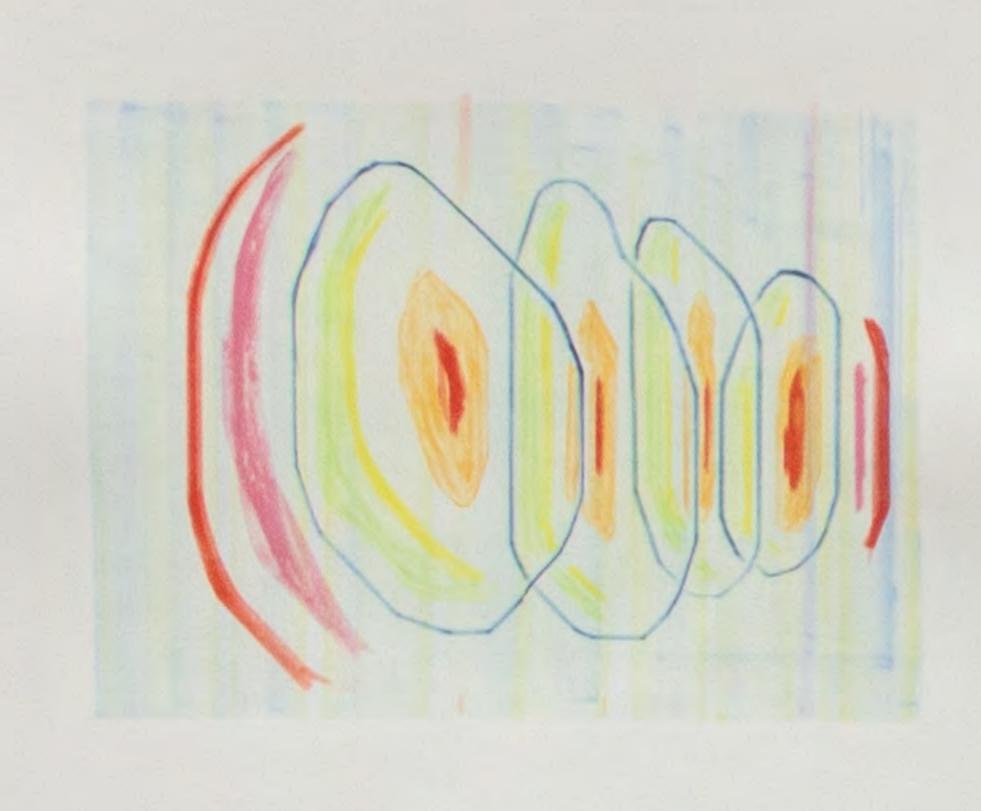
She wrote the really good kentridge article, checking out her other writing and perhaps her artwork would be cool and fruitful.

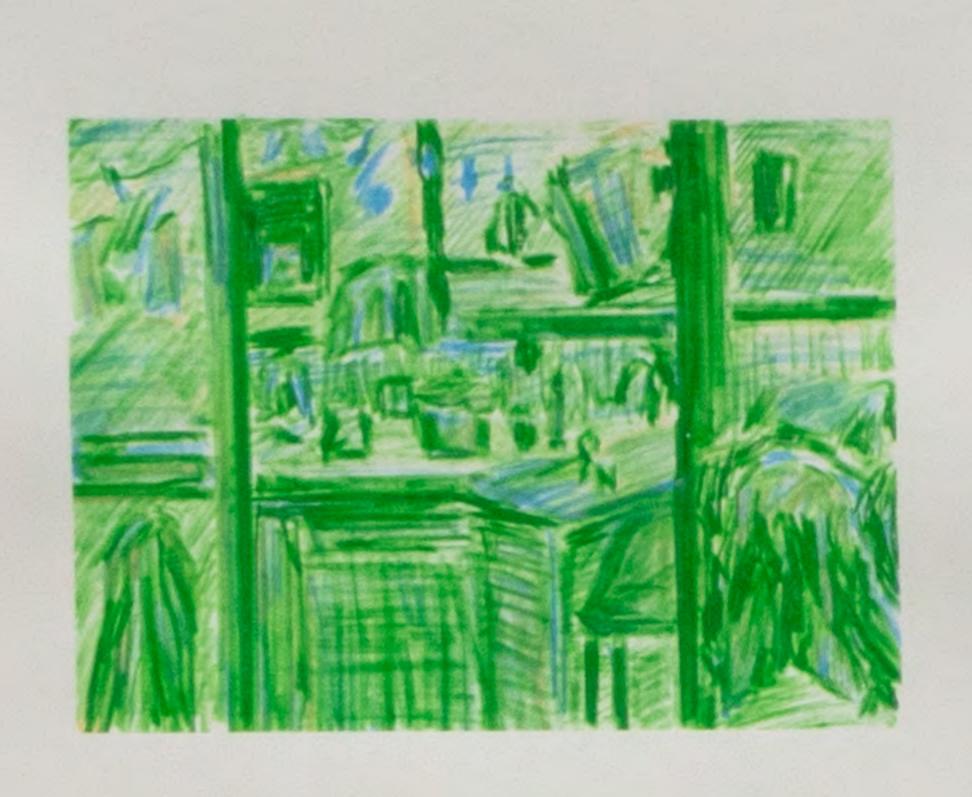












no a a



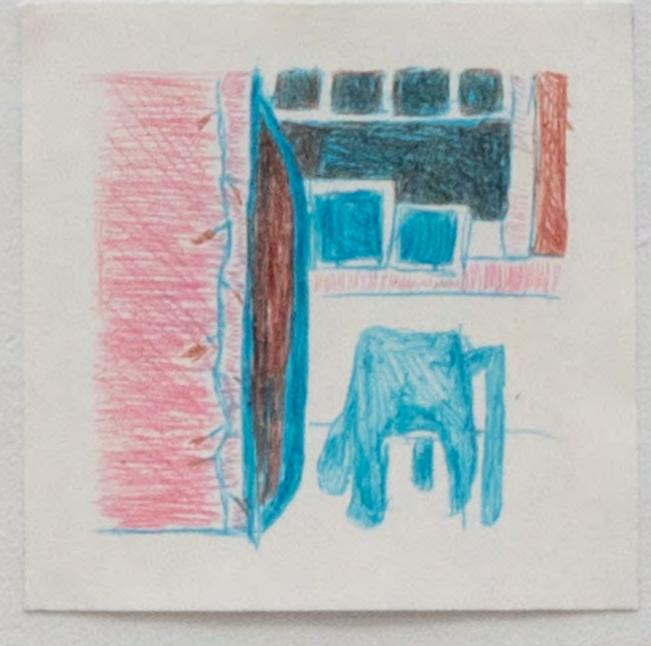








i sind











203(04/18) New Move In O Transfer O Renewal O Month-to-Month Tenancy O Fixed Term Lease

CHARGES: The following shall constitute a list of all deposits, fees and rent that are charged by the Landlord: Late Charges: If rent is not paid by the end of the 4th day of the rental period, then Tenant(s) shall pay a Rent: O One time late charge of \$_____ O Daily late fee is not to exceed 6% of the amount customarily charged for flat late fees in the rental

Incremental late fee shall not exceed 5% of monthly rent for each 5 days of delinquency or portion

 Dishonored Check Fee: \$35.00 plus any charges bank imposes on Landlord * Smoke Alarm/Carbon Monoxide Alarm Tampering Fee: \$250.00

Noncompliance Fees: Noncompliance fees for the following violations of the rental agreement and in accordance with Section 24: (check all that apply) O Late payment of a utility or service charge that the tenant owes the Landlord as described in ORS 90.315

O Failure to clean up pet, service or companion animal waste from a part of the Premises other than the 2 Failure to clean up garbage, rubbish and other waste from a part of the Premises other that the dwelling unit

5 O The improper use of vehicles within the Premises Smoking in a clearly designated nonsmoking unit or area of the Premises

O Keeping on the Premises an unauthorized pet capable of causing damage to persons or property, as Early Lease Termination Fee: (Not to exceed 1.5 times the monthly rent)

Owner pays and "T" = Tenant pays): _____ Electricity _____ Gas ____ Water ____ Sewer Garbage ____ Cable ____ Service Charge ____ Other: _____ The Tenant (s) shall pay directly to the landlord the following utilities/service charge which are delivered directly to the tenant's

This utility bill or service charge is assessed by the utility provider to the Landlord in the following manner:

These utilities are apportioned among the Tenant (s) as follows: DIU-DOD BY NUMBER DE d. Recycling Tenant(s) shall pay the following utilities which benefit the landlord or common areas:

These utilities are apportioned among the Tenant(s) as follows:_____

mant(s) Initials:

