

**The Constructed Mark-**  
instructor: **Ron Pokrasso**

August 11-15, 2008  
Cape Cod Community College

**Course description:**

This workshop focuses on the transformation of works on paper to panels that can then be handled as paintings, collages, and assemblages. Various forms of printmaking set the stage for images in the first two days. Then, using woodworking tools, wood panels, and hollow core doors participants will learn how to construct their own substrates for furthering their compositions. Collage plays a major role and the various uses of acrylic sealers and glues will be demonstrated. Generally the workshop is open-ended and dictated somewhat by the needs and experience of the participants. The notion of the "artist as an inventor" will be stressed as problem solving such as creating supports for assemblage and cutting into surfaces become the focus of how best to express each individual's artistic vision.

The dynamic of experimenting, using what works, and taking it to the next level is what has moved Ron Pokrasso to create intriguing, increasingly sophisticated compositions. As a great recycler of both materials and ideas, Pokrasso will share his methods and concepts which have driven him to use any object - guitar strings, joist hangers, paintbrushes, plexiglas palettes, whatever works - to create highly colorful constructed artworks.

**Day One**

Introduction to workshop; description of teaching philosophy, approach to art making, and expectations.

Lecture/Demonstrations – Basic Monotype: Overview of materials and methods of working

Techniques:

- Additive/Subtractive
- Rolling out a flat/rainbow roll
- Manipulating the plate
- Using the ghost
- Multiple plate use
- Stencils/ templates
- Printing techniques – registration
- Other areas dictated by the needs and progress of the participants.
- Portfolio presentation

## **Day Two**

Lecture/ Demonstrations – chine colle/ drawing (monotype as a tool rather than an end in itself)

Techniques:

Chine Colle:

- Chine colle, adhesives, when to use what
- Preparing for chine colle – importance of composition in relationship to chine colle elements
- Integration of chine colle elements

Drawing:

- As a base for monotype
- As a chine colle element
- As a way to resolve imagery

Preparation of works to be laminated:

- Selection and trimming of works
- Use of spray sealers

## **Day Three**

Lecture/ Demonstrations- Introduction to the woodshop, use of tools, building new substrates

Techniques:

- Constructing panels into boxes
- Use of hollow core doors
- Use of acrylic glue
- Laminating works to panels/ doors
- Reworking the images with acrylics, charcoal, ink, etc.
- Collage

## **Day 4**

Lecture/ Demonstrations- Transforming from 2D to 3D

Techniques:

- Mixed Media/ assemblage: This opens the door to just about anything. Most importantly it allows the artist freedom to use a variety of techniques and places the emphasis on resolving the work in the most efficient manner rather than restricting the working method to a particular “medium.”
- Building on the surface
- Cutting into the panel/ door
- Solving structural issues
- Continuation of print projects

### **Day 5**

Finishing of projects, details, touch ups, studio clean up.

Review of works produced with informal critique/ discussion