

Adult Workshop Descriptions & Various Combinations of Workshops by Glenn Grishkoff

Other Interests for Opportunities Beyond Workshops:

In combination with workshops I would be interested in any solo, group show and public speaking lecture/demonstration opportunities. Although this portfolio focuses mainly on workshops, I can send a detailed portfolio presenting the variety of artwork I have shown in the past. A workshop in conjunction with a show event, from my experience, does aid in filling workshops with a good number of participants. A list of solo shows, group shows, invitationals and shows I have curated are listed in my resume.

In addition to the above, I also have interest in performances linked with children and young adults associated with schools and related community art organizations. I have included, in the child-young adult section of this portfolio, some visuals of past performances, installations and special events that have involved the interaction of young students. I would only require the basic needs costs to work with young students as my intention is to have an additional performance or installation added to my ideas concerning the brush as art. Special K-12 events have been linked, in the past, with adult workshops held in the same area or surrounding communities.

Structure Details of Two to Three Day Workshop:

Daily Time of Each Workshop:

Many of the past workshops have been held from 10:00 am to 4:00pm or from 9:00am to 5:00. The extended time allows for additional demonstration and slide lecture time. I leave this open to the host organization and can start earlier and go later if desired.

Lecture / Demonstration Format:

I include with this workshop two lectures relating to brush makers in Japan and how they compare with western brush makers. I also include a brief lecture showing artwork created relating to both the tool as art and the object of the brush as art.

There will be various demonstrations during the time of the workshop that will teach participants various brush making techniques including; knot tying, epoxy mixing, cutting and wrapping hairs and methods used to create brush handles. In addition, various demonstrations will be conducted illustrating how hand made brushes can be used.

Lunch Break Options:

Usually participants need to refuel around the regular lunchtime but I have found that many participants want to work through lunch. I'm ok staying put and eating & getting to know participants and allowing them additional time to work. Bringing in take out food or having a potluck works great and does not break the work momentum of participants. Participants who wish to break for lunch elsewhere but I usually stay at the workshop for lunch.

Items Participants Can Bring to the Workshop:

During a two or three day workshop participants usually think of objects and additional supplies to bring from home to embellish and construct brushes with such as beads, feathers, drift wood, cloth and leather. Participants can be told to bring to the workshop various hairs such as their own hair or the hair from a favorite animal. It gives me great pleasure to show participants how they can make unique brushes with simple materials found in their own environment.

Workshop Scheduling and Possible Time Frames:

I have discovered planning workshops during holiday dates aids in low attendance and a difficult time in filling workshops. The early fall before Thanksgiving and Christmas works well or in the spring far enough away from the Spring break holiday. Summer is a good time but the 4th of July is a busy time and produces low workshop attendance. The weekends are a good format for a two or three day workshop and allows for a variety of people to attend who otherwise could not attend during the week. I usually like to arrive the evening or day before the workshop so there is time to settle in and not be late for the workshop by trying to arrive the morning of the workshop. Arriving the previous day also allows for additional options for short evening lectures or additional interaction with the art related community.

Facilities and Temporary Supplies Needed for Duration of Workshop:

A demonstration table area is needed through out the time of the workshop, as several demonstrations will be conducted at this location. Enough tables in relation to the amount of participants will also be needed. I usually like to set up the drill and small hand sander on a separate table. An epoxy station is also set up independently so participants do not contaminate the area where hairs and other materials are kept. Access to running water is preferable in order to use brushes, clean hands and other materials. I usually use two slide projectors to lecture with and would need an area to present. I will be in the future months to come creating power point presentations for workshops allowing for either slides or digital.

If the brush making process is combined with the ceramic wheel throwing process, potters wheels and ceramic facilities will be needed. If the clay monotype process is used there will be needed supplies such as wet clay to fill the printing plate forms and powered clay. Items that are complex to ship and can usually be purchased locally. I will have a detailed list of these materials and facilities needed to give to the host organization well before the workshop would begin.

The Structure of a Four day or Week Long Workshop:

This extended workshop is structured to meet the needs and desires of the host organization. The combinations of brush making, ceramic vessel mark painting, monotype clay prints can be combined to fit the longer schedule of and extended or week long workshop. If there is an interest in and extended workshop in coordination with other events I will make every attempt to work with the host to make it focused and fit the needs of the hosting organization.

Here is a sample workshop description for a week long workshop presented at the Sierra Nevada College Visiting Artist Summer Workshop Series during the summer of 2002:

“Out of the Studio, Into the Landscape: Hand Made Brushes and Clay Monotype Prints”

Each participant will create a variety of brushes and utilize these brushes to make clay monotypes of landscapes from memory and life. The brushes made in this workshop will be one of a kind and can function in a variety of media beginning with simplistic construction methods and moving into advanced brush making. Numerous brushes will be constructed during the workshop utilizing various materials such as buck tail hair, horsehair, moose hair, broom corn straw, rooster hackle and many other types of hairs.

The clay monotype process will be used to create specific lines, textures and values. Making a hand made brush and experimenting with it will allow students to make landscape prints spontaneous and natural. Students will be able to make numerous prints and will print indoors and from specific sites and locations in the Tahoe area.

This was a highly successful workshop and was very exciting both for participants and myself. Students focused on making hand made brushes the first part of the week and the second half the week they used them and made a series of successful indoor and outdoor clay monotype prints.

Two to Three Day Brush Making Workshop Combining Ceramic Related Demonstrations and Participant Involvement Using a Variety of Hand Made Brushes

Here are two sample descriptions, combining brush making with ceramic vessel painting demonstrations, from the Archie Bray Foundation Workshop Series, Helena Montana and the Southwest School of Art & Craft, San Antonio, Texas:

1. Archie Bray Foundation Workshops

“Brushes with a Flare: The Art of Creating Custom Handmade Brushes”

Construct custom brushes for embellishing ceramic surfaces out of various natural materials, such as buck tail, moose hair, and rooster hackles set in bamboo handles. Workshop will include demonstrations of use and construction plus a slide lecture of Japanese brush making techniques. Materials for making up to eight brushes included in fee.

2. Southwest School of Art& Craft Classes

“The Art of Creating Custom Handmade Brushes”

This class will combine the art of constructing custom made brushes and their use. Brushes created may be used to decorate ceramic surfaces as well as watercolor, Sumi mark making, calligraphy acrylic and oil painting washes. Particular investigation of the ceramic surface as backdrop for utilizing hand made brushes will be explored.

Each brush constructed will utilize a different hair and construction method. There will be slide lectures and demonstrations illustrating the technical construction methods involved in making brushes, including knot tying, epoxy mixing, cutting and wrapping hairs and methods used to create brush handles. Students will work with a variety of hairs, including buck tail hair, moose hair, rooster hackle and broom corn straw. During the two day workshop, Grishkoff will demonstrate how to use your hand made brushes to incorporate mark making on ceramic and paper surfaces. The above materials needed for the creating of brushes are supplies and included in the lab fee.

Two to Three Day Brush Making Workshops Combining Wet Clay Monotype Painting Demonstrations and Participant Involvement Using a Variety of Hand Made Brushes

This is a workshop description combining both brush making and the clay monotype process held at the dA Center for the Arts:

“Brush making and Monotype clay Printing with Glenn Grishkoff“

Glenn Grishkoff will be showing new artwork in the dA Gallery December 29th to January 29th.

The Idea of the tool as art is a main focus of this show that combines silk painting utilizing the brush, as well as ceramic containers depicting the imagery of a variety of animals used to make unique one of a kind marks with. Glenn will also display a variety of hand made brushes that are both works of art and functional tools.

Attend a workshop you will talk about for years and take home up to 12 handmade brushes and several monotype clay prints. Glenn Grishkoff is back by popular demand from a two day workshop focusing on creating a series of hand made brushes for decorating ceramic surfaces, sumi painting, water color, calligraphy, acrylic and oil painting washes.

The variety of hairs and other materials used will include buck tail hair, moose hair, horsehair, rooster hackle, broom corn straw, a variety of other hairs, epoxy, bamboo and leather.

Participants will also learn the clay monotype print making method using clay and pure pigments, utilizing the hand made brushes. This workshop always fills up quickly, so register soon. At the beginning of each workshop there will be a presentation of slides in relation to brush making in Japan, imagery of brushes made by past participant students and the lineage of the brushes created by Glenn Grishkoff

Week Long or More Shoe Making Workshop

If information is needed concerning interest in a shoe-making workshop, of at least one week, you can contact me to receive a shoe making workshop portfolio outlining & describing types of shoes made during the workshop. I have included, in this portfolio, some visuals of my shoes and shoes students have made.

I have taught shoe making to advanced and beginning MFA and BFA art students at the University of Idaho. I have also taught shoe making at the Lee Art Center in Arlington, VA. The workshop description was as follows:

“These Boots Are Made for Walkin’ “

This workshop focuses on the art of shoemaking. Demonstrations illustrate how to make a felt boot, wool and leather moccasins based on Native American designs. Each student will learn to work with various types of leather and original designed shoe patterns, to sew with linen threads, and to work with various shoe supply materials.

