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Tracy Templeton at the Department of Graphic Design A A A



Tracy Templeton

Note students Graphics!

Tracy Templeton - lecture and a demonstration of the art "photographic - etching," March 26 hr. 10.00 NCU Faculty of Fine Arts, Room Tymon st. Sienkiewicz 30/32, then intaglio and serigraphy Laboratory in the Department of Graphic NCU / all about 2.5 hrs. /

Graphics Department of the Faculty of Fine Arts Nicolaus Copernicus University in Torun invited to a meeting with Canadian artist - graphic designer: Tracy Templeton professor at the University of Southern Oregon in the United States. Tracy Templeton specializes in photographic etching technique (photo-etched graphics). The main medium of the artist is digitally processed photograph transmitted using photopolymer film on a copper plate, which is then subjected to acid digestion process. Experience and knowledge of the techniques shared in Anchor Graphics / Chicago / USA, The Kansas City Art Institute, USA, and the Academy of Fine Arts in Warsaw. "Her work is a record of subtle signs carved by time and transient storage spaces. Your memories documented as suggestive fragments, fragments of reality. " Tracy Templeton graphics showing her around the world, receiving numerous awards and honors including Honorable Mention at the Biennale in Seoul graphics, 3 rd place on the Great Canadian Printmaking Competition, as well as numerous grants for his artistic activity. Her works can be found in 30 museum collections around the world, were published in nearly 50 different books, magazines and catalogs.

After the lecture and demonstration, "photographic-etching" Tracy Templeton / if students would be interested / willing to devote the next 1.5 hours. to be corrected and discuss their work and technological issues.

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Interview with Tracy Templeton

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"I want to tell this story like ..."

Tracy Templeton

Getting up in the morning dreaming only about to plunge back into the warm, alluring white linens dents. And now, to my surprise I sit



on the presentation of Ms. Tracy Templeton enjoying full of nostalgia, but it's so interesting textural and technical work. Images jump slide after slide the forgotten landscapes through the windows of the train. A small female figure obscures my translator, despite the happy to listen to the quiet voice that with amusement talks about his life and work. On the screen carefully draped sheets and sheets, delight purity of form and Japanese ma-space in the composition. After the presentation quite a few curious students moving to the studio serigraphy and intaglio look at the new technology (Photography digested nitrogen acids on zinc plate), then the only adjustment to the work of the students and I can start the interview:

KK: *I will not ask for personal life or because biographical details that were born in Canada on a small farm in Saskatchewan, I read on your website. Like these few facts of life: from 2001 professor at Southern Oregon University, previously at other universities, participated in over 100 exhibitions in the U.S. and around the world, graphic arts specialist and author of more than 50 different publications.*

TT: Yeah, for sure you will find there. I'm not a specialist in the creation of Web pages. When this friend helped me (laughs).

KK: *visiting your site I was surprised that being a famous artist with a high degree of individualism and experience., Been taking part in many group exhibitions. From what is*

this?

TT: Trade group differ significantly from solo. First of all solo exhibitions are usually more personal and relate to one of the artist and his work in connection with the project are closed. The artist devises a full arrangement, so composes works that capture the best what he wants to convey. In the case of group exhibitions, we have to deal with such a specific topic. They may be a reflection of a culture, or a response to a specific question. You can see the relationship between the artists, are generally more dynamic, more and more "open". These are two completely different types of action that puts the artist challenges.

KK: *you started from photography and sculptures. After today's presentation, however, I have no doubt that is your favorite photographic etching technique (etching photographs), but I know that you teach at the University for more than 30 different techniques. Do you work with any of them makes you like pleasure?*

TT: My work is still based on a photograph. So the likes of techniques that allow me to process images and combine them with other visual values. Such as kolografia, lithography. I love the texture sometimes doing some work in the metal just to be able to play with them. Sometimes, not even then I print them.

KK: *What is art for you?*

TT: Passion, work, joy of creation, life. First of all, life. I can not imagine another.

KK: *In the presentation you mentioned that your creativity is based on the experiences and observations of the passage of time, among other things. Did you look into the past, to its earlier, later and present work, in all of these cycles: [Sculpture](#) , [Early Graduate Work](#) , [Prolonged Absence](#) , Impressions, [Landmarks and Mementos](#) , [Elegy](#) , [Nomadic Landscapes](#) , [Finding Home](#) , Recollected, [Somewhere in Between](#) you see in his work any shift? You feel that you are doing "better art"?*

TT: That's what my work is. I can not imagine work without changes. Life is a nudge forward and leaving something behind. In my case, for example, were moving with his parents from the countryside to the city, change jobs, travel abroad, but also the death of his father, his mother's death. All are some phases in my life, and as such are reflected in my work, and they change with me. I do not know if I can say that they are better. There are definitely different now. I believe that is still developing, the artist is able to spot the slippery slope.

KK: *You travel a lot: Canada, Mexico, England, France, Germany, Italy, Turkey, Egypt, Yugoslavia, Bulgaria, Poland, Russia, Japan, Malaysia, South Korea. Then you meet*

different people, other artists, mentors, you can tell something about it?

TT: I love traveling, it's part of my job, part of being an artist. Sometimes my projects ahead of me, as was the case in Japan. The exhibition got there before me, and although people did not know me, my name could have pokójrzyć. When I got there they called me "Woman of beds" (laughs). Something like that is, I work at the end of the beds and sheets (laughs).

KK: *You already know what's next?*

TT: Oh yeah, I definitely want to finish several characters from the last cycle, I could not finish them last year by a car accident.

KK: *Are not you afraid that your mode hinders your development?*

TT: No, due to the fact that only artistically fulfill the summer, when school is empty, the studios are open, and the students go. I have plenty of time to think carefully about my projects. During the year, so I use day to how best to prepare for creative work. I'm doing a whole bunch of pictures, constantly go and write down what I wanted yet refine.

KK: *For your labs, a host of students. Do you work with them makes you tick?*

TT: **Of** course! I love to learn. Being with young people gives me energy and a desire to create their own graphics. Transfer of knowledge, observing the creative process, looking at how one of my students after hours of searching, finds Finally the perfect solution to your work by combining several ideas into one (solution so simple that you wonder later on it came not before), makes me want to make their own tests.

KK: *So you like to learn from each other?*

TT: **Absolutely.** I am proud of my students and I hope that they will be famous one day, and then someone will say, "This is Tracy Templeton student." This thought gives me great satisfaction. (Laughs)

KK: *I am a student, I'm confused, not sure I know too little, too much I want to, I do not know which path to choose and where to actually going. What advice can you give to young people like me?*

TT: I know from experience that there is always a possibility. The trick is to be able to make the correct choice. We must also remember that sometimes things just happen. Give them to happen ("Let them just happen").

With time, somewhere between white and black pieces I find the lost memories of tonight. I do not regret that I came. How not to look to fulfill my dream this morning, and yet everything just in front of me.

Catherine needed