



Foam Stamp Technique

Contemporary Printmaking

Alessandr  P.

Interdisciplinary artist

@makeartwerk

Pg 3 -

Introduction

Pg 6 -

Stamps of Approval series

Pg 29 -

Previous Works

Pg 32-

Recent Ateliers

Pg 41

Call for collaboration



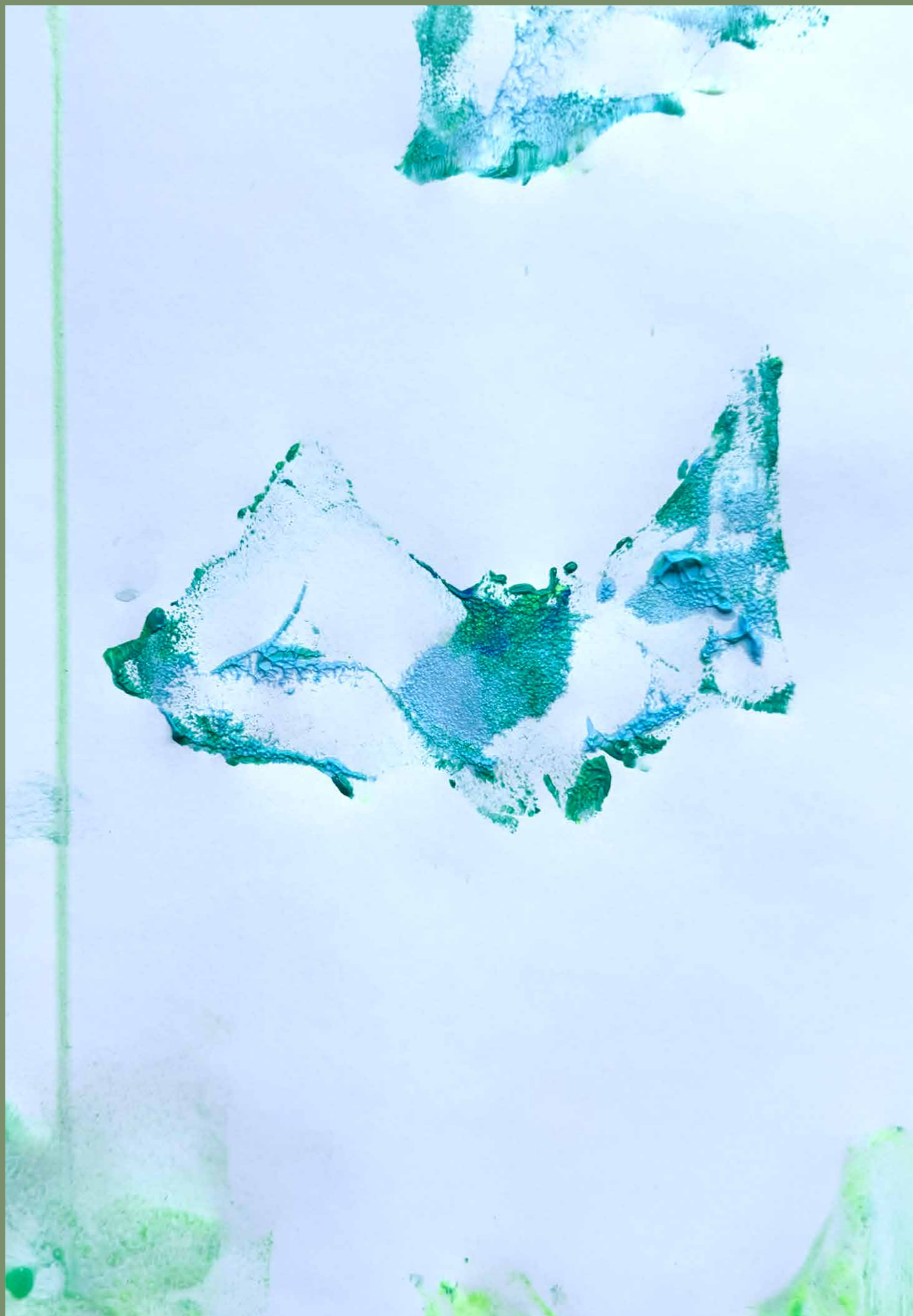
Introduction

Stamps of approval series

Parcours of the Foam Printing Technique

The foam printing technique developed from material explorations undertaken while the artist was assisting in collecting waste from Cape Town's surrounding waste collection sites for festival decorations. During this process, she observed a recurring surplus of *polyurethane* foam—an industrial, non-recyclable material frequently discarded after single use.

While enrolled in a printmaking course, she began testing this foam as a printing matrix. Although her training is in traditional printmaking rather than digital fabrication, she incorporated both hand-cut and laser-cut methods, each offering distinct visual and material outcomes.



Production Context and Materials

The technique has since evolved into a sustainable and adaptable practice, now used in educational, intergenerational, and interdisciplinary workshop contexts. Its application reframes a single-use byproduct as a viable material for creative production, extending the utility of a substance otherwise treated as waste.

The aim was to demonstrate that all that is required is time and space—rather than relying on equipment or conditions.

Most of the works were printed on Clairefontaine “Graffiti” paper. Paper bought from Ikea, or as with the work on the right, found materials. Essentially, most available and least expensive options. The artist purchased 10-metre rolls to allow for freedom in experimenting with large-format stamps that play with scale, repetition and composition. This type of paper was initially selected for workshops, as it provides participants with a generous surface suitable for collaborative and experimental work.

<<Close up detail of *Bat Signal in progress*, Marseille, 2025
ClaireFontaine 120g, Acrylic paint
100x150cm



The materials were chosen for their accessibility, some of which was bought from the supermarket. Given the synthetic nature of the foam, plastic-based paints were used based on longevity, though the artist encourages using natural pigments with this process too.

Water is reused throughout the process, as the pigment-rich residue helps the foam retain colour and reduces unnecessary waste. In the end the water evaporates and the stamp is kept.

Video documentation

Bat Signal Process video

2 minute <<How to make a foam stamp>> video

2 minute <<Comment fabriquer un tampon en mousse>> video

<<Studio space after completing *Bat Signal*, Marseille, 2025
ClaireFontaine 120g, Acrylic paint
100x150cm



Bat Signals

Marseille, 2025

Clairefontaine 120g

Acrylic paint

100 x 200 cm

Available for purchase





Rattrape les étoiles I

Marseille, 2025

Clairefontaine 120g

Acrylic paint

100 × 125 cm

Available for purchase



Rattrape les étoiles II

Marseille, 2025

Clairefontaine 120g

Acrylic paint

100 × 125 cm

Available for purchase



Rattrape les étoiles III

Marseille, 2025

Clairefontaine 120g

Acrylic paint

100 × 240 cm

Available for purchase



Rattrape les étoiles IV

Marseille, 2025

Clairefontaine 120g

Acrylic paint

100 × 150 cm

Available for purchase



BadBoy Butterflyz

Marseille, 2025

Clairefontaine 120g

Acrylic paint

100 × 200 cm

Available for purchase

Allez L'OM I

Marseille, 2025

Clairefontaine 120g

Acrylic paint
100 x 200 cm

Available for purchase



Allez L'OM II

Marseille, 2025

Clairefontaine 120g

Acrylic paint

100 x 200 cm

Available for purchase



Detail >> *Allez L'OM II*
2025

Marseille, 2025

Clairefontaine 120g

Acrylic paint

100 x 200 cm

Available for purchase





Evil Eye I

Marseille, 2025

Clairefontaine 120g

Acrylic paint

100 x 240 cm

Available for purchase





Evil Eye I

[Video documentation on Instagram](#)



Evil Eye II

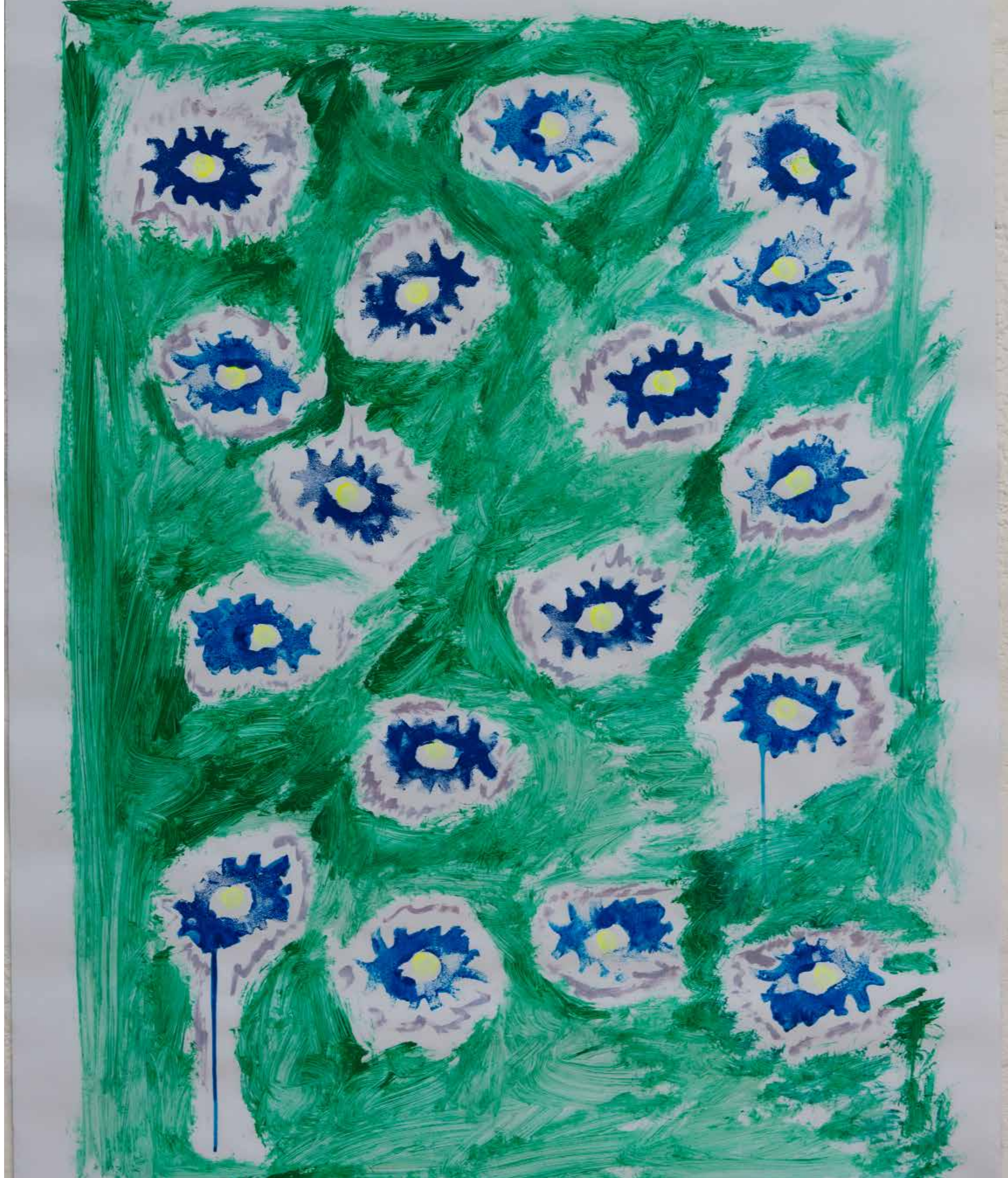
Marseille, 2025

Clairefontaine 120g

Acrylic paint

100 x 200 cm

Available for purchase







Dolphin City

Marseille, 2025

Clairefontaine 120g

Acrylic paint, pastels, glitter

100 x 100 cm

Available for purchase





Dolphin Town

Marseille, 2025

Clairefontaine 120g

Acrylic paint

100 x 200 cm

Available for purchase







Dolphin Hugs

Marseille, 2025

Clairefontaine 120g

Acrylic paint

100 × 200 cm

Available for purchase



Luna City

Marseille, 2025

Clairefontaine 120g

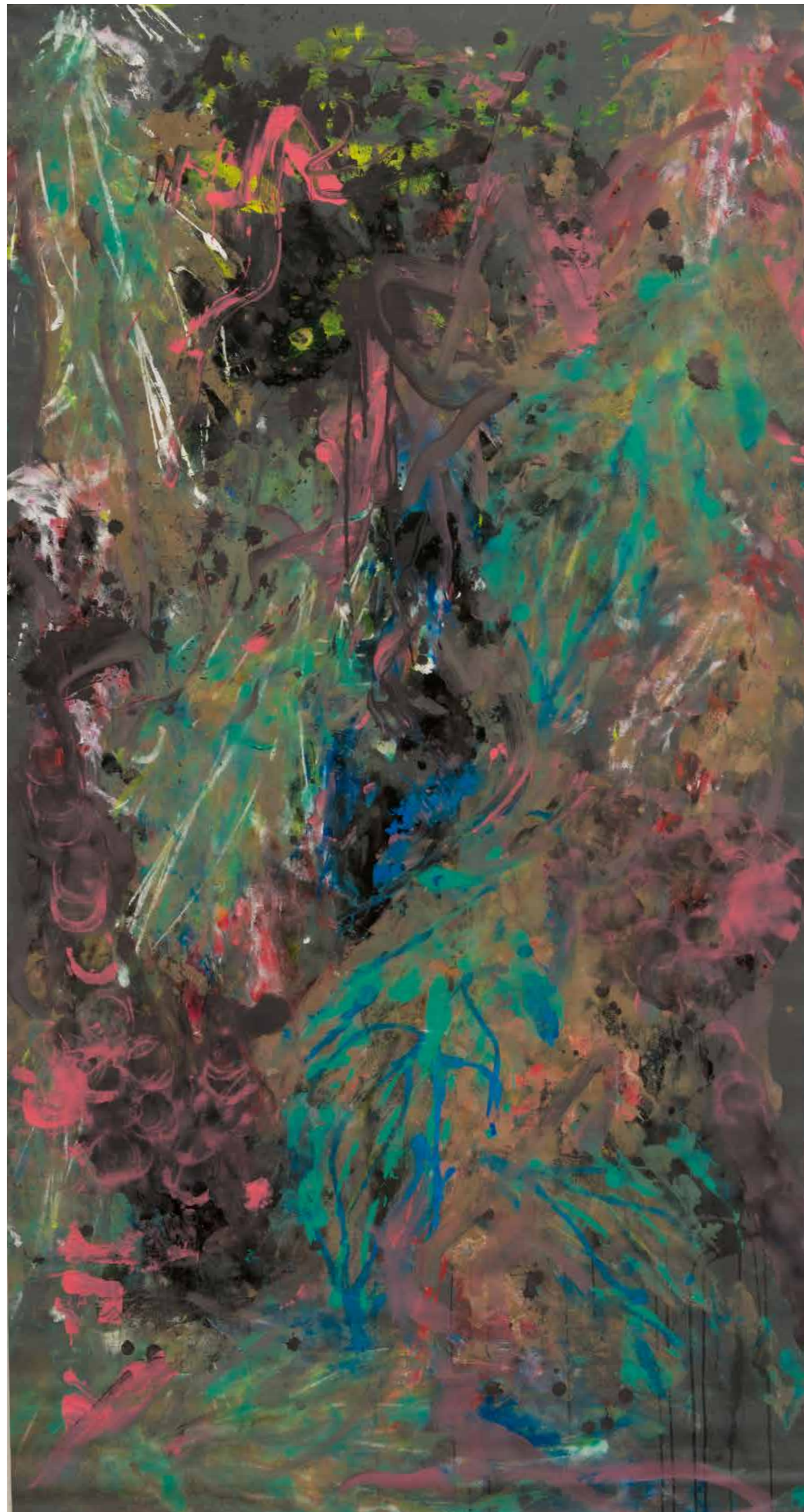
Acrylic paint

100 × 200 cm

Available for purchase

An abstract painting featuring a complex interplay of colors and textures. The composition is dominated by dark, earthy tones like black, brown, and grey, which serve as a backdrop for more vibrant hues. On the left side, there are large, swirling areas of deep red and magenta. In the center and towards the right, there are prominent, energetic strokes of bright cyan and blue. The brushwork is highly expressive, with visible textures, splatters, and layered applications of paint, creating a sense of movement and depth. The overall effect is one of raw, emotional energy.

PREVIOUS WORKS



Window Saver

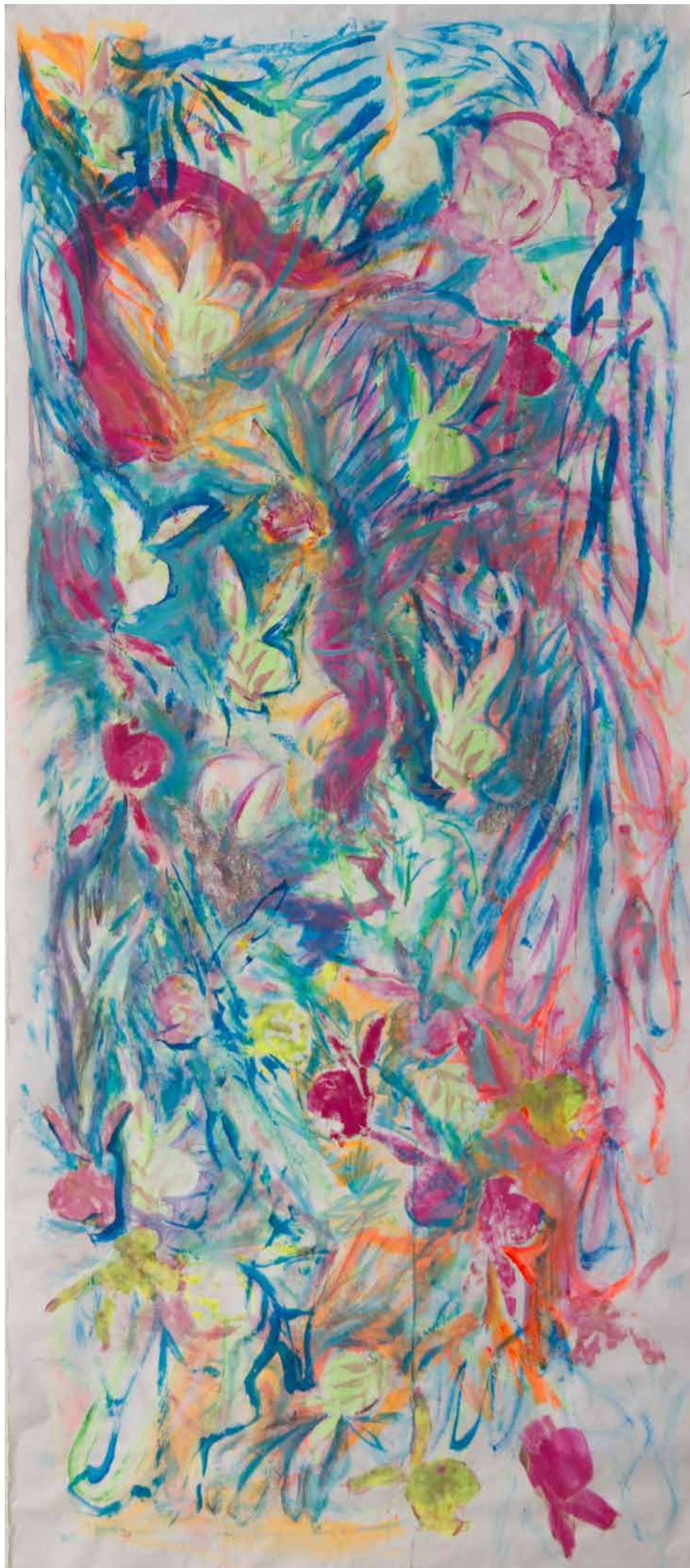
Marseille, 2021

Found window screen, Acrylic paint

100x220cm

Mixed technique : painting and stamping

Available for purchase



PlayboyZ

Marseille, 2022

Ikea Paper, Acrylic paint, glitter

100x300cm

This piece was made before the OAA festival, which the shared artist space was participating in. Wanting to show how simply one can appropriate a recognisable symbol and transform it through stamping.

Creating in essence a collage, at this stage the artist was experimenting with layers and playing with levels of transparency to avoid the repetition becoming monotonous. The stamps aren't covered but rather the artist tries to weave it between background and foreground by using an intuitive approach.

The process is not mapped out, even though there are narrowly defined outlines, for the work, once the elements are prepared, what is expressed on the surface is a spontaneous approach to printmaking which, usually has a predefined image.

[Click here to watch a Youtube video of the process](#)

Foam Stamp Atelier

Since 2013 AP, has experimented with foam stamping in different contexts and surfaces to examine it's utility. Another element has been sharing it with the public through exhibitions and ateliers or studios.

Here is a visual summary of this artistic practice highlighting these interventions.

After over a decade of experience, it has become even more urgent to share this technique which lends itself well to collaborative or collective works. It can be performed on different types of supports so it is highly adapted to a wide range of objectives.

By working on a medium that is accesible the artists defines their way of seeing or expressing with this medium. The artists impresses themself into or onto the artwork. Making this technique specific to the person who literally shapes and defines its' meaning.



Working Girl
Marseille, 2022

Clairefontaine 120g paper
acrylic paint, glitter

100x150cm

Co-authorship with a participant during the OAA festival

[Click here to watch a Youtube video of the process](#)





Atelier Pâque
Marseille, 2025

Clairefontaine 120g paper, Acrylic paint

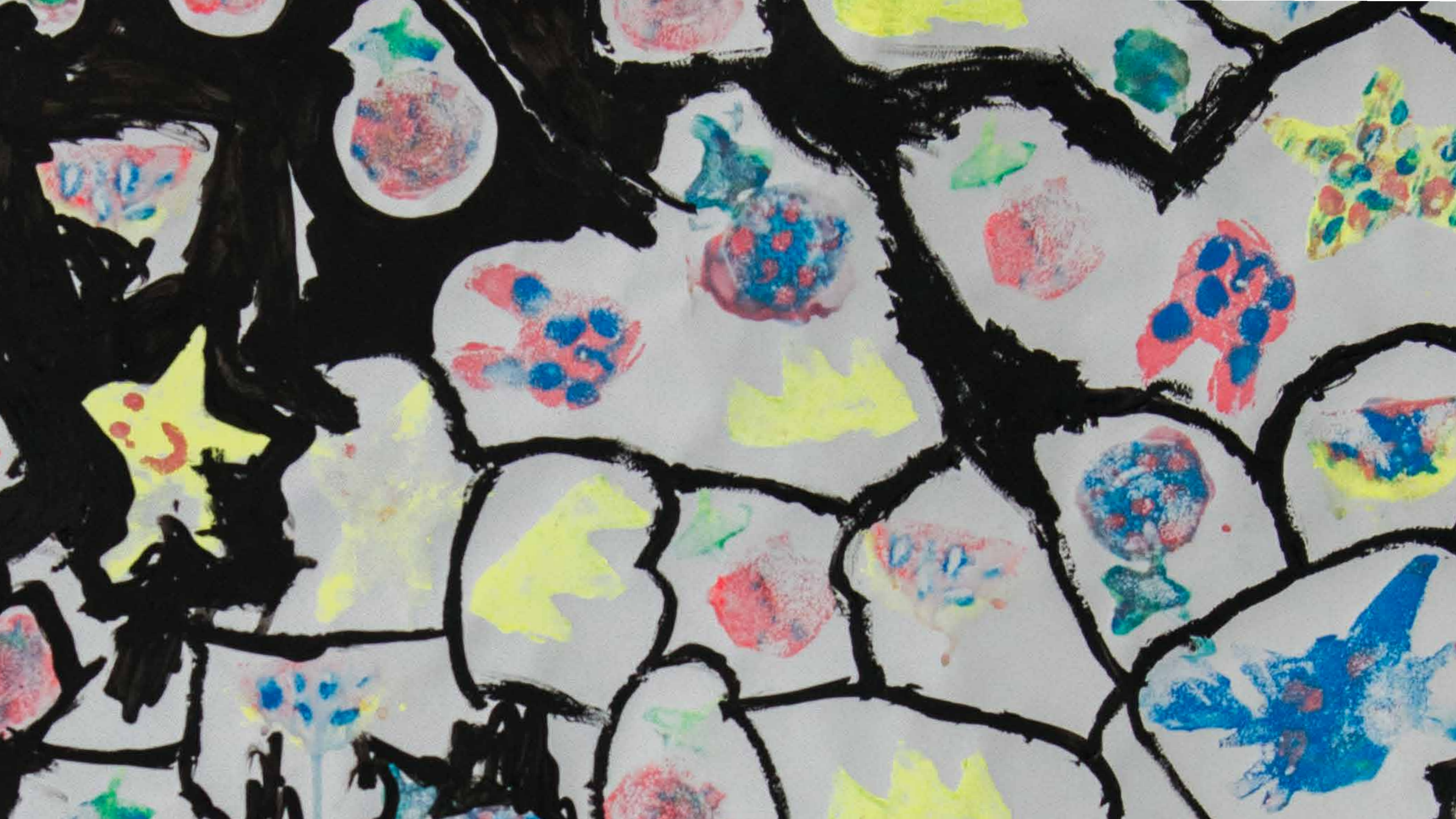
100x280cm

Mixed technique : painting and stamping

Co-authorship with 3 participants from the neighbourhood.

[Click here to watch a video on Instagram](#)







Atelier Faire un jardin
Marseille, 2025

Clairefontaine 120g paper, Acrylic paint

100x250cm

Mixed technique : painting and stamping

Co-authorship with 3 participants from the
neighbourhood.



Call for Collaboration

Seeking actors to co-create public workshops around these printmaking ateliers, made for and by the participants.

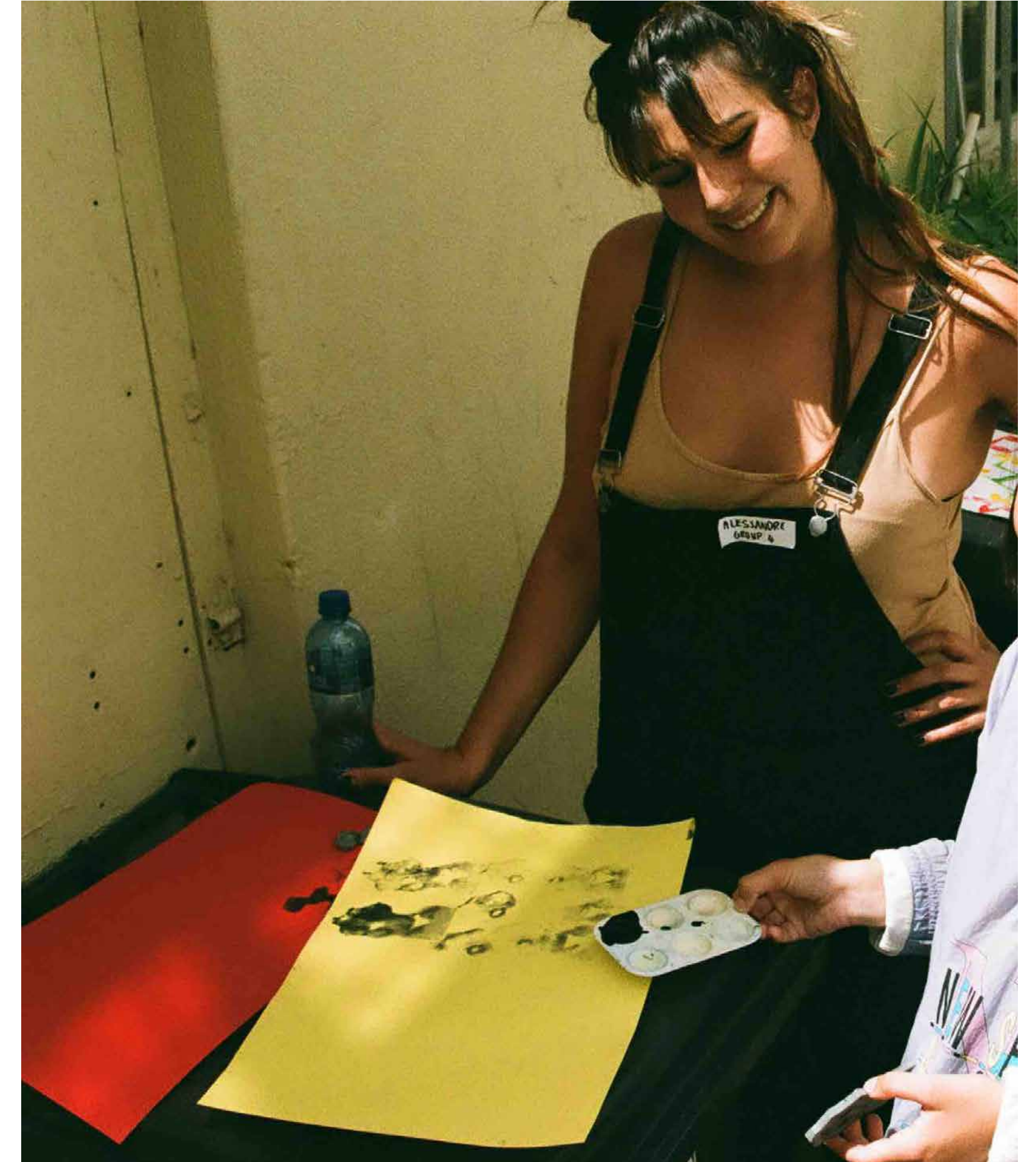
Through the selection of icons, each participant becomes a co-author in the creation process.

The goal is to share this technique widely, encouraging the reuse of foam materials in households rather than discarding them.

Let's build together—accessible, art, inclusive, community, co-authorship and sustainable practices.

makeartwerk@gmail.com

Alessandr  P.



*> Analogue Photo taken by Sarah Hugo-Hamman during the first foam stamp atelier, by AP, at "Summer Camp" in 2015
The Corner Store, Woodstock, Cape Town*



www.makeartwerk.com