

Course Outline

This is an introductory course exploring a variety of printmaking processes, including: relief, pochoir and serigraphy. Students will understand the technical skills associated with the above techniques as well as creating work which continues to foster the power of visual communication.

We will discuss the historical and political relevancy of the print and understand how this exciting and age-old medium is applicable to today's world. Students will be encouraged to approach the medium creatively in concert with high standards of craftsmanship to create visually and conceptually complex pieces.

After completing this class, students will have taken risks, explored new mediums and materials, gained knowledge of the possibilities in printmaking and grown an individual body of work which is not only visually provocative, but also conceptually multifaceted.

At the beginning of each class, we as a group will look at and discuss various forms of historical and contemporary printmaking and other types of work that I find inspiring and pertinent to the day's lesson. While most of our time in class will be spent printing, there will also be lectures, demonstrations, group and individual critiques, homework assignments and possibly a field trip to a relevant show at a local gallery or institution.

Course Objectives

The ultimate goal is for each student to fully engage with printmaking and the idea of the serial, and thus expand skills and gain insight into his or her creative process, individual aesthetic, vision, and direction as an artist. We will find creative solutions to visual problems as we investigate beginning techniques of relief, pochoir and screen printing. While each project will focus on a specific print technique, students will also be encouraged to combine techniques and even mixed media, while also thinking critically about the conceptual ramifications of such work.

Course Requirements and Grading

Attendance

This is a studio course, so *attendance is mandatory*. Any more than two absences will result in a lowered grade. If you have to miss a class, it is the student's responsibility to contact a classmate for homework assignments and missed information.

You are permitted two unexcused absences without damage to your grade. Students who miss more than 2 classes without a medical excuse or family emergency in writing will receive a deduction of half a letter grade for the course; a further half grade will be deducted for each 2 additional classes missed. Students who have more than 5 unexcused absences (i.e., those absences that have not been cleared with professor) will receive a failing grade for the course.

Please note, attendance on all critique days are especially important! Whether you have presented already or not, any unexcused absence on a critique day will immediately lower your grade an entire letter.

Habitual tardiness is not acceptable. Coming late to class, taking more than a 15 min break and leaving class early all constitute a "tardy". Three tardies equals one absence, with consequences as above.

Lastly, coming to class unprepared (without materials and/or assignments or having not done the readings) is not acceptable, and will be noted and reflected in your grade.

***In the event classes will take place on Zoom, please observe the following Zoom etiquette guidelines:**

Mute your sound if you are anywhere with any unavoidable background noise or distractions. Otherwise, please keep your sound on, as we will be talking often as a group.

Turn off or silence cell phones before class. Laptops may be used to make notes and for Zoom only.

Students who are obviously surfing, checking email, watching videos/television, or similar will be asked to leave Zoom and marked absent for that day with results per the above.

Every class must be attended synchronously and students must use their computer video camera to be visible during class. Please email the professor with any questions or concerns.

ALL CLASSES WILL BE OFFICIALLY RECORDED via Zoom FOR STUDENTS OUTSIDE OF TIME ZONE.

NO STUDENT IS ALLOWED TO RECORD AT ANY TIME.

NO STUDENT IS ALLOWED TO DISSEMINATE RECORDINGS OF THE CLASS.

NO STUDENT IS ALLOWED TO DISSEMINATE CLASS NOTES, THE SYLLABUS OR ANY OTHER MATERIAL PROVIDED BY THE PROFESSOR FOR COMMERCIAL PURPOSES.

*Please see the University's policy on page 6

Class Participation and Critiques

One of the goals of this course is to build your individual voice as an artist, and in doing so, looking at and discussing each other's work is *integral* to this class. You are expected to come to class on time and prepared to talk about your own work and to be an active participant in any group discussions and critiques we may have. In addition to group critiques, there will be discussions held regarding various reading assignments in which everyone is expected to participate. When you are assigned readings or when we watch videos in class, please make sure to take thorough notes in your sketchbooks in order to contribute to the following discussions.

There will be two formal class critiques (mid semester and end of the semester) and weekly informal critiques of work in progress.

During each of these “crits” students are expected to come to class prepared to talk about their own development and reflections regarding their progress, in addition to listening to peers and providing insightful and constructive feedback. Critiques are a time for students to recognize technical and conceptual improvements in their own work and the work of their peers and thus participation is mandatory and will be noted. These crits are a privileged time in which everyone gets equal and undivided attention from the rest of the class. *Basic respect is expected and anyone exhibiting anything other will be asked to leave.*

An unexcused absence on a crit day (regardless of you presenting or not) is unacceptable and will result in the immediate lowering of your grade an *entire letter*. Lastly, whomever is being critiqued is expected to have their sketchbooks in hand, taking note of the valuable feedback both from their professor as well as fellow classmates.

Homework

In addition to the scheduled project homework, I encourage everyone to regularly use their sketchbooks for any other sketching, writing, and the posting of inspirations. This is a place to work through your thoughts and thus your usage of this book will greatly affect your growth and involvement in this class, as well as your development as an artist on the whole.

**The professor will post pertinent readings and information on Blackboard regularly. Please check often and ensure you are receiving notifications.*

You will be held responsible for information emailed to you and/ or posted on Blackboard.

Turning work in

After each critique, all work and preparatory sketches made for this class must be photographed and uploaded to each student’s personal folder on the class Google drive.

Within the student’s personal Google Drive folder, there should be separate folders for each project. Each folder should have two sections: 1. for the final images of the piece and 2. for all preparatory sketches, writing and research that went into the piece.

Please document work* as professionally as you can, on a clean white wall, with nice indirect light and straight and properly cropped at the work’s borders. There should be no other information besides the piece present in the photo. Please always include images of details to best give us all a feel for the materiality of the work. Furthermore, if scale and installation are important, you can include some form of an “install shot” to indicate the above. Sloppy photos will not be accepted and will result in a lowered grade.

*Refer to the following videos for documentation techniques

For sketchbook documentation: <https://www.youtube.com/watch?v=FKgWlzm3Hs>

For work on the wall documentation: <https://www.youtube.com/watch?v=buQzjCMfFBM>

Use of a sketchbook

I highly encourage everyone to regularly sketch and take notes in a sketchbook. You will be asked to do studies and research in your sketchbooks before starting your pieces and will subsequently be graded on this preparatory work. The more investigative work you put into the project, the stronger your investment and thus more thorough the outcome will be.

Students are expected to always have their sketchbooks in hand and taking notes whenever receiving any feedback on their work either from the professor or fellow classmates.

Image archive

Over the course of the semester students will be asked regularly to gather images they find inspiring and pertinent to their work. You can either glue these images into your sketchbook, or you can create a digital archive. *All sources of the image must be noted- the artist, medium, size and date made.*

Grading Breakdown

40% - All work (homework and in class) produced in the first half of the semester (including image archive and sketchbook).

30% - All work (homework and in class) produced in the second half of the semester (including image archive and sketchbook).

15% - Final Project (Including any correlating writing assignments, proposals, statements, sketches and reference material)

10% - Participation in class discussions and critiques

5% - Artist presentation

*Grades will be given at mid semester and end of semester. At *any point* during the semester, please feel free to meet with me and discuss your progress or any other concerns you may have.

Grading Scale (Example)

Course final grades will be determined using the following scale

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

Required Supplies and Readings

Handouts and readings supplied by the professor and posted on Blackboard.

Important Dates

1/25- Informal critique of first relief print

2/8- Informal critique of second relief print

2/24- Upload all works made thus far in individual folder in Google drive. (Follow instructions under "Turning work in" on page 3)

2/24- First day of MID-TERM CRITS

3/1- Second day of MID-TERM CRITS

3/4- (Friday) Zoom mid-semester meetings- sign up on Google drive

3/11- (Friday) Zoom mid-semester meetings- sign up on Google drive

3/22 Informal critique of screen print #1

- 4/7- Informal critique of screen print #2
- 4/12- One page final project proposal and sketches due
- 4/28- Upload images of all work made in the second half of the semester to personal Google drive folder- follow same protocol as mid semester
- 4/28- First day of FINAL CRITIQUE – final project
- 5/10- Second day of FINAL CRITIQUE- 2-4pm

Material List.

Included in the Blick kit:

- Speedball Block Printing Starter Set-
- Soft-Kut Printing Block -9x12"
- Soft-Kut Printing Block -6x12"
- Speedball Drawing Fluid 8 oz
- Speedball Screen Filler 8 oz
- Speedball Acrylic Base 8 oz
- Speedball Water-base Textile Screen Printing Ink (Black) 8 oz
- 4B Graphite pencil
- An xacto knife
- Ultrafine Sharpie marker
- A pad of newsprint- 18x24"
- A pad of Bristol paper (smooth) - 14x 17"
- Yasutomo Japanese Sketch Paper Pad- 9x 12"
- Grafix Dura-Lar Clear Acetate Alternative 14x 17" .005
- Caran d'Ache Artists' Pastels set of 10
- Speedball Screenprinting Ink Set of 6
- Speedball Speedclean 16 oz bottle

NOT Included in the Blick Kit but required:

- Blick Economy Baren or a large wooden spoon
- Packing tape- 1.5 or 2"
- Blue Painters tape- 1"
- A variation of brushes of your choosing- (anything that works with water-based materials will work fine)
- At least 2 more colors of ink of your choice for linocut/ block printing***
- A few plastic spoons
- Various jars with lids for mixing paint. (plastic deli or yogurt containers work well)
- Mixing sticks
- A small and a large sponge (you can also buy a very large sponge, like a car washing sponge, and cut a small bit from it)
- Some type of palette for rolling out your ink (a disposable palette, or a large piece of glass or large plate can work)
- A roll of clear removable contact paper- Not sold at Blick- buy from Amazon or elsewhere
- Sketchbook (at least 9x12")
- A small plastic scraper (or some type of a thick card, like an old credit card, or a piece of cardboard works just fine)
- A nylon bristle brush for cleaning your screen

Items to be checked out from USC and returned at the end of the semester:

All items must be returned in *good condition* to USC by the final crit day. Your grade will be pending until items are returned.

- Aluminum Screen 17x 12"
- Printing Board with Jiffy Hinges
- Squeegee

***Optional:**

- Versatex Screen Life- extends working life of screen printing inks. Helps inks not dry out as quickly and thus also makes cleanup easier.
- An apron or old shirt (printmaking can be very messy)
- A larger carving block for block printing
- A larger screen for screen printing
- Various papers, fabric, unstretched canvas etc for screen printing.
- Other types of drawing/painting materials of your choosing (oil or acrylic paints, oil sticks, pastels, etc)
- Flocking or glitters for screen printing
- Transfer paper for transferring your images onto the block for block printing
- A hairdryer or fan to speed up drying time* recommended
- Litho crayon (screen printing)
- Speedball Gloss Acrylic Overprint Varnish – if you want your screen prints to have a gloss)
- Rubber gloves for washing out your screen
- A cutting mat- to be used with the X-acto knife and your stencils
- A spray bottle for water
- Createx Monotype Colors- monoprinting paints

*Please note, these items are the bare bone minimum for the class. If you are interested in working larger, or if you would like to work with more colors, you are welcome and encouraged to do so and must purchase these items on your own.

***EXTRA INK: You have one small black ink for block printing included in your kit. However, you will need more colors for our multicolor relief printing project. You will need at least 3 colors and can either purchase these yourself or can share with a classmate.

As for screen printing, you have a small starter set of colors in your kit, but feel free to purchase some different colors if you would like. There is a huge selection of all different sorts of metallic, glow in the dark or pastel colored inks for screen printing.

Jacquard Versatex makes ink that can be used for both screen printing and block printing- enabling you to buy one set of inks and not two.

You can also purchase a huge variety of screen printing inks from McLogan.

Area Art Supply Stores

Below are some wonderful local art stores.

McLogan. *ALL MATERIALS SCREEN PRINTING RELATED

2010 So. Main Street
Los Angeles, CA 90007
(213) 749-2262

8:30-4 pm Monday-Friday

8-12 pm Saturday

Performance Screen Supply (online only)
<http://www.performance-screen.com>

Blick Art Materials (3 Los Angeles area locations in addition to their website)
-44 South Raymond Avenue Pasadena, CA 91105 Phone: (626) 795-4985
-7301 West Beverly Boulevard Los Angeles, CA 90036 Phone: (323) 933-9284
-11531 Santa Monica Blvd West Los Angeles, CA 90025 Phone: (310) 479-1416
www.dickblick.com

Raw Materials 436 South Main Street Los Angeles, CA 90013 Phone (800) 729-7060

Blue Rooster Art Supplies 1718 N. Vermont Ave Los Angeles, CA 90027 (323) 661-9471

Swain's Art Supplies 537 North Glendale Avenue Glendale, California 91206 Phone: (818) 243-3129

Jerry's Artarama- www.jerrysartarama.com

University Policies taken from [SCampus](#) under *University Student Conduct Code*

The following Section 11.12 of the Student Conduct Code of USC is hereby referenced and incorporated into this syllabus. In addition, Section 11 of said Conduct Code states as follows: "Faculty members may include additional classroom and assignment policies, as articulated in their syllabus". Under the authority of this section's general principles and the concept of respect for the intellectual property of others and the obligation to avoid using another's work as one's own, **students are prohibited from using, reformatting, distributing, publishing or altering the class syllabus, Powerpoints or other supplemental class materials provided to them, in any manner as specifically referenced in said Section 11.12 of the Student Conduct Code.**

11.12

- A. Acquisition of term papers or other assignments from any source and the subsequent presentation of those materials as the student's own work, or providing term papers or assignments that another student submits as their own work.
- B. Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (See Section C.1 Class Notes Policy).
- C. Recording a university class without the express permission of the instructor and announcement to the class. Recording can inhibit future free discussion and thus infringe on the academic freedom of other students as well as the instructor.

**Statement on Academic Conduct and Support Systems
Integrity Policy**

Any student found guilty of plagiarism, fabrication, cheating on examinations, or purchasing papers or other assignments will immediately receive a failing grade in the course. There are no exceptions to this policy.

The academic integrity standards for USC are available online at <http://www.usc.edu/student-affairs/SJACS> with two student oriented publications – “Guides to Avoiding Plagiarism” and “Understanding and Avoiding Academic Dishonesty” available in both viewable and printable forms.

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* <http://equity.usc.edu/> or to the *Department of Public Safety* <http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us>. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage sarc@usc.edu describes reporting options and other resources.

Support Systems:

Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. engemannshc.usc.edu/counseling

National Suicide Prevention Lifeline – 1 (800) 273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. www.suicidepreventionlifeline.org

Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. engemannshc.usc.edu/rsvp

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: sarc.usc.edu

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. equity.usc.edu

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. studentaffairs.usc.edu/bias-assessment-response-support

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. dsp.usc.edu

Student Support and Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. studentaffairs.usc.edu/ssa

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. diversity.usc.edu

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. emergency.usc.edu

USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.

Provides overall safety to USC community. dps.usc.edu

Use of Images and Student Projects

The University reserves the right to use images, photos, and samples of student’s work to showcase the class and Design program through publications or on the USC Roski School of Art and Design website. Credit for student work will be given when appropriate.

Disabilities and Academic Accommodations

Students requesting academic accommodations based on a disability are required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP when adequate documentation is filed. Please be sure the letter is delivered to the professor as early in the term as possible. DSP is open Monday through Friday, 8:30-5:00. The office is located in the Student Union room 301 and their phone number is (213) 740-0776.

Class Sessions

Week 1

1/11 - Introduction to the course.

Introductory, team building class exercises.

Discussion of course expectations, attendance, grading policies and material list.

-explain the use of the Google drive

Homework- Write 2 typed pages (stream of consciousness is fine) reflecting on the idea of “personal versus public space”. Some things to think about may be: habits, routines, items you interact with daily, conversations you have habitually (with yourself or someone else), images you look at or places you “go” to escape or break monotony. There is no “right or wrong” to this writing. If you digress from topic, that is also okay.

Purchase your Blick kit

1/13 -

Relief Printing.

Discuss writing assignment

Powerpoint on relief printing- history, techniques and examples

Begin sketching for first relief project.

Homework- Upload to your google drive folder 15 images of art that inspires you. These can be anything you deem to be "art".

Make sure to include the artist, date, medium and size of each image.

Finish your sketch for your first block print

Read "The Basics of Printmaking" posted on Blackboard

Week 2- Relief Printing.

1/18 -

Discuss "The Basics" reading

Demo transferring images to rubber block, carving blocks

Begin carving

1/20 -

Demo doing a rubbing of the block before printing and then inking the plate and printing.

Continue carving, do a rubbing transfer on paper and print block

Homework- Finish your first relief project (must have edition of 3 prints by next class).

In addition, glue-in 5 more visual images of any type of block or relief prints that inspire you (may be linocut, woodblock, rubber block etc).

Week 3 Relief

1/25-

Informal/short crit of first relief project

Discussion on multi color, transferring image with a counterproof and printing layers.

Begin working on the second relief project (multi-color)

Homework- By next class, have a finalized sketch for your multi color print. Trace each layer (each color) of the drawing on separate sheets of tracing paper or acetate with different colored markers.

1/27-

Assign Artist Presentations

Work on Relief Print #2

Homework- Carve and print the first layer of the piece. *Make about 50% extra prints to make sure you have enough in case you make a mistake on the other layers.

Week 4 Relief

2/1-

Work in class on Relief Print #2

2/3-

Work in class on second relief project

Homework-

Finish Relief Print #2. Make sure they are uploaded to your Google Drive

Week 5 Crit and Pochoir w Relief

2/8-

Relief Print #2 is due. Informal class crit.

Powerpoint on pochoir and discussion of layering techniques

Watch short video on stencils

<https://www.youtube.com/watch?v=Esaz-EkfEDU>

Homework: Do a 4-color experimental pochoir piece to give you a feel for the medium.

2/10-

Work on pochoir piece w relief. Create 3 sketches for the pochoir and relief project. Have 5 reference/ inspiration images.

Homework- Work on Pochoir w Relief Print

Week 6 Pochoir w Relief

2/15-

Work on Pochoir w Relief Print

Sign -up sheet for Mid Semester and Final Crits posted on Google Drive

2/17- CLASS CANCELLED- TO BE MADE UP WITH A FIELD TRIP TBA.

Homework- Work on pochoir piece w relief. Must have all three works ready for mid semester crit next week. All works made in the first half of the semester will be shown. Write a one page statement on this body of work. Discuss the work conceptually as it relates to or evolved from the topic of "personal versus public space". All works must be titled individually, AND/OR the series can have one title.

Week 7 MID SEMESTER CRITIQUE

2/22 - Finish pochoir piece.

Homework-

-Write a 1-page artist statement reflecting on your body of work.

-Upload all images to your personal folder on the Google Drive. Make sure to upload two groupings of images (in separate folders)-

1. All three pieces, w detail shots if needed. Please also include the artist statement in this folder.

2. Your sketchbook entries, all prep work for the projects and your image archive pics.

Make sure the final images are clearly labeled "Final". Refer to the instructions on page 4, under "Turning work in".

For the mid semester critique next class, be prepared to talk about all three pieces and have at least one question ready to ask the class regarding your work. These three works will be read as a body of work, with a central theme running throughout each one.

*You will not get a grade if you do not have everything uploaded into your Google Drive

2/24 MID SEMESTER CRITIQUE day 1

All works must be ready and presented to the group either on the wall or elsewhere. Additionally All work and artist statement must be uploaded to the shared Google drive by the beginning of class.

Week 8- - MID SEMESTER CRITIQUE day and Intro to Screen Printing

3/1- MID SEMESTER CRITIQUE day 2

3/3-

In class writing exercise- Initial thoughts on next body of work
Powerpoint on Screen printing
Demo "building a well"

**INDIVIDUAL MID SEMESTER MEETINGS*

Watch "Lunch With Creatives: Alumni Series- Corita Kent

https://www.youtube.com/watch?v=DCAE_TNhyZw&t=2233s

Homework-

Prepare 6 sketches for our next project. Makes sure to have an assortment of screen paint and water-soluble crayons and such for your screen monoprint.

Week 9- Screen Printing #1- Monoprints

3/8-

Screen Print #1

**INDIVIDUAL MID SEMESTER MEETINGS*

3/10-

Screen Print #1

**INDIVIDUAL MID SEMESTER MEETINGS*

3/11- FRIDAY- OFFICE HOURS-

**INDIVIDUAL MID SEMESTER MEETINGS*

Homework-

Finish Screen print #1.

Week 10- NO CLASS SPRING BREAK.

3/15-

3/17-

Week 11- Informal Crit of Screen Printing #1 and Intro Screen Print #2

3/22

Informal class crit of monoprints. (Make sure all monoprints are uploaded to your personal Google drive folder.)

Intro Screen Print #2

Powerpoint on Screen Print #2 techniques

Homework- Have a sketch ready for first drawing fluid/ screen filler print. Make sure your sketch is on a separate piece of paper and is the exact size you would like the final piece.

3/24

Screen Print #2

Complete your first drawing fluid/ screen filler print in class

Homework-

Complete all other sketches for the remainder of Screen Print #2. Come to class with your screen prepared with the drawing fluid for your next print. Drawing fluid should be dry and your screen ready to be coated with screen filler.

Week 12- Screen Print # 2

3/29

Work in class on Screen Print #2

Screens are drawn and ready to be coated with screen filler. As students wait for their screens to dry, I will look over other sketches for Print #2.

*Artist Presentations

Homework- Finish printing second Screen Print #2

3/31

Work on Screen Print #2

*Artist Presentations

Homework- Work on Screen Print #2

Week 13- Crit of Screen Print #2

4/5

Finish Screen Print #2

*Artist Presentations

4/7

Informal crit of Screen Print #2. (Make sure all images are uploaded to your personal Google Drive folder)

*Artist Presentations

Homework- Final Project. By next class, have a one page proposal and 3 sketches for the final project.

Week 14- Final Project

4/12

Work in class on Final Project and individual meetings

Workshop final project ideas

*Artist Presentations

Homework- Print the first layer of your final project

4/14

Work in class on Final Project and individual meetings

*Artist Presentations

Homework- By next class, have at least 2 layers of your final project printed.

Week 15- Final Project

4/19

Work in class on Final Project

*Artist Presentations

4/21-

Work in class on Final Project

*Artist Presentations

Week 16- Final Project

4/26

Work in class on Final Project

*Artist Presentations

Homework- Finish Final Project and write a one page artist statement. Make sure to include your piece's title, medium and dimensions. Also follow same guidelines for turning in work from mid semester.

In addition to the in-class critique, portfolios, sketchbooks and your artist statement should be uploaded to your personal folder on the Google by the beginning of this class.

4/28 - Final critique (DAY 1)

Week 17 - FINAL CRIT

5/10

Final critique (DAY 2).

* as per the University's final schedule- Class will be held from 2pm- 4 pm on Tuesday, May 10th

***Syllabus subject to change.

IMMACULATE HEART COLLEGE ART DEPARTMENT RULES

- Rule 1 FIND A PLACE YOU TRUST AND THEN TRY TRUSTING IT FOR A WHILE.
- Rule 2 GENERAL DUTIES OF A STUDENT:
PULL EVERYTHING OUT OF YOUR TEACHER:
PULL EVERYTHING OUT OF YOUR FELLOW STUDENTS.
- Rule 3 GENERAL DUTIES OF A TEACHER:
PULL EVERYTHING OUT OF YOUR STUDENTS.
- Rule 4 CONSIDER EVERYTHING AN EXPERIMENT.
- Rule 5 BE SELF DISCIPLINED. THIS MEANS FINDING SOMEONE WISE OR SMART AND CHOOSING TO FOLLOW THEM.
TO BE DISCIPLINED IS TO FOLLOW IN A GOOD WAY.
TO BE SELF DISCIPLINED IS TO FOLLOW IN A BETTER WAY.
- Rule 6 NOTHING IS A MISTAKE. THERE'S NO WIN AND NO FAIL. THERE'S ONLY MAKE.
- Rule 7 The only rule is work.
IF YOU WORK IT WILL LEAD TO SOMETHING.
IT'S THE PEOPLE WHO DO ALL OF THE WORK ALL THE TIME WHO EVENTUALLY CATCH ON TO THINGS.
- Rule 8 DON'T TRY TO CREATE AND ANALYSE AT THE SAME TIME. THEY'RE DIFFERENT PROCESSES.
- Rule 9 BE HAPPY WHENEVER YOU CAN MANAGE IT. ENJOY YOURSELF. IT'S LIGHTER THAN YOU THINK.
- Rule 10 "WE'RE BREAKING ALL OF THE RULES. EVEN OUR OWN RULES. AND HOW DO WE DO THAT? BY LEAVING PLENTY OF ROOM FOR X QUANTITIES." JOHN CAGE
- HELPFUL HINTS: ALWAYS BE AROUND. COME OR GO TO EVERYTHING. ALWAYS GO TO CLASSES. READ ANYTHING YOU CAN GET YOUR HANDS ON. LOOK AT MOVIES CAREFULLY, OFTEN. SAVE EVERYTHING-IT MIGHT COME IN HANDY LATER.
THERE SHOULD BE NEW RULES NEXT WEEK.

ASSIGNMENTS

FIRST RELIEF PRINT.

Taking the two pages of reflections on “personal versus public space”, create your first block print.

The image can be anything you want- illustrative, conceptual, abstract, a pattern etc, however it must relate to or be inspired by the idea of "personal" versus "public" space. What does privacy mean anymore?

*This work will be a study for the next relief project.

Before printing the actual block, please make sure to do a "rubbing" of the piece in order to get a feel for how it will come out. After the rubbing you can make necessary changes before actually printing with ink.

This is a single color print, on your smallest block (the pink one) and must be an edition of 3. You must have 6 prints in total. 3 must be identical and 3 must be "augmented". "Augmented" means it can be altered however you want- have fun with the image- maybe you want to print on something other than paper, or maybe you want to incorporate the print into a larger painting or drawing, maybe you want to sew into it. THE SKY IS THE LIMIT. Please make sure to have a title for the series, or individual titles for the individual works.

-Multicolored Block print= (6 pieces)

Expanding on concepts explored in your first block print, create a second piece that takes the work further. The piece does not have to stick to the exact prompt of the first piece, but should reflect an elaboration of ideas and such that you came to through the first work.

There is a minimum of 3 colors but more are encouraged. The scale of the block is up to you, but must be 2-3x larger than the first block. You may use one single block and do a reduction print, or use multiple blocks of the exact same size and create your multicolored work that way.

There must be an edition of **3 identical prints** and **3 prints that are “augmented”**- either hand drawn/painted/ written into etc- (sky is the limit) –AND/OR the block is re-carved and printed.

The 3 augmented prints do not have to be on the same type of paper as the 3 identical ones.

You must have a title for the series **or** individual works. Each of the 3 identical prints must be signed and editioned 1/3, 2/3 and 3/3.

When uploading pictures for mid semester, into the Google Drive, please upload: one pic of the identical print alone, one pic of the 3 identical ones together and then one pic each of each of the augmented ones. (5 pics in total) plus detail pics if needed.

-Pochoir / Pochoir w Relief piece

An expansion on concept of “private versus public space”.

For midsemester crit we will be looking at all three of your projects together.

Look at your previous two works and see what the body of work “needs” to complete or deepen your dialogue re “private versus public”.

This work can be a strictly pochoir piece or also combined with a relief element. If you are adding a relief element, you need at least 6 colors and if you are keeping it strictly a pochoir piece, you need a minimum of 8 colors.

The work must be at least a cumulative size of 24 x 36 OR an edition of 8 perfect prints if the works stay small (9 x 12 minimum size).

Mixed media allowed.

-Monoprints through the Screen

6 monoprints, one with rubbing element. Works should be cohesive together and conceptually explore the topics addressed in your writing exercise.

-Drawing Fluid and Screen Filler Assignment.

3 different prints, two of them must have at least 2 colors/layers and one must have at least 3 colors/layers. Edition of 3 for each different print.

At least one of the prints needs to be printed on something other than paper.

All three different works should work cohesively together and conceptually explore the topics addressed in your mid-semester writing.

Must submit a half page statement addressing your overall concept for the body of work and how the 3 pieces, in being seen together, deepen your concept. How does the imagery build on each other and add to the "narrative" you are trying to discuss?

Must have a title either for the body of work, and/or individual pieces.

-Final Project

Using either 3 various techniques explored throughout the semester (linocut, pochoir, screen printing (monoprints, drawing fluid/ filler, photo emulsion) or, only screen printing with 6 layers/ colors. Need to have an edition of 10 or the work needs to be a cumulative size of at least 36 x 48.

Conceptually the work is a deeper exploration of topics addressed in the other two projects done during the second half of the semester.

A one page statement is due during the crit. Must have a title for the piece.