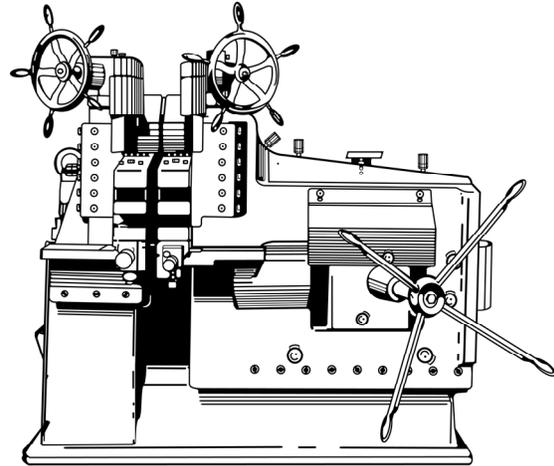


ART 370:

FALL 2011

Intermediate Print Media

This studio course aims to further refine as well as broaden a comprehensive understanding of Print Media introduced in ART 270. Through continued exposure to a variety of studio techniques and assignments complemented by demonstrations and discussions of historical, social, and technical importance, the driving thematic of the course will be the relevance of Printmaking to a contemporary artistic practice. Critical investigation as well as experimentation and exploration with personal creative imagery and intention will be a focus at the intermediate studio level.



Issues in contemporary print

- "Printmaking" vs "Print Media" vs "Printmaking Media"
- Copyrighting, (Mis)appropriation, Ethics
- Editions
- Art in the age of photo-digital ubiquitousness

Suggested Technical Resources

Printmaking: History and Process by D. Saff & Deli Sacilotto
Bottin des resources/Print Media Resource Book
by ARPRIM (formerly Conseil quebecoise de l'estampe)
The New Tamarind Book of Lithography
Books Without Paste or Glue by Keith A. Smith
Digital Negatives By R. Reeder & B. Hinkel
The Contemporary Printmaker by K. Howard

Required Materials

A list of required will be supplied in the first class.

Technical Topics: Intaglio

Advanced processes in intaglio will be introduced including multiple-plate printing and registration, colour printing, soft ground and lift-ground techniques as well as photo-digital etching and experimental approaches to photopolymer intaglio.

Technical Topics: Lithography

Advanced processes in lithography will be introduced including planning and tight registration of multi-colour and CMYK images using flexible polyester plates. Stone lithography will be introduced.

Technical Topics: Supplementary

Bookbinding, in the "neo-Japanese" manner. Three methods of stitched bindings will be demonstrated in a hands-on workshop designed to provide a basic introduction to bookworks and alternative vehicles for showcasing printed media.

Digital printmaking methods and techniques.

Folio and print folder constructions.

Alternative and lower-toxicity approaches to traditional printmaking methods.

Evaluation

All projects will be assessed according to a number of criteria outlined in the Dept. of Visual Art's *Assessment Guide*. Technical prowess and/or improvement are only one such aspect. The desire to conceptualize, and include *intentionality* in the finished product is extremely important. While technically and creatively challenging, the projects will guide you through an intermediate experience in studio printmaking. The *minimums* mentioned below are just that; **minimum requirements for a passing grade**. Failure to complete the minimums, including missing a critique, will constitute a grade of **NP**.

Mid-term note: All completed work to date, is due in class on the day of the class critique. A verbal mid-term progress report will be given to each student based on this work. Any work submitted can be re-worked, altered, re-done, or simply completed prior to the end of semester, when it will be given a percentage grade. Beyond the usual need for assessment and instruction, the mid-term progress report is also meant to serve as a reminder that Printmaking takes time and effort, and cannot be rushed in the last week of semester studio time.

ART370 Intermediate Print Media
Robert Truszkowski

Location: RC 035 Tuesday & Thursday 2:30-5:20pm
Office Hours: Tuesday & Thursday 12:30-1:30pm print@truszkowski.org

<p>Project Section #1: Intaglio 30% One editioned print using 1 plate (minimum of 3 techniques, in 2 or more states) <i>Edition size: 8-10, signed and completed copies.</i> + One editioned print using 2 or more plates (using more than one technique per plate - techniques can be used on more than one plate in the print) <i>Edition size: 8-10, signed and completed copies.</i></p> <p>Project Section #2: Lithography 30% One stone litho edition in black ink. <i>Edition size: 5-8, signed and completed copies.</i> + One polyester plate edition using four or more plates. <i>Edition size: 5-8, signed and completed copies.</i></p> <p>Project Section #3: Open Print Work 30% One resolved project. This might include prints that integrate traditional Printmaking methods, individual additions or embellishments, installations, or “non-conventional” methods of production and display. Digital imaging, bookworks, “printstallation” and/or using more than one print technique can factor in to this project. Creative risk-taking is <i>highly encouraged!</i></p>	<p>Comportment: 5% How you choose to work in a communal environment such as a Printmaking shop directly affects the other users (your classmates). Additionally, participation in class discussions, critiques and demonstrations has great impact on the class, and your classmates’ ability to learn and develop. Note: All 5% of this mark will be deducted, AUTOMATICALLY, should you fail to attend the studio clean-up day, scheduled for the end of the semester.</p> <p>Artist statement: 5% A well-considered artist statement will be required to tie together the entire portfolio of work created during the term. We will discuss the artist statement in class, and the finished product will be handed in prior to individually scheduled meetings at the end of the term.</p> <p>Individual Meetings Sign-up times will be posted for meetings scheduled after the last class of the term. All work completed plus states, proofs, sketches and research material and artist statement should be submitted by the final deadline, prior to the meeting.</p>
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Attendance

The Department of Visual Art maintains a strict attendance policy. Due to the amount of technical instruction provided in this course, **attendance at every class is a practical necessity.**

Health & Safety

The Printmaking studio contains a myriad of specialized equipment and potentially harmful chemicals. Safe practices and materials handling will be demonstrated and emphasized throughout this course, and it is your responsibility to seek appropriate help and advice should you need a refresher on any or all aspects of safe studio comportment.

Cash Money Concerns

There will be a \$40 **Print Studio Consumables Fee** for this course. The fee covers a wide range of ink, solvents and cleaners, photo-sensitive emulsions, rag service, and sundry printmaking supplies for use by all enrolled students. A complete list is available upon request. The fee is tax-free, and can be paid at the Art Store. Proof of payment is due in class on **Tuesday 20 September.** Please bring your Art Store receipt!

Class Schedule

Week 1 Thursday 8 SEPT	Introduction to the course, studios & paper drawers.
Week 2 Tuesday 13 SEPT Thursday 15 SEPT	Print Appreciation!!! Intaglio plate prep, soft & lift grounds, airbrush reminder. Studio work.
Week 3 Tuesday 20 SEPT Thursday 22 SEPT	Colour inks, multi-plate planning, printing. Chine Collé. Studio work.
Week 4 Tuesday 27 SEPT Thursday 29 SEPT	Videos: "Four Stones for Kanemitsu" & "Priceville Prints". Bookbinding in 370...all welcome for craft time!
Week 5 Tuesday 4 OCT Thursday 6 OCT	Studio work. Stone Lithography: Stone preparation, drawing & 1 st etch.
Week 6 Tuesday 11 OCT Thursday 13 OCT	Stone Lithography: Additions, deletions, & 2 nd etch. Stone Lithography: Stone printing & closing.
Week 7 Tuesday 18 OCT Thursday 20 OCT	Studio work. Litho paper prep & registration. Digital imaging & pre-press.
Week 8 Tuesday 25 OCT Thursday 27 OCT	Studio work. 370 Class Critique. All completed work due in class.
Week 9 Tuesday 1 NOV Thursday 3 NOV	Studio work. (Crit in 470) Studio work.
Week 10 Tuesday 8 NOV Thursday 10 NOV	Studio work. Studio work.
Week 11 Tuesday 15 NOV Thursday 17 NOV	Studio work. Studio work.
Week 12 Tuesday 22 NOV Thursday 24 NOV	Studio work. Studio work.
Week 13 Tuesday 29 NOV Thursday 1 DEC	370, 470+ Class Critique. Course evaluations. 370, 470+ Class Critique. LAST CLASS
NOTE Thursday 8 DEC	Studio clean up day. All required to attend at 9:00am!!! ALL WORK DUE by 8:59am!!

The Print Studio will remain open until Thursday December 8 @ 8:59am.**

All work* is due on Thursday December 8 @ 9:00am.**

*Work must be presented in a sturdy portfolio for marking. Please include SIGNED, completed prints, as well as proofs and other preparatory work that indicates your aesthetic, conceptual, and technical growth. Don't forget your Artist Statement.

**Individual meetings will be scheduled for the following day. If this constitutes an insurmountable problem, please see me as early as possible to schedule something else.