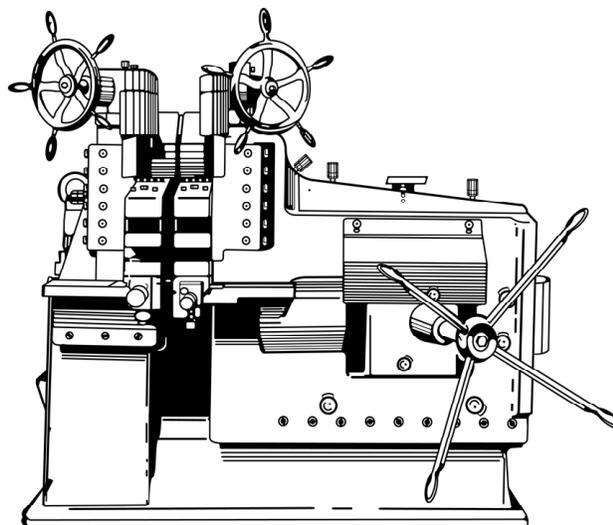


ART 470+:

Fall 2011

Advanced Print Media

This studio course aims to further refine as well as broaden a comprehensive understanding of Print Media developed in ART 370 (& 470). 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 media 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 Advanced 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

Technical Resources

Printmaking: History and Process by D. Saff & Deli Sacilotto

Bottin des ressources/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: Ultra-violet silkscreen

A comprehensive introduction to silkscreen printmaking, using water-based, ultra-violet cured inks. Screen preparation, printing, and reclaiming will be demonstrated, in addition to instruction on image planning and preparation, and darkroom techniques specific to this type of printing.

Technical Topics: General print media

Specific advanced methods and approaches will be demonstrated and used on an individual project-by-project basis. Examples might include multiple stone litho printing, inkjet printing, advanced digital pre-press or ink modification.

Technical Topics: Supplementary

Alternative and non-toxic 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. 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.

<p>Visual work 75% A minimum of 5 finished print projects totalling 75% (15% each) are required. Project plans must be addressed in the <i>Semester plan/proposal</i> described below.</p> <p><u>For 470 students, at least 2 of these projects must be silkscreen prints. >> Minimum 4 colours per print, no more than one of the prints can be a CMYK Colour Separation, unless more than two silkscreen prints are undertaken.</u></p> <p>Semester plan/proposal 5% Students at the 470+ level must submit a one-page plan, outlining proposed projects, trajectories and goals for the semester. The plan can also point out specific, individualized areas of technique or instruction that you may feel are required for your plan. Submittal of, and reasonable adherence to the plan is necessary, but can be altered and adjusted in consultation with the instructor. Due in the 2nd week of class.</p> <p>GRADUATING SOON?</p> <p>Students expecting to graduate as Print Media majors in the Spring will be required to update proposals as they change, rather than waiting until the end-of-semester !!!</p>	<p>Comportment: 15% 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: 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 proofs, sketches and research material and artist statement should be submitted by the final deadline, prior to the meeting.</p>
--	--

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. Silkscreen: prep, expose, blockout, reclaim screens.
Week 2 Tuesday 13 SEPT	Print Appreciation!!! Studio work.
Thursday 15 SEPT	Silkscreen: print planning, positives, basic printing. UV dryer.
Week 3 Tuesday 20 SEPT Thursday 22 SEPT	Studio work. Silkscreen: ink & colour, posterization, tight registration.
Week 4 Tuesday 27 SEPT Thursday 29 SEPT	Studio work. (Videos in 370) SEMESTER PLAN DUE! Studio work. (Bookbinding in 370)
Week 5 Tuesday 4 OCT Thursday 6 OCT	Studio work. Studio work. (Stone litho in 370)
Week 6 Tuesday 11 OCT Thursday 13 OCT	Studio work. (Stone litho in 370) Studio work. (Stone litho in 370)
Week 7 Tuesday 18 OCT Thursday 20 OCT	Multi-stone, multi-colour lithography demo. Studio work. (Digital, litho in 370)
Week 8 Tuesday 25 OCT Thursday 27 OCT	Alternative materials: Aluminum, floor polish & more. Studio work. (Crit in 370)
Week 9 Tuesday 1 NOV Thursday 3 NOV	470 Class Critique. All completed work due in class. 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.