PRINT STUDIO (MFA) ASTU 5300, 3 credit hours Fall 2011
MW 2pm – 4:50pm, Hkry 160
Professor: Andrew DeCaen decaen@unt.edu, 940 565 4024
Office Hours: Tues, 2-4 HKRY 160D or HKRY156

Course Description: This Graduate Printmaking Studio is designed to further develop conceptual, technical, formal issues, and professional practices in printmaking.

Course Content and Objectives: This course will focus on printmaking as a primary form of expression. Intaglio, litho, relief, screenprint, monoprint/type, digital printmaking and non-traditional print formats and conceptual extensions of print processes will be primary areas of individual research. Each graduate student will choose one or more of these areas to focus her/his research and develop a body of artworks demonstrating those efforts.

Course Structure: Graduate students in the course will work on independent and/or collaborative projects with new work complete at five critiques this semester. Graduate students are expected to have a firm expertise on the print media and techniques they are exploring. If a graduate student wishes to explore print techniques in which s/he is not very experienced, s/he should expect to ALSO attend classes in one of the discipline-specific undergraduate courses (e.g. etching, lithography, screenprint, relief, or monotype) with the permission of the instructor. Weekly meetings will involve group discussions, visiting artist's activities, individual critiques, and group critiques. For these activities your attendance is NOT optional. On days when the calendar does not have scheduled activities, you may request technical assistance in the form of planning or executing your prints. Completing new artwork for every critique is essential to passing the class. Students will also do a Contextual Research Project and an Application Pack and participate in the Visiting Artist Projects and Activities (printing and lectures.)

Semester Plan: Semester Plan: Each graduate student will create a plan of the projects s/he intends to do over the course of the semester. This is the part of the syllabus that you create. You will identify the media, scale, and technical scope of each project as a way of setting goals and criteria by which you are evaluated. You and I will sign this semester plan by the end of the second class session. We will each keep a copy. If you feel the need to change any part of this semester plan you should come to me to discuss and make the changes in writing for clarity at least one class period before the critique in which it is evaluated.

Course Requirements (Overview)
Final Portfolio (5 Complete Projects) 5 letter grades
Body of work 2 letter grade
Contextual Research Project 1 letter grade
Application Pack (Statement, Resume, 20 jpgs including all this semester's work) 1 letter grade
Critique Participation 1 letter grade
Required Attendance: at least 3 of the following 6 events:
(Tom Huck) Visiting Print Artist Lecture & Open Portfolio Viewing
(Charles Benecke) Visiting Print Artist Lecture & Open Portfolio Viewing
(Dennis Olsen) Visiting Print Artist Lecture & Open Portfolio Viewing
Required Attendance at Final Clean Up Session (4 hours) Requirement*

*Failing to attend the visiting artist's lectures OR Final clean up session will reduce your semester grade by one full letter grade.
GRADING:

Grading Scale for Projects/Assignments:
The plus / minus system of grading will be used for projects/assignments:

A (4.00) Excellent work that exceeds objectives, is very high in originality, and extremely well conceived and executed.
A- (3.75)
B+ (3.25)
B (3.00) Good work that meets the objectives, is very high in originality, and well conceived and executed.
B- (2.75)
C+ (2.25)
C (2.00) Average acceptable work that meets the objectives, is fairly well conceived, and executed.
C- (1.75)
D+ (1.25)
D (1.00) Inferior work that is minimally complete, but falls short of the objective of the project.
D- (0.75)
F (0.00) Failing work. Significantly incomplete, does not meet the objectives, and is poorly executed and/or conceived

Grading Scale for End of the Semester Averages:
The University of North Texas only allows for whole letter grades to be recorded for the semester grade.

A (4.00-3.51) B (3.50-2.51) C (2.50-1.51) D (1.50-0.51) F (0.50-0.00)

Final Portfolio (5 Complete Projects)  Final Portfolio, Due Dec 5, 2011
One new project will be complete for each of the 5 critiques.

A "project" is generally either a monoprint series of at least 5, or a numbered edition of at least 5.
Exceptions to this "project" definition will be made on a case-by-case basis if the artwork is unusually complex/simple
in scope of the printing, large/small scale, or other consideration.
Coming to critique without new work will earn an F for that project grade.
A piece with substantial progress (yet incomplete) is acceptable for critique purposes, BUT you have ONLY until the
NEXT critique session to submit the project for a grade.

Project Submission:
Include the whole project when you turn the project in for a grade; turn in at least 5 of any limited edition (signed and
annotated) or all of the monoprint series.
All works will be submitted in a “portfolio” or similar envelope that completely encloses every piece to avoid damage in
the grading process. Include a "slip sheet" protecting each piece in the portfolio. All prints must be complete, clean,
dried flat, undamaged, signed, and annotated/numbered where appropriate.

At the end of the semester (Final Critique) you will turn in all the semester’s works. Do not sell, destroy, trade, or lose
any work before this Final portfolio is submitted. Include all monoprints, and one of every limited edition (and any
complete edition if it has not yet been graded.) Even though many of these works will be already graded, I will still
need them to grade the body of work as a whole.

Body of Work  Portfolio and Artist’s Statement, Due Dec 5, 2011
Over the course of the semester you will aim at cohesion & progression of themes, imagery, & form. This will be
evaluated with two letter grades at the end of the semester. The whole semester’s work will be submitted at the end of
the semester (in the Final Portfolio) so that this evaluation may be made. The Artist’s Statement will also be used to
evaluate this grade. Failing to turn in a final portfolio will yield an F for these grades.
**Critique/Discussion Contribution**

There will be five formal critiques this semester. Each student must have new work ready for each critique. Coming to critique without new work will earn a D or F for the critique grade and an F for the project. Coming to critique with a project that is partially incomplete will earn a critique grade no better than a C. Please prepare your work to be shown early so that you have ample time to discuss it.

You will be graded on how you defend, respond to, or contribute to criticism about your work AND to how you contribute to the discussion of your peer’s work in group critique.

The rubric for grading critique contribution follows:

- A = Gives engaged, relevant, honest, critical attention and commentary with respect to/for everyone.
- B = Often contributes in critiques with worthwhile comments
- C = Comments from time to time and is therefore "noticed."
- D = Gives more agreement and unsupported assertions instead of truly adding to the discussion.
- F = One of the crowd to the point of blending in. Not much to say.

**See the Calendar for Critique Dates.**

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**Contextual Research Project**

Due: Nov 14, 2011.

10 pages (Five text pages accompanied by five image pages)

Printed and stapled.

All artists should strive to understand their work within a historical and cultural context. Research five specific artists or other significant areas of contextual research. In this project you will identify your *five most important sources of new personal artistic research.* These are not just ones you “like.” You must be able to explain how they relate to the most important aspects of your artwork. In general you will be finding artists that influence the way you work or think about your artwork. That said, you may also choose to find research sources that are not artists. You may choose to research a book, writer, musician, or another significant form of research that informs your art.

For each of your five research sources write a long paragraph presenting the following:

- Artist’s Name, dates of birth/death OR identify the research source.
- Citation of books, magazines, websites, museums, galleries, etc. were you researched this artist's work.
- How does it relate to your present work? Be specific, elaborate, and detailed in this.

Along with the paragraph, include a separate page with at least two images of their works with text identifying the artist’s name, title of artwork, media, and date. If this is not an artist, but a book or some other form of contextual research, then include several quotations that are significant of the source and your work.

List your research sources in order of importance to your work (most important first.)

Among your Contextual Influences you must include the following:

- at least one “printmaker” who makes/made their own prints. (i.e. not artist/master printer collaboration)
- at least one artist/genre or other context working/published after 1950
- at least one artist/genre or other context working/published before 1950.
- at least one artist who you saw at a gallery/museum this semester.

*We will be doing this project every semester.*

You are not to use sources that you have already used in previous semesters of this course. Your list will grow each semester.

With each new semester, also list all previous semesters’ sources at the end of this document.
MFA Application Pack

The Application Pack will be graded based on quality of presentation and content. This Application Pack will include (on a CD readable on a Macintosh):

1) 10-20 recent JPGs* demonstrating continuity. All works from this semester must be included. For those doing Exit Review, your disc must include a good photo of all the work in your Review and all the work you did for this class.

   JPGS must be: 2MB minimum
   Clearly focused
   color corrected,
   corrected for parallax,
   without visual distractions.

2) Your Artist’s Statement discussing your recent work. (250-500 words) Printed & on the CD. Discuss your imagery, concepts, influences, and media processes you use.

3) An Artist's Resume/Curriculum Vita. Printed & on the CD. Pay close attention to the guidelines I set out in class. Include: education, exhibitions, and any professional experience or professional activity. Make this document visually easy to read. One expects an artist to be visually sensitive.

The Application Pack provides you with the most basic materials you will need for normal art related activities at the entry level. Weather you want to apply for an art gallery exhibition, an artist’s residency or an artist’s grant… you will need the images, the resume and the artist’s statement. It should help you realize the importance of keeping good records and promotional materials. These documents are not static for any working artist; they grow and evolve with time. Do your best with them and they will serve you well; keep refining them and they will serve you better.

I am also available to review other documents that you may be asked for when applying for an academic position… Teaching Philosophy Statement (for printmaking…for foundations…etc) Cover Letter Etc.

DUE: Oct 3 (first draft)
I will collect all three items. I will return them to you with commentary on how you should improve them.

DUE: Dec 7 (final version)
I will collect and keep the CD and Printed version of these finalized documents
ATTENDANCE:
Attendance at group discussions, visiting artist's activities, individual critiques, and group critiques is MANDATORY for MFA students. Please refer to the calendar for these dates. I have tried to keep these dates primarily on Mondays. "work days" are days you are to spend working on your studio projects on your own. If you would like to schedule specific technical demonstrations or printing assistance please contact me to schedule these; We will try to schedule these during open class time. Please also check your email daily for any schedule revisions I may need to distribute to graduate students.

FINAL CLEAN-UP SESSION is Friday, Dec 9, 2011 from 8AM to 12PM.
Students in Print Studio must spend Four (4) hours working on group clean-up.
If a student cannot make that date, s/he must pre-arrange an alternate date to contribute to the group effort.
Failing to attend the clean-up session will reduce your semester grade by one full letter.
After the clean-up day, only graduate students and those doing exit review may use the studio to print, BUT they must leave the studio in the same or better condition than they found it.

Three Visiting Artist in Printmaking:

**Tom Huck**: Studio Artist,
http://www.evilprints.com/
Artist Lecture: Wed, Sept 21, 1-2pm Eagle Student Services Center Room 255
Open Portfolio Viewing: Hickory 160

**Charles Beneke**: Associate Professor of Art, University of Akron, OH
http://www.charlesbeneke.com/
Artist's Lecture: Monday, October 3, 2pm, Hickory 160
Open Portfolio Viewing: Monday, October 3, 8am, Hickory 160

**Dennis Olsen**: Professor of Art, University of Texas, San Antonio
http://dennisolsen.net/
Artist's Lecture: Thursday Nov 17, 2pm, Hickory 160
Open Portfolio Viewing: Monday, Thursday Nov 17, 3-5pm, Hickory 160

*All students are required to attend at least three of the six events listed above.
If a student cannot make the events, s/he may do an alternative assignment chosen by the professor.*
**Academic Honesty**

Standards of academic honesty will be upheld. All work must be the product of the student’s own ideas and efforts.

Details: www.unt.edu/csrr/student_conduct.

No Double Dipping! Students may NOT turn in the same artwork for two courses.

**Safety & Course Risk Factors**

According to University Policy, this course is classified as a category three (3) course. Students enrolled in this course are exposed to significant hazards which have the potential to cause serious bodily injury or death. In this class, those risks are related to (exposure to various chemicals, heavy tools, and sharp tools). Students enrolled in this class will be informed of potential health hazards or potential bodily injury connected with the use of materials and/or processes and will be instructed about how to proceed safely. Students are not likely to suffer serious bodily injury when properly trained on how to handle materials and tools. Safety procedures will be given the first week and through out the term as new safety issues become pertinent. Please report any damaged or dangerous items to your Professor.

No eating in the print studios! No open-toed shoes in the print studios.

Students who are pregnant or will become pregnant during the course of the semester are advised to check with their doctor immediately to determine if any additional risks are reason to postpone this course until a later semester. Upon request, your professor will provide a list of chemicals and safety issues for your doctor to review. Material Safety Data Sheets are available on all chemicals. It will be up to you and your doctor to determine what course of action to take.

**Building Emergency Procedures**

In case of emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain their until an all clear signal is sounded. Follow the instructions of your teachers and act accordingly.

**Americans with Disabilities Act**

“The College of Visual Arts and Design is committed to full academic access for all qualified students, including those with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, faculty members in the College will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies when doing so does not fundamentally alter the course. If you have a disability, it is your responsibility to obtain verifying information from the Office of Disability Accommodation (ODA) and to inform me of your need for an accommodation. Requests for accommodation must be given to me no later than the first week of classes for students registered with the ODA as of the beginning of the current semester. If you register with the ODA after the first week of classes, your accommodation requests will be considered after this deadline. Grades assigned before an accommodation is provided will not be changed. Information about how to obtain academic accommodations can be found in UNT Policy 18.1.14, at www.unt.edu/oda, and by visiting the ODA in Room 321 of the University Union. You also may call the ODA at 940.565.4323.

**CENTER FOR STUDENT RIGHTS AND RESPONSIBILITIES:** The following statement reminds students of their rights and responsibilities within the academic community – “Each University of North Texas student is entitled to certain rights associated with higher education institutions. See www.unt.edu/csrr for further information.”

**NOTE:** I retain the right to change the syllabus and post it if the needs of the course or students change.

**Advising / Grade Consultation**

I am available for advising or private grade consultation during office hours or by appointment.

**Print Studio Access**

Only students currently enrolled in print courses may use the print facilities. The Print Studios’ open hours will be posted.

If you wish to work in the print studio during another class period you MUST get the professor’s permission first.

**Printmaking graduate students have the privilege of keys to the building and access codes to the studio doors. The access codes are not for sharing with friends or Undergraduate students. If you share the codes I will change the codes and you will lose your privilege.**
Cooperative Workspace
The cooperative methods among printmakers promote technical and social growth in art.
If a student leaves a mess for others his/her grade will be affected adversely.

Class Time Interruptions & Distractions
If your cell phone rings in class, I answer it. No buts.
No social visitors are allowed during class time.
Come to class ready to make art.
Class time is NOT for:
- Eating your lunch,
- Talking on the phone,
- Surfing the web,
- Checking email,
- Going to the copy center,
- Going to the library...

...Please do these other things outside of class.

Personal Supplies:
All Students in print classes are required to have chemical-resistant gloves that fit. Your personal supplies will be dependent on the media and technical scope of your independent contract.

Hazardous Chemical Use & Personal Chemical Use
If you bring a chemical into the studios for your own use, you must supply Andy with a MSDS Sheet and get approval and directions before using it.
NEVER mix chemicals where a hazardous reaction could result.
Ammonia based products are not allowed in the print studios.
Nitric Acid is monitored by the federal government. Do not use it or restock it without explicit permission from Andy.

Borrowed Print Studio Tools
Some tools in the print studios will be available for check out for the semester. If these tools are not returned at the end of the semester in good shape, the student’s grade will be reduced by one full letter grade or held incomplete until the tool is returned/replaced. This includes Litho Stones that are left un-grained or un-level.

Traditional Etching Grounds
Graduate Students and Adjunct Instructors are the only ones allowed to use traditional petroleum based etching grounds and nitric acid etch baths ONLY if you were already trained how to use these techniques at other undergraduate institutions. DO NOT show undergraduates how to use these processes; they do not have permission.

Printmaking MFA Semester Reviews
We will be doing these earlier this year.
Please view the Calendar for dates.
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>Aug 31 W</td>
<td>Semester Plan Due. Daily Clean-Up Assignments</td>
</tr>
<tr>
<td>Aug 19-Sep 2</td>
<td>&quot;the Stone and Mirror&quot; Exhibition Cora Stafford Gallery</td>
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<tr>
<td>Sep 5 M</td>
<td>NO CLASSES: Labor Day</td>
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<tr>
<td>Sep 7 W</td>
<td>MFA/BFA Discussion: Application Pack (Images, Statement, Resume)</td>
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<tr>
<td>Sep 11 Sun</td>
<td>WORK DAY</td>
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<tr>
<td>Sep 12 M</td>
<td>Group Critique #1: (MFA)</td>
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<tr>
<td>Sep 14 W</td>
<td>WORK DAY</td>
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<tr>
<td>Sep 13-16</td>
<td>&quot;Three Print Portfolios&quot; Exhibition Cora Stafford Gallery</td>
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<tr>
<td>Sep 19 M</td>
<td>MFA/BFA Discussion: Courting Gallery/Exhibition Opportunities</td>
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<tr>
<td>Sep 21 W</td>
<td>WORK DAY</td>
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<tr>
<td>Sep 22 Tr</td>
<td>Visiting Artist: Tom Huck, Lecture ESSC, 1pm-2pm, Thurs 8-11am (open portfolio in print studios)</td>
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<tr>
<td>Sep 26 M</td>
<td>MFA Individual Progress Critique</td>
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<tr>
<td>Sep 28 W</td>
<td>WORK DAY</td>
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<tr>
<td>Oct 3 M</td>
<td>Visiting Artist Charles Beneke, Lecture 2-3pm</td>
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<tr>
<td>Oct 5 W</td>
<td>WORK DAY</td>
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<td>Oct 10 M</td>
<td>MFA Discussion: Preparing for Academic Position Applications: Teaching Philosophy, etc</td>
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<td>Oct 12 W</td>
<td>WORK DAY</td>
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<tr>
<td>Oct 17 M</td>
<td>MFA Individual Progress Critique</td>
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<td>Oct 19 W</td>
<td>WORK DAY</td>
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<tr>
<td>Oct 24 M</td>
<td>Group Critique #3: (MFA)</td>
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<td>Oct 26 W</td>
<td>WORK DAY</td>
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<tr>
<td>Oct 31 M</td>
<td>MFA Individual Progress Critique</td>
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<td>Nov 2 W</td>
<td>WORK DAY</td>
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<td>Nov 7 M</td>
<td>MFA Individual Progress Critique</td>
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<tr>
<td>Nov 9 W</td>
<td>WORK DAY</td>
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<tr>
<td>Nov 11 Fri</td>
<td>MFA Reviews:</td>
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<td></td>
<td>8am Adam</td>
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<td></td>
<td>9am Chris</td>
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<td></td>
<td>10am Linda</td>
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<td></td>
<td>11am Laura (Please invite your 3rd committee member)</td>
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<td></td>
<td>12pm Cat (Please invite your 3rd committee member)</td>
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<tr>
<td>Nov 14 M</td>
<td>Group Critique #4: (MFA) Contextual Research Project Due</td>
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<tr>
<td>Nov 17 Tr</td>
<td>Visiting Artist: Dennis Olsen, 2pm Artist's PowerPoint Lecture followed by printing demonstrations and portfolio viewing.</td>
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<tr>
<td>Nov 21 M</td>
<td>MFA Individual Progress Critique</td>
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<tr>
<td>Nov 23 W</td>
<td>WORK DAY</td>
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<td></td>
<td>Happy Thanksgiving!</td>
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<tr>
<td>Nov 28 M</td>
<td>MFA Individual Progress Critique</td>
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<tr>
<td>Nov 30 W</td>
<td>WORK DAY</td>
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<tr>
<td>Dec 1 Tr</td>
<td>BFA Exhibition Reception 6:30-8:30pm</td>
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<tr>
<td>Dec 5 M</td>
<td>(Final) Individual Critique #5</td>
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<tr>
<td>Dec 7 W</td>
<td>(MFA) FINAL Portfolio DUE &amp; Final Application Pack DUE</td>
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<tr>
<td>Dec 9 F</td>
<td>Mandatory Group Clean Up Session, Personal Items left in the studio on Friday will be disposed!!</td>
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<tr>
<td>Dec 13-16</td>
<td>BFA &amp; MFA Pick Up Graded Portfolios</td>
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FOR YOUR CONSIDERATION...

How important is risk to an artist? How can an artist take risks?

What does it take to be a successful artist? (How will you define “success” for yourself as an artist.)
(Can you make a percentage for each?)

“Talent” (What is it really?)
Skill(s)
Luck and Patience
Consistent Work Ethic
Desire and Confidence
Something else?

Name five artists with whom you see clear connections to your work or the work you intend to do.

1 ____________________________
2 ____________________________
3 ____________________________
4 ____________________________
5 ____________________________

What is a Print? Define “Print” to be inclusive and/or exclusive:
Printmaking Syllabus Agreement

"I have read and fully understand the course structure, attendance, clean-up, grading requirements and health risk factor rating (3) as outlined and described in the course syllabus. I hereby agree to the syllabus and its provisions. I understand that any artworks made for this course at UNT may be used and or published by the instructor as examples of student work for teaching and other academic purposes. I understand that there are certain risk factors assumed with this course, and I assume full responsibility for any injury that I may incur as a result of the course’s activities."

I understand and agree that when I use UNTs tools/equipment I will return it to good condition or replace it before the end of the semester, and that failure to do so will drop my semester grade by one letter. This includes Litho Stones.

Course: ASTU 5300 MFA Print Studio ___________________________ Risk rating: 3

Phone Number ___________________________ email address ___________________________

Student Signature; ___________________________ Printed Name ___________________________

Date: ___________________________

Instructor Signature: ___________________________

See reverse side for Semester Plan...
Semester Plan for MFA Print Studio ASTU 5300:

The following statement shows my plan for the semester’s work.
Any changes must be pre-approved by Professor DeCaen at least one class session before the critique.

Project 1: (circle or fill in all that applies)
Number of color runs/drops/colles: ______________________
Image Scale: Small (1 to 100 square inch), Medium (100 to 350 square inch) Large (350+ square inch)
Edition size: __________ OR Number of Monoprints in the series: __________
Other Consideration: ______________________________________________________________________________________

Project 2: (circle or fill in all that applies)
Number of color runs/drops/colles: ______________________
Image Scale: Small (1 to 100 square inch), Medium (100 to 350 square inch) Large (350+ square inch)
Edition size: __________ OR Number of Monoprints in the series: __________
Other Consideration: ______________________________________________________________________________________

Project 3: (circle or fill in all that applies)
Number of color runs/drops/colles: ______________________
Image Scale: Small (1 to 100 square inch), Medium (100 to 350 square inch) Large (350+ square inch)
Edition size: __________ OR Number of Monoprints in the series: __________
Other Consideration: ______________________________________________________________________________________

Project 4: (circle or fill in all that applies)
Number of color runs/drops/colles: ______________________
Image Scale: Small (1 to 100 square inch), Medium (100 to 350 square inch) Large (350+ square inch)
Edition size: __________ OR Number of Monoprints in the series: __________
Other Consideration: ______________________________________________________________________________________

Project 5: (circle or fill in all that applies)
Number of color runs/drops/colles: ______________________
Image Scale: Small (1 to 100 square inch), Medium (100 to 350 square inch) Large (350+ square inch)
Edition size: __________ OR Number of Monoprints in the series: __________
Other Consideration: ______________________________________________________________________________________

Student Printed Name and Signature: ________________________________________________ Date________
Professor Signature: ___________________________________________________________________ Date________