Print Studio (MFA) ASTU 5300

3 credit hours
TR 2pm – 4:50pm, Hickory 160
Professor: Andrew DeCaen  decaen@unt.edu, 940 565 4024
Office Hours: Wed, 2-4pm HKRY 160D or HKRY156

Course Description: This Graduate Printmaking Studio is designed to further develop conceptual, technical, formal issues, and professional practices in printmaking. Certain students who will be studying abroad for part of this semester’s structure will have distinct coursework and schedule that will be agreed upon on the first week of classes.

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 content will also cover assignments and activities to lay a foundation for professional studio practice.

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. The Calendar is shaped so that most of the required days for graduate students will fall on Thursdays. 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 course. 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 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
(One project will be substituted for intensive week at PRINT Press for the Adams/Smore Collaboration)
Body of work 2 letter grade
Contextual Research Project 1 letter grade
Application Pack (Statement, Resume, 20 jogs including all this semester’s work) 1 letter grade
Critique and Class Participation (average of 4 grades) 1 letter grade

Required Attendance: at least 3 of the following 5 events:

(leslie Muctchler) Visiting Artist Lecture W 2/15, 4–4:50 PM, ESSC 255 Requirement*
(Jason Urban) Visiting Print Artist Lecture W 2/15, 8–10:50 AM, Hickory Hall 160 Requirement*
(Michelle Samour) Visiting Print Artist Lecture M 2/12, 2–2:50 PM, ESSC 255 Requirement*
(Erika Adams) Visiting Artist Lecture T 2/28, 2–2:50 PM, Willis Forum Library Requirement*
(Albert Paley) Visiting Artist Print Lecture 4–4:50 PM ESSC 255 Requirement*

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.

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 Thursdays. “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.
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) Good work that meets the objectives, is very high in originality, and well conceived and executed.
B (3.00)
B- (2.75)
C+ (2.25) Average acceptable work that meets the objectives, is fairly well conceived, and executed.
C (2.00)
C- (1.75)
D+ (1.25) Inferior work that is minimally complete, but falls short of the objective of the project.
D (1.00)
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)

**Project Guidelines (5 Complete Projects)**
(5 Complete Projects)
(Due Each Critique Day)
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.

All works will be submitted in a “portfolio” or similar envelope that completely encloses every piece to avoid damage in the grading process.
Prints must have a “slip sheet” protecting each piece in the portfolio.

All prints must be complete, clean, dried flat, undamaged, signed, and annotated/numbered where appropriate.
Prints should have either a minimum 2” clean boarders on all sides OR a “bleed print” with no white boarders.
Prints should be made on good quality paper capable of receiving a high fidelity impression.
Turn in either the complete set of monoprints or at least 5 of the limited edition
Do not sell, destroy, or lose any work before the semester is complete.
Projects are graded on formal design skill, mastery of technique (in imaging and printing), conceptual engagement, and contextual awareness.
If a project is turned in on time, but is incomplete, the grade will reflect this…
But the project may be completed or otherwise improved and re-turned in for a better grade at a later date.

**Final Semester Portfolio Guidelines:** Portfolio and Artist's Statement
(Due May 3)
At the end of the semester (on Final Critique Day) you will turn in the following:

• The complete edition or set of your final project.
• One print from each limited edition.
• All unique monoprints and altered prints from the whole semester.
• Do not sell, destroy, or lose any work before the semester is complete.
• Final Version of the Application Pack

**Body of Work**
(Final Portfolio and Artist's Statement Due May 3)
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 & Class Participation Contribution

With each critique, you will earn a grade reflecting your participation in class AND critique.

Full Class Participation means coming to class prepared to work:
- Having spent time outside of class researching ideas, planning imagery, and drawing.
- Having all needed course materials in class.
- Paying close attention and writing notes during class discussions or demonstrations.
- Using class time productively to make clear progress on projects.
- Cleaning up after oneself.

On Critique Day:
- Please prepare your work before class so that we have enough time to critique your work.
- Hang your work in the best way possible so that we can focus on the artwork.
- Do not pierce the paper of the print with pins! Pinch it against the wall or use clips.
- If the work is a limited edition, only hang one from the edition.
- If the work is a monoprint or altered print in a series, hang all the prints in the series in a group.
- Each project is due on the day of critique.
- Coming to critique without new work will earn a D or F for the critique grade and an F for the project grade.
- Coming to critique with a project that is incomplete will earn a critique grade no better than a C.
- Be prepared to speak clearly about your work or prepare a statement to read.
- Write notes during critique on anything that may be relevant to your work.

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, and critical attention, comments, and questions with respect to your peers' work AND thoughtfully discuss & answer questions about your own work.
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.

Class 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 facebook or email, Going to the copy center, Going to get art supplies, Going to the library...Please do these things outside of class.

Contextual Research Project

Due: April 3, 2012

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 contextual research topics.
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 topics that are not artists; You may choose to research a book, writer, or another significant topic of research that informs your artwork.

For each of your five research sources write a long paragraph (200-500 words) 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 or topic.
- 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 and print out all previous semesters’ research topics at the end of this document.
**MFA Application Pack**

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 who have not passed MFA Semester Review, your disc must include a good photo of all the work in your Review.
   - JPGs must be: 2MB minimum
     - Clearly focused
     - color corrected,
     - corrected for parallax,
     - without visual distractions.

2) Image Identification Sheet identifying Title, media, size, and year with a thumbnail image of each of the jogs.

3) Your Artist’s Statement discussing your recent work. (250-550 words) Printed on paper AND on the CD.
   - Discuss your imagery, concepts, influences, and media processes you use.

4) An Artist’s Resume/Curriculum Vitae. (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: Feb 23 (first draft)**
I will collect the Artist’s Statement and Resume. I will return them to you with commentary on how you should improve them.

**DUE: May 3 (final version)**
I will collect and keep the CD and Printed version of these finalized documents

**NOTE:** If a student does not turn in the complete application pack at the time of exit review, s/he will not pass review and not graduate.
PRINT Press Collaboration: Monday Feb 27-Saturday March 3

Project 3 AND Critique 3 will be filled by Participation in this collaboration at PRINT Press. Michelle Samour and Erika Adams will collaborate on a series or edition of lithographs. You will make yourself available as many hours as possible this week. On average students have each worked a 20 hour week. Do not neglect going to your other classes.

Your goals are:
- Come to participate as much as possible.
- Observe carefully.
- Look for opportunities to be helpful.
- Be efficient with your time
- Do the highest quality work possible with great care.
- Create a positive atmosphere for the visiting artists.
- Do what you can to help the visiting artist’s to be productive and creative.
- Learn as much as you can from the artist’s while focusing on the project at hand.

Find your available hours and send them to adecaen@gmail.com by January 19.

Monday Feb 27 (Lecture 2-3pm)
Tuesday Feb 28 (Lecture 2-3pm)
Wednesday Feb 29
Thursday March 1
Friday March 2 (Open House 4-6pm)
Saturday, March 3

Lari may also need help preparing the space at PRINT the week prior to the collaboration. Keep our class period on Feb 21 open in your calendars to do prep work at PRINT Press.

MICHELLE SAMOUR and ERIKA ADAMS Visiting Artists Collaborating at PRINT Press
*LÉCUTRE, M 2/27, 2–2:50 PM, ESSC 255 (SAMOUR)
*LÉCUTRE, T 2/28, 2–2:50 PM, Willis Forum (Willis Library) (ADAMS)
OPEN HOUSE, F 3/2 4–6 PM PRINT Press (Oak Street Annex)
SPRING 2012 ART EVENTS

*All students are required to attend two (2) of the nine (9) events (with asterisk *) listed below. If a student cannot make two of the events, s/he must schedule an alternative project.

LESLIE MUTCHLER, Visiting Artist in Residence at PRINT Press
*CORE Talk, W 2/15, 4–4:50 PM, ESSC 255
Sponsored by CORE Design and PRINT Press

JASON URBAN, Visiting Artist
*LECTURE/DEMOS: W 2/15, 8–10:50 AM, Hickory Hall 160
Sponsored by CORE Drawing and Printmaking

“Collections, Cultures, and Collaborations” Exhibition
GALLERY RECEPTION: TR 2/23, 5-7PM UNT Gallery

JILL DOWNEN, Visiting Artist, “Dust and Distance” Exhibition
LECTURE: W 2/22, 2–250 PM, Sage Hall 116
GALLERY RECEPTION: TR 2/23, 5-7PM UNT Gallery
Sponsored by UNT Art Gallery and Core Design

MICHELLE SAMOUR and ERIKA ADAMS Visiting Artists Collaborating at PRINT Press
*LECTURE, M 2/27, 2–2:50 PM, ESSC 255 (SAMOUR)
*LECTURE, T 2/28, 2–2:50 PM, Willis Forum (Willis Library) (ADAMS)
OPEN HOUSE, F 3/2 4–6 PM PRINT Press (Oak Street Annex)
Sponsored by PRINT Press, Printmaking, and Art History/Art Education

NICK CAVE: Artist In Residence, Multi-Disciplinary Performance
PERFORMANCE: M 3/12, 5:30PM, On the lawn between the Willis Library and the Administration Building
PERFORMANCE: T 3/13, 12:30PM, On the lawn between the Willis Library and the Administration Building
Sponsored by UNT Art Gallery, Institute for the Advancement of the Arts, and various UNT Colleges.

SOUTHERN GRAPHICS COUNCIL INTERNATIONAL CONFERENCE: 3/14–3/18, New Orleans, Louisiana

BFA MID POINT REVIEWS (PRINTMAKING)
M 3/26 8-9pm. Turn in portfolio with Unofficial Transcripts. (Please Review Portfolio Guidelines Posted)  
F 3/30, 11-2pm. Reviews with Andy and Lari. ( Please sign up at Crit Room Door.)

*MOKO HANGA (Japanese Style Woodcut) WORKSHOP, at PRINT Press
Instructor: KAZUKO GOTO
Sa & Su 3/31–4/1, PRINT Press (Oak Street Annex)
Sponsored by PRINT Press
NOTE: This workshop in not a free event, but there is a student rate.

VOERTMAN’S STUDENT ART EXHIBITION
GALLERY RECEPTION: T 4/10, 11AM-1PM UNT Lightwell Gallery
Sponsored by UNT Art Gallery and Core Design

ALBERT PALEY and JON LEE, Visiting Artists Collaborating at PRINT Press
*CORE Talk, W 4/18, 4–4:50 PM, ESSC 255 (PALEY)
Sponsored by CORE Design and PRINT Press
**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/carr/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 throughout 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 there 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/carr 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 academic and professional 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.

**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.

**Final Clean-up Session** is Friday, May 6, 2011 from 8AM to 12PM.
Students in Print Studio must spend 4-hours working on group clean-up.
If a student cannot make that date, she 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.
**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 get approval from Andy to make sure we are in compliance by having a Material Safety Data Sheet (MSDS) 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.

**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.

**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. This includes Litho Stones; Images must be grained off Litho stones by the last day of the semester.

**Critique Room**
The Critique Room is a designated clean space.
Do not store items in this room outside of your flat file.

**Flat Files & Shelf Storage**
Flat Files are for storage of paper and clean items. No liquids in the flat files!
Etching plates may be kept in the spaces next to the hotplate, not in the flat files.
Relief and Monotype plates may be kept in the spaces below the area where the Takach Brayers are kept, not in the flat files.
Mark all personal items with your name.
Items left in the flat files and shelf space after finals week will be discarded.
BFA Studio Student may take one flat file drawer in the critique room.
MFA Studio students who are not from Printmaking may take one flat file drawer in the critique room.
MFA Semester Review:

Mar 30 Fri.  8am Adam,
           9am Chris
           10am Linda

Grad Students will hang their work in the Printmaking Critique Room.
You will have the opportunity to introduce your work’s content and contextual interests.
The Printmaking Faculty will discuss your work with you in a formal critique.
There will be a point when you are asked to leave the room while the faculty discuss the evaluation, then you will return to receive your evaluation.

Graduate Review is required every semester.
Graduate students typically “pass” review in the third, fourth or fifth semester.
Once you have “passed” review you should look for a third member of your graduate committee.
In your next to last semester, you are to meet with all of your graduate committee members as the Semester Review.
In your last semester you will schedule your MFA Exit Review during your MFA Exhibition.

1. Artsworks:
   Present your most recent work to demonstrate your productivity and cohesive development of concept, form and technique.

2. Presentation Guidelines:
   Present the artworks made this semester as well as any from previous semesters that can give good context.
   Present the work on the wall as you would on an exhibition wall.
   All prints must be dried flat without blemishes.
   Hang your work so that the center of the work is at 60” height (eye level.)
   Evenly space your work horizontally in the room.
   Avoid crowding the corners of the room and the edges of the display boards.
   For books or 3-d works you may use the flat files or a folding table to display.

3. Discussion Guidelines:
   Be prepared to discuss your work’s concepts, formal qualities, and media techniques.
   Be prepared to discuss the most important and art historical and cultural contexts.
   Be prepared to discuss what you want your audience to get from your work.
   Be prepared to discuss your work’s strengths, weaknesses, and potential for further development.

4 Application Pack Guidelines:
   You will turn in an Artist’s Statement, Resume, and images on a disc at the time of review to demonstrate professional development.
   *Your Artist’s statement should describe creative decisions affecting form, technique, and content with elaboration.
   *Your digital images should present all Review images clearly photographed, edited and formatted.
   *Your resume will describe artistic education, professional experience, achievement, and recent activities with visual, verbal clarity, and elaboration.

   If any one of these four areas is not demonstrated satisfactorily, you will not “pass” Review.
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<th>Date</th>
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<td>Jan 19 Tr</td>
<td>MFA &amp; BFA: Semester Plan Due.</td>
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<td>Jan 24 T</td>
<td>BFA Discussion: BFA Senior Show and Exit Review Planning</td>
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<td>Jan 26 Tr</td>
<td>MFA &amp; BFA Discussion: Contextual Research (Project)</td>
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<td>Jan 31 T</td>
<td>** Open Work Period</td>
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<td>Feb 7 T</td>
<td>BFA Critique #1: (BFA Group)</td>
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<td>Feb 9 Tr</td>
<td>MFA Critique #1: (MFA Silent Critique, Email your critique to <a href="mailto:adecaen@gmail.com">adecaen@gmail.com</a> and bring works to Andy by Monday</td>
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<td>Feb 13</td>
<td>** Open Work Period</td>
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<td>Feb 15 W</td>
<td>**JASON URBAN, Visiting Artist Lecture 8–10:50 AM, Hickory Hall 160</td>
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<td>Feb 16 Tr</td>
<td>MFA Informal Crit</td>
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<td>Feb 21 T</td>
<td>** BFA Open Work Period                                              *MFA group prep work at PRINT Press</td>
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<td>Feb 23 Tr</td>
<td>** MFA &amp; BFA Critique # 2 : (Group) BFA and MFA / BFA Artist’s Statement and Resume Due for Review</td>
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<td>Feb 27-Mar 2</td>
<td>**MFA Project 3: Printing Assistance, PRINT Press Adams/Samour Collaborative Print Project</td>
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<td>Feb 27 M</td>
<td>**MICHELLE SAMOUR, Visiting Artists Lecture, 2–2:50 PM, ESSC 255</td>
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<td>Feb 28 T</td>
<td>**ERIKA ADAMS, Visiting Artists Lecture, 2–2:50 PM, Willis Forum (Wills Library)</td>
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<td>Mar 1 Tr</td>
<td>** BFA Open Work Period. BFA *DUE: Image sent to BFA Exhibition poster designer.</td>
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<td>Mar 6 T</td>
<td>BFA Demos photographing and Photo editing images (BFA Exhibition Publicity Complete and sent to UNT Gallery)</td>
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<td>Mar 8 Tr</td>
<td>MFA Informal Crit</td>
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<td>Mar 13 T</td>
<td>** BFA Critique # 3: (Individually) AND Artwork Due for selection for the Printmaking Seniors Exhibition</td>
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<td>Mar 18 TR</td>
<td>**SOUTHERN GRAPHICS COUNCIL INTERNATIONAL CONFERENCE, 3/14–3/18, New Orleans, Louisiana</td>
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<td>Mar 19-25</td>
<td>Spring Break</td>
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<td>Mar 25 Sun</td>
<td>Install Printmaking Seniors Exhibition 12pm, Cora Stafford</td>
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<td>Mar 27 T</td>
<td>** Open Work Period</td>
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<td>Mar 29 TR</td>
<td>MFA Informal Crit AND Printmaking Seniors Exhibition Reception, 6-8pm, Cora Stafford</td>
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<td>Mar 30 Fri</td>
<td>De-install Printmaking Seniors Exhibition 1pm, Cora Stafford</td>
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<tr>
<td>**MFA Term Reviews</td>
<td>8am Adam, 9am Chris, 10am Linda</td>
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<td>Apr 3 T</td>
<td>** Open Work Period AND BFA/MFA Contextual Research Project Due</td>
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<td>Apr 5 Tr</td>
<td>MFA Informal Crit</td>
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<td>Apr 10 T</td>
<td>Critique # 4 A: (BFA &amp; MFA Group)</td>
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<td>Apr 12 Tr</td>
<td>Critique # 4 B: (BFA &amp; MFA Group)</td>
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<td>Apr 17 T</td>
<td>** Open Work Period</td>
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<td>Apr 18 W</td>
<td>**ALBERT PALEY, Visiting Artist CORE Talk, 4–4:50 PM ESSC 255</td>
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<td>Apr 19 Tr</td>
<td>Discussion: Exit Review Planning</td>
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<td>Apr 24 T</td>
<td>** Open Work Period</td>
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<td>Apr 26 Tr</td>
<td>MFA Informal Crit</td>
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<td>May 1 T</td>
<td>** Open Work Period</td>
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<td>May 3 Tr</td>
<td>**MFA &amp; BFA Critique # 5: (Individually) AND Final Cumulative Portfolio WITH Application Pack (Final Draft) DUE.</td>
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<td>May 4 Fri</td>
<td>** Clean Up Day, 8am-12noon (Mandatory Attendance, all 4 hours)</td>
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<td>May 7 Mon</td>
<td>** BFA Exit Reviews: 8am Josh Banks, 9am Thomas Menikos, 10am Andrea Rogers, 11am Ryan Piper, 12am Ryan Amarit</td>
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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?

(Rank each in order of importance for success.)

“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 images of 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 grant CVAD and its representatives permission to use my artwork and my likeness for public display, exhibition, publication, or other research and educational purposes. I understand no commercial use will be made of the images, but that the images could be used on the College and University’s public website and possibly in other educational or public relation campaigns."

I understand and agree that when I use UNT’s 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 graining the image off and flattening litho stones used during the semester.

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 Print Studio ASTU 4300:**

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)

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**Project 2:** (circle or fill in all that applies)

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**Project 3:** (PRINT Press Project) 20+ hours working at PRINT on the collaboration

**Project 4:** (circle or fill in all that applies)

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**Project 5:** (circle or fill in all that applies)

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Student Printed Name and Signature: _____________________________ Date______

Professor Signature: _____________________________ Date______
Addendum for ASTU 5300 Print Studio
(Special Coursework and Structure for Linda Santana)
(Prints in Response to Travels in Mexico) 3 credit hours  SPRING 2012
Professor: Andrew DeCaen
decaen@unt.edu  940 565 4024
Office Hours: W 2-4pm HKRY 160D and/or HKRY156

The following shows the areas of distinction from the standard ASTU 5300 class syllabus:

Course Description: This is an addendum for ASTU 5300 to accommodate special graduate research and travel in Mexico for Linda Santana.

Course Content and Objectives:
Student will create new prints in response to creative research in two locations: in Toluca, Mexico and Mexico City. The objective of this course is assimilate the Mexico experience into new works.

Course Structure:
Upon returning to the US, Linda will create new prints, have one in-progress critique, and one final critique.

Course Requirements and Grading:
Limited edition prints:
Either 2 medium to large scale lithographs, 2-5 runs
Or 4-6 small scale lithographs (multiple images per stone, 2-5 runs)
Critique #1 and 2 (averaged)
3 letter grades 1 letter grade

CALENDAR: UPDATED JAN 20, 2012
January  Travel Preparations
     Grain two medium sized stones.
February On location in Toluca
March  Studio work at UNT
Mar 8  TR 2pm  In progress Critique
April  (First 3 weeks)  On location in Mexico City
May 8  T  Final Critique/Turn in sketchbooks