

PRINT STUDIO (BFA) ASTU 4300, 3 credit hours FALL 2010
MW 2pm – 4:50pm, Hkry 160
Professor: Andrew DeCaen decaen@unt.edu, 940 565 4024
Office Hours: M 8am-11am HKRY 160D or HKRY156

Course Description: This Undergraduate Printmaking Studio is designed to further develop conceptual, technical, and formal issues and professional practices in printmaking. Undergraduate Seniors take this course twice as the capstone course in the printmaking degree.

Capstone Course Objectives: . As a culmination of the BFA in Studio Art with a concentration in Printmaking, each student in this final Capstone Course will develop a creative body of work for the Exit Review.

In this Exit Review and Portfolio the student will:

- Make connections between different areas of knowledge and different ways of knowing.
- Be able to express ways that exposure to different ideas, perspectives, cultures and viewpoints have enriched their thinking.
- Learn decision-making strategies that include an ethical analysis.
- Participate in activities that promote the common good.

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

Course Structure: BFA Seniors will work on independent and/or collaborative projects with new work ready for grades at five critiques this semester. BFA Seniors are expected to pursue media in which they have a firm expertise based on two semesters in that class (e.g. Etching and Advanced Etching). If a senior wishes to explore an area in which s/he has not yet taken the advanced class, s/he should take that course first or simultaneously. Since no specific media technical instruction is part of this course, there are many “open studio” days on which you may request specific technical demonstrations, assistance or informal critique. Attendance and participation is mandatory at all classes and completing new artwork for every critique is essential to passing the class. Students will also do a contextual research project, an application pack, and a BFA Seniors Exhibition.

Semester Plan: Each undergraduate senior 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 letter grades
Body of work	1 letter grade
Contextual Research Project	1 letter grade
Application Pack	1 letter grade
BFA Group Exhibition	1 letter grade
Critique Participation	1 letter grade
<i>Required Attendance at one of two Visiting Print Artist Lectures</i>	<i>Requirement</i>
<i>Required Attendance at Final Clean Up Session</i>	<i>Requirement</i>

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)

ATTENDANCE

DO NOT MISS CLASS.

If you are not in attendance, you cannot participate.

It is your responsibility answer roll call or sign an attendance sheet at the beginning of class.

If absent, you are responsible for all missed information and class work, and for returning to the next class prepared.

Coming to class unprepared to participate will count as an unexcused absence.

Four unexcused absences will reduce your final SEMESTER GRADE by one full letter.

Five unexcused absences will reduce your final SEMESTER GRADE by two full letters.

Six unexcused absences will result in a SEMESTER GRADE of F.

Absences are only excused with written documentation of a health or family emergency or pre-approved university sanctioned business. Excused absences must be documented within two class periods following the absence.

PUNCTUALITY IS IMPORTANT.

I make my most important demonstrations, and announcements at the START & END of each class period.

Three times tardy is equal to one unexcused absence.

If you walk in late, it is your responsibility to make sure you are not marked absent.

Arriving to class more than 15 minutes late will count as an unexcused absence.

Leaving class early will be counted as an unexcused absence.

FINAL CLEAN-UP SESSION is December 10, 2010 from 8AM to 12PM.

Students in Print Studio must spend 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 students may NOT use the studio to print.

VISITING ARTISTS:

Juergen Strunck, Professor of Art, the University of Dallas

All students are required to attend the lecture or write a paper on a topic of the instructor's choice.

Failing to complete this requirement will lower your final Critique Participation average by one letter grade.

Lecture Dates: TBA

Final Portfolio

Each student will be graded on 5 completed projects. One new project will be ready for critique on each of the 5 critique sessions. 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. If a project is turned in incomplete, it may be resubmitted for reevaluation without penalty up until the NEXT critique session. Not putting up work on a critique day is unacceptable. All works will be turned in (again) at the Final Critique in a portfolio that completely encloses every piece to limit damage in the grading process. All prints must be clean, dried flat, undamaged, complete, signed, and annotated/numbered where appropriate.

Body of Work

The work over the semester will be grades as a whole in terms of cohesion & progression of themes, imagery, & form.

Contextual Research Project

5-page Outline with 5 pages of printed images.

Due: Nov 22

Present an awareness of your contextual influences in the following 5-page elaborate outline format:

I. Artist/Genre OR Other Contextual Influence

A. Artist/Genre

OR

A. Bibliographical Citation of Book

1. Artist's name, Title of artwork, media, date

2. Artist's name, Title of artwork, media, date

B. Where did you see or find this artwork/influence? Be specific.

C. How does it relate to your present work? Be specific.

D. separate page with 2-5 Images (w artist's name, title, year, media where appropriate)

Include your five most important artistic influences. These are not just ones you "like." You must be able to explain how they relate to the most important aspects of your artwork.

List your influences 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.

BFA Senior Exhibition

A group exhibition in the CVAD Lightwell Gallery is scheduled of **Nov 14-17**

Each student will hang at least one piece in the exhibition with the majority of space and emphasis given to those students scheduled to graduate this semester. Let's focus on large scale work this semester because it looks much better in the Lightwell. Students will be broken into groups with respective responsibilities for publicity, hanging **Reception**, and striking the exhibition. A grade will be based on fulfilling these responsibilities.

Exit Review Application Pack

DUE: Nov 1 (first draft)

DUE: Dec 8 (final version)

The Application Pack will be graded based on quality of presentation and content. This Application Pack will include

- 1) 10-20 recent JPGs* demonstrating continuity. (**2MB minimum** each)
All works from this semester must be included.
Jpgs must be high quality, color corrected, corrected for parallax, and without distractions.
- 2) An Artist's Statement discussing your recent work. (250-500 words)
Discuss your imagery, concepts, influences, and media processes you use.
- 3) An Artist's Resume/Curriculum Vita
Include: education, all exhibitions, and any professional experience or professional activity.
- 4) Find 3 graduate programs that interest you and research the following information:
 - A. Names of artist(s) who teach printmaking there.
 - B. Number of graduate students & undergraduate students in the program.
 - C. Approximate size of their Graduate & Undergraduate studio spaces.
 - D. Approximate current cost of going to graduate school tuition and fees
 - E. Availability of Assistantships, Fellowships, and/or Scholarships offered by the school.

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 an F for the critique grade. A piece with substantial progress is acceptable in place of a finished piece(s). An updated printed artist's statement will be ready for each critique. 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.

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) risk factor. Students are exposed to some significant hazards but 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 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 *"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.*

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.

Print Studio Access

Only students currently enrolled in print courses and those with Professor DeCaen's expressed permission 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.

Advising / Grade Consultation

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

Personal Supplies

Your personal supplies will be dependent on the media and technical scope of your independent contract.
All Students in print classes are required to have Nitrile or Neoprene chemical-resistant Gloves that fit.

Chemicals brought into the Studios:

Please do not bring into the Printmaking studios any chemical product that has not been approved by Professor DeCaen. Professor DeCaen keeps track of all types of chemicals in the studios that could react with each other. Please NO AMONIA products in the studios.

Flat Files & Shelf Storage

Each student in ASTU 4300 may take one flat file drawer and one Shelf Space in the back room for him/herself.
Flat Files are for storage of paper and clean items. No liquids in the flat files!
Plates may be kept in the spaces next to the hotplate 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.

Critique Room

The Critique Room is a designated clean space. Do not store items in this room outside of your flat file.
On Clean-Up Day all personal items left in this room will be discarded.

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.

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.

Do not forget to apply for graduation!!! The deadline is September 16!!!

BFA Exit Review:

Seniors doing Exit Review will do so in place of the final critique.

Students doing Exit Review will turn in Print Studio final portfolios on the day of the Exit Review.

You may pick up the portfolio the following week.

Using the print studios to print is prohibited after Clean Up Day; so plan accordingly.

The BFA Printmaking Exit Review will take place **during Final Exam week (Tentatively Dec 14 & 15)**

Graduating BFA Students will pair up and use the Print Critique Room as a formal exhibition space.

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 be asked to return to receive your evaluation.

Seniors in printmaking will have to pass an exit review in the second semester of Print Studio in order to graduate. If you are not passing the class the week before finals, we will postpone the Exit Review after completing another semester of Print Studio.

1. Presentation Guidelines:

Work with the other presenting BFA Candidate to plan out the space.

Plan to present a at least 8 artworks from this and last semester. No work prior to this will count.

Remove all non-essential items from the critique room and place them in the main studio.

Remove all but 4 chairs from the room.

Do not frame the work.

Hang your works with binder clips and small paper tabs to protect the print while minimizing distraction.

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 large works you may choose to use magnets to hang work on the windows of the studios.

For books or 3-d pedestal works you may use the flat files to display.

2. 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.

3. Final Application Pack Guidelines:

*Your Artist's statement should describe creative decisions affecting form, technique, and content with elaboration.

*Your digital images should present all Exit 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 three areas is not demonstrated satisfactorily, you will not pass exit review.

If you do not pass Exit Review you will be asked to enroll in Print Studio the following semester to improve deficiencies.

Please refer to the Printmaking BFA EXIT Review form posted in my office window for evaluation elaboration.

***Students may pre-arrange for specific technical demos or assistance on non-scheduled days.

Aug 30	M	Syllabus. Print Viewing. Flat Files. Shelf Space. Studio Safety. Materials.
Sept 1	W	Semester Plan Due. Daily Clean-Up Assignments

Sept 13	M	Hanging "Printmaking Portfolios" Exhibition at Cora Stafford Gallery (Take notes for hanging BFA Show)
Sept 15	W	***
Sept 16	Th	<i>Last Day to apply for Undergrad Graduation.</i>

Sept 27	M	Discussion: Application Pack (Images, Statement, Resume)
Sept 29	W	***

Oct 11	M	<u>Critique # 2:</u> (Group)
Oct 13	W	Discussion: Contextual Research Project (outline/image page format)

Oct 25	M	***
Oct 27	W	***

Nov 8	M	***
Nov 10	W	Bring all artwork for selection for the BFA Exhibition

Nov 22	M	<u>Critique # 4: (Group) AND Contextual Research Project Due</u>
Nov 24	W	***

Dec 6 M ***
Dec 8 W **Critique # 5:: (Individual) AND Final Cumulative Portfolio WITH Application Pack (Final Draft) DUE.**

Dec 14-17 Pick Up Final Portfolio and Grade
(All Portfolios and personal items left after Dec 17 will be discarded!!!!)

Dec 15	M	BFA EXIT REVIEWS	9am Vannesa	10am Cecilia
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Calendar of Extra Curricular Events

- July 6 - Sep18 UNT Gallery: **"Different Tempers: Jewelry & Blacksmithing"**
Reception Tues, 8/31, 4:30-6:30 pm, UNT Art Gallery
- Aug 5-29 Blue Star Contemporary Art Center, San Antonio, TX **"Lari Gibbons: Passengers"**
- Sept 10-Oct 15 Midwestern State University Gallery, Wichita Falls, TX **"Andrew DeCaen: Metabolism"**
- Sep 14-17. Cora Stafford Gallery: **"Printmaking Portfolios"**
- Oct 9-10 PRINT Press Workshop: **Screenprint with Bill Thompson**
- Oct 5-23 UNT Gallery: **"UNT Faculty Exhibition"**
Reception Tues, 10/5, 4:30-6:00 pm, UNT Art Gallery
- Oct 23-24 PRINT Press Workshop: **Woodcut with Nancy Palmeri**
- Nov 15-19 UNT Lightwell Gallery: **"BFA Printmaking Seniors"**
- Nov 6-7 PRINT Press Workshop: **Book Arts with Charles Jones**
- Nov 9 - Dec 18 UNT Gallery: **"Recuerdos: Nostalgia on the Periphery"**
Reception Tues, 11/9, 4:30-6:30 pm, UNT Art Gallery

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 4300 BFA 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)

Media/Technique: Litho. Intaglio. Relief. Screenprint. Collograph. Digital Output. Other: _____

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)

Media/Technique: Litho. Intaglio. Relief. Screenprint. Collograph. Digital Output. Other: _____

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)

Media/Technique: Litho. Intaglio. Relief. Screenprint. Collograph. Digital Output. Other: _____

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)

Media/Technique: Litho. Intaglio. Relief. Screenprint. Collograph. Digital Output. Other: _____

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)

Media/Technique: Litho. Intaglio. Relief. Screenprint. Collograph. Digital Output. Other: _____

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** _____