From the Multiple

Printmaking MFA Praxis, ASTU 5001-506, 3 credit hours
MW 2-4:50pm, ART 275 & 266
Instructor: Andrew DeCaen, decaen@unt.edu
Office Hours: Thursdays 12:30-2:30pm, ART 205, or 275

COURSE DESCRIPTION:
This MFA Studio Praxis course will explore various processes and concepts connected to themes of the multiple.

COURSE CONTENT
Each student will develop a portfolio of artworks according to their experience. Although instruction will include an intensive workshop in MONOTYPE printmaking, the course will frame printmaking in an expanded context, and students may bridge that workshop experience to other familiar disciplines to explore themes of multiplicity to their own ends. In addition to making artworks for this class, students will engage in related contextual research, professional documentation, professional development assignments, and assist a visiting artist on a project employing the multiple.

GENERAL COURSE OBJECTIVES
Students will practice creative research by:
• Investigating a series of contextual stimulus related to their artwork.
• Forming questions related to ideas and concepts in their artwork.
• Practicing technical manipulation of materials through printmaking and related processes.
• Creating a unified portfolio of artworks resulting from the prior objectives.
• Engaging in critical dialog related to this portfolio and that of artworks among peers.
• Practicing professional standards for presenting creative research outcomes.
• Practicing professional standards for professionally documenting the artist’s creative practice.

SPECIFIC COURSE OUTCOMES
• Students will periodically present and discuss contextual stimuli relating to their artwork.
• Students will write and rewrite an artist’s statement identifying their creative inquiry.
• Students will create artworks that explore and refine techniques/process.
• Students will create a portfolio unified by contextual/conceptual/technical/formal qualities.
• Students will participate in critiques evaluating the work’s relative strengths and challenges.
• Students will formally and professionally present outcomes of research.
• Students will present a series of professional documents that represent their creative practice.
COURSE STRUCTURE:
Students will create artworks complete at 4 critiques this semester. The first of these critiques will be the result of an intensive monotype workshop. Class time will include a periodic rotation of individual studio visits, group discussions, a visiting artist’s project week, presentations, group critiques, and studio work time in which students are expected to be self-directed and productive. A mandatory final clean up session will be held at the end of the semester. There will also be a Contextual Research Presentations, Professional Development assignments, and a Visiting Artist Collaborative Project assignment.

COURSE REQUIREMENTS (grading Overview)
(The semester grade is an average of the grades at right)

<table>
<thead>
<tr>
<th>Projects 1, 2, 3, &amp; 4</th>
<th>4 letter grades</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contextual Research Presentations 1, 2, 3, 4 (Averaged)</td>
<td>1 letter grade</td>
</tr>
<tr>
<td>Participation in Class and Critique (graded at Critique 1, 2, 3, 4) Averaged</td>
<td>1 letter grade</td>
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<tr>
<td>Visiting Artist’s Collaborative Project</td>
<td>1 letter grade</td>
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<tr>
<td>Semester Portfolio (Cohesion &amp; progression of themes, imagery, &amp; form)</td>
<td>2 letter grades</td>
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<tr>
<td>Professional Development A,B,C: (Average of 3 customized assignments)</td>
<td>1 letter grade</td>
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<tr>
<td>Professional Documents</td>
<td>1 letter grade</td>
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<tr>
<td>Required Attendance at Final Clean Up Session</td>
<td>Requirement**</td>
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</tbody>
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*Non-participation in the Final Clean-Up Session will lower the semester grade by one full letter.

GRADING SCALE FOR PROJECTS/ASSIGNMENTS:
The plus / minus system of grading will be used for projects/assignments:
A (4.00) Excellent work, exceeding objectives, very highly original, well-conceived, & executed.
A- (3.75)
B+ (3.25)
B (3.00) Good work that meets the objectives, is high in originality, well-conceived, & executed.
B- (2.75)
C+ (2.25)
C (2.00) Average acceptable work that meets the objectives, is fairly well-conceived & 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, not meeting objectives, poorly conceived or executed.

GRADING SCALE FOR END OF THE SEMESTER AVERAGES:
UNT 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)
*The final semester grade will be negatively affected by failing to attend the final clean up session, or failing to return borrowed tools in good condition.

ADVISING / GRADE CONSULTATION
I am available for advising or private grade consultation during office hours.
ATTENDANCE (MFA PRAXIS):

Class time is not optional. A rotation of class activities is set in the calendar.

On days when our class is scheduled to have a group activity (critique, discussion, presentation, workshop, etc.) ALL students are expected to attend, be on time and participate in the group activity. I will take attendance on these days. If you must be absent, I appreciate an email to let me know. If you must be absent, you are responsible for acquiring missed content and returning to the next class prepared.

On days when our class is scheduled to Individual Studio Visits, I will visit specific students according to the calendar. Individual studio visits should be used to discuss work in progress, review Professional Documents, discuss Professional Development assignments. Alternately, if you prefer to meet me in the printmaking studios, I can assist you in your work or (if I have preparation time) show you some new technique. On studio visit days when you are not scheduled for a visit, you are expected to be self-directed and making progress on your studio work for this class at an appropriate location.

Absences will lower your Grade as follows:
Any and all absence(s) will significantly reduce your participation grades for that project unit.
FOUR unexcused absences will reduce your final grade by two letter grades.
FIVE unexcused absences will reduce your final grade by three full letter grades.
SIX unexcused absences will reduce your final grade to a F grade.

Up to THREE (3) absences are excusable with appropriate documentation. Absences are only excused with written documentation of a health or personal emergency. Medical excuses must be a doctor’s note stating they recommend that you not attend class on the day of the absence. Excused absences must be documented within two class periods following the absence. An excusable “personal emergency” will generally be a death or emergency in the immediate family. Excused absences must be documented within 2 class periods following the absence.

PUNCTUALITY IS IMPORTANT. If you make a habit of arriving late or leaving early, your Participation grade will reflect this.
PARTICIPATION IN CLASS AND CRITIQUE
With each critique, you will earn a grade reflecting your class participation between the prior critique and the current critique and for your verbal participation in the current critique. Those critique grades will be averaged to one letter grade value at the end of the semester.

Full Class Participation means coming to class prepared to work:
- Having spent time out of class developing ideas, imagery, and physically making.
- 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.
- Completing individual clean up assignment at the end of every class.

Critique Guidelines:
On Critique Day, before class begins, place the artwork on the critique wall as it would be seen in a formal gallery presentation. Consider the care of installing the work: method of attaching it to a wall. Height of installation, lighting, grouping if multiple pieces. We will assume all is deliberate. Write a short statement to prepare yourself to speak about your work and identify the research questions you are pursuing, the context of the work. Be prepared to discuss your work’s concepts, compositional qualities, process/techniques. Be prepared to discuss the work’s most important art historical and cultural contexts. Be prepared to discuss your work’s strengths, challenges, and potential for further development. Write notes during critique on anything that may be relevant to your work. You will be graded on how you lead and respond to discussion about your work. You will be graded on how you contribute to the discussion of your peer’s work in group critique.

Class Interruptions & Distractions
Come to class ready to use your class time effectively and to make art for this class. Social visitors are not allowed during class time.
PROJECT GUIDELINES
Project 1: Monotype Workshop piece.
Project 2-4: Student’s Discretion

After the first project, students are not bound to regimented requirements for the numbers of pieces, size, process, or media to bring to each group critique. Instead you are expected to make new work appropriate to the time you have for that period of time.

The work will be evaluated on the following:
- Conceptual/Contextual Investment
- Technical Exploration and Investment
- Craft (attention and finess with the physical objects and process that makes them)
- Harmonizing the Composition to the Content

Projects are due complete on the day of critique and (if feasible) physically turned in in a rigid portfolio that completely encloses the works to avoid damage. For this, I recommend a folder made from 2 sheets of Foam Core board taped on one edge with clips. If the work is sculptural, very large, installation-based, or performance-based, please let me know before critique so I remember to bring a camera to take photos for reference in grading.

General Guidelines if Prints or Works on Paper
All prints should be complete, clean, dry, flat, undamaged, signed, and annotated/numbered where appropriate. Prints should have either a minimum 2” clean margins on all sides OR a “bleed print” with no white margins. Prints should be made on good quality paper capable of receiving a high-fidelity impression. Turn in either the complete set of monoprints or a limited edition. I recommend avoiding very large limited editions unless it is useful for some end. Limited editions should be as consistent. A “Varied Edition” is an edition that has some element that is not repeatable; it is not a bunch of trial proofs. Monoprint Series are more successful when they share some imagery, formal qualities, or concept, but are visually distinct enough to expand the ideas in each monoprint.

FINAL SEMESTER PORTFOLIO GUIDELINES:
Over the course of the semester you will aim at cohesion & progression of themes, imagery, & form throughout all 4 projects as reflected in the Artist’s Statement. The ‘Semester Portfolio’ will be evaluated at the end of the semester by reviewing the Final Portfolio with your Artist’s Statement. Two letter grades will reflect this objective.

On the day of the final critique, you will turn in the following:
• Your complete final project.
• One good numbered print from each limited edition of the semester.
• ALL one of a kind works from the semester.
• A portfolio that completely contains the completed work or (as appropriate) representative photographs that you take and email to me.
• Final Version of the Professional Artist’s Documents (Resume, artist’s statement, 10 images, image list and Resume) on thumb drive or emailed at the final critique.
• Professional Development Assignments on thumb drive or emailed at the final critique.

*Please do not sell, destroy, or lose any of this work before the semester is complete.
REQUIRED PERSONAL SUPPLIES:

- **USB thumb drive** with enough memory for Professional Artist’s Documents Assignment.
- **Portfolio made of 2 sheets of core board** (big enough to contain projects) taped on a long side with 2 binder clips on the other long side.
- X-Acto Knife with extra pack of blades.
- Sheet of 1/8” (0.125”) clear acrylic sheeting at 32” x 24”
- Paper for printing: (Recommendations: Rives, Rives BFK, Pescia, Kitakata, Okawra, Mulberry... I would guess you’ll use about 3-6 sheets 22” x 30” for the Monotype workshop Project)
- Nitrile Gloves (0.22 mil.) that fit your hands
- Pencils and erasers
- Roll of good quality masking tape
- (optional) Box of Cotton swabs (Regular or cosmetic tips)
- (optional) Bag of cotton jersey rags (or cotton t-shirts cut to hand-size)
- (optional) Assortment of paintbrushes and/or “Colour Shapers”
- (optional) Large cellulose sponge 7”x4”x1.” (I recommend O-cell-o by 3M)

Other personal supplies will be dependent on the media and technical scope of your work. The studio supplies most materials for making prints (with the exception of paper), but a limited stock is available for the semester. If/when the supply runs out, students will be responsible for purchasing their own. If this should happen, please allow for enough time for shipping items you purchase online.

**Monotype Workshop supplies PROVIDED:**

- Printing inks, modifiers, etc.
- Gum Arabic
- Other chemicals and cleaning rags

**HAZARDOUS CHEMICAL USE & PERSONAL CHEMICAL USE**

If you wish to bring a chemical into the studios for your own use that we do not normally stock here, then you must FIRST get approval from the Printmaking Technician to make sure that is compatible with our studios and the chemicals we use. NEVER mix chemicals where a hazardous reaction could result. Nitric Acid is monitored by the Federal Government. Do not use it or restock it without explicit permission from Andy DeCaen or Thomas Menikos.

**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. Such tools include:

- Litho Stones: Images must be completely Removed, Flat and Level by the last day of the semester.
- Squeegees: squeegee Handle and blade must be scrubbed clean by the last day of the semester.
- Screenprint Support Boards: Must be scrubbed clean by the last day of the semester.
- Mezzotint Rockers: Rockers must be returned sharp by the last day of the semester.
• Other hand tools must be returned in good shape by the last day of the semester.

CRITIQUE/ARCHIVING SPACE
The Critique/Archiving Space is a designated clean space. This included 274 (the entry to ART 275 with flat files, paper sheers, paper-tearing tables, critique walls, and projection screen.) Do not store personal items in this area outside of your flat file. MFA Praxis Students may take one flat file drawer (without sharing.) Flat files drawers are for storage of paper, dry prints, and clean items. No liquids in the drawers! No inked plates in the drawers. Please keep etching, monotype, or relief plates in the designated areas in the main studio space. Mark ALL personal items clearly with your name. *Items left in the flat file drawers at the end of the semester will be discarded.*

GENERAL CVAD BUILDING HOURS
Monday – Friday 7:00 a.m. – 10:00 p.m.
Saturday 8:00 a.m. – 5:00 p.m.
Sunday 8:00 a.m. – 10:00 p.m.

PRINTMAKING STUDIO ACCESS
Only students currently enrolled in print courses may use the print facilities. The Print Studios are open the same hours as the building. If you wish to stay after hours you must be in the room/building when the doors close for the night. Be safe; work with a buddy. If you wish to work in the print studio during another class period you MUST get the instructor’s permission first, and students in that class will retain priority on space and press-use.

MFA PRINTING ROOM:
In addition to private studios, graduate students in MFA PRAXIS have access to this studio with several presses and equipment. Please work together to come up with a set of general rules for keeping the space orderly and clean. This space will also be used as a home base for printmaking Adjunct Instructors and Teaching Fellows who will need a place to grade and store instructional materials on a cart.

E-RIDE SERVICES:
940-565 3014. http://transportation.unt.edu/e-ride
M-TR: 7pm-2am AND F, S: 4pm-2am

UNT Police (Non-Emergency) # 950-565-3000 (extension 1)

Emergency: Dial 911

FINAL CLEAN UP SESSION
At the end of the semester we will have a mandatory studio clean-up session. This is an essential part of working in a shared print studio where we all benefit from the facilities. All personal supplies and materials must be removed before this day. Failing to attend the clean up session will reduce your semester grade by one full letter.

LYNDA.COM
All current CVAD students have received access to a Lynda.com account. You have received your invitation to activate your account through your @my.unt email address. Please activate
your account as soon as possible so that you will have immediate access to the site. Lynda.com is a leading online learning company that helps anyone learn software, technology and creative skills to achieve personal and professional goals. It is a digital library of instructional videos that will be helpful for you to supplement your in-class education especially in the area of technology and software use.

ARTSTOR  
ARTstor has over 1 million high resolution images of works from museums around the world, including art and architecture from Neolithic to Postmodern times.

**MFA DEGREE PLAN**

*Once an MFA student has completed 9 hours in the program, they should get the MFA Degree Plan form (pink sheet) and fill it out with the classes you project to take to complete the degree. Make an appointment with your Area Coordinator to review the form, then turn it in to Angela in the Studio Department Office. The form will be digitized and returned for signatures. This completed form is required for some scholarships and other opportunities. If the projected classes on the form change, then you should fill out the form again in order to keep it up to date.*

**MFA HANDBOOK**

*The MFA Handbook is your guide to the structure of the over-all MFA program. If you have questions, please make an appointment to discuss them with your Area Coordinator or MFA Committee Chair.*

**NOTE:** *I retain the right to change the syllabus and post it if the needs of the course or students change. Your syllabus is your contract for the semester. Bring your syllabus and handouts with you to every class meeting.*
PROFESSIONAL ARTIST’S DOCUMENTS

This group of Professional Documents provides you with the most basic materials you will need for normal art related activities at the entry level. Whether you want to apply for an art gallery exhibition, an artist’s residency or an artist’s grant… you will need the images, image information, the resume, and artist’s statement. It should help you realize the importance of keeping good records. 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.

The Professional Artist’s Documents will be graded on quality of presentation and content. You may turn in first drafts for review during studio visits. All are due completed near the end of the semester. These will be submitted on a thumb drive with a folder labeled with your name.

1) **10 (minimum) recent high-quality JPGs demonstrating continuity.**
   - All works from this semester must be included. (This includes your final project.)
   - Use a good quality camera (available for check out from CVAD IT office)
   - Images must be Clearly focused.
   - Images must be Color Corrected and White Balanced.
   - Images must be Corrected for Parallax.
   - Images must be photographed/scanned with black, white, or neutral gray background.
   - If sculptural work, two different angles with seamless gray background.
   - or installation, work, two different angles.
   - (If performance work, video or photo documentation of performance and objects.
   - Size the image at 72dpi
   - Use 2400 pixels on the shortest side.
   - Saved at “high” quality JPG format.
   - All image files must be named with artist’s First name, underscore, Last name, underscore, image number (example: Andrew_DeCaen_01.jpg).
   - Time-based work may be saved as .mpg or .mov files. Submitted work should not exceed two minutes total. Excerpts or stills from longer pieces may be necessary.
   - DO NOT include any other information in the file name, such as title of work, etc.
   **Final Due Date: April 27** On thumb drive or link to Dropbox folder
   If you want assistance on editing photos, go to LINDA.com or ask for help early.

2) **Image Identification Work List**
   Create a Word file with thumbnail images with adjacent text identifying: title, media, dimensions, and date. Arrange the images and text so that it is clear which info goes with each. Then save the Microsoft Word file as a PDF document with file name as: artist’s First name, underscore, Last name, underscore, WorkList. For example, Andrew_DeCaen_WorkList.PDF”
   **Final Due Date: April 27** On thumb drive or link to Dropbox folder
   If you want assistance on editing photos, go to LINDA.com or ask for help early.

3) **Artist’s Statement(s)**
You are asked to write a **Project Statement** (approximately 150-250 words) every time you have a critique. Those Statements are to formalize your thoughts and to prepare you to speak about your work. If you want assistance in writing about the work, send me a draft on email and we will discuss it in your individual studio visits, or you may choose to attend the statement writing workshops in the BFA Class. **At the end of the semester** you are asked to turn in a **Final Artist's Statement** discussing your work over the course of the semester (approximately 250-500 words). Identify the research questions you are pursuing. Write about how you are engaging in compositional qualities, process/techniques, concepts, and significant contexts.

**Final Due Date: April 27** On thumb drive or link to Dropbox folder

4) **Artist's Resume/Curriculum Vita.**
Create a professional artist's Resume. Pay close attention to the guidelines given in class. Format the Document for clarity of reading the content and accuracy. Pay close attention to the guidelines I set out in class. Include: Education, Solo or 2-Person Exhibitions, Group/Juried Exhibitions, Curatorial Activities, Scholarships/Awards/Grants, Presentations/Demonstrations, Publications, Professional Affiliations, and other professional experience as appropriate. Create in Microsoft Word, then save as a PDF.

**Final Due Date: April 27** On thumb drive or link to Dropbox folder
SPRING 2020 VISITING ARTIST COLLABORATIVE PROJECT

Yoonmi Nam
April 13-?: Monotyped project with Printmaking Praxis students assisting.
TBA: Studio visits arranged by sign up with Gustavo Plasencia.
Two Artist’s Lecture Opportunities: Monday April 13:
*9:00AM-9:50AM at Art 223.
*10:00AM-10:50AM RTFP 110

http://www.yoonminam.com/

Yoonmi Nam’s work considers cross-cultural experiences and a sense of transience through observations of everyday objects and occurrences. In her prints, drawings, sculptural works, and installations, she uses familiar disposable objects and cut flower arrangements as subject matter and explores their materiality, ephemerality, persistence, and the common and extraordinary way we structure our surroundings.

Born and raised in Seoul, South Korea, Yoonmi received a B.F.A. degree in Printmaking from Hong-Ik University in Seoul, Korea. She moved to the U.S. to study at the Rhode Island School of Design, where she received an M.F.A. degree in Painting/Printmaking in 2000. Yoonmi has received grants and awards to support her studio practice and travel. Some notable achievements include, a Solo Exhibition Award from The Print Center in Philadelphia, MI-LAB Artist Residency Award in Japan, The Hall Center Creative Work Fellowship at The University of Kansas, and the Ngawang Choephel Fellowship from the U.S. State Department. Her work is in the collections of the RISD Museum, RI; Spencer Museum of Art, KS; and the Beach Museum of Art, KS; among others, and has been shown both nationally and internationally including countries such as Japan, New Zealand, Scotland, Korea, Germany, Poland, Mexico, Bulgaria, Italy, Sweden, and Paraguay. Yoonmi has taught at RISD and Washington University in St. Louis. Currently, she teaches at the University of Kansas, where she has been a faculty member since 2001.

The MFA PRAXIS class students will make time for at least 7 hours assisting during the project week as part of this class project. The goal will be to help to Yoonmi as she creates a series of monotypes. Our goal will to make things easy for Yoomni. You will be doing things like preparing stencils, rolling out ink, handling the paper, operating the press, or taking photographs of the process. The short duration of Yoonmi’s visit means we will need to be efficient, detail-oriented, and help things run as smoothly as possible.

SPRING 2020 OPPORTUNITIES FORECAST

I will post an overview of Spring 2020 opportunities here:
http://untprintmakingblog.blogspot.com/2020/01/spring-2020-opportunities-forecast.html
…and more detailed blog posts on events usually 1 week prior to the event here:
UNT PRINTMAKING BLOG: http://untprintmakingblog.blogspot.com/
CVAD OPPORTUNITIES: https://art.unt.edu/articles/opportunities/
CVAD ANNOUNCEMENTS: https://art.unt.edu/articles/announcements/
CVAD News: https://news.cvad.unt.edu/
CVAD Facebook Page: https://www.facebook.com/UNTCVAD/
CONTEXTUAL RESEARCH PRESENTATIONS

All artists use various stimuli to propel their studio practice. We study imagery, ideas and methodologies in which the work will be understood. We expose ourselves to information that promotes creative thinking. We experiment with techniques or technologies, or we engage in other activities that stimulate the creative process. These are all forms of contextual research methodologies.

At the start of each critique, you will present your current contextual research in the form of a concise but carefully designed powerpoint of 5-15 image slides. The presentation should take 3-5 minutes. Your objective is to verbally and visually describe your current contextual research with clarity to the connections to your current work. All imagery should be identified in the powerpoint (e.g. artist’s name, title, media, etc.). Focus your presentation on artistic content, not biographical info. The next-to-last slide must give a bibliography of the texts/sources of this research you are investigating. The last slide will be your Project Statement. You may NOT repeat any research topics or bibliographical entries from a previous semester. Be ready to answer questions about the research. This presentation should act as a segue into the discussion or your work.

Powerpoint Format:
File Name: first name, underscore, last name, underscore, Research, number. For example: Andrew_DeCaen_Research01.ppt. All imagery should be identified in the powerpoint (e.g. artist’s name, title, media, etc.) If you focus on a contemporary artist, then quote their artist’s statement.

Bibliographical Entry(s):
At the end of the presentation list the sources as you would in a research paper. Aim for the equivalent of 10-30 pages of substantial reading for each presentation. This may mean that your topic is researched with a few select chapters in books, a few journal articles, or some other equivalent experience. Ask if you need clarification.

For Chapter(s) in a Book cite the source like this:
Author (Last, First). Book Title (italicized), Publisher, year, (note relevant chapters/pages)

For Journal Articles cite the source like this:
Author (Last, First). Article Title (in quote marks), Journal Title (italicized), Publisher, year, volume, date, page numbers.

For Substantial Websites cite the source like this:
Complete URL with hyperlink. Avoid websites where there is little to read. No Wikipedia.

For other kinds of sources get approval for the way to document the source.

One Research presentation will be due on the day of each critique. The four Contextual Research Presentation grades will be averaged at the end of the semester and valued at 1 letter grade. Save each Contextual research documents as a PDF and mail to decaen@unt.edu on the day of the presentation.
MFA PROFESSIONAL DEVELOPMENT ASSIGNMENTS  For MFA Students in the 1st YEAR

Professional Development Assignment for those in the first year will be focused on making you familiar with the arts scene in our region. This is an ideal time to identify institutions that may yield opportunities in your future.

Assignment A: DFW Community College Art Galleries  Due 24-Feb 26
Visit 1 exhibition at any of the following galleries and make a short written analysis of the exhibition. Visually describe the work in the exhibition AND make an evaluation of its strengths and challenges. 350-500 words sent in an email with at least one photograph attachment.
Options:
Brookhaven College, Collin College of Plano, Eastfield College, Mountainview College, Northlake College, Richland College, TCC Northwest, TCC Trinity River East Fork Gallery, TCC South Carillon Gallery, El Centro College, Cedar Valley College.

Assignment B: DFW Contemporary Art Galleries  Due March 23-25
Visit 1 exhibition at any of the following galleries and make a short written analysis of the exhibition. Visually describe the work in the exhibition AND make an evaluation of its strengths and challenges. 350-500 words sent in an email with at least one photograph attachment.
Options:
Irving Art Center, 500X Gallery, Umbrella Gallery, Oak Cliff Cultural Center, Ro2 Gallery, Artspace 111, Gallery 414, Artes dela Rosa Gallery, Fort Worth Community Art Center, Fort Works Art, Art Room Fort Worth, Ro2 Gallery, The MAC, MCL Grand Theater Gallery Lewisville.

Assignment C: DFW Contemporary Art Galleries  Due April 27
Visit 1 exhibition at any of the following galleries and make a short written analysis of the exhibition. Visually describe the work in the exhibition AND make an evaluation of its strengths and challenges. 350-500 words sent in an email with at least one photograph attachment.
Options:
Site 131, Dallas Center for Contemporary Art, Goss-Michael Foundation, Kirk Hopper Fine Art, Conduit Gallery, Cris Worley Gallery, Gallerie Urbane, Talley Dunn Gallery, Holly Johnson Gallery, the Gallery at UTArlington, TCU Art Galleries, University of Dallas Haggerty Art Gallery,

I have sent you a link to a Google Map with pins with the locations of many Dallas/Fort Worth Area Galleries and Museums. When you find additional venues that are not on the map, please let me know so that I can add them to the map so that this evolving resource may be used by future generations of UNT Printmaking Graduate students.
MFA PROFESSIONAL DEVELOPMENT ASSIGNMENT For MFA Students in the 2nd YEAR

Professional Development Assignment for those in the 2nd year will be focused on preparing you to procure a venue for your MFA Exhibition. This is an ideal time to look at these opportunities because many galleries schedule their exhibitions 1-3 years in advance. In the Printmaking Area we prefer our MFA candidates to show off campus if possible because there is a learning experience in this process and this show will signify the formal beginning of your professional career. Your options include community college art galleries, coop galleries, community art centers, commercial galleries, or non-traditional venues that will satisfy the aesthetic needs of your work. I recommend that you send out at least 5 exhibition proposals before January.

Assignment A: Identifying 10 New Potential Galleries Due Feb 24-26
Web research at least 10 local venues that may be suitable for your MFA Exhibition. I have sent you a link to a Google Map with pins with the locations of many Dallas/Fort Worth Area Galleries. When you find additional galleries that are not on the map, please let me know so that I can add them to the map for future generations of UNT Printmaking Graduate students. Identify the following for each gallery:

- Gallery name and Web address
- Mailing Address and phone number.
- Name of Gallery Director and Email
- Describe the space (size, lighting, walls, floors, traffic, etc.)
- Describe typical work (media, aesthetics, conceptual leaning, emerging-established artists.)
- Write why you think it would be a suitable venue. (100-200 words per gallery.)

Assignment B: Visit 3 most suitable Galleries Due March 23-25
After researching galleries online, you will select your top 6 and visit them in person to determine if they are suitable for your work. Bring whatever questions you have about the gallery, and see if you can get answers by seeing the space, or by talking to a gallery rep. After visiting the galleries, write up your findings on each of these. Describe what you learned and weather you still feel it is among your top six galleries. Type 100-200 words per gallery. For each gallery visit take at least 3 photos of the exhibition space to include in your report.

You should keep in mind the following issues when selecting galleries to visit:

- Many commercial galleries are not likely to consider an MFA exhibition.
- Some galleries will not review new exhibition proposals.
- Is the exhibition space suitable for your work's aesthetic and scale of your work
- Many coop galleries require membership, dues, and exhibition sitting.
- Are you willing to do some kind of public event (lecture, demonstration, workshop, etc.)
- Some galleries have a pay per show “rental fee”... Usually you will want to avoid this.

Assignment C: Cover Letters for your top 3 galleries Due April 27
After researching galleries online and visiting 6 in person, write a custom cover letter to your top 4 galleries. Introduce yourself, your work, and your request to be considered for an exhibition. Discuss why you think it could be a good fit for this gallery. Concisely identify the files you are attaching. Offer to come out to the gallery with a few examples of work to discuss further. For a college gallery or community art center you might offer an art workshop or artist’s lecture when the exhibition is up.
MFA PROFESSIONAL DEVELOPMENT ASSIGNMENT  For MFA Students in the 3rd YEAR

Professional Development Assignment for those in the 3rd year will be focused on preparing you for opportunities post MFA: Academic Positions, Artist’s Residencies or Grants, or Exhibition Opportunities. This is an ideal time to look at these opportunities for your future. If you are not interested in academic careers, you are free to repeat the guidelines for assignment B or C.

Assignment A: Identifying Academic Positions (submit via Email)  Feb 24-26
Make a list of at least 3 academic positions where you are qualified and 1 academic position you are not currently qualified but would be qualified within the next 3 years.
With each position list:
• Title applied for
• Contact person, Institution, and address
• Website where you located it and website of the college/university hiring.
• Required Qualifications and Desired Qualifications and Responsibilities
• List Required documentation to apply.
• Deadline for application

Assignment B: Artist’s Residencies or Artist’s Grants (submit via Email)  Due March 23-25
Make a list of at least 3 Residencies or Artist’s Grants you could qualify for within the next 3 years.
With each residency or grant list:
• Name of residency/grant
• Contact person, Institution, Website and address
• Benefits provided (studio, equipment, room, board, materials, assistance, Be specific),
• Costs (many require a studio fee, room, board, materials, Be specific)
• Monetary compensations (Fellowships, Stipends ...if applicable)
• Artist’s Responsibilities (project, lecture, workshop, public interaction, artwork donation, etc.)
• Deadline for application

Assignment C: Interview a contemporary artist in email.  Due April 27
Interview a contemporary artist (preferably someone who has completed an MFA in the last 10 years.). Focus interview questions on their work’s content and their experiences as an emerging artist.
Transcribe the interview and identify the name of artist, website URL, and date of interview.
ACADEMIC INTEGRITY
According to UNT Policy 18.1.16, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University. All work must be the product of the student’s own ideas and efforts. Students may NOT turn in the same artwork for separate courses.

ADA ACCOMMODATION
UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one’s specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website at disability.unt.edu.

HEALTH & SAFETY PROGRAM
Students are required to follow the Department of Studio Art Health and Safety guidelines and are required to complete training for each studio course. The goal of the Studio Art Health and Safety Program is to protect the health and welfare of all faculty, staff, and students and to cooperate with the University of North Texas’ Office of Risk Management. Please visit the website for details and the departmental handbook: https://art.unt.edu/healthandsafety.

COURSE SAFETY PROCEDURES
Students enrolled in this class are required to use proper safety procedures and guidelines as outlined in UNT Policy 15.2.4 Safety in Instructional Activities. While working in laboratory sessions, students are expected and required to identify and use proper safety guidelines in all activities requiring lifting, climbing, walking on slippery surfaces, using equipment and tools, handling chemical solutions and hot and cold products. Students should be aware that the UNT is not liable for injuries incurred while students are participating in class activities. All students are encouraged to secure adequate insurance coverage in the event of accidental injury. Students who do not have insurance coverage should consider obtaining Student Health Insurance. Brochures for student insurance are available in the UNT Student Health and Wellness Center. Students who are injured during class activities may seek medical attention at the Student Health and Wellness Center at rates that are reduced compared to other medical facilities. If students have an insurance plan other than Student Health Insurance at UNT, they should be sure that the plan covers treatment at this facility. If students choose not to go to the UNT Student Health and Wellness Center, they may be transported to an emergency room at a local hospital. Students are responsible for expenses incurred there.

COURSE RISK FACTOR
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 (include the list of hazards to which a student might be exposed). 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 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.

**EMERGENCY NOTIFICATION & PROCEDURES**
UNT Emergency Guide: [http://guidebook.com/app/emergency/guide/unteitmerge...](http://guidebook.com/app/emergency/guide/unteitmerge...) UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to the course management system for contingency plans for covering course materials.

**ACCEPTABLE STUDENT BEHAVIOR**
Student behavior that interferes with an instructor’s ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The University's expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at deanofstudents.unt.edu/conduct.

**STUDENT EVALUATION OF INSTRUCTION DATES**
Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The survey will be made available during weeks 13 and 14 of the long semesters to provide students with an opportunity to evaluate how this course is taught. Students will receive an email from "UNT SPOT Course Evaluations via IASystem Notification" (no-reply@iasystem.org) with the survey link. Students should look for the email in their UNT email inbox. Simply click on the link and complete the survey. Once students complete the survey they will receive a confirmation email that the survey has been submitted. For additional information, please visit the spot website at www.spot.unt.edu or email spot@unt.edu.

**INCOMPLETE GRADES**
An Incomplete Grade ("I") is a non-punitive grade given only during the last one-fourth of a term/semester and only if a student (1) is passing the course and (2) has a justifiable and documented reason, beyond the control of the student (such as serious illness or military service), for not completing the work on schedule. In consultation with the instructor, complete a request for an Incomplete Grade. This form can be found on the department website and must be turned into the department chair prior to the last day of classes (not the exam date). Note: A grade of Incomplete is not automatically assigned to students.

**SEXUAL DISCRIMINATION, HARRASSMENT & ASSAULT**
UNT is committed to providing an environment free of all forms of discrimination and sexual
harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these acts of aggression, please know that you are not alone. The federal Title IX law makes it clear that violence and harassment based on sex and gender are Civil Rights offenses. UNT has staff members trained to support you in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more. UNT’s Dean of Students’ website offers a range of on-campus and off-campus resources to help support survivors, depending on their unique needs: http://deanofstudents.unt.edu/resources_0. UNT’s Student Advocate can be reached through e-mail at SurvivorAdvocate@unt.edu or by calling the Dean of Students’ office at 940-565-2648. You are not alone. We are here to help.

***CVAD HEALTH AND SAFETY HANDBOOK***

CVAD has specific health and safety guidelines for all students, staff, and faculty members using their facilities. Though this handbook will outline many of the correct health and safety procedures, should a problem arise, please identify who the appropriate contact is and contact that person with questions. It is the responsibility of each student and instructor to be familiar with and follow these procedures when they are in CVAD buildings. It is important for each member of the CVAD community to follow these practices in order to keep the working and teaching environment safe for everyone. While this manual covers specific issues related to the CVAD, all UNT policies must also be followed.

Read the Handbook with special focus on Appendix P (Printmaking Area Specific Information) https://art.unt.edu/healthandsafety

If you have questions, ask the Area Technician, the instructor, or Printmaking area coordinator.
PERMISSION TO USE STUDENT ARTWORK

We would like to use your work to spread the news about the amazing art made at CVAD! Please help us put your talent on display by allowing us to photograph and exhibit your art on CVAD’s social media, websites and paper advertising. Thank you!

I hereby grant permission to UNT and CVAD to use, copy, reproduce, publish, distribute or display any and all works created in my classes while at UNT. Additionally, I consent to the use of my name to coincide with images of my artwork.

1. Scope of Permission. This permission extends to the use of the described work and images of such work: (1) for academic purposes in order to demonstrate examples of student work to current and future UNT students; (2) for public display in the galleries or on the campus of the UNT or on the UNT website; (3) for promotional materials created by UNT in all forms of media now known or later developed, including but not limited to exhibition catalogues, direct mail, websites, advertising, social media, and classroom presentations. My permission is on-going, but can be revoked by giving the professor of record for this course written notice of my wish to revoke permission and use of any images of my artwork. UNT will have three months from the date of my notice to stop all use agreed with this permission.

2. Certificate of Ownership. I am the owner of all work submitted and the work is not subject to any restriction that would prevent its use consistent with this permission. All aspects of the work are original to me and have not been copied. I understand that as owner of the work I have the right to control all reproduction, copying and use of the work in accordance with U.S. copyright laws.

3. Privacy Release. I hereby authorize and consent to the release, maintenance and display of my name if necessary and any other personally identifiable information that I have provided in connection with the work and its use described in this Agreement.

4. Signature. By signing below I hereby grant the permissions indicated above. I understand that this grant of permission relates only to the use of the described work. This is not an exclusive right and I may sell, give or otherwise transfer the rights to such work to others on a non-exclusive or exclusive basis. However, in the event that I do sell, give or otherwise transfer ownership or the exclusive right to use my work to another party, I will notify UNT immediately in writing through the professor of record for this course. UNT will have three months from the date of my notice to stop all use in accordance with this permission.

Printed name: __________________________________________________________

Signature: _____________________________________________________________

Date: __________________________________________________________________

Name of Course: _______________________________________________________
PRINTMAKING SYLLABUS AGREEMENT

“I have read and fully understand the course structure, attendance policies, clean-up requirements, grading requirements and health risk factor rating (3) as outlined and described in this course syllabus. I hereby agree to the syllabus and its provisions.

“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 UNTs tools/equipment I will return them to good condition 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
Course Name: ________________________________
Risk rating: 3

Phone Number __________________________ email address ________________________________

Student Signature: __________________________ Printed Name ____________________________

Date: __________________________

Instructor Signature: __________________________
### MFA Printmaking Praxis SPRING 2020

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<tr>
<th>SUNDAY</th>
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<th>TUESDAY</th>
<th>WEDNESDAY</th>
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<td>13</td>
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<td>17 18</td>
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<td>13</td>
<td>Syllabus.</td>
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<td>Due: Materials and imagery for Monotype workshop</td>
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<td>Contextual Research Presentations</td>
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<td>Using a L- Registration for multiple colors</td>
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<td>Visiting artist</td>
<td>16</td>
<td>Soak &amp; Blot or Damp Pack</td>
<td>Soak &amp; Blot or Damp Pack</td>
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<td>Montype Workshop &amp; Semester Plan</td>
<td>17</td>
<td>Press Set up, Felts, and Pressure</td>
<td>Press Set up, Felts, and Pressure</td>
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<td></td>
<td>Monotype Overview</td>
<td>18</td>
<td>Laying the paper for clean contact</td>
<td>Laying the paper for clean contact</td>
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<td></td>
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<td>Demo 1: Preparing plexiglass plate and paper</td>
<td>19</td>
<td>Cleaning Glass and Rollers/Brayers</td>
<td>Cleaning Glass and Rollers/Brayers</td>
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<td>HW: Purchase Materials for monotype workshops</td>
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<td>Drying Prints Flat</td>
<td>Drying Prints Flat</td>
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<td>Gather imagery you can work on in series…</td>
<td>21</td>
<td>Demo 2: Roll-out &amp; Wipe-Out + Ghosts</td>
<td>Demo 2: Roll-out &amp; Wipe-Out + Ghosts</td>
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<td>Demo 2: Roll-out &amp; Wipe-Out + Ghosts</td>
<td>22</td>
<td>Demo 3: Thin surface painting + Ghosts</td>
<td>Demo 3: Thin surface painting + Ghosts</td>
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<td>Do: Daily Clean Up Assignments</td>
<td>23</td>
<td>Due: 2-4 new small monotypes</td>
<td>Due: 2-4 new small monotypes</td>
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<td>Review L- Registration for multiple colors</td>
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<td>Review L- Registration for multiple colors</td>
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<td>Review under-plate stencil</td>
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<td>Review under-plate stencil</td>
<td>Review under-plate stencil</td>
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<td>Review Soak &amp; Blot or Damp Pack</td>
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<td>Review Soak &amp; Blot or Damp Pack</td>
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<td>Review Press Set up, Felts, and Pressure</td>
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<td>Review Press Set up, Felts, and Pressure</td>
<td>Review Press Set up, Felts, and Pressure</td>
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<td>Review Cleaning Glass and Rollers/Brayers</td>
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<td>Review Cleaning Glass and Rollers/Brayers</td>
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<td>HW: Make more monotypes this weekend</td>
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<td>HW: Make more monotypes this weekend</td>
<td>HW: Make more monotypes this weekend</td>
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<td></td>
<td></td>
<td>Demo 5: Roll-out &amp; Trace – Pos &amp; Neg</td>
<td>Feb 1</td>
<td>Work in the Printmaking studios to make more monotypes today!</td>
<td>Work in the Printmaking studios to make more monotypes today!</td>
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<td>SUNDAY</td>
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<td>CLASS: 2-4:50pm</td>
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<td>Critique 1 &amp; Contextual Research Presentations Group A: Hannah, Loc, Matthew, Mariana, Randal</td>
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<td>Critique 1 &amp; Contextual Research Presentations Group B: Melissa, Erika, Aaron, Leena</td>
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<td>Due: Completed Monotype series in portfolio Contextual Research and Project Statement (Thumb drive &amp; present)</td>
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<td>Due: Completed Monotype series in portfolio Contextual Research and Project Statement Series.</td>
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<td>Due: Completed New Work in portfolio Contextual Research and Project Statement (Thumb drive &amp; present) Professional Development Assignment A</td>
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<td>Full Circle BFA Showcase 5-7pm CVAD</td>
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<td>Do: MFA Individual Studio Visits GROUP B</td>
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<td>Do: MFA Individual Studio Visits GROUP B</td>
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<td>Hannah 2:10-2:35</td>
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<td>Melissa 2:10-2:35</td>
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<td>Erika 2:40-3:05</td>
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<td></td>
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<td>Loc  2:40-3:05</td>
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<td>Aaron 3:10-3:35</td>
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<td>Matthew 3:10-3:35</td>
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<td>Leena 3:40-4:05</td>
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<td>Mariana 3:40-4:05</td>
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<td>Randal 4:10-4:35</td>
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<td>March 8</td>
<td>9</td>
<td>SPRING BREAK</td>
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<td>SPRING BREAK</td>
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<td>Matthew 3:10-3:35</td>
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<td>Mariana 3:40-4:05</td>
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<td>CLASS: 2-4:50pm</td>
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<td>Critique 3 &amp; Contextual Research Presentations</td>
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<td>Group A: Hannah, Loc, Matthew, Mariana, Randal</td>
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<td>Group B: Melissa, Erika, Aaron, Leena</td>
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<td>Group B: Melissa, Erika, Aaron, Leena</td>
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<td>Due: Completed New Work in portfolio</td>
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### MFA Printmaking Praxis SPRING 2020

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<td>March 29</td>
<td>30 CLASS: 2-4:50pm</td>
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<td>April 1 CLASS: 2-4:50pm</td>
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<td>VISITING ARTIST: Yoonmi Nam 8-9, Lecture Prep 9:00AM-9:50AM at Art 223. LECTURE 10:00AM-10:50AM RTFP 110 LECTURE 12-1 1-2 2-3 3-4 4-5</td>
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| April 19 | 14 CLASS: 2-4:50pm  
Do: MFA Individual Studio Visits GROUP B  
Melissa 2:10-2:35  
Erika 2:40-3:05  
Aaron 3:10-3:35  
Leena 3:40-4:05  
Due: Progress on Project 3 | 21 | 22 CLASS: 2-4:50pm  
Critique 4 & Contextual Research Presentations  
Group A & B:  
Due: Completed project 4 in portfolio  
Contextual Research #4  
Professional Development Assignment C  
Final Portfolio (*See Syllabus Guidelines)  
Project Statement (Thumb drive)  
Final Artist's Documents (Thumb drive) | 23 | 24 | 25 |
| April 26 | 27 CLASS: 2-4:50pm  
Critique 4 & Contextual Research Presentations  
Group B: Melissa, Erika, Aaron, Leena  
Due: Completed project 4 in portfolio  
Contextual Research #4  
Professional Development Assignment C  
Final Portfolio (*See Syllabus Guidelines)  
Project Statement (Thumb drive)  
Final Artist's Documents (Thumb drive) | 29 CLASS: 2-4:50pm  
GROUP CLEAN UP SESSION.  
Attendance Required.  
Return all checked out tools  
(Items clean, tools sharp, stones: Flat & Level & Blank)  
Remove all personal items from studios. | 30 | May 1 | 2 |
| May 3 | 4 | 5 | 6 | 7 | 8 | 9 |
| May 4 | EXAM WEEK | EXAM WEEK | EXAM WEEK | EXAM WEEK | EXAM WEEK | EXAM WEEK |