From the Multiple

Printmaking MFA Praxis, ASTU 5001-506, 3 credit hours
FALL 2019
TTR 11am-1:50pm, ART 275 & 266
Instructor: Andrew DeCaen, decaen@unt.edu
Office Hours: Tues 2:30-4:30pm, 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 a workshop in photo-lithography, the course will frame printmaking in an expanded context, and students may bridge that workshop experience to other familiar disciplines to explore themes of the multiple 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 photo-lithography 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.
COURSE REQUIREMENTS (grading Overview)
(The semester grade is an average of the grades at right)

Projects 1, 2, 3, & 4  
Contextual Research Presentations 1, 2, 3, 4 (Average)  
Participation in Class and Critique (graded at Critique 1, 2, 3, 4) Average  
Visiting Artist's Collaborative Project  
Semester Portfolio (Cohesion & progression of themes, imagery, & form)  
Professional Development Project, (Average of 3 customized project grades)  
Professional Documents  
Required Attendance at Final Clean Up Session  

*Non-participation in the Final Clean-Up Session will lower the semester grade by one full letter.

ATTENDANCE (MFA PRAXIS):
Class time is not optional. A rotation of class activities is set in the calendar. Some class periods are set to allow some students to work independently while other students participate in individual studio visits with the instructor. On these days, students all are expected to be self-directed and making progress on their studio work at an appropriate location, or ready to meet faculty for a studio visit.

On days when our class is scheduled to have a group activity (discussion, critique, 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.

Absences will lower your Participation Grade as follows:
TWO unexcused absences will reduce your final participation grade by one full letter grade.
THREE unexcused absences will reduce your final participation grade by two full letter grades.
FOUR unexcused absences will reduce your final participation grade by three full letter grades.
FIVE unexcused absences will reduce your final participation grade by four full letter grades.
SIX unexcused absences will reduce your final participation 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.
PUNCTUALITY IS IMPORTANT. If you make a habit of arriving late or leaving early, your Participation grade will reflect this.

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.

PROJECT GUIDELINES  
Project 1: Photolithography Workshop piece.  
Project 2: Considering Context  
Project 3: Considering Scale  
Project 4: Considering Process

The above descriptors are only meant to suggest a stimulus to create new work. You are not bound to requirements as to 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 group readings or other activities may also be useful to stimulating ways or engaging the context or ethos of the multiple.

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: 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. Projects are graded on formal design skill, investment in process/technique (both imaging and printing), conceptual engagement, and contextual awareness.
**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 monoprints from the whole 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) emailed on the day of the final critique
- Professional Development Assignment
  *Please do not sell, destroy, or lose any of this work before the semester is complete.*

**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.
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
F, S, 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.
PERSONAL SUPPLIES:

Required supplies:

- Chemical-resistant gloves that fit.
- Eye protection (if you don’t want to use community goggles.)
- 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.
- Paper for printing
  (Recommendations: Rives BFK, Pescia, Sommerset Satin, Kitakata, Hosho, or Mulberry. I would guess you’ll use about 3 sheets 22” x 30” for the Photo-litho Project)
- Clean Cotton Rags or roll of Viva cotton-paper towels
- X-Acto Knife with extra pack of blades.
- Scotch tape 1 roll (share?)
- LARGE cellulose sponge no smaller than 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.

Photolitho Workshop supplies PROVIDED:

- Velvettone drawing film and/or Pictorico film (limited quantities)
- Positive Photo-litho Plates (limited quantities)
- Plate developer
- Plate Image finisher/preserver
- Stabilo Pencils (limited quantities)
- Litho inks, modifiers, etc.

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.**

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 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.

The Professional Artist’s Documents will be graded based on quality of presentation and content. You will turn in first drafts of each part of this set of documents at times designated on the calendar, then 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: December 3. 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: December 3. 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 statement every time you have a critique. Those Statements are to formalize your thought 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 8-10:50am Class. At the end of the semester you are asked to turn in an 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: December 3.** 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. 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: December 3.** On thumb drive or link to Dropbox folder
FALL 2019 VISITING ARTIST COLLABORATIVE PROJECT

Minna Resnick
Sept 15-20: Photo-litho project with Printmaking Praxis students assisting. TBA: Studio visits arranged by sign up with Gustavo Pasencia. Artist’s Lecture: Wednesday September 18 in Art 223 from 2-3pm.

www.minnaresnick.com
Minna Resnick has lived in Ithaca, New York, since 1987, where she also maintains her studio. She has shown both nationally and internationally and has work in over 50 public and private collections. Her work is represented in the permanent collections of the Brooklyn Museum, New York; the Denver Art Museum, Colorado; the New York Public Library; the Newark Museum, New Jersey; the United States Information Agency; the Victoria and Albert Museum, London, England; and Kunsthau Grenchen, Switzerland. Her work is represented in over 25 university and municipal collections. Resnick was the recipient of the prestigious American National Endowment for the Arts Fellowship in 1980 as well as a dozen other funded grants, including New York Foundation for the Arts Fellowships in 1991 and 1995, and a Constance Saltonstall Artist Fellowship in 1999. In 2007 and 2009, she organized an international printmaking exhibition and related symposium in China. Resnick continually gives lectures and workshops around the US, and teaches part-time.

The MFA PRAXIS class students will make time for at least 6 hours assisting during the project week as part of this class project. The goal will be to help to Minna Resnick as she creates a limited edition photo-lithograph.

Our goal will to make things easy for Minna. You will be doing things like sponging the plate, handling the paper, operating the press, or taking photographs of the process. The short duration of Minna’s visit means we will need to be efficient, detail-oriented, and help things run as smoothly as possible. She may also decide to make some experimental prints with laser cutting or another process.
Fall 2019 Visiting Artists & Other Events:

Dallas Fall Gallery Night
Sept 7, 2019 http://artgroupsdfw.com/tag/gallery-night/

John Currin
“Chit Chat” Sunday September 15, 1pm, at the Dallas Contemporary, 161 Glass Street Dallas

Minna Resnick
Sept 15-20: Photo-litho project with Printmaking Praxis students assisting.
Artist’s Lecture: Wednesday September 18 in Art 223 from 2-3pm.
TBA: Studio visits arranged by sign up with Gustavo Pasencia.

Edgar Heap of Birds (CVAD Platform Series Speaker)
Artist’s Lecture Sept. 30th at 5:30pm at Greater Denton Arts Council
Exhibition Reception September 30, 1-2pm at Cora Stafford will be

Vernon Fischer (UNT Fine Arts Series)
Artist’s Lecture: Oct 11, 1pm, CVAD building, Room TBA

Full Circle BFA Showcase
October 11, from 5-7pm CVAD Art Building

CVAD Public Grand Opening, Preview Day, Jack Davis Lecture, Scholarship Event
Oct. 12, times TBA

Ellen Durkan, Visiting Metalsmith
Lecture, Nov. 5 at 4pm: 464 Art Building

Derrick Buisch
Visiting Artist lecture, November 14 at 2pm, ART 223

Foundations program Visiting Artists
Foundations plans to bring out several more artists this Fall. Dates and times TBA

1st year Printmaking MFA Reviews:
End of semester, TBD

Other CVAD Visiting Artist’s Lectures/Activities
As you find out about visiting artists in other cvad programs, please gather info and send to me for distribution to the class

CVAD OPPORTUNITIES: https://art.unt.edu/articles/opportunities/
CVAD ANNOUNCEMENTS: https://art.unt.edu/articles/announcements/
CVAD Facebook Page: https://www.facebook.com/UNTCVAD/

UNT PRINTMAKING BLOG: http://untprintmakingblog.blogspot.com/
CONTEXTUAL RESEARCH PRESENTATIONS

All artists use various stimuli to propel their studio practice. We look at other artist’s work, expose ourselves to information that promotes creative thinking, experiment with techniques or technologies, or 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. You will present this in the form of a concise but carefully designed powerpoint of 3-10 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.) A final slide must give a bibliography of the texts/sources of this research you are investigating. 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.

Research topics may be 1-5 artists with strong connections to some aspect of your work, a topic in another discipline with connections to your work, conceptual topic connecting to your work, a new technical endeavor that you are researching and integrating into your work, or some other relevant point of research.

Powerpoint Format:
File Name: first name, underscore, last name, underscore, ContextRes, number. For example: Andrew_DeCaen_ContextRes01.ppt
Title your research presentation and put this on the first slide of your presentation.
Identify the name of the artists and titles of the work for all image slides.
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 want 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 ASSIGNMENT  For MFA Students in the 1st Year

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

For Benchmark 1 and 2, you will research and visit 3 arts museums in Dallas and 3 art museums in Fort Worth. For each of these six museums research online to identify the permanent collection, current exhibitions, and any professional opportunities for people in the arts field (employment, grants, workshop opportunities, etc.). Go to see these museums. Write about these findings as well as a short description of each museum’s exhibition. (approx. 200 words each words for each museum). I’d suggest to time your visit to go when the cost is free or reduced or when there is an event and opportunities to do arts networking.

Benchmark #1: Museums in Dallas and Fort Worth Due Oct 17, 2019
Research and visit the following museums in Dallas:
• The Dallas Museum of Art
• The Nasher Sculpture Center
• The Crow Collection of Asian Art

Benchmark #2: Art Museums in Fort Worth Due Nov 5, 2019
Research and visit the following museums in Fort Worth:
• The Modern Art Museum of Fort Worth
• The Kimbell Art Museum
• The Amon Carter Museum of American Art

Benchmark #3: 3 Contemporary Art Galleries in the area Due Dec 3, 2019
For Benchmark # 3, research online and visit contemporary art galleries. Your options may include commercial galleries, university art galleries, community college art galleries, coop galleries, community art centers, or non-traditional venues. For each of these six art galleries research online to identify the kind of work that typically shows there, current exhibitions, and the space for showing the work. Go to see these galleries. Write about your findings as well as a short description of the current exhibition. (250-500 words for each gallery). You might try to time your visit when there is an event to do some arts networking or you might prefer to visit when the gallery is not so crowded.

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.

Benchmark # 1: Identifying 10 Potential Galleries Due Oct 17, 2019
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.)

Benchmark # 2: Visit 3 most suitable Galleries Due Nov 5, 2018
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.

Benchmark # 3 Cover Letters for your top 4 galleries Due Dec 3, 2019
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, and Exhibition Opportunities. This is an ideal time to look at these opportunities because your last semester will be occupied by completing your MFA Project and MFA Exhibition.

Benchmark #1: Identifying Academic Positions (submit via Email) Due Oct 17, 2019
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

Benchmark #2: Artist’s Residencies or Artist’s Grants (submit via Email) Due Nov 5, 2019
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

Benchmark #3: Identify 3 Solo Exhibition Sites (submit via Email) Due Dec 3, 2019
Identify at least 3 professional venues where you would like to propose a solo show in the next 3 years.
With each exhibition venue Identify the following:
• Contact person, Institution, and address
• Website
• 200-400 word description of the gallery and why you think your work would work well there.
MFA PROFESSIONAL DEVELOPMENT ASSIGNMENT  For PhD-Art Ed Students

Professional Development Assignment for those Art Ed PhD students will be focused on making you aware of the arts scene in our region. This is an ideal time to identify institutions that may yield opportunities in your future.

For Benchmark 1 and 2, you will research and visit 3 arts museums in Dallas and 3 art museums in Fort Worth. For each of these six museums research online to identify the permanent collection, current exhibitions, and any professional opportunities for people in the arts field (employment, grants, workshop opportunities, etc.). Go to see these museums. Write about these findings as well as a short description of each museum’s exhibition. (approx. 200 words each words for each museum). I’d suggest to time your visit to go when the cost is free or reduced or when there is an event and opportunities to do arts networking.

Benchmark #1: Museums in Dallas and Fort Worth Due Oct 17, 2019
Research and visit the following museums in Dallas:
• The Dallas Museum of Art
• The Nasher Sculpture Center
• The Crow Collection of Asian Art

Benchmark #2: Art Museums in Fort Worth Due Nov 5, 2019
Research and visit the following museums in Fort Worth:
• The Modern Art Museum of Fort Worth
• The Kimbell Art Museum
• The Amon Carter Museum of American Art

Benchmark #3: 3 Contemporary Art Galleries in the area Due Dec 3, 2019
For Benchmark # 3, research online and visit 3 contemporary art gallery exhibitions. Your options will include any galleries listed on our Google Map that has an exhibition in which you have studio interests. Visit the galleries and write a review of 3 exhibitions (250-500 words for each gallery). You might try to time your visit when there is an event to do some arts networking or you might prefer to visit when the gallery is not so crowded.

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 REVIEW GUIDELINES:

Participation and passing a series of MFA Reviews is not a requirement of the course, but it is a requirement of continuing in the MFA Program. See the MFA Handbook and your Area Coordinator or MFA Committee Chair for more details.

1. Presentation Guidelines: Grad students will use a designated CVAD space as a formal exhibition space. Present the artworks made this semester as well as any from last semester that can demonstrate your productivity and cohesive development of concept, form, and technique. 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 a folding table or arrange to borrow a gallery pedestal to display. If there is not enough wall space you may show more prints on tables. If there you have site specific installation work, you may show a powerpoint presentation with your review work.

2. General Procedures: Be prepared to lead the conversation about you’re your previous work, contextual research, your perspective on your strengths and challenges, and your vision for future work. There will be a point when you are asked to leave the room while the faculty will discuss the evaluation, then you will be asked to return to receive your evaluation.

Graduate students do reviews every semester, but the consequential reviews are in the spring semesters of the first, second year and both semesters of the third year. See the MFA Handbook for details.

3. Discussion Guidelines:
Be prepared to discuss your work’s concepts, formal qualities, and processes.
Be prepared to discuss the most important and art historical and cultural contexts.
Be prepared to discuss the central questions and values you are exploring
Be prepared to discuss your work’s strengths, challenges, and potential for further development.
Be prepared to discuss your long and short term goals.

4. Artist’s Statement:
Print copies and/or sent your Artist’s Statement to your Review Committee Prior to the review.
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... 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: ________________________________
## Printmaking MFA Praxis Fall 2019

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<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
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<tbody>
<tr>
<td>Aug 25</td>
<td>26</td>
<td>27 CLASS: 11-1:50pm</td>
<td>28</td>
<td>29 CLASS: 11-1:50pm</td>
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<td></td>
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<td>Do: Syllabus, Personal Materials/Space, Studio Safety Orientation Contextual Research Presentations Visiting artist Photo-litho Workshop &amp; Semester Plan Photo-Litho Overview</td>
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<td>Due: Bring 3-4 examples of Drawings or Photos you are interested in using for Photo-litho. Demo 1: Optimizing digital photo or mylar drawings for photo-litho, Exposing, Developing, &amp; Preserving plates Do: Daily Clean Up Assignments HW: Make Mylar drawings or Optimized photo transparencies.</td>
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<td>HW: Gather 3-4 examples of Drawings or Photos you are interested in using for exposing.</td>
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<td>Sep 1</td>
<td>2 LABOR DAY UNT CLOSED</td>
<td>3 CLASS: 11-1:50pm</td>
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<td>5 CLASS: 11-1:50pm</td>
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<td>Due: Bring mylar drawing(s) or optimized Photo Transparency(s) for Photo-litho, Nitrile gloves, sponges, rags</td>
<td>PRINTING DAY 1</td>
<td>Due: Bring plates and printing paper, Nitrile gloves, sponges, rags Demo 3: Setting up and operating the press Printing the photo-litho plate Problem solving. “Saving” the plate for printing again later. Do: Print Photo-lithographs</td>
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<td></td>
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<td>Do: Exposing, Developing, &amp; Preserving plates Demo 2: Prepping Paper &amp; Printing Supplies HW: Get ready to make photo-lithographs!</td>
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<td>Sep 8</td>
<td>9</td>
<td>10 CLASS: 11-1:50pm</td>
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<td>12 CLASS: 11-1:50pm</td>
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<td></td>
<td>PRINTING DAY 2.</td>
<td>Due: Bring plates and printing paper, Nitrile gloves, sponges, rags</td>
<td>PRINTING DAY 3</td>
<td>Do: Printing Collaborative Layer Mash-up Prints Demo 4: Signing &amp; numbering prints</td>
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<td>Do: Print Photo-lithographs</td>
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<td>Sep 15</td>
<td>VISITING ARTIST Minna Resnick</td>
<td>Arrival</td>
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<td>VISITING ARTIST Minna Resnick</td>
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<td>VISITING ARTIST Minna Resnick</td>
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<td>Do: Group Critique &amp; Contextual Research 1</td>
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<td>Discuss Visiting Artist Visit</td>
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<td>Due: Completed photo-litho project 1 in portfolio. Contextual Research #1 Presented Artist’s Statement (printed)</td>
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<td>Due: Completed project 2 in portfolio. Contextual Research Presentation #2. Artist’s Statement (printed) Professional Development Benchmark 1</td>
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<td>Oct 20</td>
<td>21</td>
<td>22 CLASS: 11-1:50pm&lt;br&gt;Do: MFA Individual Studio Visits <strong>GROUP A</strong>&lt;br&gt;Due: Progress on Project 3</td>
<td>23</td>
<td>24 CLASS: 11-1:50pm&lt;br&gt;Do: MFA Individual Studio Visits <strong>GROUP B</strong>&lt;br&gt;Due: Progress on Project 3</td>
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<td>Oct 27</td>
<td>28</td>
<td>29 CLASS: 11-1:50pm&lt;br&gt;Do: MFA Individual Studio Visits <strong>GROUP A</strong>&lt;br&gt;Due: Progress on Project 3</td>
<td>30</td>
<td>31 CLASS: 11-1:50pm&lt;br&gt;Do: MFA Individual Studio Visits <strong>GROUP B</strong>&lt;br&gt;Due: Progress on Project 3</td>
<td>Nov 1</td>
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<td>Nov 3</td>
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<td>5 CLASS: 11-1:50pm&lt;br&gt;Do: <strong>Group Critique &amp; Contextual Research 3</strong>&lt;br&gt;Discuss Semester Plan.&lt;br&gt;Due: Completed project 3 in portfolio.&lt;br&gt;Contextual Research Presentation #3&lt;br&gt;Artist's Statement (printed)&lt;br&gt;Professional Development Benchmark 2</td>
<td>6</td>
<td>7 CLASS: 11-1:50pm&lt;br&gt;<strong>Group Activities:</strong>&lt;br&gt;Discuss: Professional Development Assignments:&lt;br&gt;1st Yr: Regional Arts Resource Research&lt;br&gt;2nd Yr: DFW Gallery Research&lt;br&gt;3rd Yr: Post MFA Opportunities Research</td>
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<td><em><strong>Group Reading Discussion</strong></em></td>
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<td>Do: MFA Individual Studio Visits <strong>GROUP B</strong></td>
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<td>5 CLASS: 11-1:50pm</td>
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<td>Do: <strong>Group Critique &amp; Contextual Research 4</strong></td>
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<td><strong>GROUP CLEAN UP SESSION.</strong></td>
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<td>Due: Completed Final Project Contextual Research #4 Presented Final Professional Documents Professional Development Benchmark 3 Final Portfolio (*See Syllabus Guidelines Return all checked out tools Remove all personal items from studios.</td>
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<td>Attendance Required.</td>
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<td>Dec 8</td>
<td>9</td>
<td>10 EXAM WEEK</td>
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<td>12 EXAM WEEK</td>
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<td><em>Portfolios graded &amp; placed in the studio by 12:30pm.</em></td>
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<td>Room 266 - Relief Print - Goto</td>
<td>Room 266 - BFA Sr Print Studio - DeCaen</td>
<td>Room 266 - Relief Print - Goto</td>
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<td>Room 275 - Relief Print - Gibbons</td>
<td>Room 275 – BFA Sr Print Studio - DeCaen</td>
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<td>Room 266 – MFA Praxis - DeCaen</td>
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<td>Room 266 – OPEN STUDIO</td>
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<td>Room 275 – Intaglio - Gibbons</td>
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<td>Room 275 – OPEN STUDIO</td>
<td>Room 275 – Intro to Printmaking - Escobedo</td>
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**General 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.

**Labor Day.** September 2: building closed.

**Thanksgiving.** November 28, 29, & 30: building closed.
Reopens December 1, 8:00 a.m. – 10:00 p.m.

** Finals Week.**
December 9 – 12, 7:00 a.m. – 10:00 p.m.
December 13, 7:00 a.m. – 5:00 p.m.