

ART 4403C:

# RI ADVANCED PRINTMAKING | STUDIO

SECTION 001, CRN #

FALL 2020

**INSTRUCTOR** | PROF. JOSEPH VELASQUEZ

**CONTACT** | jvelasquez@fau.edu

**OFFICE** | VA 53, 104A, Monday & Wednesday 3-5pm by Appointment

**CLASS** | TUES & THURS (4p – 6:50p)

## **COURSE CATALOG INFORMATION** |

This research intensive course is designed for students who have significant printmaking experience, established critical thinking and writing skills, and a strong interest in visual arts research. Historical and contemporary theory and practice in the discipline are focal. Objectives include technical, conceptual, and creative development in the context of original print based works.

**PREREQUISITES** | ART;1201C; ART 1300C: ART 1203C; ART 2400C

## **COURSE DESCRIPTION** |

ART 4403C is oriented towards the development of the student from matriculated practitioner of Printmaking to independent artist. The class will be focused on honing the requisite research skills to investigate, propagate, and execute a suite of original Fine Art Prints. The course will have a specific set of initial prompts, readings, and discussions, which will then lead to an independent series of works that serve as a culminating project. Critiques and presentations, both formal and informal, will be employed throughout the semester.

This course contains multiple assignments designed to help students conduct research and inquiry at an intensive level. If this class is selected to participate in the university-wide assessment program, students will be asked to complete a consent form and submit electronically some of their research assignments for review. Visit the Office of Undergraduate Research and Inquiry (OURI) for additional opportunities and information at <http://www.fau.edu/ouri>.

## **R. I. COURSE LEARNING OUTCOMES** |

*SLOs, as they pertain to Advanced Printmaking, are interpreted as such...*

**KNOWLEDGE** | Students will demonstrate an advanced capacity to integrate their core technical skillsets in the pursuit of composing highly conceptualized Fine Art Prints.

**FORMATION OF QUESTIONS** | Students will use the experiences provided through initial assignments, readings, and discussions to generate original research questions which will guide them in producing unique printed works centered on our specific studio topics. This line of questioning and investigation will be guided by faculty supervision, providing the student with ample feedback throughout the process.

**PLAN OF ACTION** | Students will demonstrate the ability to take their individual research inquiries and break them down into actionable items moving from broad goals to specific daily targets. This mapping will take into account readings, written materials, resource management, and specific medium-based requirements. Faculty guidance and supervision will be provided throughout this process, helping to habituate the student to the research process.

**CRITICAL THINKING** | Students will engage with and respond to their content from a critical standpoint. Evolving from surface level knowledge to a deep contextual understanding of how their research and execution must be married to create engaging work that is both contemporary and thought provoking. Critiques and guidance from faculty will be a keystone for the distillation and refinement of the student's work.

**ETHICAL CONDUCT** | Students will use their research as a basis to better understand the ethics concerning their relationship with society as an artist. This encompasses topics such as exploitation, appropriation, and culpability. These issues must be understood and dealt with to create work that functions as intended and progresses the student's goals and aspirations without unintentionally harming others.

It is strongly recommended that students complete the Responsible conduct of research (RCR) certificate through the CITI training of academic research on-line at <http://www.fau.edu/graduate/events/citi-training.php>. Students are also encouraged to attend FAU OURI workshops on topics related responsible conduct of research. Information on OURI workshops can be found here [http://www.fau.edu/ouri/student\\_workshops.php](http://www.fau.edu/ouri/student_workshops.php)

**COMMUNICATION** | Students will continue the long-held studio tradition of sharing finished works through open forum and peer critique. Students will compose and present several in class slide talks throughout the semester to refine and define their research for a final presentation. Students will be encouraged to publish their outcomes via on-campus exhibition, such as the Juried Student Exhibition and Livingroom Theatre Lab Gallery. All final works will be contextualized in an artist talk and shared publicly with an audience in VA 104.

**Florida Atlantic University's Undergraduate Research Symposium:**

Students are encouraged to submit their research projects to the Undergraduate Research Symposium held at Florida Atlantic University (Boca Raton campus) each Spring Semester. Use the following link for information: [http://www.fau.edu/ouri/undergrad\\_symposium.php](http://www.fau.edu/ouri/undergrad_symposium.php)

# CLASS CALENDAR

STUDIO FOCUS DESCRIPTION:

## **STUDIO FOCUS 1 | Surface and Substrates**

BRIEF | This section of the course will be dedicated to the intuitive processes of mono-printing and breaking conventional means of printmaking. The focus is to break down preconceived notions of what printmaking is and what it can be, which will lead the student to investigate substrates and surfaces for printing. Heavy emphasis will be placed on material, mark exploration, and alternative supports. A series of initial prompts will target specific actions that require producing without planning, working without reference, and using found materials. During these investigations, the student will research a topic relating to this focus and produce written documents to broaden their understanding of the subject and support their final research projects.

PROMPTS & ASSIGNMENTS |

Found Plates for Intaglio and Relief

Reductive and stencil

Transfer printing

Collograph

**5 Independent Works containing presented techniques.**

READINGS/RESEARCH |

TOPICS: Editions as Art, Craft & Content, Tradition and Technology

1 "The Work of Art In The Age of Mechanical Reproduction", Walter Benjamin  
<https://www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm>  
(Analysis and 1500 to 2000 Word Summation)

2 " Practical Epistemology, Life in the Studio" by William Kentridge " (300 to 500 Word Response)

CRITIQUE DATE |

PUBLIC PRESENTATION | February 7, Students will exhibit their projects in an open forum event that will provide the public an opportunity to view and engage the student artists concerning their research projects. Students must, out of necessity, come together for a curatorial consensus for the work to be exhibited. However, all students must be represented. Also, a short lecture will be conducted by the students represented followed by audience Q & A.

**Notes:**

## STUDIO FOCUS 2 | Intent and Outcome

BRIEF | In this section, which is the largest of the three, students will explore Printmaking in installation, performance, objects and Artists Books. Early prompts will focus on printing strategies that allow the student to incorporate, performance, projection, site specific installation and object oriented printmaking. This will culminate in larger research project which will allow them to use their initial strategies for their own purposes. Students will visit the Jaffe Center for Book Arts and view and respond to the collection.

### PROMPTS & ASSIGNMENTS |

Print as Object

Print as Performance

Installation

### **5 Independent Works**

### READINGS |

TOPICS: The priceless vs the give away, What is a Print, Culture, Optics, Informatics, Simulation

<http://magazine.art21.org/2011/04/08/ink-the-lexicon-of-tomorrow-print-based-installation/#.WtSdEUsh21s>

1 The lexicon of Tomorrow: print based Installation  
(Analysis and 1500 to 2000 Word Summation)

2 Lucy Lippard, The Lure of the Local: Sense of Place in a Multicentered Society.

Chapter 7: "On and Off the Map," pp 75-82. The New Press, 1997. (300 to 500 Word Response)

3 Response to Jaffe collection (300 to 500 Word response)

### CRITIQUE DATE |

CLASS PRESENTATION | Students will exhibit their projects in an open forum event that will provide the public an opportunity to view and engage the student artists concerning their research projects. Students must, out of necessity, come together for a curatorial consensus for the work to be exhibited. However, all students must be represented. Also, a short lecture will be conducted by the students represented followed by audience Q & A.

### **Notes:**

### **STUDIO FOCUS 3 | Prints and Presentation**

BRIEF | Students will examine course investigations, research and outcomes and detail a plan of action for printing for an installation, performance or object. Students must conceive and create an independent suite of prints that should be indicative of the artist's interest and research. In preparation for the final works, the student must present a written proposal and detailed plan of action.

#### PROMPTS & ASSIGNMENTS |

Written Proposal

Research Brief

#### **5-1 (Contracted with Professor)**

#### READINGS |

TOPICS: Appropriation, Presentation, Self-defined.

1 Chosen from list (Chapter Analysis and 1500 to 2000 Word Summation)

2 Articles/Excerpts directed towards student's research (300 to 500 Word Response)

#### CRITIQUE DATE |

EXHIBITION | Students will exhibit their projects on campus and provide the public an opportunity to view and engage the students along with their research projects. All students must be present and represented. Also, a short lecture will be conducted by the students represented followed by audience Q & A.

#### **Notes:**

# CLASSROOM | CULTURE

## ATTENDANCE |

Consistent attendance is an absolute necessity for succeeding in this class. Because this is a studio course, learning is based on a series of guided experiences that build upon each other. Missing class weakens this development and ultimately effects the overall quality of the final portfolio. A total of **THREE** absences are allotted to the student for the semester. Any absence after that will incur a deduction of a full letter grade.

**PUNCTUALITY:** Class starts promptly at 4:00p. This means the student must have their surface, brushes, and palettes ready at the start! Setup can take up to fifteen minutes. So, it is suggest arriving to class at 3:45p. Arriving late will result in receiving the equivalent of one third of an absence. Thus, three tardy marks is equivalent to one absence. Consistently being unprepared at the start of class will also result in receiving a tardy. Being on time is important because the bulk of lecturing and demonstration will be done at the beginning of the class.

If the student should miss demonstrations or lectures due to being tardy or absent the onus is on them to retrieve the information on their own time, not during scheduled class time.

## GRADING POLICY |

### COURSE OVERVIEW:

30 % Studio Focus 1  
40 % Studio Focus 2  
+30 % Studio Focus 3  
100 % Total Grade

### STUDIO FOCUS 1:

PROMPTS & ASSIGNMENTS (30%)  
Found Plates for Intaglio and Relief  
Reductive and stencil  
Transfer printing  
Collograph

RESEARCH PROJECT (70%)

#### **5 Independent Works**

1 Walter Benjamin (Chapter Analysis and 1500 to 2000 Word Summation)  
2 William Kentridge (300 to 500 Word Response)  
Critique and Class Presentation

## **STUDIO FOCUS 2:**

PROMPTS & ASSIGNMENTS (30%)

Print as Object

Print as Performance

Installation

RESEARCH PROJECT (70%)

### **5 Independent Works**

1 Print Based Installation (Analysis and 1500 to 2000 Word Summation)

2 The Lure of the Local (300 to 500 Word Response)

Critique and Class Presentation

3 Response to Jaffe collection

## **STUDIO FOCUS 3:**

BODY OF WORK (70%)

5-10 Independent Works (Contracted with Professor)

DOCUMENTATION & PRESENTATION (30%)

1 Reading (Chapter Analysis and 1500 to 2000 Word Summation)

5 Articles/Excerpts directed towards student's research. (300 to 500 Word Response)

Critique and Exhibition

**LATE WORK POLICY:** Late assignments will be accepted up to no more than three days after the deadline, each day will incur a one letter grade penalty. Anything after that will not be accepted and a zero will be given. Also, assignments that are turned in incomplete or done in haste will not be accepted.

**Be sure to keep track of all your work! The professor is not responsible for your missing assignments.**

GRADE DEFINITIONS:

A- (90 -100) Excellent. Original in its problem solving and exemplary craftsmanship. Indicative of intense study and interest in the subject.

B- (80 – 89) Above Average. Well thought out in concept and execution. Demonstrates a developed understanding of materials and craftsmanship.

C- (70 – 79) Average. Achieves the requirements of the assignment in concept and execution. Demonstrates a basic understanding of material and craftsmanship.

D- (60 – 69) Below Average. Unsuccessfully meets the requirements of the assignment. Student displays a lack of interest and does not demonstrate adequate craftsmanship.

F- (0 - 59) Failure. Student does not meet minimum requirements of the project. Rubrics are used throughout the grading process.

## **STUDIO LAB ENVIRONMENT |**

### **Flat File Drawers and Personal Supplies**

Students will be assigned one file drawer for paper storage. Flat Files are for storage of paper and clean, dry items. Please use a lockers in the lab to lock away items for safekeeping.

### **SAFETY EQUIPMENT & POLICIES**

#### **Shop Rules:**

Due to the use of materials in this lab food and drinks are not permitted in this lab. Students must wear protective clothing while printing. Students should have a heavy duty apron, rubber gloves, safety goggles and wear closed to shoes in the Printmaking Studio. Phones must be turned silent and headphones may not be used during class; though you may use them during open studio hours. No social visitors are allowed during class time.

Studio tour and Safety training will be conducted before any Printmaking Studio use.

#### **Shop info:**

##### **PRINTING INK**

Inks: We will use oil-based printing inks. The oil is integral to the process. They also have a longer “open” time and more brilliant color. Ink additives and advanced color mixing will be used.

##### **SOLVENTS**

Solvents are an essential part of the print shop but should be used in the manner for which they are intended. We will be using vegetable oil and simple green for as much of our clean-up as possible.



## PRESSES

The presses are maintained by all who use them. Students are expected to use the presses responsibly and clean them after use. **ABSOLUTELY NO SHARP OR UNEVEN OBJECTS SHOULD BE RUN THROUGH THE PRESS!!** For Example: NO coins, rocks, beads, scissors, pens, cans, electrical parts, glass, or Registration Pins just to name a few!! This basic rule is often ignored resulting in damaged Blankets, damaged press beds, damaged rollers and sometimes damaged presses. We will discuss other press rules during class.

**CLEANLINESS:** At the conclusion of each class, students are required to clean their respective areas and return all studio equipment to its appropriate location. Failure to do so will result in a deduction to the student's grade.

**HAZARDOUS MATERIAL NOTICE:** When using materials students must wear the appropriate safety equipment, such as gloves and an apron. Students should avoid getting any chemicals on their skin. A book containing all the chemicals used in this class, MSDS safety book, is located by the main Printmaking Lab office window.

## **ACCEPTABLE STUDENT BEHAVIOR |**

Classroom behavior should not interfere with the instructor's ability to conduct the class or the ability of other students to learn from the instructional program (see the Student Conduct Code). Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/ inappropriate in the classroom.

## **CODE OF ACADEMIC INTEGRITY |**

Code of Academic Integrity policy statement Suggested statement: Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high-quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see University Regulation 4.001. If your college has particular policies relating to cheating and plagiarism, state so here or provide a link to the full policy.

Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to:

- 1.) Using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class.
- 2.) The falsification or invention of any information, including citations, on an assigned exercise.
- 3.) Helping or attempting to help another in an act of cheating or plagiarism.
- 4.) Using work created for another class as an original for this one.

Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are:

- 1.) Submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another
- 2.) Submitting a work that has been purchased or otherwise obtained from an internet source or another source.
- 3.) Incorporating the words or ideas of an author into one's work without giving the author due credit.

#### **DISABILITY POLICY STATEMENT |**

In compliance with the Americans with Disabilities Act (ADA), students who require special accommodation due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie, and Jupiter – however disability services are available for students on all campuses.

#### **RECOMMENDED READING LIST and Links**

WM Kentridge, " Practical Epistemology, Life in the Studio" .Six Drawing Lessons.  
Paul Coldwell, Printmaking: A Contemporary Perspective. Black Dog Publishing, 2010.  
Lucy Lippard, The Lure of the Local: Sense of Place in a Multicentered Society.  
Chapter 7: "On and Off the Map," pp 75-82. The New Press, 1997.  
Walter Benjamin, The Work of Art in the Age of its Mechanical Reproduction. 1936  
Michael Baxandall, Patterns of Intention: On the Historical Explanation of Pictures  
Paul Duro, The rhetoric of the frame- essays on the boundaries of the artwork 1996  
Susan Tallman, The Contemporary Print\_ From Pre-Pop to Post Modern

Dave Hickey, Air Guitar: Essay on Art & Democracy

Miwon Kwon, One Place after Another: Site-Specific Art and Locational Identity

W.J.T. Mitchell, Iconology: Image, Text, Ideology

Jerry Saltz, Seeing Out Loud: The Voice Art Columns Fall 1998 - Winter 2003

Richard Noyce, Printmaking at the Edge 2006

Ken Johnson: What Is Printmaking Today?

Paul Coldwell, Christiane Baumgartner Between States

Angela Campbell & Andrew Raftery, Remaking Dürer: Investigating the Master Engravings by Masterful Engraving.