

## Printmaking I: Intaglio & Relief

SPRING 2021

Tues./Thurs. 9:00am-11:50am [ART265] (CRN: 10208) [Section L02]

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### Course Description and Objectives:

This course at its core will focus on introductory foundation processes in both intaglio and relief printmaking. Historical as well as contemporary issues will be addressed throughout the semester and students will be expected to grasp a basic knowledge of not only what a print is and how to make one, but also what creative potential printmaking, as a medium, has to offer from a conceptual standpoint. There will be six required projects in total: two in intaglio, two in relief, and two online research assignments. Small test plates are recommended for experimentation prior to the start of each assigned project and when in doubt, ask a question! In addition to the six hours of in class time, students will be expected to work independently outside of class for an additional six hours a week on their projects. Due to the small workshop nature of the course, more projects can and should evolve based on the artistic sensibilities and interests of individual students, however at minimum there are the basic required six, which will provide a necessary foundation in intaglio and relief.

### Studio Cleanliness, Safety & Shared Materials:

The printmaking and book arts labs can be very dangerous to an untrained artist. Serious injury can occur due to negligence. Although this is a very rare occurrence, stubbed toes and cut fingers on the other hand, happen very often. You MUST wear closed toed footwear at all times while working in the studio labs, preferably a boot or shoe with strong support. If you come to class in sandals or flip-flops, then you will be marked absent. An essential aspect of our curriculum is the community-minded atmosphere cultivated by the group of artists working together. You are responsible for cleaning up after yourself after every lab session, making sure that your work space is more immaculate than how you found it. Every student must 'check out' prior to leaving class and prove that their work station is clean or will be marked absent for the entire day.

### Attendance Policy:

Attendance will be recorded at the beginning of every class session. Students are expected to attend every class and unless an absence has been approved and documented through e-mail, then it will negatively affect the final grade for this course. If you miss four classes (a total of two weeks of class unexcused), then it will be impossible for you to achieve a grade higher than a 'C' and more than five missed course sections will result in a fail.

### Grading Policy:

This class implements a 'gallery exhibition' final portfolio submission approach to grading that allows for revision of each assignment cumulatively throughout the semester. Each project will not be graded independently. Students will consistently be offered verbal feedback throughout the semester as work evolves and develops. Students are allowed to rework all projects up until final portfolio submission, which culminates in a 200-300 word narrative evaluation as a formal record of their achievement in addition to the standard letter grade assessment during finals week.

### **The 3 components that constitute the grade earned in this course:**

- 1) Quality of prints produced (both technically and conceptually) and the drive to rework and finish all projects, despite what complications arise. Merit can be earned beyond the basic required assignments, with a grade of 'A' being impossible without such.
- 2) I expect a dedicated level of focus, commentary, and respectful attitude during class critiques of peer work as well as strong self-articulation. You will be evaluated on these abilities. Furthermore, demonstration of the ability to follow shop protocols in a communal space with careful attention being paid to shop cleanliness and collaboration is a must.
- 3) Regular class attendance, participation in field trip and clean-up day attendance:

**MORE THAN 3 ABSENCES** = C as highest possible grade

**MORE THAN 5 ABSENCES** = F as final grade.

**MISSING CLEAN UP DAY** = Automatic 5% reduction [B+ becomes B]

### **Tentative Class Schedule**

Week 1 [Jan. 19<sup>th</sup>/ Jan. 21<sup>st</sup>]: ONLINE: Zoom meeting with syllabus overview on Tuesday, then (assignment #1) independent reading/research on Thursday with online quiz due by Friday at 5pm.

Week 2 [Jan. 26<sup>th</sup>/ Jan. 28<sup>th</sup>]: Printmaking Area safety demonstration and begin (assignment #2).

Week 3 [Feb. 2<sup>nd</sup>/ Feb. 4<sup>th</sup>]: Work on (assignment # 2). Create imagery from Biology Building displays on Tuesday-Friday [locked on weekends!]. Be ready with nice rag paper on Tuesday to print.

Week 4 [Feb. 9<sup>th</sup>/Feb. 11<sup>th</sup>]: Finish (assignment #2) and begin working on (assignment #3)

Week 5 [Feb. 16<sup>th</sup>/ Feb. 18<sup>th</sup>]: work on (assignment #3)

Week 6 [Feb 23<sup>rd</sup>/ Feb. 25<sup>th</sup>]: Work on and finish (assignment #2 + 3) and prepare for Thursday's critique! **Thursday (2/25)- Group Critique of Assignments #2 and #3**

Week 7 [March 2<sup>nd</sup>/ March 4<sup>th</sup>]: Introduction to relief printmaking through (assignment #4)

Week 8 [March 9<sup>th</sup>/ March 11<sup>th</sup>]: Work on (assignment #4)

Week 9 [March 16<sup>th</sup>/ March 18<sup>th</sup>]: Finish (assignment #4) and begin (assignment #5)

Week 10 [March 23<sup>rd</sup>/ March 25<sup>th</sup>]: Work on (assignment #5)

Week 11 [March 30<sup>th</sup>/ April 1<sup>st</sup>]: Finish (assignment #5) and prepare for Tuesday's critique!

Week 12 [April 6<sup>th</sup>/ April 8<sup>th</sup>]: **Tuesday (4/6)- Group Critique of Assignments #4 and #5.**  
Thursday is the last day for undergrads to work in the printshop to resolve any prints.

**\*\*\*\*\*SPRING BREAK \*\*\*\*\* APRIL 10<sup>th</sup> – April 17<sup>th</sup>\*\*\*\*\***

Week 13 [April 20<sup>th</sup>/ April 22<sup>nd</sup>]: ONLINE: work on (assignment #6)

Week 14 [April 27<sup>th</sup>/ April 29<sup>th</sup>]: ONLINE: work on (assignment #6)

Week 15 [May 4<sup>th</sup>/ May 6<sup>th</sup>]: ONLINE: finish (assignment #6) and assemble final portfolio.

Week 16 FINALS [May 11<sup>th</sup>/ May 13<sup>th</sup>]: ONLINE:

**Tuesday (5/11)- FINAL PORTFOLIO, WRITTEN ASSIGNMENT AND GROUP DISCUSSION DUE**

**Thursday (5/13) – ALL DISCUSSION RESPONSES of PEER WORK DUE on CANVAS**

## **REQUIRED ASSIGNMENTS (6 Total)**

Assignment #1: (Printmaking readings with online competency quiz)

As an introduction to printmaking, I will provide you with readings on two specific techniques (intaglio and relief) as well as a reading about the business of prints and print curation. You must complete these readings during the first week of online classes [Jan. 18<sup>th</sup>-22<sup>nd</sup>] and then take an online multiple-choice competency quiz through Canvas no later than 5pm on Friday, January 22<sup>nd</sup>.

Assignment #2: (6" x 9" Plate; 11" x 15" Paper [quarter sheet of 22" x 30" BFK])

Demonstrate through a minimum edition of two identical impressions that you are capable of producing a technically proficient and conceptually engaging hard-ground etching intaglio print. Imagery must extend to all edges of the plate, utilizing a scientific reference word and direct observation of specimens from the new Biology Building displays.

Assignment #3: (6" x 9" Plate; 11" x 15" Paper [quarter sheet of 22" x 30" BFK])

Demonstrate through a minimum edition of two identical impressions that you are capable of producing a technically proficient and conceptually engaging soft-ground intaglio print. Imagery must extend to all edges of the plate. Your goal is to effectively translate a spoken word reference from either a poem, diary narrative or philosophic quote, by working with found object collage and softground methods, but without including any text in the visual composition. You will be asked to recite the verbal passage as your work is viewed during critique.

Assignment #4: (10" block; 12" x 12" Paper [quarter sheet of 24" x 33.5" mulberry])

Demonstrate through a minimum edition of two identical prints that you are capable of producing a technically sound and conceptually engaging monochromatic relief print by hand from a wood block on Mulberry paper. You will need to remove at least 50% of the block's wooden surface in order to successfully complete this assignment. Imagery must engage with 'systems-thinking' inspired by naturally occurring and/or human-derived systems. We will be printing and working with traditional Japanese methods and concepts of non-linear perspective and patterning.

Assignment #5: (minimum 10" x 10" block, 12" x 16" block, or other combination; minimum of 5 consistent prints on cotton T-Shirt or another wearable including tote bag, scarf, handkerchief) We all owe a lot to those who raised us, whether we want to admit it or not and everyone's perception of 'family/community' is different. Some may have experienced a more conventional nuclear family structure, some may have been raised by two fathers, two mothers, or by their grandparents. Others perhaps don't know their real biological parents, were raised by foster parents or view their friends as their only community support. The concept behind this assignment is express your perception of family/community and share that with others through a minimum edition of five T-shirts or other fabric prints. The idea of family/community is not limited to purely figurative representation, but may include metaphors of what 'family' or 'community' means to you personally either in the past, present or future sense. The more personal the narrative and more poignant the imagery, the better.

Assignment #6:

Pine, Copper, Lime, is both a podcast and online publication dedicated to the celebration and amplification of contemporary printmaking and its culture. Releasing every two weeks with artist profiles, exhibition reviews, and studio insights as well as a robust social media presence, PCL aims to create a shared experience and narrative for our passionate and yet often geographically divided community. There are currently 75 episodes available for free online. Each episode lasts about an hour.

<https://www.pinecopperlime.com/>

**Choose 5 Episodes to listen to and write a 200-300 word synopsis of each episode.  
[1000-1500 words total, which is about 2-3 pages, single spaced]**

Below is one example of what I am looking for in each 200-300 word synopsis:

Episode 31: Tony Curran

It's often overlooked that printmaking and ink are a technology, just like wires, circuits and screens. As Dr. Tony Curran describes, "when we create prints with a press, our creative process is being mediated with technology." Curran's practice examines and investigates where the written word, the printing press, and the internet meet through the lens of printmaking. He grew up in Sydney, Australia, and currently teaches art history and cyberculture theory at Australian National University. Curran teaches about post-humanism in his lectures and often engages with post-humanist concepts in his work. There are two main facets to post-humanism that are applicable in the context of Curran's work. His approach to art rejects the idea that humans are at the center-most importance of the universe, while also expanding this notion to suggest that humans may one day become obsolete.

Curran also holds concepts in his work as to how humans interact with each other, which ties him closely to the camp of relational aesthetics. One question that is often brought up in his work: “what is it to live a good life?” He has worked with collaborative printmaking workshops such as Throw Down Press in Sydney and Megalo Print Studio in Melbourne. Printmaking, like Curran’s practice, is a place where humans come together meaningfully with technology.

## **FINAL PORTFOLIO SUBMISSION AND GROUP DISCUSSION ON CANVAS (5/11)**

We are required to transition to online instruction for the last three weeks of the semester after Fall break. I will show you how to scan in your prints to get good digital quality as a final portfolio submission. In addition, as our final critique, you will be required to post your entire portfolio on Canvas and comment on at least three works of your peers in order to receive full credit by (5/13).

### **\*\*REQUIRED ART265 KITS ARE AVAILABLE AT THE CSU BOOKSTORE!**

Other necessary and recommended items will be discussed in class. I order items in bulk for the Printmaking Area without tax and you have the opportunity to purchase these items through your CSU student account [charges show up at the end of the semester]. Using this system is completely optional, however it will save you significant funds as opposed to buying supplies independently.