

ART366: Community and Sustainability in Printmaking
Tu/Th. 1:00pm-4:50pm [ART 366]

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Johnny Plastini, Associate Professor: johnny.plastini@colostate.edu

Course Description:

This course focuses on expanding students' intermediate knowledge of printmaking to incorporate sustainable non-toxic methods and community-based art projects. Historical as well as contemporary topics will be addressed throughout the semester and students will be expected to confidently articulate, 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 democratic standpoint. All project prompts are intended to catalyze student engagement towards issues of environmental, cultural, and/or economic sustainability. Students are encouraged to take risks and view each required project as an experimental starting point for what may evolve into a more cohesive series of advanced works in 400-level course engagement.

Course Learning Objectives:

Upon successful completion of this course, students will be able to:

- (1) Describe and identify historical printmaking techniques and relate new sustainable non-toxic alternatives to those historical processes.
- (2) Describe and demonstrate contemporary printmaking concepts in relation to multiplicity, mutable matrices, and community engagement.
- (3) Apply sustainable non-toxic printmaking techniques to group projects and service-learning opportunities that advocate for diversity and inclusivity.
- (4) Create a series of prints that employ sustainable non-toxic printmaking techniques through a socially aware approach to personal narrative art production.

Printmaking Laboratory Cleanliness, Safety & Shared Materials:

The printmaking lab can be a very dangerous place. There are vicious acids used to etch in this shop, which can easily make you go blind immediately, if splashed recklessly and there are carcinogenic solvents that increase your risk of developing cancer. Although serious injuries are a very rare occurrence, stubbed toes and cut fingers happen very often. You MUST wear closed toed footwear at all times while working in the printmaking lab, 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 the printmaking discipline is the community-minded atmosphere cultivated by the group of artists working together. You are responsible for cleaning up after yourself after every printing session, making sure that your workspace is more immaculate than how you found it. Every student must 'check out' prior to leaving class and prove that their workspace is clean or will be marked absent for the entire day.

Attendance Policy:

If you do plan on missing a class, you must e-mail me in advance or at least the day of, if you are sick. Students are expected to attend every class and unless an absence has been approved through e-mail or verbally in person, then it will negatively affect the final grade for this course. If you miss more than four classes (a total of two weeks worth of class unexcused), then it will be impossible for you to achieve a grade higher than a C.

Method of Evaluation:

Students will be evaluated on their ability to produce quality works of print media, as well as their ability to engage pertinent issues revolving around inclusive community and sustainability.

Required Art Projects	60%	[4 total at 15% each]
Group Critique Engagement	20%	[4 total at 5% each]
HPF Podcast and Written Reflections	10%	[4 total at 2.5% each]
Final Portfolio Curation with Project Statements	10%	[4 total at 2.5% each]

Important aspects of this intermediate level course:

Please take note of the important dates below. All assigned projects are due as one complete portfolio by the end of the semester with a 150-200 word written project statement for each assignment. You have the freedom to approach these assignments in any order that you choose, however your progress will be evaluated regularly during critique checkpoints and you are expected to be producing quality work throughout the entire semester. Be ready to discuss your current in progress work, impromptu at any time, without warning.

Tentative Class Schedule

Week 1 : “Show and tell” with peers, course overview, and semester planning

Week 2: Begin (assignment #1)

Week 3: work on (assignment #1)

Week 4: Tuesday = Finish assignment #1

Thursday = **GROUP Critique Checkpoint #1 [at this point you should have at least 1 assignment finished and ready to discuss with the group]**

Week 5: begin (assignment #2)

Week 6: work on (assignment #2)

Week 7: work on (assignment #2)

Week 8: Tuesday = finish (assignment #2)

Thursday = **GROUP Critique Checkpoint #2 [at this point you should have at least 2 assignments finished and ready to discuss with the group]**

Week 9: begin (assignment #3)

Week 10: work on (assignment #3)

Week 11: Tuesday = **GROUP Critique Checkpoint #3 [at this point you should have at least 3 assignments finished and ready to discuss with the group]**

Wednesday = begin (assignment #4)

Week 12: work on (assignment #4)

Week 13: work on (assignment #4)

Week 14: work on (assignment #4)

Week 15: Tuesday = finish (assignment #4)

Thursday = **GROUP Critique Checkpoint #4 [at this point you should have at least 4 assignments finished and ready to discuss with the group]**

Week 16 [FINALS]:

MONDAY (12/11/23)- STUDIO CLEAN UP DAY [sign up for 1 hour of service]

TUESDAY (12/12/23) – FINAL GROUP CRITIQUE [1pm-5pm]

WEDNESDAY (12/13/23) – LAST DAY TO WORK ON PRINTS

THURSDAY (12/14/23)- FINAL PORTFOLIO OF ASSIGNMENTS DUE

Intermediate Laboratory Policy and Assignment Expectations:

A collaborative course operates differently than an instructional foundation course. There are four clearly defined tangible assignments, but more work should develop organically depending on the specific interests and artistic sensibilities of each student. Each tangible art assignment must be accompanied by a 100-200 word project description at the end of the semester when submitting a final portfolio. In addition to this writing component, you must also review 4 podcast episodes from *Hello, Print Friend* as a way to expand our community beyond the walls of CSU and outside of Fort Collins.

The minimum required assignments are as follows:

Sustainability in Action [traditional toxic print processes become non-toxic methods]

Assignment #1: You must explore and demonstrate at least two new non-toxic sustainable printmaking methods from a list I will provide. If you have never made a water-based collagraph, Biosolvent lithograph, solar cyanotype, or produced handmade recycled paper, or if there is any other non-toxic printmaking process that you are interested in from my list, then you will be required to work with your chosen new techniques at least once in depth. I will share the crucial print magic fundamentals of your chosen techniques, but also strongly encourage personal experimentation, exploration, research, and growth. Smaller test prints are recommended, but eventually proficiency must be demonstrated through a **minimum edition of 6 impressions** for each technique that implements your newly acquired skills at a minimum size of **15” x 22” paper**. Your chosen techniques must conceptually engage with narratives revolving around either cultural, environmental, or economic sustainability.

Community and Collaboration [printmaking as a democratic medium]

Assignment #2: You are required to explore a cohesive **three-image series** with a class partner in a **minimum edition of 6 for each image**, utilizing a mixed facet approach to non-toxic sustainable printmaking methods. Combining monotype with intaglio for example, relief with cyanotype, screens with collagraph or any other variety of combined media is acceptable. **At minimum there must be at least two distinct printmaking processes present in the series, one from each student.** We will be exchanging prints with each other and depending on your individual artistic sensibilities, it may be appropriate to also paint, draw, sew, or collage into the prints of your peers as a collaborative work. This mixed-media assignment is designed to cull from the specialty of each individual artist, while also promoting advancement into uncharted territory and collectivism in art making.

Printstallaton and the Public [more than just ink on a page]

Assignment #3: You are required to make a **‘prototype’ of a conceptual installation** with a partner from class utilizing any single facet or combination of non-toxic print media that could easily expand into an experiential gallery installation or public art work. This can manifest as a tessellated series of linoleum floor tiles printed via non-toxic screens, a large-scale fabric installation, printed furniture, a series of printed materials collaged on to found objects, an experiential work or performance, ect. Your installations must bridge the public vs the private and conceptually engage with personal narratives revolving around either cultural, environmental, or economic sustainability. I have organized a project with the CSU Fermentation Sciences department for use to design and print a series of beer labels for an upcoming release at the Ramskellar. Details to be discussed and decided together in class.

Service-Learning [how we can create printed work and give back to our community]

Assignment #4: It is important to build a professional artistic portfolio that engages personal intent and content as well as relevance to the broader sociological sphere. This should be a major focus while at the University. It is also important to **explore real-world application of your growing artistic practice through service-learning engagements** with tangible outcomes for our community. Each semester I

require intermediate level printmakers to complete at least one service-learning engagement for a non-profit organization. In the past we have collaborated with 90.5fm KCSU, The Africa Center, The Gregory Allcar Museum, Poudre Valley Fire Authority, The Raptor Sanctuary, The Veteran Services Center, The Poudre Valley Library, among others. This semester we will be collaborating with the CSU Center for Healthy Aging. Details to be discussed and decided together in class.

Podcast Assignment

Hello, Print Friend 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, HPF aims to create a shared experience and narrative for our passionate and yet often geographically divided community. There are currently 202 episodes available for free online. Each episode lasts about an hour.

Choose 4 Episodes to listen to and write a 200-300 word synopsis of each episode. [800-1200 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.

Some Suggested Readings pertinent to ART366 available for review from these texts:

Behan, Babs. *Botanical Inks: Plant-to-Print Dyes, Techniques and Projects*. Hardie Grant, 2018.

Bennett, Jane. *Vibrant Matter: A Political Ecology of Things*. Duke University Press, 2009.

Davis, Heather and Turpin, Etienne, editors. *Art in the Anthropocene: Encounters Among Aesthetics, Politics, Environments, and Epistemologies*. Open Humanities Press, 2015.

Graver, Mark. *Non-Toxic Printmaking*. A&C Black, 2011.

Logan, Jason. *Make Ink: A Forager's Guide to Natural Inkmaking*. Abrams, 2018.

Pogue, Dwight. *Printmaking Revolution: New Advancements in Technology, Safety, and Sustainability*. Watson-Guption Publications, 2012.