

ART465: Printmaking Research in Art, Craft, & Design

FALL 2023

Tu./Th. 1:00pm-4:50pm [ART 465]

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Course Description:

This course provides an opportunity for students to advance their study of printmaking toward professional standards. Individual instruction and guidance will develop each students' sensitivity to issues surrounding their own personal artistic voice and group critiques will provide an opportunity to discuss how those narratives could evolve over the duration of the semester and beyond. Special attention will be paid to how personal studio work engages our larger sociological sphere from both a historical and contemporary perspective. Students must demonstrate a relatively strong grasp of printmaking as a process-based medium and formulate a honed artistic vision in which to engage pertinent issues surrounding art, craft, and design within 21st century discourse.

Course Learning Objectives:

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

- (1) Describe and identify contemporary printmaking techniques and concepts with an awareness of diversity and inclusivity.
- (2) Describe and demonstrate contemporary printmaking concepts in relation to art, craft, and design.
- (3) Apply contemporary printmaking techniques to projects rooted in art, craft, and/or design based on dedicated research and in-depth material investigation.
- (4) Create a professional series of prints paired with writings that employ contemporary printmaking concepts 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 primarily on the technical and conceptual merit of their required art projects [4 in total]. More work can and should develop beyond the minimum 4 assignments, with a grade of 'A' being impossible without such.

Required Art Projects	60%	[4 total at 15% each]
Group Critique Engagement	20%	[4 total at 5% each]
Juried Exhibition Applications	10%	[2 total at 5% each]
Final Portfolio Curation with Project Statements	10%	[4 total at 2.5% each]

Important aspects of this advanced 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 150-200 word project statements, however your progress will be evaluated regularly during critique checkpoints and you are expected to be producing quality work throughout the entire semester. You may choose in which order you would like to complete the required assignments, however, 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) viscosity variable edition printing demonstration

Week 3: work on (assignment #1) ongoing research in art/craft/design

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) unconventional material exploration

Week 6: work on (assignment #2) post-digital applications with unconventional materials

Week 7: work on (assignment #2) ongoing research in art/craft/design

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) research 3 specific artists related to the art/craft/design of prints

Week 10: work on (assignment #3) formulate 15-minute presentation of 3 specific artists related to the art/craft/design of prints

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

Week 12: Begin (Assignment #4) ideation, planning, 200-word project proposal

Week 13: work on (assignment #4) dedicated studio research time

Week 14: work on (assignment #4) dedicated studio research time

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

Advanced Laboratory Policy and Expectations:

In addition to producing your own work, you are expected to set an example as advanced students and become leaders of the printmaking studio ecosystem. There will be a minimum of four required assignments that should be considered catalysts for thought, or starting points, rather than a strict arena with an endpoint clearly mind. I will be far more impressed with how you evolve a complex set of ideas throughout a rigorous and dedicated studio work ethic as opposed to how well you execute a predetermined idea without room for growth. There are four clearly defined assignments, but more work should develop organically depending on the specific interests and artistic sensibilities of each student. You also will be **required to apply to at least two juried exhibitions through the CAFÉ system** with work produced this semester. The minimum required assignments are as follows:

Mutable Matrices [how variation can be advantageous]

Assignment #1: One of the benefits of printmaking as a medium is the opportunity to either create identical multiples or to have dramatic variations within an edition. You will need to demonstrate to me through a minimum of three runs that you are able to create a **variable edition of 10 images** using a combination of contemporary intaglio, relief, serigraphic, cyanotype, collagraphic, or lithographic methods. The emphasis on this assignment will be on how successfully you combine concepts of art, craft, and or design while communicating visually to create an engaging series. **The scale of the edition must be at least 22" x 30" [full regular sheet of Rives BFK].** Each print should be a unique authentic object that "rhymes" with each other and the edition must be mutable without direct duplication. This method of variable edition print production is the historic precursor to what we see currently in digital Non-Fungible Token production. How are issues of art, craft, and design different or similar between a physically printed variable edition and a purely digital NFT?

Unconventional Material Research [how irrationality can synthesize print logic]

Assignment #2: You must explore a contemporary alternative material or matrix that is not conventionally associated with printmaking in conjunction with a traditional or post-digital printmaking process. Dedicated material exploration will be explored in this assignment, which could take the route of handmade inks, found materials, or new innovative processing methods. Printing intaglio from vinyl records etched with the laser cutter, employing aggressive collagraph methods from a doormat and construction adhesive, working in relief with a charred piece of scavenged wood from the Poudre River, working in cyanotype or relief from a skateboard deck (these are all basic examples of the assignment's intention). You may choose to research and focus on one specific material study under the branch of art/craft/design or justify how your work engages and unifies all three. Since this assignment can vary radically from student to student, you must submit a project proposal to me of approximately 200 words, prior to beginning this assignment. We will work together on what constitutes fulfilling these assignment parameters depending on your project proposal.

Sharing is Caring [linking yourself to others and researching your niche]

Assignment #3: Give a 15-minute formal artist presentation on three print media artists that you feel offer inspiration to your work or have a kinship with your artistic practice. They can either all together be focused on one aspect of art, craft, or design practices, or you can choose to research an array of artists from each of the spokes from this wheel of creativity. Some more parameters: one of the artists needs to be deceased and of historical significance, two need to be contemporary artists alive and working today. One of the contemporary artists that you research must be from a diverse background, artist of color, or an underrepresented demographic in the art historical canon. I will assist in suggesting examples for further research as your work develops, but the final presentation must be wholly yours and presented in such a way that it could be expanded and shared at a conference or panel discussion in the future.

Cultural Growth in Print Media [agriculture, languages, non-humans and fermentation]

Assignment #4: This project will require you to think far outside of the ferric chloride bath. Is there a cultural phenomenon personally or broadly that you specifically associate with printmaking? How historically have currencies of the ancient world been produced, seeds planted regimentally in a consistent edition, or genetics of animals been prioritized through variation and natural selection? Did you know that Gutenberg's first printing press was actually a wine grape press that he hacked for other purposes? In order to satisfy this assignment, you must research an aspect of human or non-human existence that connects philosophically to printmaking from an interdisciplinary standpoint. Example: during the Covid-19 pandemic, a group of students began thinking critically about how the process of viral propagation is similar to the propagation and possible mutation of prints in an edition. They decided to coincide this concept with fluxus kits and mail or give simple printmaking materials and paper to peers. These peers were then asked to mail materials and those prints to another peer and continue the print propagation chain. This assignment can vary radically from student to student, so you must submit a project proposal to me of approximately 200 words, prior to beginning this assignment. We will work together on what constitutes fulfilling these assignment parameters depending on your project proposal. **Expect this project to take around a full month, or at least 100 hours of dedicated research and production time.**

Some Suggested Readings pertinent to ART465 available for review from these texts:

Barad, Karen. *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*. Duke University Press, 2007.

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

Escobar, Arturo. *Designs for the Pluriverse: Radical Interdependence, Autonomy, and the Making of Worlds*. Duke University Press, 2018.

Hugill, Andrew. *Pataphysics: A Useless Guide*. The MIT Press, 2012.

Koplos, Janet and Metcalf, Bruce . *Makers: A History of American Studio Craft*. The University of North Carolina Press, 2010

Reed, Arden. *Slow Art: The Experience of Looking, Sacred Images to James Turrell*. University of California Press, 2017.