

**Printmaking (Art 315 and 415)**  
**Fall 2012**  
**Bixby 110 and 104**

**Faculty**

Lisa Bulawsky (Mon/Wed 1-4)  
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935-6571 Printmaking faculty offices  
935-5342 Press room  
935-8051 Island Press (Lewis Center)

**PROGRAM DESCRIPTION AND PHILOSOPHY**

The Printmaking and Drawing major maintains an open studio environment with an emphasis on individual creative and intellectual development. The major provides a unique introduction to a broad range of technical and conceptual tools. It is a meeting ground for processes and platforms that embrace contemporary art through the lens of printmaking. Here, students are encouraged to innovate, to experiment, and to expand into areas that include installation, public projects, and digital media. The department has a history of an innovative, large scale, mixed media approach to the printed and drawn mark. Our facilities support these varied technical and conceptual views.

Drawing is a vital component of the major. It is at the core of printmaking activity, and also works in tandem with it. Drawing can be both a process and an outcome, from the accumulation of marks that describe an image, to the conceptual activity of drawing as a means of thinking through making. It is an intimate process that reinterprets the world in the artist's own hand, a kind of visual diarization. Applied in the Printmaking and Drawing major, drawing is encouraged as a means to actively interpret and refine one's creative practice.

Housed within the department is the unique learning experience of Island Press, the collaborative workshop that gives the students of this department an opportunity to work along side professional artists and a master printer for a week of intense printmaking collaboration. Island Press is unique among print shops in that its focus is primarily on education and hands-on inclusion of students in the process, giving students the opportunity to work on all aspects of a project from the collaboration with artists to its completion.

The nature of printmaking dictates that it is done under a common roof. The notion of the "atelier" (workshop) is founded on the will of the artist-printers to cooperate with each other and to respect and be responsible for the shared equipment and special materials. This is vital to the success of the studio, the group, and each student-artist. The Printmaking and Drawing major faculty focus on the importance of being part of a community of independent, resourceful, and self-motivated artists.

**GENERAL INFO**

Links to this syllabus, the Google calendar for the semester, and the department blog, Mixographics are available online at: <http://faculty.samfox.wustl.edu/bulawsky/courses.html>

## **Attendance**

The Printmaking Major meets Mondays, Wednesdays, and Fridays from 9-12 and 1-4. Class attendance is mandatory. Morning meetings begin promptly at 9 am, and punctuality is expected. Information missed due to late arrivals/absences will not be repeated. If you miss a class due to an unexcused absence, you are responsible for finding out what you missed as well as keeping up with the demonstrations and seminars. Attendance records will be kept, and any unexcused absences will affect final grades. Contact all faculty by email in advance regarding any anticipated absence.

## **Shop Hours**

The shop is open to majors 24 hours a day except when other classes are scheduled and during Island Press artist visits. Spring 2012 classes are scheduled as follows:

Tuesday and Thursday	1 - 4 pm	Printmaking Elective –Malchionno
Monday and Wednesday	4:30 – 7:30 pm	Introduction to Printmaking - Bulawsky

## **Shop Clean Up**

Each student will be responsible for one Sunday cleanup during the semester. See clipboard in press room for your assigned Sunday. There is a checklist to follow and turn in to Tom Reed by the Monday morning following the scheduled clean up day.

Final cleanup of the studio for the semester is scheduled for **December 12th at 10 a.m.**

## **PRINTMAKING PROGRAM ACTIVITIES for all juniors and seniors**

- “Practice” Workshops
- Island Press and visiting artist activities
- Seminars
- Regular studio visits with faculty
- Critiques

## **Critique Dates**

Peer group meetings	<b>9/24 and 12/3</b>
Group Critiques	<b>10/1</b>
Practice Critiques (with Tom)	<b>11/9</b>
Final Critiques	<b>12/7 and 12/10</b>

## **Individual meetings with faculty**

The Printmaking major is structured in a way that allows each student to have regular one-on-one conversations with each faculty member. Because faculty teaching schedules vary, meetings will also vary in terms of frequency and timing.

When you are scheduled for a studio visit, please prepare your work and studio for a focused conversation. You should have written questions, ideas in process, images of artists’ work you are looking at, books or articles you are reading, research you are doing to supplement your making, etc. Your space should be cleaned and organized in a way that makes it clear what you want to look at and talk about. Please do not plan on any meetings without something to look at – in other words, we want to talk with you about your ideas as they are manifested in the world, not just in your head.

## **Peer Groups**

You will be assigned to a peer group that will meet periodically to critique work in progress as well as discuss technical and conceptual concerns relevant to the major and your work. Perhaps more importantly, this group of people will be your mirror, your sounding board, and your right hand. Any time you want or need feedback or assistance, you can turn to anyone in your peer group.

## **Think Tank: Craving the Mark – a Seminar with Lisa**

All students will participate in this seminar on Mondays at 1 pm from September 10 – November 19, investigating the topic “Reproducing Authenticity,” a panel session for the 2013 CAA (College Art Association) conference in New York. This panel, chaired by Jason Urban (co-founder of Printinteresting) focuses on the language of print as a signifier of authenticity and the complex relationship of real printed matter to its life in the virtual world.

In the seminar/think tank, we will work collaboratively to turn over the panel questions, to develop themes and lines of inquiry, to think as well as to make in response to the topic. Lisa will present the results of this activity at the CAA conference in February.

## **Practice with Tom**

This seminar, on Friday mornings, will primarily consist of guided studio time. We will use this time in the studio working collectively, learning visual problem solving, and developing a personal studio practice. Thinking on our feet and figuring out how to fold conceptual ideas into visual forms. In addition to the studio time we will be making a sketchbook, reading and discussing Letters To A Young Artist, and visiting local artist studios.

## **Visiting artists Fall 2012:**

- Randy Bolton, Cranbrook Academy of Art, Print Media, 9/26 -9/28
- James Siena, Island Press Visiting Artist, 10/8 – 10/12
- Crystal Wagner, 10/31
- Elysia Mann, BFA Printmaking Alum, Cofounder All Along Press, 11/2

## **JUNIORS ONLY**

### **Demos**

Monotype, Relief, Collagraph, Silkscreen, Digital

Demonstrations will be frontloaded at the beginning of the semester to give you a quick, broad sense of possibilities across the various processes. Demos require your full attention, on time attendance, excellent note taking, and willingness to participate.

### **Practice with Angela**

Play. Practice. Repeat. This seminar, on Wednesday mornings, will culminate in a collaborative piece. Working closely with Angela, students will deepen their understanding of print as sculpture and installation, while focusing on contemporary contexts and issues.

## **Studio work/Portfolio requirement**

Juniors will be expected to begin a self-motivated studio practice that is supplemented and enhanced by the demos, “practices,” lectures, seminars, discussions and critiques.

Some guidelines for completed work that will be due at the end of the semester will be given out in October, but in general the expectation is for you to develop your own direction and interests right away. Explore ideas and techniques in tandem. Be fearless. Experimentation and failure will surely be a part of your experience, but so will great discoveries and freedoms. Early in the semester, there will be a helpful workshop that introduces creative strategies to generate content and deepen conceptual thinking. Other work (besides strictly printmaking) –including installation, mixed media, and new media work – is expected and encouraged. Additionally, keeping a sketchbook is critical.

## **SENIORS ONLY**

### **Studio Work**

Fall semester of the senior year is the best it gets in many ways. In the studio, you will have lots of time and freedom to work on your own. You will need to independently structure your time and projects while building in room for healthy experimentation and risk-taking with concept and execution. The expectation is for high productivity and ambition, as well as engagement with the ideas and practices of printmaking. (Remember that by graduation next May, your work should demonstrate advanced development overall and investment in a minimum of one printmaking process.)

### **Professional practices**

We will work on professional presentation and practices – resumes, artist statements, etc. Jen Meyer will visit us a couple of times this semester, but you are also expected to enroll in the Pro Practices seminars that she offers on Tuesday evenings from 6 to 7 p.m. for seniors in the studio art majors. Sign up ASAP by rsvp-ing through Career Link. Enrollment is limited.

### **Portfolio requirement**

Seniors will identify a professional opportunity and create an application for that opportunity by creating a professional portfolio. You will receive more information about this requirement through discussions and handouts. The application will be due at the end of the semester.

## **Supplies**

*chemical resistant gloves	baby wipes	Sharpies
*goggles/eye protection	sponges	apron
Tupperware/plastic containers	exacto blade	brushes
ink/putty knives	utility knife	sketchbook
sheet of plexiglass	jump drive and CDs	drawing supplies

\* indicates a supply that is required and must be used for health and safety reasons

Supplies available in the department and sold at cost to students:

Artex film (Copylux)	Tarlatan	Mylar
Sintra plates	Vinyl	Duramount film
Film positive mylar	Steel plates	Rhoplex
Photolithography plates	Pronto plates	

## **PRINTMAKING/DRAWING, Fall 2012**

### **Bulawsky, Harper, Malchionno, Reed**

#### **Criteria for evaluation**

At the end of the semester, each faculty member evaluates each student using the criteria listed below. The grades are then averaged together to form final grades. Midterm grades and/or consultations are scheduled on an individual need basis.

#### **1. Work**

- Technical skill and development
- Creativity of ideas
- Openness and responsiveness to feedback
- Aesthetic quality of finished work
- Portfolio/documentation
- Productivity
- Experimentation

#### **2. Effort**

- Attendance
- Citizenship in the major
- Initiative to seek faculty and peer input
- Participation in crits, seminars, and studio
- Participation in Island Press

## **GRADES**

### **Midterm Grades**

Midterm grades are given for students performing at C level or below. In addition, any student may request a midterm grade. Requests for midterm grades should be made in writing, by email to all faculty by Monday, October 15, 2012.

### **Grade values**

A+, A, A-: Superior work and effort. This grade level is for those who demonstrate and maintain strong, creative concepts, intellectual curiosity, focused work ethic, and courage to push beyond safe limits. This student's work reflects an initiative to go above and beyond expectations by actively seeking out and responding to faculty/peer input and conducting independent research to aid in the working process. They produce work consistently, focus on refining technique, and create technically and conceptually excellent work that is innovative and resolved. They actively participate in critiques, special projects and collaborations, and show a high level of independence and motivation facilitating the printmaking community and their education.

B+, B, B-: Very good work and effort. This grade implies above average work, participation/citizenship and demonstrates an effort beyond expectations as well as a commitment to discovery in the process of learning printmaking and developing a solid studio practice. The B student is working hard but struggles with technique and process; or has good conceptual goals but does not put forth substantial skill/effort to communicate them effectively. The B range student may be doing minimal outside research to develop ideas but makes use of the faculty/peer suggestions and dialogue.

C+, C, C-: Average work and effort. This grade indicates good attendance, completion of ideas, and some extra work. Adequate time spent in studio. The C student shows an understanding of most techniques demonstrated but most likely struggles with deficiencies in printing partnered with difficulty resolving projects in a coherent manner. Their participation and initiative in special projects/critique settings and seminars is minimal, and they often fail to initiate peer/faculty feedback.

D+, D, D-: Unsatisfactory work. Often, these grades are earned through poor attendance, late work or not following directions.

F: Failing work.

## Expectations

Over the course of the entire year, Juniors are expected to:

- Concentrate on printmaking and new techniques
- Become familiar with and investigate contemporary art and printmaking issues
- Develop conceptual skills
- Participate in Island Press
- Submit documentation of 20 resolved works at the end of the year

Over the course of the entire year, Seniors are expected to:

- Continue to advance printmaking, drawing, and digital skills
- Continue advancement in conceptual skills
- Develop senior thesis work
- Develop professional presentation skills
- Participate in Island Press
- Extend knowledge about contemporary and historical practices in relation to personal research
- Submit a final portfolio including a written senior thesis paper, image documentation of 20 works, an artist's statement, and a resume

This portfolio should demonstrate:

- An understanding of basic design principals, concepts, media and formats.
- Advanced abilities in drawing as related to various printmaking techniques.
- Skill in the use of basic tools, techniques, and processes to work from concept to finished product.
- Advanced development and investment in a minimum of one printmaking process.