

Printmaking/Drawing Major Spring 2012

Faculty:

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Angela Malchionno (Wed/Fri)	malchionno@gmail.com	935-5342 Press room
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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>

Spring semester is typically packed full of events and stress, and will zip by at amazing speed. The intention this semester is to provide structure and information that will make it a very productive semester as well. Expectations are high for your participation at the highest level in all aspects of the program, and of course, especially in your own studio practice.

Program Activities

- Peer Critiques
- Group Critiques
- Individual reviews with all faculty at the end of the semester
- Island Press and visiting artist activities
- Field trips, seminars, and discussions
- Regular studio visits with faculty

Attendance

The 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 or phone 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 8 - 11 a.m. Printmaking Elective – Angela Malchionno

Sundays - The shop will be reserved for use by Printmaking and Drawing Major students only.

Shop Clean Up

Each student will be responsible for one Sunday cleanup during the semester. See clipboard in press room for your assigned Sunday. A checklist will be followed and turned 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 **April 30th at 9 a.m.**

Junior activities

Monday-Work Day

Juniors will have the full day every Monday to work in their studios.

Demos

- Etching
- Silkscreen
- Digital

Seminar

The first half of the semester, the Junior seminar will address the topic, Why Print? Theoretical frameworks for print media will be introduced through readings and presentations, and will culminate in a paper. (See Junior Seminar syllabus for schedule and detailed description.)

The second half of the semester is organized into structured meetings during which the junior showcase will be planned, culminating in a school wide show facilitated by junior printmakers.

Studio work/Portfolio requirement

Juniors are expected to develop a series of thematically related works - to identify a theme and explore it through a series of prints. The series should show evidence of experimentation with the processes introduced this semester and last. Other work - including installation, mixed media, and new media work - is expected and encouraged.

Senior activities

Thesis Seminar

Seniors will work throughout the semester preparing their thesis work in the studio. The seminar will accompany the creative research and help students to augment their studio activity with library research, proposal writing, oral presentations/artist talks, and a final comprehensive thesis statement. (See Thesis Seminar syllabus for schedule and specific activities.)

Thesis Exhibition Planning

Friday mornings following morning meeting, seniors will have brief meetings to discuss the thesis exhibition and plan the show including title, postcards, labels, etc.

Studio work/Portfolio requirement

Seniors are expected to develop a thesis body of work to be shown at the Des Lee Gallery on March 30th. Continuing studio work will be shown in the BFA Open House in May.

Special projects and visiting artists Spring 2012

- **Cameron Fuller** will lead a 1-week, group collaborative project beginning first day of classes, executed January 27th.
- **Diane Victor**, Island Press visiting artist, Feb 13-17. Public lecture Feb 13, 4:30 p.m.
- **Eva Wiley**, visiting artist at Gallery Proper, silkscreen project, Feb 26 -29.
- **Claudia Bernardi**, visiting artist, March 21st, studio visits and discussion.
- **Trenton Doyle Hancock**, visiting artist, April 16th, lecture 6:30 p.m. Steinberg.

Advanced Technical Instruction

On Friday afternoons, all students will have the opportunity to learn advanced techniques in printmaking. There will be 4 sessions of instruction, and each student should choose a minimum of 2 sessions to attend. Techniques include:

- color etching
- lift grounds
- chine colle
- framing strategies or other requested demo

Field Trips

Field trips to Special Collections, SLAM Print Study Room, and Special Collections will be scheduled as time allows.

All students are encouraged to attend the SGC International Conference in New Orleans, March 14-17, 2012. We will work together on travel plans and fundraising for this unique opportunity.

Critique Dates

Peer crits	2/10 and 4/11
Midterm Group Critiques	3/7 and 3/9
Final Group Critiques	4/25 and 4/27
Final Individual Reviews	5/2

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 March 1, 2012.

Final Packets

All students will turn in a final packet of their work containing a CD of images as well as other materials. Specific requirements for final packets for juniors and seniors will be handed out. All packets are due by **9 a.m. on April 30th**. No exceptions will be made to this due date and time.

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

PRINTMAKING/DRAWING
Bulawsky, Malchionno, Reed
Spring 2012

Expectations

Juniors

- Engage with all course objectives and assignments
- Concentrate on printmaking and new techniques, including digital skills
- Dedicate time for drawing concerns
- Become familiar with and investigate contemporary art and printmaking issues
- Develop conceptual skills
- Participate in Island Press
- Submit final junior portfolio including an artist statement and image documentation of all works resolved during the junior year

Seniors

- Engage with all course objectives and assignments
- 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, senior portfolio including a written thesis paper, image documentation, 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.

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

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.