

Fall 2018

# Art 321: Intermediate Printmaking:

Kristin Thielking

(715) 630-0288 (text only)

email: kthielki@uwsp.edu

**Contact instruction: M/W 2-3:50pm 3:50-4:15 individual questions and meetings, and clean-up.**

Office Hours: by appointment

## Syllabus:

**Catalog Description:** Continued study in printmaking using greater understanding of advanced techniques and concept development to see how the printmaking medium can be used for more effective individualized expression.

This class will be an opportunity to build on the ideas and techniques you have developed in your 200-level printmaking classes and to broaden your interest (dare I say love) and momentum you have for the medium. In addition to several traditional approaches, we will explore both alternative and lesser known historical processes and the creative and conceptual possibilities of working with the "multiple." Students will also conduct their own research on contemporary artists working within the field, which will help inform and contextualize their work.

### Learning Outcomes:

Students will:

#### **Conceptual:**

*Will demonstrate and understanding of conceptual and formal development of their work in printmaking.*

*Explore the work of contemporary printmakers and contemporary directions in printmaking.*

#### **Ideation and Research:**

*Will be able to create ideation and research documents and images for projects.*

#### **Technical:**

*Will demonstrate an understanding of and use the following techniques:*

*Silkscreen: prepare screens, develop imagery, screening inks, screen maintenance*

*Relief printmaking: Linoleum*

*Etching: photo sandblasting on glass and metal plates, photo-intaglio with solar plates*

*Pochoir: water color hand stenciling*

*Use photo-stencil processes: develop films, sandblast imagery and text*

*Incorporate techniques into conceptually and formally resolved work.*

*Work safely with the materials and equipment*

### Assignments:

This semester we will focus on *developing your technical skills and the expression of your artistic voice in the medium through research, presentations, discussion, experimentation, exercises, equipment operation, and a series of works.*

### Research and Ideation

#### 1. Presentation/Introduction: What is your artistic voice? DUE Monday SEPTEMBER 10TH

*Each student will give a 10- minute power-point which should include:*

- a. Images of at least 3 of your own favorite works so far. Share up to 5 images and/or actual print examples of your past print work.
- b. One contemporary artist who inspires you (they can be 2D, 3D, or 4D. Show a few examples of their work. And One printmaker you admire. Show a few examples.

#### 2. Research Packets: Will be required for all of your projects.

- a. Each packet will include at least 3 different planning and idea development sketches
- b. the work from at least 1 professional artists that inspires this work,
- d. 3 source images that inform the project.

The packets must be uploaded to D2L in order to get credit for them (You can scan sketches and handwritten notes, or take pics of your sketch book with your phone.)

**Assignments:** I will give you a detailed description of your projects after we have met and have talked about your motivations and goals for taking this class. But we will be focusing exploring specific concepts through the following projects: For projects 1-4 you will create an edition of 10 prints.

**Project 1:**

Technique: Photo and Silkscreening

**Project 2:**

Relief: Lino-cut

**Project 3**

Etching: Photo-stencil

**Project 4**

Intaglio: Solar Plate Prints

Relief: Photo-stencil sandblasting, embossing paper, and relief printing with glass plates

**Project: 5 (you will incorporate the hand-stenciling color technique of: Pochoir in one of the above projects)**

*We will be looking at the work of artists using this technique including Peter Allen **and** Blaise Cendrars & artwork by Sonia Delaunay in *La Prose du Transsibérien et de la Petite Jehanne de France*, W.A. Dzigens, in H.G. Wells "The Treasure in the Forest."*

**Late Projects and exercises:**

*If your project or exercises are late, it will affect your grade. **You must hand in all projects in order to pass the course.** Printmaking takes time—plan on 5-10 hours outside of class each week for this class) I will take into consideration your willingness to take risks, creativity, innovative solutions, effort, demonstrated problem solving ability, concept development, presentation, and craftsmanship.*

**V. Studio and class participation:**

Your participation in critiques will be factored into your grade. Students will be expected to keep their work space and studio equipment clean, put tools away, treat the equipment carefully, safe and responsible use of the shop. You must be able to work as a team and a productive member of that team in order to succeed in this class. I will also take into consideration how you work together: helping each other out, positive attitude. Studio responsibilities will include cleaning, We will stop class 10-15 minutes early to clean and each student will be given an assignment, and if you have to leave early you need to check with me to get your cleaning assignment. We will also be doing a group clean project as needed. Your participation in these activities will be factored into your grade. If you are absent when a group clean takes place, you will need to make it up at a later date. There will be a final cleaning session that is required and will be on your final.

**You must clean and return your silk-screens at the end of the semester in order to receive a grade for the class.**

**Absence Policy:**

- If you are late to class more than three times or leave early more than three times, it is considered an absence.
- Your final grade will be affected after your 2<sup>nd</sup> absence. Please talk to me if there are extenuating circumstances. If your absences are excused because of extenuating circumstances, you will still need to make up the lost time in the studio with extra projects if you don't want the absences to count against you.
- 6 or more absences will be an automatic fail regardless of your original grade unless you have extenuating circumstances. It is difficult to be successful in a class with extensive technical information if you are absent.
- If you are absent, you will need to arrange for notes to be taken by a fellow classmate. You will be responsible for the work and demonstrations missed for excused and unexcused absences. I will not be instructing students on an individual basis to make up for absences, and will not answer emails inquiring about what you missed. I will not be collecting Dr. notes.

*If you have any questions or issues that might affect your successfully participating and meeting the requirements of the course please come talk to me. I will make every effort to provide accommodations in the curriculum, instruction, or assessments of this course to enable you to fully participate. There is a protocol for making accommodations we will follow that is required by the University and is both straightforward and confidential. I work closely with the Disability and Assistive Technology Center to provide reasonable and appropriate accommodations to students with disabilities (both visible and invisible) and to provide*

*assistance to students with temporary impairments such as a broken bone, recovery from surgery, or recuperation from a short-term illness. If you are a student with a disability, or if you acquire a disability or impairment, please work with the Disability and Assistive Technology Staff for all accommodations and notifications.*

Your contact at Disability and Assistive Technology

<https://www.uwsp.edu/disability/Pages/staff.aspx>

## **Materials:**

### **Required Materials by Monday Sept. 10th:**

1. Sketchbook at least 8.5X11, drawing supplies
2. Binder or other storage for notes and handouts from class.
3. Latex/or non-latex protective gloves.

**Other materials: don't buy until we talk.**

**We will figure out our paper order when I meet with you.**

4. Paper
5. Exacto knife and scissors
6. Set of watercolors. We may share.
7. Stencil brushes—we may share

**I will buy with your lab fee:**

Solar plates

Screens

Emulsion

Printing Ink

### **STUDIO RULES AND SAFETY REGULATIONS**

1. **You may not be under the influence of drugs or alcohol in the studio. Failure to comply will result in your dismissal from this class, possible disciplinary action, and potential loss of permissions to take any sculpture classes in the future.**
2. **Do not use materials that belong to other students, classes, or professors without their permission. If you are wondering about what to use talk to your professor or an intern before using anything you are not sure about.**
3. **No one other than students registered for the course are permitted to use the studio unless they have special permission from Kristin Thielking, or the Department Chair, Stuart Morris.**
4. **Do not leave work, tools, or materials on tables when you leave. If your belongings are left they may be thrown out or recycled. If you have to leave something for a short time because glue is drying, for example, make sure it doesn't interfere with a class, and leave a note with your name number, class number and what day and time you will be removing it.**
5. **When in doubt about any piece of equipment or anything concerning the lab, ask your instructor or a studio monitor. Safety is our highest concern.**
6. **Do not socialize in the studio when others are working. It is a workspace, and you may be disturbing and distracting students who are working hard to meet deadlines.**
7. **You are not permitted to use chemicals or any material for which we do not have a material safety data sheets, because you may be endangering yourself, colleagues and our environment. Please check with your instructor before bringing new, potentially dangerous materials into the studio.**
8. **Be considerate of other work and storage.**
9. **You must clean up after yourself. A dirty studio is a safety hazard for everyone working in the studio and makes it difficult everyone in the studio to work effectively.**
10. **If there are any problems with equipment, contact Keith Kaziak, or Kristin Thielking.**

### **Emergency Procedures:**

1. "In the event of a medical emergency call 911 or use Red Emergency Phone, the closes one is next to the computer kiosk in the indoor courtyard. Offer assistance if trained and willing to do so. Guide Emergency Responders to victim.
2. In the event of a tornado warning, proceed to the lowest level interior room without window exposure at Go

- immediately to one of the Drawing Rooms, or a room without windows. Avoid wide-span rooms and buildings.
3. In the event of a fire alarm, evacuate the building in a calm manner. Meet at in parking lot E. Notify instructor or emergency command personnel of any missing individuals.
  4. Active Shooter – Run/Escape, Hide, Fight. If trapped hide, lock doors, turn off lights, spread out and remain quiet. Follow instructions of Emergency Responders.
  5. See UW-Stevens Point Emergency Management Plan at [www.uwsp.edu/rmgt](http://www.uwsp.edu/rmgt) for details on all emergency response at UW-Stevens Point.