

**Advanced printmaking FA 3850
Summer 2019 Rome**

Time: To Be Arranged

Email: apcampbe@uno.edu

Instructor: Tony Campbell

Office hours: By appointment. Please be encouraged to meet with me as needed. Many questions can be answered via e-mail.

Course Description:

Welcome to Advanced Printmaking. This course is intended to provide students with a continued exploration into the history, traditions, and processes of printmaking, emphasizing conceptual development and craftsmanship. The most important accomplishment to be achieved here is a grasp of individual creative process, how students speak through the possibilities of the medium of printmaking. Within this course, the process of discovery—discovering the potential of the medium, what can be achieved via printmaking, and, perhaps, most importantly, the personal discovery that each student has a individual voice. As your instructor, it is my responsibility to instill a level of respect for your work, and to encourage students to follow their interests and make work which engages them as well as their audience.

What should you expect from this class:

- Students will experiment with traditional and nontraditional printmaking techniques, including intaglio, Relief, and Cyanotype. Through demonstrations, they will become familiar and comfortable with the steps necessary in the creation of successful graphic images. It is assumed that students have had some introduction to printmaking.
- Students are expected to be self-motivated and prepared to work during and outside class sessions, at minimum, three hours per week.
- Students *must* expend energy on creating the **most successful image possible**. This means that work which is visually potent and well thought out in terms of basic formal principles as well as the conceptual premise of the image will be considered successful, at least average work. Above average, or exceptional work must go beyond what are the basic expectations for each project. Craftsmanship is also extremely important.
- Another important aspect of this course is the amount of research each student utilizes in order to construct his or her images, as well as develop the conceptual basis of the work. Students should get into the habit of using the library and Internet regularly and keeping notes and sketches to assist in communicating developmental stages of their images. You must work in your sketchbook regularly and use the images that you have created in order to discuss your ideas.
- A major component of a successful printmaking course is the environment of the shop. Therefore, participation, collegiality and cooperation are significant. Discussion with both the instructor as well as studio peers is noted. Also noted is each student's willingness to participate in critiques and the general up-keep of the shop.

Supplies

Brushes, Indian ink, Pens, Xacto knife with extra blades, 1 Utility knife with extra blades, a sketch book, pencils, a Wooden Spoon, a Barren, Rag paper. Auka Black intaglio ink. Cyanotype kit 500mi.

What are we doing in this class?

The student will agree to create two bodies of work which we will first discussed on an individual basis prior to going to Rome in order that the scope of the projects are appropriate for the class, and that necessary supplies are purchased or provided in the USA.

This class will focus on press-less printmaking techniques.

The projects should be influenced by the fact that this class is held in Rome, Florence, and that the student will be completely immersed in art from every era, Classical, Renaissance, Byzantine, Baroque, Modernism, and Contemporary Art.

What is the grading Policy?

Students are expected to keep track of their performance throughout the semester and seek guidance from available sources (including the instructor) if their performance drops below satisfactory levels. Beyond the time required to attend each class meeting, students enrolled in this course should expect to spend at least an additional 3 hours per week of their own time in course-related activities, including reading required materials, completing assignments, visiting exhibitions, etc.

Within this course you will be given separate grades for your body of work, two writing projects, one grade for attendance and participation (this also includes shop maintenance). I will not accept any late or wet prints (meaning paper is wet) for any reason. Not turning in work on time, dry, prepared, and complete will result in a 0 % for that assignment. It is expect that students will perform to the best of their abilities. Understanding that everyone will not be at the same level of performance, grades will be primarily assigned on an individual basis. However it is also expected that students will exhibit abilities appropriate for this level. All grades will be based upon my professional evaluation of each student's performance. When you turn in your projects, ask yourself the following questions.

Do your assignments show evidence of the energy necessary to produce your best work? Did you work at the highest level of maturity, discipline and motivation? Did you complete all parts of your assignment by the due dates? Does your work show that you have fully comprehended and incorporated the material covered in the class?

Do you fully participate in class activities? Have you missed enough class to affect your grade?

Participation:

- It is your responsibility as a participating member of this course to come to each class period prepared to work, with all necessary materials.
- Please turn off all devices such as cell phones, iPods, MP3 players and laptops (unless requested or permitted by instructor).
- Conversations unrelated to the course content, and other distractions (doing work for another class for instance) during class discussions will affect your grade.
- Group critiques in class are meant to foster a cooperative environment and allow you to express your understanding of your own work as well as the work of your peers. At group critiques all students must participate expressing verbally what they and others have visually demonstrated. Lack of participation in critique will affect the participation grade.
- Participation in critique involves the following:
 - Be on time, attend, and stay throughout the critique. If you leave critique early you are considered absent.
 - Have images ready for viewing (i.e. hung on the wall or formatted for digital presentation)
 - Ability to talk about the work (your personal view—how does your work complete project criteria)
 - Reception to and participation in discussion about your work

Class participation encompasses attendance, interaction during class lectures, discussions, and in class assignments. Class participation is vital to the studio / learning and counts for 20% of your Assignments:

Assignments are to be turned in on time. ASSIGNMENTS THAT ARE TURNED IN LATE LOSE ONE LETTER GRADE FOR EACH DAY LATE.

Disability statement:

The Office of Disability Services (ODS) in conjunction with the Office of Academic Affairs campus wide administrative policy regarding the accommodations of students with disabilities, has two primary objectives: 1) to ensure compliance with Section 504 of the 1973 Rehabilitation Act and the Americans with Disabilities Act (ADA) in regard to equal access for qualified students to academic programs; and 2) to uphold the academic integrity of UNO. When these two objectives are met, those students who qualify for services based on clear, comprehensive, and relevant documentation will receive those services or academic modifications for which they are legally entitled. I will do my best to accommodate the needs of students with disabilities. Please feel free to contact me about your needs. If you have a disability, please contact the Academic Director, Lisa Verner, prior to departure so that we can best accommodate you.

Attendance statement

Students/candidates are expected to attend all classes regularly and punctually. A student/candidate who is not present in class is marked absent.

Academic honesty statement

Academic integrity is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty. Refer to the UNO Judicial Code for further information: <http://www.uno.edu/student-affairs/documents/Student-Code-of-Conduct-rev-2018.pdf>

Breakdown

Grading:

Class Participation: 20%

Assignment #1: 15%

Assignment #2: 15%

Assignment #3: 15%

Assignment #4: 15%

Assignment #5: 20%

Grading: A 90-100

B 80-89

C 70-79

D 60-69

F 59-0

Grades are earned and are a reflection of your progress and commitment to your work.

“A” work is well above and beyond average: Work are technically perfect and they convey a complex and focused concept/argument where you have challenged yourself and considered the experience you are providing for a viewer. “C” work is average: photographs are legible and they are mildly interesting. “B” work is above average and reflects a good student.

There will be five assignments. These will be followed by critiques in which we will review all work as a class. Participation in critiques is both mandatory and vital. It is an open forum wherein you will speak about your work and what you feel are its strengths and how well it meets the assignments criteria, as well as a forum in which to receive feedback, both positive and critical from your peers, as it relates to your work.

Critique Guidelines: The following steps—*description, analysis, interpretation and evaluation*—are the steps in a formal critique. Students must also consider using these steps in their writing assignments.

a. Description— Answers the question, “What did I see?” In this stage you take an inventory of what is seen. This stage becomes an exercise in using precise descriptive language. Take time to see as much as you can. Read all of the text; inventory all of the imagery. Make a list; this forces you to slow down and notice things that might normally be missed. Avoid loaded words that reveal feelings or preferences. Note the audience for whom the work is intended.

b. Analysis— Answers the question, “How are things put together?” This stage takes the descriptive stage a step further by requiring the observer to analyze the make-up or composition of the work. Describe the relationships among the things you see. How do the forms affect or influence each other? What are the relationships? What are the shape relationships? What are the color and textural relationships?

c. Interpretation— Answers the question, “What is the work about?” In this stage you are asked to think about the meaning of the work; in other words, try to make some connection between what is seen and what the work is about. This stage must be based on the description and analysis stages. What ideas or concepts seem to sum up or unify all the separate traits of the work? How is the gaze of the viewer/reader directed through the piece, and how does this influence the construction of the piece’s meaning?

d. Evaluation— Answers the question, “What do I think and why?” The stages end with evaluation, a conclusion regarding the success or failure of the work. An important point to remember is that personal preference is not the same as judgment. This stage requires that the viewer/reader render an opinion regarding the work but that the opinion must be defended or based upon what you have learned and written down in the previous stages. The issue is not whether you like the piece, but rather does the piece succeed on its own terms. Does it accomplish its own objectives? What is particularly strong? What should be stronger? How well will it work for its intended purpose and audience?

What is the Attendance Policy in this class?

Students are required to attend all classes, being on time for every course. You must have all of your required material by the beginning of the third week of classes. Failure to attend class with the required materials will result in a mark of absent for the day (regardless if you are physically present or not). You will be allowed one excused absence for the semester. You must either phone or email me at least one hour prior to class if you must miss for the day due to illness or other circumstances. On the second absence, your grade will drop by 1 grade. Each subsequent absence will result in continued point drops in increments of one grade. You will be responsible for any material covered during your absence (which includes notes on demonstrations). Being late to class will also result in a lowering of your final grade. UNO has no + or – grades so absence can quickly become a failing grade. Continued illness though unfortunate will require taking the class again when the student has recovered. This is a studio-based class and making up work isn’t always possible.

Shop Safety

Because much of the course work done for this class must be completed in the printshop (given that most of you do not have presses at home and that this is not an independent study course) it is very important for each student to understand the nature of a collaborative studio space. The following rules are set into place to assist in the smooth operation of the shop during class

time. Students are required to treat each other with collegiality and respect at all times. Failure to do so may result in the lowering of your final grade.