

**AVT 419/496 DIGITAL PRINTMAKING**  
**AVT 519 DIGITAL PRINTMAKING**  
Spring 2017  
T/Th 10:30pm - 1:10pm  
Print Shop - Room 1009 // Art and Design Building

**Instructor: Christopher Kardambikis**  
Phone: 3-3067  
ckardamb@gmu.edu  
Office: Art and Design Building 2033  
Office Hours: By Appointment

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## **DIGITAL PRINTMAKING // MAKING A MARK**

This syllabus is posted on the SOA website at [soa.gmu.edu](http://soa.gmu.edu) under academics.

**MAKING A MARK:** This course will work your understanding of making, developing, and transferring marks on paper. We will be looking at the difference between crafting an impression in both digital and physical media. This is a discussion of printmaking in the contemporary world. It is also a discussion of making something that is seen, something visible. Being visible today in the world and how you can use the print shop to make and leave a mark.

**Purpose:** This course is designed for the intermediate level printmaking student to develop hand printed and digitally processed images. Projects will focus on developing visual and narrative ideas using electronic imagery and printing them either digitally or hand printing them onto specialized fine art papers. Combining hand drawn, photographic and digitally generated images, students will create four projects.

**Course Content:** Projects, readings, lectures, group discussions, individual reviews, and critiques will introduce the history, tools, equipment, materials and processes that built the contemporary book and zine. Demonstrations will cover techniques in binding and production. We will be combining print processes and learning to make consistent editions of books as well as individual unique artist books.

**Print Exchange:** As part of the final project, you will be participating in a print exchange that is also open to other printmaking classes. Your print for the final project will need to be an edition of at least 15. 12 prints will be available for exchange with your peers. At the end of the exchange you will end up with a portfolio consisting of 12 prints from your peers.

**Sketchbook:** Students will hand bind in class their sketchbook to be used for the duration of the semester. This will be the home for project development, daily prompts, notes, materials lists, etc. Sketchbooks will be reviewed throughout the semester. At the end of the semester students will rebind their sketchbooks with a hard cover for posterity. Sketchbooks are an ongoing project throughout the semester and will be graded as such.

We will begin each class with 10 minutes of Sketchbook drawing. Prompts will be given. Prompts will be reviewed.

**Print Shop Tumblr:** Our class will be developing a Tumblr site to host sketches, artists to look at, links to shows, and links to texts. Student work, process, documentation, and writing will be posted. For this class, photos and descriptions of your books and zines will be posted. **GMUprint.tumblr.com**

**Art Events:** Course research will include the study of exhibitions in DC museums and other sites within DC and the surrounding area. Image ideas / sketches generated from each of these experiences will be entries in your Sketchbook. Information on recommended trips and art events will be announced and distributed.

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**Print Assignments:**

- 1) Line and Texture // Silkscreen Process
- 2) Alternative Landscapes // Accordion Fold Book, Digital Print, and Monotypes
- 3) Print Exchange Over and Over Again // Risograph

**Writing Assignments:**

- 1) Visual Voices Response
- 2) Navigation Press Response
- 3) Exhibition Report (see class tumblr for exhibitions: [GMUprint.tumblr.com](http://GMUprint.tumblr.com))

**Reading Assignments:**

- 1) **Contemporary Art in Print** edited by Florian Simm
- 2) **Celebrate People's History** edited by Josh MacPhee
- 3) **Graphik** by Sol LeWitt

**Reading Assignments:**

Will be given from both the above texts and other sources. These will be discussed in class in conjunction with Print Assignments. Readings will be available to the class as PDFs.

**Demonstrations:** We will be holding in-class demonstration of various processes. The demonstrations listed in the below course schedule are subject to change based on student interest. I'm interested in you following your curiosities. The basic structure and timeline of the schedule will stay the same, but I am committed to help you produce the work you want to make.

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## **CLASS SCHEDULE:**

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### **WEEK 1**

- 1/24 Introduction to class. Syllabus discussion. Sketchbook Discussion.  
E-mail Questionnaire.  
1/26 Introduction of Assignment 1: Line and Texture // Silkscreen (Demo)
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### **WEEK 2**

- 1/31 Sketchbook Construction.  
2/2 Work Session: Line and Texture  
Reading Assignment 1: Contemporary Art in Print edited by Florian Simm
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### **WEEK 3**

- 2/7 Work Session: Line and Texture  
2/9 Work Session: VALENTINE FANFIC SLAM FEST EXTRAVAGANZA PREP (Risograph)
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### **WEEK 4**

- 2/14 Work Session: VALENTINE FANFIC SLAM FEST EXTRAVAGANZA PREP (Risograph)  
Discuss Reading Assignment 1: Contemporary Art in Print  
2/16 Work Session: Line and Texture  
Writing Assignment: Exhibition Report: BOOKISH DUE
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### **WEEK 5**

- 2/21 FINAL WORK SESSION: Line and Texture  
2/23 Demonstration by Catherine Cole (Christopher in Los Angeles)
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### **WEEK 6**

- 2/28 LIBRARY VISIT AT SPECIAL COLLECTIONS  
Introduce Assignment 2: Alternative Landscapes //  
Accordion Fold Book, Digital Print, and Monotypes  
3/2 **ASSIGNMENT 1: LINE AND TEXTURE DUE // CLASS CRITIQUE**
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### **WEEK 7**

- 3/7 Work Session: Alternative Landscapes  
Reading Assignment 2: Celebrate People's History edited by Josh MacPhee  
3/9 Work Session: Alternative Landscapes
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**SPRING BREAK**

3/13 - 3/19

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**WEEK 8**

3/21 Work Session: Alternative Landscapes  
Discuss Reading Assignment 2: Celebrate People's History  
3/23 Work Session: Alternative Landscapes

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**WEEK 9**

3/28 Work Session: Alternative Landscapes  
3/30 FINAL WORK SESSION: Alternative Landscapes

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**WEEK 10**

4/4 **ASSIGNMENT 2: ALTERNATIVE LANDSCAPES DUE // CLASS CRITIQUE**  
4/6 Navigation Press // Louis M. Schmidt  
Reading Assignment 3: Graphik by Sol LeWitt

\*\* Louis M. Schmidt Visual Voices and Off The Wall

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**WEEK 11**

4/11 Introduce Assignment 3: Print Exchange Over and Over Again // Risograph  
4/13 Work Session: Over and Over Again  
Discuss Reading Assignment 3: Graphik by Sol LeWitt  
Writing Assignment: Navigation Press Report DUE

\*\* Louis M. Schmidt and Navigation Press events in DC\*\*

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**WEEK 12**

4/18 Work Session: Over and Over Again  
4/20 Work Session: Over and Over Again

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**WEEK 13**

4/25 Work Session: Over and Over Again  
4/27 Work Session: Over and Over Again  
Writing Assignment: Visual Voices Report DUE

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**WEEK 14**

5/2 FINAL WORK SESSION: Over and Over Again  
5/4 **ASSIGNMENT 3 OVER AND OVER AGAIN DUE // FINAL CRITIQUE**

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**EXAM WEEK:** SHOP CLEAN UP AND INVENTORY - Remove all work from flat files. Clean shop.  
PRINT EXCHANGE

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**BOOK/PRINT/ZINE FAIRS:**

- 1) Bookish at the WPA // Washington DC // NOW
  - 2) Chapters // The Craft and Folk Art Museum // Los Angeles // January 29th - May 7th
  - 3) LA Art Book Fair // February 24 - 26
  - 4) Feminist Zine Fest // New York City // March 5th
  - 5) Chicago Zine Fest // May 5 - 6
  - 6) DC Zine Fest // TBA
  - 7) Philly Art Book Fair // TBA
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**Resources for Art Supplies:**

**Plaza Art**

3045 Nutley Street  
Fairfax, VA  
Pan Am Shopping Center (703) 280-4500

**Digital Art Supplies**

877-534-4278  
digitalartsupplies.com  
Cartridges and special papers (Harukaze)

**Renaissance Graphic Arts**

printmaking-materials.com  
888-833-3396

**Talas**

330 Morgan Ave. Brooklyn, NY 11211  
212-219-0770  
<http://talasonline.com/>

**Utrecht Art Supply/Blick**

1250 Eye Street, NW  
Washington, DC (202) 898-0555

**Victory Factory**

victoryfactory.com  
800-255-5335

**Epson Inks and Papers**

[www.epsonstore.com](http://www.epsonstore.com)  
Phone: 1-800-873-7766

**SOA Print Service**

(across the hall)

**Attendance Policy: Attendance affects your grade.**

If more than 20 minutes late, counted as automatic unexcused absence.

3<sup>rd</sup> unexcused absence - drop by a letter grade

5<sup>th</sup> unexcused absence - automatic failure

\*Attendance is necessary for participation in this class, participation is a large portion of your final grade.

Students are expected to attend the class periods of the courses for which they register. In-class participation is important not only to the individual student, but also to the class as a whole. Because class participation may be a factor in grading, instructors may use absence, tardiness, or early departure as de facto evidence of nonparticipation. Students who miss an exam with an acceptable excuse may be penalized according to the individual instructor's grading policy, as stated in the course syllabus.

**Grading Policy:**

**50% Class Participation**

(Attendance, Class Discussions, Coming to class prepared, in-class work, Completion of Assignments on Time, Daily Drawing/Writing Exercises, Daily Clean-Up)

You can't participate if you are not prepared. You must come prepared with homework assignments, materials/tools, readings, writings, and sketchbook.

**50% Work Produced**

(Work Ethic, Conceptual Rigor, Process Development as seen through Sketchbook, Execution/Quality/Craftsmanship, Expression)

Grades will be given at midterm and final. If you have questions throughout the semester about your grades please ask.

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**Required Supplies and Materials:**

- Sketchbook - we will be making these in class
- Standard Drawing Supplies
- Pencils, Pens, etc.
- Scissors
- Sharpie permanent markers (fine and bold)
- 18" Ruler
- 1" roll of blue painters tape (X2)
- 2" roll of blue painters tape (X2)
- Box cutter and blades
- X-acto knife and blades
- 18" x 24" self healing cutting matt (or larger)
- 2 rolls of paper towels
- Tool box to hold supplies
- Various papers: Rives BFK, Arches (Cut to final paper size of 10" x 11")
- USB drive
- Packaging tape (X2)
- Flashdrive
- Apron/Work shirt
- Large Package of disposable non-latex gloves
- Sheet of mylar (24" x 36")
- Various Printing papers
- 2 inking (good quality putty) knives
- Several brushes (very small, small, medium, large)
- Newsprint Pad (24" x 36")
- Duct Tape

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**GMU Print Guild:** This printmaking guild is open to students, alumni, and the public (annual membership). It meets regularly in the GMU Print Shop on Friday and Saturday. You have the opportunity to take advantage of this lively organization and join them in events, shows, and workshops. If you are working in the studio on the weekends, you'll see they offer a wealth of information. Reach out. Consider membership. It's important to think of ways to continue a printmaking practice outside of class work.

**TEN09:** We are working to develop a new print, zine, and artist book student organization. TEN09 is a loose collective of printers, bookmakers, and zinesters working in the printmaking studio at George Mason University. We are using print to explore both our interests in process and distribution as well as the contemporary landscape of Northern Virginia.

We are currently very excited about our Risograph RZ590UI machine, "Iris Risopolis." Goddess of Rainbows. Destroyer of Masters.

Ask about becoming a member and helping to register this as an official student organization. We will be attending zine and print fairs in VA, DC, Philly, Baltimore, and NYC.

[ten09print.tumblr.com](http://ten09print.tumblr.com)

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University and School of Art Policies

In accordance with George Mason University policy, turn off all beepers, cellular telephones and other wireless communication devices at the start of class. The instructor of the class will keep his/her cell phone active to assure

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receipt of any Mason Alerts in a timely fashion; or in the event that the instructor does not have a cell phone, he/she will designate one student to keep a cell phone active to receive such alerts.

#### Commitment to Diversity

This class will be conducted as an intentionally inclusive community that celebrates diversity and welcomes the participation in the life of the university of faculty, staff and students who reflect the diversity of our plural society. All may feel free to speak and to be heard without fear that the content of the opinions they express will bias the evaluation of their academic performance or hinder their opportunities for participation in class activities. In turn, all are expected to be respectful of each other without regard to race, class, linguistic background, religion, political beliefs, gender identity, sex, sexual orientation, ethnicity, age, veteran's status, or physical ability.

#### Statement on Ethics in Teaching and Practicing Art and Design

As professionals responsible for the education of undergraduate and graduate art and design students, the faculty of the School of Art adheres to the ethical standards and practices incorporated in the professional Code of Ethics of our national accreditation organization, The National Association of Schools of Art and Design (NASAD).

#### Open Studio Hours

SOA teaching studios are open to students for extended periods of time mornings, evenings and weekends whenever classes are not in progress. Policies, procedures and schedules for studio use are established by the SOA studio faculty and are posted in the studios.

#### ArtsBus

Dates for Spring 2017:

February 18

March 25

April 15

#### ArtsBus Credit:

\* Each student must have up to 5 AVT 300/Artsbus credits before graduation. For credit to appear on your transcript you must enroll in AVT 300. This also applies to anyone who intends to travel to New York independently, or do the DC Alternate Assignment.

\* If you plan/need to go on multiple ArtsBus trips during a semester and need them towards your total requirement, you must enroll in multiple sections of AVT 300. Please go to the ArtsBus website: <http://artsbus.gmu.edu> "Student Information" for additional, very important information regarding ArtsBus policy.

\* Non-AVT majors taking art classes do not need Artsbus credit BUT may need to go on the Artsbus for a class assignment. You can either sign up for AVT 300 or buy a ticket for the bus trip at the Center of the Arts. Alternate trips must be approved by the instructor of the course that is requiring an ArtsBus trip.

#### Visual Voices Lecture Series

Dates for Spring 2017:

January 26

February 9

March 9

March 23

March 30

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Visual Voices is a year-long series of lectures by artists, art historians and others about contemporary art and art practice. Visual Voices lectures are held on Thursday evenings from 7:20- 9:00 p.m. in Harris Theater:  
<http://soa.gmu.edu/visualvoices/>

Once the add and drop deadlines have passed, instructors do not have the authority to approve requests from students to add or drop/withdraw late. Requests for late adds (up until the last day of classes) must be made by the student in the SOA office (or the office of the department offering the course), and generally are only approved in the case of a documented university error (such as a problem with financial aid being processed) , LATE ADD fee will apply. Requests for non-selective withdrawals and retroactive adds (adds after the last day of classes) must be approved by the academic dean of the college in which the student's major is located. For AVT majors, that is the CVPA Office of Academic Affairs, Performing Arts Building A407.

#### Students with Disabilities and Learning Differences

If you have a diagnosed disability or learning difference and you need academic accommodations, please inform me at the beginning of the semester and contact the Disabilities Resource Center (SUB I room 234, 703-993-2474). You must provide me with a faculty contact sheet from that office outlining the accommodations needed for your disability or learning difference. All academic accommodations must be arranged in advance through the DRC.

#### Official Communications via GMU E-Mail

Mason uses electronic mail to provide official information to students. Examples include communications from course instructors, notices from the library, notices about academic standing, financial aid information, class materials, assignments, questions, and instructor feedback. Students are responsible for the content of university communication sent to their Mason e-mail account, and are required to activate that account and check it regularly.

#### Attendance Policies

Students are expected to attend the class periods of the courses for which they register. In-class participation is important not only to the individual student, but also to the class as a whole. Because class participation may be a factor in grading, instructors may use absence, tardiness, or early departure as de facto evidence of nonparticipation. Students who miss an exam with an acceptable excuse may be penalized according to the individual instructor's grading policy, as stated in the course syllabus.

#### Honor Code

Students in this class are bound by the Honor Code, as stated in the George Mason University Catalog. The honor code requires that the work you do as an individual be the product of your own individual synthesis or integration of ideas. (This does not prohibit collaborative work when it is approved by your instructor.) As a faculty member, I have an obligation to refer the names of students who may have violated the Honor Code to the Student Honor Council, which treats such cases very seriously. No grade is important enough to justify cheating, for which there are serious consequences that will follow you for the rest of your life. If you feel unusual pressure about your grade in this or any other course, please talk to me or to a member of the GMU Counseling Center staff.

Using someone else's words or ideas without giving them credit is plagiarism, a very serious Honor Code offense. It is very important to understand how to prevent committing plagiarism when using material from a source. If you wish to quote verbatim, you must use the exact words and punctuation just as the passage appears in the original and must use quotation marks and page numbers in your citation. If you want to paraphrase or summarize ideas from a source, you must put the ideas into your own words, and you must cite the source, using the APA or MLA format. (For assistance with documentation, I recommend Diana Hacker, A Writer's Reference.) The exception to this rule is information termed general knowledge—information that is widely known and stated in a number of sources. Determining what is general knowledge can be complicated, so the wise course is, "When in doubt, cite."

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Be especially careful when using the Internet for research. Not all Internet sources are equally reliable; some are just plain wrong. Also, since you can download text, it becomes very easy to inadvertently plagiarize. If you use an Internet source, you must cite the exact URL in your paper and include with it the last date that you successfully accessed the site.

#### Writing Center

Students who are in need of intensive help with grammar, structure or mechanics in their writing should make use of the services of Writing Center, located in Robinson A116 (703-993-1200). The services of the Writing Center are available by appointment, online and, occasionally, on a walk-in basis.

The Collaborative Learning Hub Located in Johnson Center 311 (703-993-3141), the lab offers in-person one-on-one support for the Adobe Creative Suite, Microsoft Office, Blackboard, and a variety of other software. Dual monitor PCs make the lab ideal for collaborating on group projects, Macs are also available; as well as a digital recording space, collaborative tables, and a SMART Board. Free workshops are also available (Adobe and Microsoft) through Training and Certification; visit [ittraining.gmu.edu](http://ittraining.gmu.edu) to see the schedule of workshops and to sign up.