AVT 343/442/443/444 Printmaking II, III, IV, V
AVT 642/643 Graduate Printmaking I and II
Spring 2017
M/W 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

ADVANCED PRINTMAKING: LEAVING A MARK

This syllabus is posted on the SOA website at soa.gmu.edu under academics.

LEAVING A MARK This course is intended as an upper level and graduate level collaboration to expand print possibilities. We will be exploring the print shop as a tool to map your interests and practice. We will also be leaving the print shop and engaging environments outside of the Print Shop, Studio, Gallery, and School to transform how we view printmaking in space and community. This is Printmaking in an Expanded Field.

What does it mean to make a mark? This is a formal question within the printmaking process that is related to the basics of art making. Developing images through the use of tools. What does it mean to use printmaking to mark your environment? To leave an impression in the world, however fleeting? How can the printmaking process distribute ideas while challenging or enriching structures? How can print be used to transform a space and allow a new reading of a situation?

Students will test several printmaking approaches and be tested by peers through collaboration and critique. We will work on multiple projects to acquire a familiarity with equipment through process. Students will be collaborating to develop print ideas and challenge traditional notions of space. While moving through the options available in the print shop we will be establishing a sense of place and learning about where and how we engage with printmaking. How prints move and can be moved through. Students will investigate a social history of printmaking to better understand where their practice exists in relation to historical and contemporary aesthetics.

General Course Description: This is an upper division course that is usually taken in the junior or senior year by those art majors who consider printmaking as an area of focus. This is also taken at the Graduate level to further develop a printmaking practice and conceptual rigour. Printmaking I or Digital Printmaking I would be useful, but on permission of the instructor, it is not required. Collaboration will be practiced and necessary for this course.

Texts: Suggested (Texts will also be made available during class):
Printmaking, A Complete Guide to Materials and Processes, Beth Grabowski & Bill Fick, Prentice Hall
The Best of Printmaking: A Contemporary Perspective. Paul Coldwell. London,UK: Black Dog Publishing, 2010.
Paper Politics: Socially Engaged Printmaking Today, Josh MacPhee, ed. PM Press, 2009
Celebrate People's History. Josh MacPhee, ed. The Feminist Press, 2010

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. **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) ~~Flatland~~ // Objects in Space
2) Transforming Spaces // Collaboration Outside the Box
3) Engaging a Community // Printing in Public
4) Final Portfolio

Writing Assignments:

1) Visual Voices // Navigation Press Response
2) Exhibition Report (see class tumblr for exhibitions: **GMUprint.tumblr.com**)
3) Portfolio Review // Artist Statement

Reading Assignments:

1) **Flatland** by Edwin Abbott
2) **Sol LeWitt**
3) **Printmaking: A Contemporary Perspective** by Paul Coldwell
4) **Celebrate People's History** edited by Josh MacPhee
5) **Activating Democracy** edited by Sheryl Oring

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.

Final Portfolio: Your final project will be to collect documentation and statements concerning your course assignments and present them in a final document. In this document you will craft a general artist statement and develop a throughline for the semester. Tracing the marks you've made in space to better synthesize the ideas you've been circling. This can be in either PDF or print form.

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:

WEEK 1

1/23 Introduction to class. Syllabus discussion. Sketchbook Discussion.
E-mail Questionnaire.

1/25 Introduction of Print Assignment 1: ~~Flatland~~ // Objects in Space
Reading Assignment 1: *Flatland*.
In Class work with Risograph: Texture and Surface. Bring in examples.

WEEK 2

1/30 Sketchbook Construction. Paper Craft object production.

2/1 *Flatland* Reading Discussion. Present Paper Craft Objects.
Reading Assignment 2: *Sol LeWitt* (and video - Cumberbatch!)

*Library Special Collections Open House 2/1

WEEK 3

2/6 Work Session: ~~Flatland~~ // Sketchbook and Idea Presentation

2/8 Work Session: ~~Flatland~~
Sol Lewitt Reading Discussion

WEEK 4

2/13 Work Session: VALENTINE FANFIC SLAM FEST EXTRAVAGANZA PREP

2/15 Work Session: ~~Flatland~~

WEEK 5

2/20 Work Session: ~~Flatland~~

2/22 Artist Demonstration: Catherine Cole and Litho processes

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WEEK 6

2/27 FINAL Work Session: ~~Flatland~~ (Christopher in Los Angeles)

3/1 LIBRARY VISIT AT SPECIAL COLLECTIONS

*Library Special Collections Open House 3/1 with Emily Fussner and Jennifer Lillis

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WEEK 7

3/6 **Assignment 1 DUE: ~~Flatland~~ // Class Critique**

3/8 Introduction of Assignment 2: Transforming a Space // Collaboration Outside the Box
Campus Walk: Considering Spaces (Bring a Camera)
Alphaville and Speculative Fiction discussion

SPRING BREAK 3/13 - 3/19

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WEEK 8

3/20 Transforming a Space // Sketchbook and Idea Presentation
3/22 Transforming a Space // Mock ups and Scale Models
Reading Assignment 3: *Celebrate People's History*

WEEK 9

3/27 Work Session // Transforming a Space // GREEK INDEPENDENCE DAY
3/29 Work Session // Transforming a Space
Discuss Reading Assignment 3: *Celebrate People's History*

WEEK 10

4/3 Navigation Press // Louis M. Schmidt
4/5 Navigation Press // Louis M. Schmidt
Reading Assignment 4: *Activating Democracy*

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

WEEK 11

4/10 FINAL WORK SESSION: TRANSFORMING A SPACE
4/12 **Assignment 2 DUE: Transforming A Space // Class Critique**
Introduction of Assignment 3: Engaging a Community // Printing in Public

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

WEEK 12

4/17 Work Session: Engaging a Community
4/19 Visiting Artist Lecture: Paul Shortt
Writing Assignment: Navigation Press DUE

WEEK 13

4/24 Work Session: Engaging a Community
4/26 Work Session: Engaging a Community

WEEK 14

5/1 FINAL WORK SESSION: ENGAGING A COMMUNITY
5/3 **Assignment 3 DUE: Engaging a Community // Class Critique**

EXAM WEEK: SHOP CLEAN UP AND INVENTORY - Remove all work from flat files. Clean shop.
5/8 **FINAL PORTFOLIO DUE**

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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
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.
3rd unexcused absence - drop by a letter grade
5th 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.

Required Supplies and Materials:
- Sketchbook (We will make these)
- Standard Drawing Supplies
- Pencils, Pens, etc.
- 1" blue painters tape (X2)

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- 2” blue painters tape (X2)
- Packaging tape (X2)
- Breakaway or x-acto blade
- Flashdrive
- Large Package of disposable non-latex gloves
- 4 Rolls of bounty paper towels
- 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

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

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 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

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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

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

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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."

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 to see the schedule of workshops and to sign up.