

AVT 343/442/443/444 Printmaking II, III, IV, V
AVT 642/643 Graduate Printmaking I and II
Fall 2017
T/TH 10:30am - 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: SCREEN PRINTING

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

MEMORY

“When I first began to write, I had been a child for most of my life, and my childhood memories were vivid and potent, the forces that shaped me. Most of them have grown fainter with time, and whenever I write one down, I give it away: it ceases to have the shadowy life of memory and becomes fixed in letters; it ceases to be mine; it loses that mobile unreliability of the live, just as the blouse ceased to be something I recalled being inside and became the garment worn by that unrecognizable toddler in the snapshot when it was handed to me. A person in her twenties has been a child for most of her life, but as time goes by that portion that is childhood becomes smaller and smaller, more and more distant, more and more faded, though they say at the end of life the beginning returns with renewed vividness, as though you had sailed all the way around the world and were going back into the darkness from which you came. For the elderly, often the nearby and recent become vague and only the faraway in time and space is vivid.”

.....

“ ‘Not to find one’s way in a city may well be uninteresting and banal. It requires ignorance - nothing more,’ says the twentieth-century philosopher-essayist Walter Benjamin. ‘But to lose oneself in a city - as one loses oneself in a forest - that calls for quite a different schooling.’ To lose yourself: a voluptuous surrender, lost in your arms, lost to the world, utterly immersed in what is present so that its surroundings fade away. In Benjamin’s terms, to be lost is to be fully present, and to be fully present is to be capable of being in uncertainty and mystery. And one does not get lost but loses oneself, with the implication that it is a conscious choice, a chosen surrender, a psychic state achievable through geography.”

- Rebecca Solnit, *A Field Guide to Getting Lost*.

As students in Printmaking II - V, you are familiar with the print shop and with several processes. This semester we are going to be focusing on Silkscreen printing. We will be introducing exercises to keep your practice experimental - to keep an element of the unknown in the shop to encourage a constant engagement with the process. Through a constant and thorough exploration of material our goal is to get lost in the familiar.

Using photo emulsion is a fast way to produce a previously decided upon image from a previous experience. For the purposes of this course we will consider a direct silkscreen print from computer print to be boring and useless. Something already known. We are constructing images in this course based on experimentation and experience and a need to charge seemingly familiar landscapes with the unknown. You will be developing images rapidly and forcing yourself to become familiar with a range of processes at the beginning of class. Our course assignment will all be based on themes and ideas surrounding Memory. But I want you to twist these prompts to your own purposes. How can you use the assignment to further your own practice and use Memory to develop your own ideas?

General Course Description: This is an upper division course that is usually taken by those art majors who consider printmaking as an area of focus. This is also taken at the senior or junior 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. For the Fall of 2017 we are focusing on Screen Printing and various processes within.

Texts: Suggested (Texts will also be made available during class):

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Print/Out: 20 Years in Print, eds, Christophe Cherix, Kim Conaty, and Sarah Suzuki, MoMA 2012.
Paper Politics: Socially Engaged Printmaking Today, Josh MacPhee, ed. PM Press, 2009
Celebrate People's History. Josh MacPhee, ed. The Feminist Press, 2010
Someday is Now: The Art of Corita Kent. Berry, Ian and Michael Duncan, eds. The Francis Young Tang Teaching Museum and Art Gallery at Skidmore College, 2013.
On The Ground: An Illustrated History of the Sixties Underground Press in the U.S. edited by Sean Stewart, PM Press, 2011.

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.

Print Assignments:

- 1) ITERATION AND DIVERGENCE // 50 VARIATIONS // PRINT AS DRAWING
- 2) PLACE AND EXCAVATION // PHOTO EMULSION
- 3) TEXT AND HISTORIES // DISTRIBUTION AND ENGAGEMENT
- 4) PRINT EXCHANGE

Writing Assignments:

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

Reading Assignments:

- 1) **Someday is Now: The Art of Corita Kent** by Ian Berry and Michael Duncan
- 2) **A Field Guide to Getting Lost** by Rebecca Solnit
- 3) **See Red Women's Workshop: Feminist Posters 1974 - 1990** by Four Corners Books

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.

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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.

Door Code for Printmaking Studio: 056-1920

This is not for anyone who is not enrolled in a course that meets in this classroom.

Cell Phones and Computers in class: No.

Your Cell Phones stay in your backpacks during class. Your computers stay out of site unless specifically being used to develop work. You are to respect your fellow classmates by giving them your full attention. Use of phones/computers in class will result in a lower grade due to reduced participation in class.

CLASS SCHEDULE:

WEEK 1

- 8/29 Introduction to class. Syllabus discussion. Sketchbook Discussion.
E-mail Questionnaire.
- 8/31 Introduction of Print Assignment 1:
ITERATION AND DIVERGENCE // 50 VARIATIONS // PRINT AS DRAWING
Reading Assignment 1: *Someday is Now: Corita Kent*

- **8/29 Special Collections Open House**
 - **8/31 Visual Voices: Simon Schwartz**
-

WEEK 2

- 9/5 Sketchbook Construction // ITERATION WORK SESSION
9/7 ITERATION WORK SESSION
-

WEEK 3

- 9/12 ITERATION WORK SESSION
9/14 GRADUATE STUDENT PRESENTATION // Work Session

- **9/14 Visual Voices: Andy Bichlbaum**
 - **OUR COMICS, OURSELVES 9/15 curator talk. See full schedule**
 - **SPX // Small Press Expo**
-

WEEK 4

- 9/19 ITERATION WORK SESSION
9/21 **CRITIQUE: ITERATION AND VARIATION**
Reading Assignment 2: *A Field Guide to Getting Lost*

- **9/23 Arts Bus. NEW YORK ART BOOK FAIR. GO GO GO GO GO**
-

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WEEK 5

9/26 Introduction of Print Assignment 2: PLACE AND EXCAVATION
9/28 PLACE AND EXCAVATION WORK SESSION

WEEK 6

10/3 PLACE AND EXCAVATION WORK SESSION
10/5 GRADUATE STUDENT PRESENTATION // Work Session

- 10/5 Visual Voices: Pat Bellan-Gillen
-

WEEK 7

10/10 NO CLASS TODAY. MONDAY SCHEDULE
Indigenous Peoples' Day / Columbus Day observed.
10/12 PLACE AND EXCAVATION WORK SESSION

WEEK 8

10/17 NAVIGATION PRESS WITH SADIE BARNETTE
10/19 NAVIGATION PRESS WITH SADIE BARNETTE

- 10/19 Visual Voices: Sadie Barnette
 - 10/21 Arts Bus. GO SEE SADIE'S SHOW
-

WEEK 9

10/24 **CRITIQUE: PLACE AND EXCAVATION**
Reading Assignment 1: See Red Women's Workshop
10/26 GRADUATE STUDENT PRESENTATION // Work Session //
Toronto Art Book Fair
Introduction of Print Assignment 3: TEXT AND HISTORIES

WEEK 10

10/31 TEXT AND HISTORIES WORK SESSION
11/2 TEXT AND HISTORIES WORK SESSION

WEEK 11

11/7 TEXT AND HISTORIES WORK SESSION
11/9 TEXT AND HISTORIES WORK SESSION

WEEK 12

11/14 **CRITIQUE: TEXT AND HISTORIES**
11/16 GRADUATE STUDENT PRESENTATION X 2 // Chicago Art Book Fair

- 11/16 Visual Voices: Walter Kravitz
- 11/18 Arts Bus. GO TO NYC

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- 11/21 Introduction of Print Assignment 4: PRINT EXCHANGE
and FINAL PORTFOLIO
11/23 NO CLASS // THANKSGIVING
-

WEEK 14

- 11/28 PRINT EXCHANGE WORK SESSION
11/30 PRINT EXCHANGE WORK SESSION
-

WEEK 15

- 12/5 FINAL CRITIQUE
12/7 FINAL CRITIQUE
-

EXAM WEEK: SHOP CLEAN UP AND INVENTORY - Remove all work from flat files. Clean shop.
Mandatory 1 hour clean-up commitment on December 11th or 12th.

12/14 **FINAL PORTFOLIO DUE**

EVENTS:

- 1. OUR COMICS, OURSELVES // Aug 26th - Oct. 6th**
@ Fenwick Library. See program for full exhibition calendar
- 2. SPX // Sept 16th-17th**
@ Marriott North Bethesda Hotel. Bethesda, Maryland
- 3. NEW YORK ART BOOK FAIR // Sept 22nd-24th**
@ MoMA P.S. 1. New York City
- 4. INDEPENDENT ART BOOK FAIR // Sept 22nd-24th**
@ Greenpoint Terminal Warehouse. New York City
- 5. Queer Zine Fair // Oct 21st-22nd**
@ Bureau of General Services, Queer Division. New York City
- 6. EDITION FAIR / TORONTO // Oct 27th-30th**
@ Metro Toronto Convention Centre
- 7. The International Art Fair for Prints and Editions // Oct 26-29**
@ River Pavillion, Javits Center, New York City
- 8. The New York Satellite Print Fair // October 26-30**
@ The Mercantile Annex 37, New York City
- 9. DC ART BOOK FAIR // NOV 5th**
@ National Museum of Women in the Arts, DC
- 10. Comic Arts Brooklyn // Nov 3rd - 6th**
@ 12 Havemeyer St, Brooklyn
- 11. CHICAGO ART BOOK FAIR // Nov 16th-19th**
@ Chicago Athletic Association

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Resources for Art Supplies:

Plaza Art

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

Renaissance Graphic Arts

printmaking-materials.com
888-833-3396

Utrecht Art Supply/Blick

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

Epson Inks and Papers

www.epsonstore.com
Phone: 1-800-873-7766

Digital Art Supplies

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

Talas

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

Victory Factory

victoryfactory.com
800-255-5335

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.

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- 1" blue painters tape (X2)
 - 2" blue painters tape (X2)
 - 3M 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")
 - Drawing Fluid
 - Contact Paper
 - Various Printing papers
 - Containers for mixing inks
 - Several brushes (very small, small, medium, large)
 - Newsprint Pad (24" x 36") (X2)
 - 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

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Important University Dates:

Consortium Registration Deadline	TBD
First day of classes ; last day to submit Domicile Reclassification Application; Payment Due Date	August 28
Labor Day, university closed	September 4
Last day to add classes —all individualized section forms due Last day to drop with no tuition penalty	September 5
Last day to drop with a 33% tuition penalty	September 19
Final Drop Deadline (67% tuition penalty)	September 29
Midterm progress reporting period (100-200 level classes)—grades available via Patriot Web	September 25 – October 20
Selective Withdrawal Period (undergraduate students only)	October 2 – October 27
Columbus Day recess (Monday classes/labs meet Tuesday. Tuesday classes do not meet this week)	October 9
Incomplete work from spring/summer 2017 due to instructor	October 27
Incomplete grade changes from spring/summer 2017 due to Registrar	November 3
Thanksgiving recess	November 22 – 26
Last day of classes	December 9
Reading Days Reading days provide students with additional study time for final examinations. Faculty may schedule optional study sessions, but regular classes or exams may not be held.	December 11 – 12
Exam Period	Wed December 13 – Wed December 20
Degree Conferral Date The Winter Graduation Ceremony will be held on Thu December 21.	Sat December 23

ArtsBus - Dates for Fall 2017:

September 23
 October 21
 November 18

ArtsBus Credit and Policies: You are responsible for knowing and following Artsbus policies and rules. Please go to the ArtsBus website: <http://artsbus.gmu.edu> "Student Information" for important information regarding ArtsBus policy. 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* 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 Fall 2017 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/>

August 31... Simon Schwartz
 Sept 14... Andy Birnbaum
 Oct 5... Patricia Bellan-Gillen
 Oct 19... Sadie Barnette
 Nov 11... Walter Kravitz

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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 your instructor 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.

Cell Phones: 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: 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.

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, and are responsible knowing the rules, as stated on the George Mason University website' Academic Integrity page (<http://oai.gmu.edu/the-mason-honor-code-2/>). "To promote a stronger sense of mutual responsibility, trust, and fairness among all members of the Mason community, and with the desire for greater academic and personal achievement, we, the student members of the university community, have set forth this honor code:

Student members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work.

Mason's Commitment: To create an environment that is innovative, diverse, entrepreneurial, and accessible-helping you avoid accidental or intentional violations of the Honor Code."

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.