

ART 4402: ADVANCED PRINTMAKING – Spring 2015 section #: 2385

Instructor – Robert Mueller

Meeting time: M,W, 2-4 (8:30am – 11:30am) F. 2- 7 (8:30am- 2:45pm) 6 credits.

Location: Printmaking FAC 318 , office address FAC 317, Office hours: M, W. noon-2pm or by appointment .cell: 352-870-5620, Email: bmueller@ufl.edu.

Important Communications: I will be using my above UFL email address to communicate with you outside of class. Please check your email daily, I will reply within a two day period. In case of an emergency I have supplied my cell number above.

Course Description:

This class will promote individual and collaborative efforts to develop thinking, perceptions, doing and a commitment to the print arts . We will work on a series of color prints. The series will contain six completed images in total based on a central idea. The central idea will be based on whatever subject/ thoughts of your choosing. We will discuss this the first day of class. You will be responsible for an artist written proposal which outlines your semester's goals eg. amount and size of work, possible directions in which you envision the transformation and change of imagery and presentation, the form in which the final work is presented. A calendar will be forthcoming of class instruction ,events and review critique due dates. I will assist you in extending your knowledge of lithography by various approaches to multiple run color prints. This should prove to result in a consistent body of work which will highlight your honest abilities as a creative individual.

Course Objectives/ Goals:

This course is designed to help you to build your own language of images and transform it into printmaking medium. After completing this course you will be able to:

Demonstrate a strong knowledge of the history of printmaking.
Understand the specificity and the limits of the process you have chosen.
Develop your own knowledge of print-based images
Make a bridge between your own ideas/concepts with image making.
Realize the different directions and issues of contemporary printmaking/drawing.

Methods of the Course:

This course will be based on lectures, instructive demonstrations, class discussions, critiques, fieldtrips and individual consultations. Furthermore, this course will demand that you work in the studio as well as do research outside the class.

Course Components and Requirements:

This course is comprised of:

- Attending weekly meetings
- Studio practice – completed prints
- Research outside the class – attending lectures and exhibitions
- Group critiques

You are expected to:

-Attend class; attendance is mandatory and any absences will affect your performance. Your final grade will be lowered one letter grade by 3 unexcused absences.

-Arrive to the class on time; being late three times makes one unexcused absence. You must stay for the entire class period. If you leave early it will count as an unexcused absence.
-Clean up your mess; in particular the printmaking studio is a common space for several classes, so cleaning after yourself is crucial. Keep your drawing studio manageable.
-Come to the class prepared; there is no way to work in the printmaking/ drawing studio without certain materials. Follow all safety procedures as demonstrated at the beginning of the semester. If you are uncertain as to what to do in a certain situation consult me or a graduate student.

Participation:

Your participation in class will reflect your enthusiasm for the course. I expect everyone to be present both physically and mentally during discussions, demos, and critiques/reviews. I expect all students to be courteous and considerate while working together in the classroom. Proper studio etiquette is imperative when working in large groups.

Late Work:

Work submitted any time after the due date will be graded down one letter grade per class meeting. An assignment more than 3 days late will receive an E. Any assignments not completed by the end of the semester will result in course failure. No work resubmission will be accepted.

Policy for make-up work assignments:

If due to circumstances beyond your control: severe medical emergencies, family matters which demand your not attending class etc. I will work with you to arrive at an equitable solution for make-up and completion of the course assignments.

Evaluation and Grading:

The final grade is a cumulative grade based on how well you accomplished course objectives and requirements.

- Completion of a significant body of work in prints...and a series of sketches/drawings -75% (we will discuss)
- Class participation -15%
- Homework -10%

Grade Explanation:

A (92-100) = Superlative work: careful attention to craft and presentation. Originality of idea and execution work together. Goes beyond merely solving the problem – one who performs at this level is visibly outstanding, work is outstanding in every respect. A- (90-91)

B+ (87-89) = Very fine work: almost superlative. A few minor changes could have been considered and executed to bring piece together. Again, goes beyond merely solving the problem.

B (80-86) = Above average: solution to the problem and idea well planned. Execution is well done. This is an honorable grade. B-(80-81)

C+ (77-79) = A bit above average: slipping in levels of originality, craft and presentation. The piece does not work well as a unified whole or statement yet effort was made.

C (76-72) = You have solved the problem: the requirements of the problem are met in a relatively routine way. C- (70-71)

D+ (67-69) = You have solved the problem but there is much room for improving your skills and developing your concepts further. You have neglected the basic craftsmanship skills and breadth and depth of idea development.

D (62-66) = Inadequate work: the requirements of the problem are not addressed. The piece represents careless and/or incomplete effort. Work is substandard. D- (60-61)

E = Unacceptable work and effort

GRADE SCALE (points): A= (90-100), A- = (90-91) B+ =88-89, B= 80-87, B- = (80-81), C+ = 78-79, C= 70-77, C- = (70-71), D+ = 68-69, D= 60-67, D- = (60-61),E= 60 and below.

Academic Honesty policy:

Students are expected to abide by the UF Academic Honesty Policy, found on the World Wide Web at < <http://www.dso.ufl.edu/judicial/honestybrochure.html> > which defines an academic honesty offense as “act of lying, cheating, or selling academic information so that one can gain academic advantage.”

Students with Disabilities:

I will make every attempt to accommodate students with disabilities. At the same time, anyone requesting classroom accommodations must first register with the Dean of Students Office. The Dean of Student Office will provide you with the necessary documentation, which you must then provide to me when requesting accommodation. The ADA office (www.ada.ufl.edu) is located in room 232 Stadium (phone: 392-7056 TDD: 846-1046).

Health and Safety:

1) Information regarding the SA&AH Health and Safety policy and handbook is <http://www.arts.ufl.edu/art/healthandsafety>

2) Each student must complete a H&S STUDENT WAIVER FORM after completing the orientation by your instructor by the end of the second week of classes. These forms will be handled by me.

3) The appendix appropriate for printmaking can be found when online. The appendix is E: Area Specific Information: Printmaking, pp. 25 – 29. A copy of this is an addendum at the end of the syllabus. (For this course you also get the Drawing area as well- Appendix C.)

4) University Counseling Service/ Counseling Center

301 Peabody Hall

P.O. Box 114100, University of Florida

Gainesville, FL 32611-4100

Phone: 352-392-1575

Web: www.counsel.ufl.edu

CRITICAL DATES: CRITIQUES/REVIEWS: TBA

STUDIO PRACTICE AND SAFETY:

- 1) Work clothes : close toed work shoes, clothing must withstand dirt which cannot be cleaned out, work apron.
- 2) No laptops, cell phones or listening devices out during class time.
- 3) Backpacks etc. placed in small litho studio room beneath the press....stored out of the way.
- 4) Food, drinks prohibited....only drinks that are closed with a cap etc. allowed in studio.

MATERIAL LIST: GENERAL

- work apron
- rubber gloves
- hand cleaner goop
- paper towels bounty
- newsprint pad 24"x36"
- 100% rag paper white rives BFK 22"x30" (do not get yet)
- single edged razor blades
- lacquer thinner (provided by studio)
- roll clear contact paper
- strapping and masking tape
- comet and scouring pad
- brushes

ADVANCED PRINTMAKING – SPRING 2015 ASSIGNMENT/ WRITTEN “PROPOSAL” APPROACH

TEMPLATE

TOPIC: What is your idea? Is it general, specific, intellectual, physical, spiritual, metaphysical, scientific, theological, political, sociological, abstract etc. Does it deal with people, places or things? Can you describe it in one sentence? How relevant is it to you? How attached and passionate are you about it? (Discussion about general and specific, superficial and actual).

TECHNICAL: How do you envision your idea...realistically, abstractly, non-objectively or in combinations? How will you approach making your work? What process or processes will you master and hone to make the work? How much is planned, how much is left to chance...what are you willing to do to realize the work? What considerations do you need to take into account to accomplish your task.

HISTORICAL: Research the context of the work you are making. Where does it draw from in the history of humankind? Mythology, legend, fables, belief systems, factual occurrences, personal experiences etc....and who else has worked with this material in the past and the present? Collect source material from six other artists. Three of them should be from the past and three of them should be from the here and now....contemporary artists. From what field of art do they come from?

