

*Lilla Szekely*

*Teaching Portfolio*

## *Contents*

Teaching Philosophy and Inclusivity Statement .....	3
Course Descriptions .....	5
Syllabus .....	8
Project Assignments .....	15
Midterm Feedback Form .....	20
Course Assessment Chart .....	22

## *Teaching Philosophy and Inclusivity Statement*

In my eyes, the purpose of education is to bring people together and foster communities. My teaching philosophy focuses on nurturing a learning environment where the class can come together in their desire to learn, take risks and become passionate about artmaking. I want to encourage critical thinking in my classroom. That is when learning can produce innovation. Through collaboration, cross-disciplinary exploration and critical conversation students will feel encouraged and able to find their place within the larger historical and contemporary art context.

When there is an ongoing partnership between the teacher and student the perfect teaching situation is created. I believe students learn best by being listened to and paid attention to. My demonstrations are detailed but concise and immediately followed up by practical application where I can observe the students and offer help in the areas needed. I seek to have a clear set of learning goals and path to linear growth, the ultimate goal being the students taking ownership of what they have learned. For example, the collaborative assignment in the classroom is introduced through a set of easy step-by-step process to help guide the students in the right direction.

When I am teaching a subject my goals are to engage students, ignite interest and passion in them for the medium I am covering. To have excitement for the creative process and have fun while making. By introducing both contemporary, traditional and experimental applications the importance of mastery over the given medium is made clear. However, it constitutes not of a step by step memorization of techniques but rather the ability to have control of the process and thus be able to change and shape those steps. When the skills are fully gained, they can adapt them to fit their ideas and practice. My students are continually pushed to address the intent of their work and to explore ways of extending their ideas and solutions past their initial response. My goal is to encourage engagement during the critique process by fostering constructive conversations. By requesting the students to prepare three questions for their classmates to answer about their work, I hope they will recognize critique as the highest form of generosity and help them take agency of the discussion.

Reviewing students' portfolios outside of class helps tremendously with finding ways to direct the course content to better suit individual needs. Slide shows, museum visits, critical readings, and visiting artists are also integrated into my courses so the students will feel confident and comfortable

discussing their place in the creative world. Yet, as we investigate how artists have worked with the technique we are learning, the goal for each participant to create their style within the medium. Integrating imagery from other classes to develop cross-discipline dialogue is encouraged.

My teaching philosophy is influenced by the environment I had as an undergraduate in my printmaking courses. Having a tangible, learnable skill to gain gives comfort yet room to the student for exploration in terms of their context and content. I am continually learning. I am passionate about printmaking because it allows for constant learning opportunities. I look for ways to incorporate intermedia dialogue, collaboration and research into my practice. The most important aspects of my teaching are inspiring students, believing in them, encouraging exploration and adapting my teaching and curriculum to fit with their natural artistic inclinations.

The most effective methods for teaching are leading by example and caring. My goal is to nurture a safe and caring learning environment that involves students from all different perspectives and backgrounds. As an immigrant myself, I see the diversity that students bring to class as an advantage, strength, and asset.

My awareness of inclusivity and the reality of minorities stems from being born an immigrant in Hungary, as my family immigrated there from Transylvania a year before I was born. I spent my early years having a strong cultural background other than that of the place I was in. Then my journey continued in America. As a fifteen years old freshman in high school I did not speak the language, nor had knowledge of the culture or knew any of my classmates prior. Art class became a place of refuge for me due to my language difficulties. There I could express myself fully and felt accepted. I recognized it for the universal language it was. This was a challenging time of my life; however, I am grateful for the understanding and compassion I have gained by being considered 'different'. I seek to apply this compassion in my classroom by celebrating and recognizing the many different pathways in life that have brought my students there.

Inclusivity in a classroom only adds to the learning environment. There is not a norm, regular, or standard student just as there is not a weird, outcast, or strange one. Everyone should find their spot within our class community. Art has been a refuge to me and I hope it can be a refuge to my students.

## *Proposed Course Descriptions*

PRINTMAKING or PAINTING Department

Open Elective

Open to Undergraduates and Graduates No Prerequisites

14 Seats

3 Credits

### Painterly Impressions

It is possible to adopt a more painterly approach to printmaking. Monotype is the printmaking technique most closely associated with painting. Printmaking inks are painted or rolled onto a flat plate and then transferred onto the paper using a printing press. We will investigate why artists choose this medium with the goal for each participant to create their personal style within the medium. Ideally, the medium will play a role in every aspect of all images created. Integrating imagery from other classes to develop cross-discipline dialogue will be encouraged.

“It is possible to produce complex prints in which the resulting image relies heavily on the printing process, and these impressions might be labeled *painterly impressions*” (*Kurt Wisneski, Monotype/Monoprint, 1995*). These painterly impressions have a rich history within art, informing and influencing the practices of many artists such as Edgar Degas, Helen Frankenthaler, Julie Mehretu, Jim Dine, and many others. The medium’s diversity and its ease of adaptability makes it a great choice for contemporary exploration.

In the first part of the semester, students will be creating an experimental portfolio focusing on mastering the techniques demonstrated in class. After midterm, they will pick their favorite technique/medium and concentrate on creating a more cohesive body of work. They will also create a collaborative project. Growth of imagery and technique will be encouraged through the medium. There will be reviews throughout the semester including a midterm and a final group critique.

## FOUNDATIONS

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3 Credits

### Building with the Matrix

The beauty of using a matrix in order to create an image in painting, printmaking and drawing is it provides a departure point from which to experiment. The initial image is altered, developed and then redeveloped through multiple applications. There are numerous solutions available from the first proof forward and the connection between the first and final images might not even be apparent by the end. As the matrix is transformed, instead of creating individual pieces a conclusion is sought and the technique becomes exploratory. As these set of images are produced, conceptual connections may be found between them and explored.

When the process relies on one matrix as the starting point for all the images certain similarities could be evident; however, each image will also have a singularity and represent one solution to the questions asked. The matrix is also not limited to a physical object. It can be used as dissection of information, dissemination of information, a constraint, a metaphor, a building block, a sample, an evidence or an imprint

This course requires students to create three mini series as part of their experimental portfolio prior to midterm. The final consists of one, minimum 8 image suite where the progression of visual interpretation based on previous stages is significant. The suite may move away from the rectangular shaped, paper based or even two-dimensional. We will also look at examples of artists using a variety of mediums who have employed the matrix in their work and how it has influenced them. The primary medium used in demonstrations will be drawing with conte, acrylic painting, basic intaglio and monotype techniques; however, students with advanced knowledge may experiment in additional techniques.

INTERDISCIPLINARY Department

Open Elective

Open to Undergraduate Sophomores and above

14 Seats

3 Credits

### Developmental Practices as an Artist Today

As artists, it is never too early to start figuring out the professional practices that work for us best. These can include practical items such as writing a resume or creating a website, but in addition they can also mean practices such as creative writing, journaling, academic research, visual research, peer critique or collaboration. Each week we will focus on one type of artistic research. We will look at artists and how they use these methods, have a simple assignment as our starting point, and finish by a group discussion detailing what we found to be the advantages and disadvantages of using that week's chosen type of research. Frequent one-on-one check ins with the students will take place, where guidance and encouragement will be given but the medium used to achieve the desired results will be the student's decision. The final of the class will consist of an artist talk and one final project within the students medium where their favorite type of artistic practice was used successfully.. Awareness of what it takes to be an artist should be raised, and the preparation for the transition from art student to 'artist' should be started.

# *Syllabus*

## **Painterly Impressions**

*Rhode Island School of Design, Winter Session 2020*

Intaglio Room 206, Benson Hall, 2nd Floor

Instructor: Lilla Szekely

Introductory - Elective, 3 credits

1/3-2/6 Mondays & Tuesdays, 1:00-6:00pm

Contact: [eszekely@risd.edu](mailto:eszekely@risd.edu)

1/8, 1/22, 2/5 Wednesdays, 1:00-6:00pm

Office Hours: by Appointment

### **Course Description**

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In the first part of the semester, students will be creating an experimental portfolio focusing on mastering the techniques demonstrated in class. After midterm, they will pick their favorite technique/medium and concentrate on creating a more cohesive body of work. They will also create a collaborative project. Growth of imagery and technique will be encouraged through the medium. There will be reviews throughout the semester including a midterm and a final group critique.

### **Course Goals:**

- To learn proper shop etiquette and usage
- To learn proper print presentation
- To gain mastery of monotype techniques
- To develop personal imagery appropriate to monotype

- To collaborate on a project
- To understand the materiality of printmaking inks, plates and papers.
- To learn basic intaglio and relief techniques in order to understand the full range of the medium.

### **Learning Outcomes:**

- An understanding of the critical and historical context of monotypes/monoprints illustrated in being able to give good feedback during class critiques and discussions \_\_\_\_\_ 20% of Grade
- A successful collaboration and the discovery of how collaboration can be a great resource for learning and generating new ideas \_\_\_\_\_ 15% of Grade
- Professionalism and comfort in using a printmaking studio at all times \_\_\_\_\_ 10% of Grade
- Knowledge about non-conventional printmaking examples. Students have opened the door to future possibilities and think about how printmaking can be applied within their particular field \_\_\_\_\_ 10% of Grade
- Creation of an ambitious and experimental print portfolio \_\_\_\_\_ 50% of Grade

### **Course Expectations and Requirements:**

- Arrive to class on time and ready to participate. 1 unexcused absence = 1 letter grade drop, 3 unexcused absence = Failure. Excessive tardiness will be treated as absence.
- Maintain good professional practices in the shop at all times. This is a communal space.
- Pay attention during demonstration. Note taking is required.
- No cell phone usage during class. It is critical that you are engaged and present during our group discussions, critiques, and demonstrations.

### **Estimated Cost of Materials:**

Most basic materials will be provided for. Any items that need to be provided by student will be discussed well in advance. Students should expect to purchase extra paper and inks for their final projects.

### **Recommended Reading Materials, Resources**

- RISD Museum prints viewing, Wednesdays and Fridays, 10 am - 12:30 pm, link - <https://risdmuseum.typeform.com/to/CStut9>
- Kurt Wisneski, *Monotype/Monoprint*, 1995
- Catherine Kernana, *Singular and Serial, Contemporary Monotype and Monoprint*, 2019

- Trudy V. Hansen, *The Prints of Michael Mazur*, 2000
- Julia Ayres, *Monotype: Mediums and Methods for Painterly Printmaking*, 1991

### **Diversity and Inclusion Statement:**

I would like to create a learning environment that engages students from all diverse backgrounds and perspectives. The diversity that students bring to this class is viewed as a resource, strength and benefit. The academic community places a special obligation on all members to preserve an atmosphere conducive to the freedom to teach and to learn. It is the responsibility of each member of the RISD community to maintain a positive learning environment in which the behavior of any individual does not disrupt the classes of teachers or learners.

The syllabus is open to change based on the individuals, interests and needs of those enrolled in the course. It is my intent to present materials and activities that are respectful of diversity: gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. Your suggestions are encouraged and appreciated.

If you have a name and/or set of pronouns that differ from those that appear in your official RISD records, please let me know.

### **Grading Policy**

Prints completed before midterm are considered to be part of the experimental portfolio. They are investigations of the different techniques learnt. Prints completed after midterm are considered part of the personal portfolio project. This is an opportunity for you to explore how a suit of painterly prints can fit into your portfolio outside of class. Criteria for grading is met by the combination of the students' efforts in the following: participation, willingness to learn, attendance, technical skill, preparedness, timely completion of assignments and good shop practices and attitude. Work completed will be reviewed at midterm and at the end of the semester.

### **Critique Statement**

The primary goal of a critique should be to leave the artist with a clear idea of how to proceed next. Within the field of fine arts, the term constructive critique is used in order to stress the importance of this goal. Both positive and negative feedback can encourage the artist to work harder. During our critiques we want to give useful insights to our colleagues, critique is an act of generosity towards each other. Our discourse should include comments on three different aspects of the work: its formal and visual elements, its context within art and culture, and its representation - what is the meaning of the work, the intentions behind it, and how does it get interpreted by its audience.

**Course Plan**

	<u><i>Ideas and Skill Sets Covered</i></u>	<u><i>Application/Demonstration/Critiques</i></u>	<u><i>Desired Learning Outcome</i></u>
<u><i>Week 1</i></u>	Course Overview	Review of Syllabus and slide show of monoprint/monotype examples	Understanding the goals of the course.
	Print Shop Rules	Tour of the shop and demonstration of the proper use of equipment, including when we use found materials to add textures.	Feeling comfortable with using the print shop in a responsible manner. Learning what materials and found objects are okay to emboss (run through the press).
	Introduction to the principal of monoprinting with basic techniques.	Demonstrating trace monotype, both subtractive and additive methods.	Comparison between positive vs. negative and subtractive vs. additive image making.
<u><i>Week 2</i></u>	Materiality of inks	Demonstrating how to use soy based Akua inks. Demonstrating viscosity printing.	Experimentation with different types of inks and learning their qualities. Discovering non-toxic methods for printmaking such as soy-based inks and how to use them.
	Materiality of plates	Visiting artist talk with a focus on collagraphs. Demonstrating basic drypoint and relief on plexi and on sintra plates. Museum visit to look at a variety of prints at the RISD Museum. We will look at examples of successful monotypes as well as other types of printmaking with a special emphasis on suites or portfolios. Consider how these artists have employed the matrix or plate in their work and how it has influenced the outcome?	Applying basic intaglio and relief techniques in order to understand the full range of the medium. Finding out about the possibilities of handmade plates often using recycled materials which are more economical and better for the environment. The museum visit will engage the students in guided research and orient them towards creating a successful portfolio or suite of prints.
<u><i>Week 3</i></u>	Materiality of prints	Visiting artist talk focusing on papermaking and the difference between Eastern and Western printmaking and papermaking traditions. Color separation demo.	Papermaking is a rich and rewarding medium that is less known, but using different materials to print on can drastically transform the final piece. It will help locate printmaking on a global scale.
	Project Planning	Midterm group critique. Individual meetings to discuss possibilities for the final. Collaborative assignment given.	The reward of looking at the full range of work up until this point will be great for the whole class. Students will be taking agency of their critiques/presentations by

			asking the class pre-written three questions designed to guide the discussion.
<u><b>Week</b></u> <u><b>4</b></u>	Collaboration	Collaborative assignment due.	Collaboration is natural to printmaking, by its very nature it is a communal medium. Collaborating will help the students understand their strengths and weaknesses, how they feel about their work and how to pick out common elements in each other's practices. It will be a great resource for new ideas.
<u><b>Week</b></u> <u><b>5</b></u>	Experimentation	Discussion on experimentation when printmaking is combined with other disciplines.	Examining non-conventional printmaking methods will open the door to new future possibilities and inspire the students to think about how to apply printmaking within their particular field.
	Project Submission	Final critique. We will pay special attention to the following: Does the piece show ambition and/or experimentation? Does it fit into the artist's overall portfolio while being enriched by its medium and is it well made? What is the context of the piece or how does it fit into the discussion of contemporary and historical?	By this time, students have gained full mastery of the medium and have demonstrated it by creating a 'professional' suit of prints. They have planned an ambitious print project from start to finish. Looking at these works will show the development of personal imagery, printmaking skills and other discoveries gained through experimenting with this medium.

## Detailed Course Schedule

### Week 1

1/6

**Agenda:** Course overview. Brief review of the syllabus. Slideshow of monoprint/monotype examples. Get flat files and materials. Discuss print shop rules. Students can get started on assignment.

**Demo:** How to tear down paper. How to set up press. How to ink plates a solid color. Trace drawing as positive and subtractive methods. How to clean up properly.

**Assignment:** *Four transfer drawing prints (2 positive and 2 negative)*

1/7

**Agenda:** Discuss painterly monotypes and how they can be achieved using both subtractive and additive techniques. Show examples of ghost prints highlighting their characteristics and why you should always print a ghost. If available use some class time to start working on assignment.

**Demo:** Subtractive monotype on a plexi plate created with different tools. Additive monotype on a plexi plate. Ink viscosity manipulated with different bases and solvent.

**Assignment:** *Two additive and two subtractive prints, one from original and one from using the ghost.*

**1/8**

**Agenda:** Discussion of finished assignments. Texture transfer onto the monotype plate from fabric and other materials. Acetate and yupo stencils, both positive and negative. Create counterproof from the stencils.

**Demo:** How to transfer texture onto the ink plate. What materials and found objects are okay to emboss (run through the press). How to use stencils to create monotype prints, with both positive and negative images.

**Assignment:** *4 prints: Two stencil prints (using the ghost of the first for the second) and two prints with added texture.*

## Week 2

**1/13**

**Agenda:** Discussion of ink materiality: soy based vs. oil based inks, advantages and disadvantages. Drypoint with monotype. Relief with monotype. Combination of previous monotype techniques with drypoint and relief plates. Museum visit at 3:00 pm. We will look at examples of successful monotypes as well as other types of printmaking with a special emphasis on suites or portfolios. Consider how these artists have employed the matrix or plate in their work and how it has influenced the outcome?

**Demo:** How to drypoint a plexi plate and sintra plate. How to create a relief print by carving sintra. Different tools and line qualities. How to ink both. How to clean up after Akua inks. Layering colors and ink viscosities while printing. Using washing soda and water as a solvent for texture with Akua inks.

**Assignment:** *Two prints using the same drypoint and relief plate as the matrix. An additional print using just one of those techniques is encouraged.*

**1/14**

**Agenda:** Discussion of finished assignments. Artist Talk with Heather McMordie focusing on collagraphs. Raised collagraph with croche, textiles and carborundum collagraph. Viscosity monotype. Goal is to get started on homework in class.

**Demo:** Collagraph plate making options. Basic viscosity printing techniques.

**Assignment:** *6 prints total = Four collagraph prints also using viscosity in color - two using carborundum and two using other materials. In addition, two prints using viscosity techniques: one using a new plate and one using an old relief or drypoint plate from 1/13. Get prints ready for midterm. You should have at least 20 prints. Bring examples of portfolio work outside of this class.*

## Week 3

**1/20** *Holiday, No Class*

**1/21**

**Agenda:** Midterm - review work completed up until this point in the semester. Check-in meetings to discuss students' progress, portfolio goals and ideas. Start brainstorming on final project.

**Demo:** Watercolor on plexi or polypropylene (Yupo); Caran d'ache neocolor

**Assignment:** *At least two watercolor prints. They can be combined with other techniques. Collaborative project assignment due on 1/28.*

**1/22**

**Agenda:** Slideshow of collaboration in printmaking. How does collaboration enrich an artistic practice? Artist talk with Lindi Shi. Discussion of the materiality of paper. What different kinds of papers are out there? How do different papers react when printing?

**Demo:** Multiple color separations on one plate. Multiple color separations on multiple plates.

**Assignment:** *Two prints using multiple color separation techniques using the Eastern paper.*

#### Week 4

**1/27**

**Agenda:** Discussion of expectations for the final project. One-on-one meetings to discuss ideas for final project. Check-in regarding collaborative project. Experiment with chosen medium in class.

**Assignment:** *Continue working on collaborative project. Work on ideas for final project. Make sketches, take photos and gather research materials.*

**1/28**

**Agenda:** Discussion of finished collaborative assignment. Answer questions and give feedback on final projects if needed. Silk Aquatint.

**Demo:** Silk Aquatint technique.

**Assignment:** *One silk aquatint print created from a plate painted and made by the student.*

#### Week 5

**2/3**

**Agenda:** Discussion of different kind of experimentation within the printmaking medium. How can it be interdisciplinary? Experiment with chosen medium in class.

**Demo:** Dendritic prints.

**2/4**

**Agenda:** Continue working on final project in class.

**2/5**

**Agenda:** Final project review. There will be snacks!

# Painterly Prints

## Project Assignments

### Assignment 2 - Compare and Contrast, A Collaborative Print Project

The goal of this project is to illustrate how collaboration can enrich an artistic practice. You will be assigned into groups of two, ideally two different majors in each pairing. The final form of this project will be a finished art piece that can be interdisciplinary; however, it has to be reproducible as to be available for inclusion into both of your portfolios and it has to have one printed element in it. What that means is you can have a video piece for example, since the file can be saved by both of you. If you decide to use paper sculpture as your format on the other hand, you have to make sure you create it in at least an edition of two for each of you. Other possible formats can be books, textiles, posters, a suit of prints, mixed media collages or any other 'editionable' medium you can come up with. The size of the printed element is totally up to you. It can be as small as a signature or as big as making a book of prints.

The theme of the project is *Compare and Contrast*. Use the below system to find and identify either things that are common in you and your partner's artistic practice/portfolio or they are opposite. For example, you are a graphic designer. She is an architect. One of your main inspiration are foreign films while she sources her imagery by walking around Providence and taking snapshots. How can you juxtapose those two seemingly opposite things in an interesting way? Or maybe you both love the natural landscape. You both sketch plants obsessively. What are your reasons for this? When you dig deeper when do these reasons overlap and when do they separate from each other?

One of the key components to collaboration is organization. Therefore, please follow these prompts in your creative endeavour:

1. Decide on a meeting time and location.
2. Prepare by making a list of major themes, influences, and formal elements that characterize your work.
3. Meet-up. During your meeting conduct a brief interview. Take notes! Consider asking and answering questions such as: 'Which one of your interests feeds your creative process?' 'Who are some of your major influencers?' 'What is a material you can't make without?' 'Is there a specific theme you are interested in exploring?'
4. Type up your notes, compare and have a brainstorming session to define similar and/or differential elements in your work and practice.

5. Pick the one contrasting or comparing element you want to highlight. If you are having trouble finding those elements, email me. Settle on a project.
6. Clearly assign tasks! Remember communication is key in any successful collaboration. Get started.
7. I will check in with you during our class time on 1/27 to answer any questions and give guidance if needed - make any final suggestions before presentation.
8. Present final project on 1/28.

Goals:

1. *To define successful collaborations within art history and identify elements that could be applied to your practice*
2. *To learn to successfully work with someone from a different discipline*
3. *To implement an organized project plan and timeline*
4. *To compare the strengths and weaknesses of your practices and examine common elements*

Outcomes:

1. *A successful, finished, collaborative project where a set of goals was accomplished by working together in an organized, openly communicative manner.*
2. *A project that utilizes both of your individual strengths.*
3. *A project that pushes the boundaries of what is considered a print.*
4. *The discovery of a great resource for new ideas.*

Assessment:

Basic competency:

- *Project is created within the assignment parameters. It is well made.*
- *Both parties have contributed to the final piece and were able to incorporate their individual artistic styles within it.*
- *Documentation of research and ideas is completed and easily deciphered. There was a good communication flow throughout the project.*

Advanced competency:

- *Project is ambitious and thought provoking. A clear project plan was followed.*

- *Both parties have not only contributed to the finished piece, but were able to propel each other towards discovering something new and exciting about their artistic practice.*
- *Both parties enjoyed the project and were excellent at communicating with each other.*
- *The project aspires to integrate a high level of technical proficiency learnt in previous classes.*

### Further Reading:

- *Creative collaboration in art practice, research, and pedagogy / edited by M. Kathryn Shields and Sunny Spillane. LOCATION: RISD Main Library, Call # N66 .C74 2018*

### Inspirational Sources:

There are many examples of successful and fruitful artist collaborations throughout art history. Many of these resulted in pushing the boundaries of the participators and new and exciting discoveries. I have included some examples below; however, I encourage you to further investigate. The libraries and museum collections are great resources! Images of their work can also be found in our shared Google Drive folder.

- Performance and Photo
  - Marcel Duchamp and Man Ray
  - Max Ernst and Dorothea Tanning
- Painting
  - Jasper Johns and Robert Rauschenberg
  - Andy Warhol and Jean-Michel Basquiat
  - Louise Bourgeois and Julie Mehretu, Kettle's Yard exhibit
- Writing and Visual Arts
  - Larry Rivers and Frank Ottava, *Stories*
  - Patrick Caulfield and Jules Laforgue, *Crying to the walls*
- Experimenting with New Mediums
  - Pablo Picasso and Gjon Mili (painting with light)
- Science and Art
  - Mark Dion (Neukom Vivarium)
  - Deborah Cornell

## Assignment 1 - Experimental Portfolio

An Experimental Portfolio is just what you think it is; a collection of experiments. Through the first half of the semester, I will be showing you different printmaking techniques. Each time you learn a new technique, you will be expected to make some prints using that technique. I expect you to learn these techniques thoroughly but I also want you to feel comfortable taking them further. If you want to try something different to what is the basic instruction, just ask me. We will look at these 'experiments' over during our group discussions once a week; however, you will not be graded on them until Midterm. This is to ensure that you have ample time to redo anything you are not happy with, get useful feedback from your peers and request additional demonstration and help from me when needed. We will have a Midterm critique looking at the experimental portfolio as a whole and I ask you to prepare three questions in advance you would like your classmates to address. The goal of these is to give you some agency and control over the critical discussion of your work.

### Criteria:

A minimum of 20 prints; however, you are encouraged to do more. It is an experimental portfolio, there are no failures just experiments. Hence I will be grading you on the portfolio as a whole, not on individual prints. The subject matter is open-ended and can be conceptual, narrative, or formal explorations. I request that you present your prints at the Midterm in a professional manner. That means they should have clean edges, even borders, and be signed and dated.

- 4 transfer drawing prints (2 positive and 2 negative).
- 4 prints total = two additive and two subtractive prints, one from original and one from using the ghost.
- 4 prints: Two stencil prints (using the ghost of the first for the second) and two prints with added texture.
- 2 prints using the same drypoint and relief plate as the matrix.
- 6 prints total = Four collagraph prints also using viscosity in color - two using carborundum and two using other materials. In addition, two prints using viscosity techniques: one using a new plate and one using an old relief or drypoint plate from 1/13.
- Also prepare 3 questions you want addressed in your work:
  - You can prioritize them or treat them equal

## Assignment 3 - Final Project

By this time, you should be familiar with the course expectations and requirements. You should also feel confident in your technical knowledge and be ready to apply that knowledge to a completely self-directed, open-ended, and more conceptually driven print project.

We have four group discussions or critiques of your work scheduled prior to the final. I will meet with you two weeks before the due date to check-in on your progress. The final presentation will take place in the form of a group critique. I will also meet with you individually after to give you additional feedback.

### Goals:

- To work with a topic you are passionate about. To research this topic by gathering research material, making sketches, and taking photos.
- To consider the most appropriate form of presenting your idea. What technique and material fits it best?
- To create a suite of prints that meets the minimum requirements which are 5 large related (18x24") 'perfect' prints or suite of 8 smaller perfect prints (11x15).

### Outcomes:

- A self-driven art piece where you were able to realize your goals and pushed the limits of your creativity.
- Work that fits within a chosen theme and topic while also within your overall artistic portfolio.
- Stayed true to your style and process yet also produce something that can stand on its own within the medium.

### Assessment:

#### Basic competency:

- *Project is well made and considered. Technical proficiency is visible.*
- *Project is presented in a professional manner.*
- *Project was created by researching a topic or theme and considering how best to present a response to it in a thoughtful manner.*
- *Individual artistic style shone through.*

#### Advanced competency:

- *Project is ambitious and thought provoking. A clear project plan was followed. There is evidence of extensive research.*
- *Project is experimental and pushes the boundaries of traditional printmaking.*
- *Individual artistic style is strengthened and highlighted through the technique of monotype.*



### **Short response**

Do you feel engaged during most of the class? Do you feel comfortable sharing your opinion with the class/instructor?

Do you feel the feedback from instructor has been constructive or helpful? What has been the most helpful or effective method of feedback for you?

What aspects do you think the instructor could do better? Any suggestions or concerns, or anything else you wish to tell me?

How many hours do you average spend on work outside class each week? Is the workload manageable?

## Grading Rubric

Criteria	Excellent (A)	Competent (B-C)	Needs Work (Below D)
<b>Assignment/Project (70%)</b>			
<b>Technical (30%)</b>	Completes all assignments on time and exceeds expectations in their execution. Learns and retains technical knowledge and applies it in inventive ways.	Completes most but not all assignments thoroughly and on time. Meets work expectations at a minimum, retains basic technical knowledge, applies in generalized way without adaptation.	Assignments are not complete. Work does not show understanding or proficiency in use of techniques. Work is sloppy, poorly executed, or incomplete
<b>Conceptual (40%)</b>	Shows thoughtful and creative drive to push the medium further and is not deterred by setbacks. Final project is cohesive, creative, and compelling.	Shows ability and interest in trying new ideas. Final project is well constructed, but lacks some finesse and cohesion. Does not exceed student's known potential.	Shows little attention to innovation. Does not demonstrate interest in growing. Final project is not well thought out and has a lack of cohesion.
<b>Class Engagement (25%)</b>			
<b>Participation/Engagement (15%)</b>	Engaged in classroom discussions and critique. Contributes greatly in collaborative assignments and propels the group forward.	Somewhat engaged in classroom discussions and critique. Strives to work well in collaboration.	Hardly ever participates during discussions or critiques. Shows a lack of commitment and interest in working well in groups.
<b>Attendance (5%)</b>	No unexcused absences. Always on time and ready to engage.	At most 1 unexcused absences. Some tardiness to class.	Exceeds 1 unexcused absences. Excessive tardiness to class.
<b>Presentation (5%)</b>			
<b>Professionalism (2%)</b>	Takes ownership of the studio or shop and actively seeks to maintain a clean working environment.	Displays proper studio or shop etiquette and usage. Cares for equipment and materials.	Displays some improper studio or shop etiquette, usage or lack of care with equipment and materials.
<b>Attitude (3%)</b>	Positive attitude, a benefit to the class.	Proper or neutral attitude but not objective.	Noticeably indifferent attitude to the class.