

Graduate Seminar: Printmaking
ARTF-64040
SPRING 2019
Room 301 Center for the Visual Arts
Tuesdays 9am-10:45am and
Fridays as needed

Instructor: Taryn McMahon
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Office: 304A Center for the Visual Arts
Office Hours: Thurs 9-11am, Tues/Thurs
5-5:30pm, Wed by appt.

Course Description

This seminar supports study and production in print media, including digital and installation, for graduate students with a range of experiences with print and media technologies. Conceptual development is stressed through regular studio visits, critiques, and occasional demonstrations.

Everyone will participate in the 3 group critiques schedule throughout the semester (see schedule below). This is a variable-credit hour course, so the specific amount of work I expect from you is directly dependent on the number of credit hours for which you are enrolled. The standard is 3 credit hours, for which I expect 3 finished significant pieces of work that relate to your ongoing creative interests. For 2 credit hours, I expect 2 finished significant pieces of work. For 6 credit hours, I expect at least 6 finished significant pieces of work. Everyone will participate in the 3 group critiques scheduled throughout the semester (see schedule below) so this means the number of finished works you will show at each critique will vary based on your credit hours. This is a self directed class, which means it is up to you to set your own in-progress deadlines and to make sure that you are showing enough work at each critique and that it is of high enough quality to satisfy course expectations.

In addition to your studio practice and critiques, you will read the edited collection of essays *The Sublime (Whitechapel: Documents of Contemporary Art)* Edited by Simon Morley. Finally, each student must conceive of your own "artist's residency" and be a present artist within the community or space you designate throughout the semester. The results of the residency, your research, and your artwork will be presented in an artist's talk at the end of the semester.

Course Goals

- o Develop a deeper understanding of print media theory and practice
- o Experiment with new themes and forms in print media, digital media, and/or installation art
- o Build aesthetic, critical, and verbal skills through the creation and critique of new artwork
- o Engage in an interdisciplinary, collaborative learning environment
- o Create 3 (minimum) finished, original pieces over the course of the semester

Course Requirements

This seminar hopes to balance an open, experimental approach to creating printed artworks and an advanced discussion of contemporary art practice. Some in-class discussions, demonstrations, and lectures may be led by fellow students to encourage an atmosphere of mutual education. This structure demands that everyone – students and instructor alike – be exceptionally cooperative, respectful, good-humored, and well-prepared while also willing to take intellectual and creative risks. Students are expected to make a serious, sustained commitment to individual and group research, discussion, and production over the course of the entire semester.

Concept and content are stressed in this course, but a rigorous practice of making will be expected of all students because execution inevitably changes conception. You will complete at least 3 (minimum) finished artworks during the semester that relate to your ongoing studio practice. There is very little time for demonstrations in specific printmaking technologies, so students will need to supplement this in-class instruction with self-teaching at their own pace, outside of class hours.

Email

To stay current with university information, students are expected to check their official university email account on a frequent and consistent basis, at least twice per week.

As your instructor, I will make every effort to respond to questions or meeting requests by email within 48 hours. Emails should be reserved for important matters in which you cannot get ahold of me in person. Before sending an email, check the syllabus for answers to your questions.

Coursework and Grading

In addition to participating in all group discussions and critiques, all students will turn in a final digital portfolio. This portfolio is due the last day of finals week and should document all creative endeavors in order to receive a grade in the course.

Verbal Participation/Discussion: 25%

Given the structure of the seminar, active participation in class discussions and workshop days is vital. Students must arrive prepared and willing to help less-experienced peers. Those who share their thoughts and talents generously, respectfully, and frequently will earn a top grade in the course. Students will also present their own individual research to the class.

Creative Projects: 75%

All students will complete 3-8 artworks over the course of the semester. Projects should represent mature, thoughtful work that is conceptually and aesthetically relevant to the field, but the form is open and may or may not represent a theme or technology covered in class. There will not be time in class to work on these.

Grading

- A Exceptional achievement in conceptual and aesthetic development and technical expertise.
- B Extensive achievement in resolved conceptual and aesthetic projects, solid technique.
- C Acceptable achievement and satisfactory projects that fulfill the assignments.
- D Minimal achievement, attempted but incomplete work, below average in meeting basic operations.
- F Inadequate achievement necessitating a repetition of the course to secure credit. Incomplete work, poor participation and/or attendance. Student will not receive credit for the course.

Attendance:

Attendance in this course is mandatory. We will engage in critiques, discussions, and demonstrations that **cannot** be made up. Missing more than 2 classes is cause for failure of the course. Unexcused absences for scheduled critiques is cause for failure of that project. 3 lates (within 15 minutes of start time) counts as an absence; being more than 15 minutes late counts as an absence.

Required Book:

The Sublime (Whitechapel: Documents of Contemporary Art) Edited by Simon Morley about \$21.30 on amazon.com or free through OhioLink libraries

Recommended but not required books that are excellent references for professional

artists/printmakers:

“*Printmaking: A Complete Guide to Materials and Processes*” By: Beth Grabowski and Bill Fick

“*Art/Work: Everything You Need to Know (and Do) As You Pursue Your Art Career*” By: Heather Darcy Bhandari

Helpful Websites: Please like and follow for information about exhibitions and events!

Kent State University School of Art on Facebook & **@kentstateschoolofart** on Instagram

@kentprintmedia (#ksuprints) (account for Print Media & Photo program) on Instagram

United Print Alliance (official student organization for printmaking at KSU) on Facebook &

@unitedprintalliance on Instagram

SGC International on Facebook and **@sgcinternational** on Instagram

Mid America Print Council on Facebook and **@midamericaprint** on Instagram

College Art Association www.collegeart.org

Course Schedule: Subject to change at instructor’s discretion:

*In addition to required weekly meetings, graduate students are expected to make every effort to attend the School of Art’s First Friday Lecture Series, which are held the first Friday of every month from 12pm-1pm in 165 CVA *regardless of individual disciplines*

Week One Tues 1/15

Distribute syllabus, get *The Sublime* required book

Tours of individual studio and presentations of recent work

Week Two Tues 1/22

Individual Studio Visits

Week Three Tues 1/29

Taryn in NE

Week Four Tues 2/5

Reading Discussion: *The Sublime*

Discussion Leaders: _____

Individual Studio Visits

Week Five Tues 2/12

Group Critiques

Week Six Tues 2/19
Group Critiques

Week Seven Tues 2/26
Reading Discussion: *The Sublime*

Discussion Leaders: _____

Individual Studio Visits

Week Eight Tues 3/5

Taryn in TX for SGCI

Week Nine Tues 3/12
Individual Studio Visits

Week Ten Tues 3/19
Group Critiques

Week Eleven – Spring Break – No Class Tues 4/26

Week Twelve Tues 4/2

Group Critiques

Week Thirteen Tues 4/9
Individual Studio Visits

Week Fourteen Tues 4/16

Artist Talks (about your artwork, practice, research, and residency) (20 mins each)

Individual Studio Visits

Week Fifteen Tues 4/23
Reading Discussion: *The Sublime*

Discussion Leaders: _____

Artist Talks (about your artwork, practice, research, and residency) (20 mins each)

Week Sixteen Tues 4/30
Final Group Critiques



Week Seventeen – Finals Week Tues 4/7
Final Group Critiques



Artist Statements & final digital portfolios DUE FRI MAY 10 AT 12PM!

Students with Disabilities

University Policy 3342-3-18 requires that students with disabilities be provided reasonable accommodation to ensure their equal access to course content. If you have a documented disability and require accommodations, please contact the instructor at the beginning of the semester to make arrangements for necessary classroom adjustments. Please note: You must first verify your eligibility for these (adjustments) through Student Accessibility Services (contact 330-672-3391 or visit <http://www.kent.edu/sds> for more information on registration).

Registration for courses

University policy requires all students to be registered in each class they attend. Students who are not officially registered for a course by published University deadlines should not be attending class and will not receive credit or a grade for the course. Each student must confirm enrollment by checking her/his official class schedule (using “Student Tools” in FlashLine) prior to the deadline indicated. Registration errors must be corrected before the deadline.

For studio classes/ student work

The instructor may document student work created in fulfillment of academic requirements for this class for use in future didactic or administrative contexts within the School of Art. Some or all of your work may be photographed; information on works chosen to be documented will remain confidential. By continuing enrollment in this class, you automatically grant permission to the instructor to document your work and use the image reproductions for the purposes stated above, unless you submit a request in writing within 2 weeks of the beginning of the semester to the instructor. No one who opts out will be penalized for doing so.

For all classes using digital images for presentation

As part of this course you may have access to digital image reproductions of cultural objects or sites that are protected by United States Copyright Law. Access to these images is restricted to students actively enrolled in the class; you are permitted to use such images only as part of work and intellectual pursuits relating to this course. You may have access to the material for the duration of the semester; downloading or copying these materials for personal or commercial use is strictly prohibited. Violation of this policy could result in severe penalties.