

**Graduate Special Topics: Silkscreen
ART 5304-003
Spring 2024
SRSU**

Schedule: M-W 2:00pm - 4:50pm

Location: FAB 108-209

Instructor: Ramon G. Deanda

Contact:

Cell: (915) 269-5693 ***Please, text unless it is an emergency!***

Email: Deanda.Ramon@sulross.edu **PLEASE, write PRINTMAKING in subject heading**

Office: FAB 009

Office Number: 432-837-8258

Office Hours: 1:00PM-1:50 MTWTR

If need be, we can schedule a meeting. I will be around the FAB most of the time.

Final Exam/Critique: Tuesday, May 7th @ 3:00pm.

All students must attend. No exceptions.

Course Description:

This is special topics printmaking class will involve experimenting and developing a unique form of creating series of original imagery. We will be creating prints by using screens, stencils and other materials to create an image. Silkscreen Printing is a flexible but very involved media. (There are various steps to follow)

Through the production of five to six silkscreen print editions students will obtain a basic knowledge of the screen-printing processes and issues through the creation of a body of original work. Development of an individual direction and creative expression in printmaking. Gain an understanding of the relationship between process, form, and content in printmaking. Class time opens with discussion of current projects and set up for instruction, with some time devoted to discussion of art issues, their relation to class subject matter, etc.

Students may need to work outside of class to be able to finish projects or to get further instruction.

All the methods in this course are non-toxic, and can be done by hand. Each student will have two to three screens and their own printing section.

We will be studying and including the basics of color, composition, registration and traditional processes that are important to screen-printing techniques.

Objectives:

Students will be introduced to concepts and techniques of traditional and contemporary approaches to screen-printing, plus the safe and appropriate uses of all materials, chemicals, tools, and equipment in the studio. **Students can expect:** to exercise and develop creativity; to gain control over the print medium; to gain an awareness of printmaking as a Fine Art medium.

Student Learning Outcomes:

1. Students will be able to expressively communicate an original idea or concept visually through an original artwork.
2. Students will demonstrate proficiency in writing within the art discipline.
3. Students will demonstrate knowledge of professional practices pertaining to their area of specialization.

Marketable Skills:

1. Creating ideas with independence of thought.
 - a. Students will learn to produce work in a timely manner.
 - b. Use of original concepts and non-clichéd ideas.
 - c. Demonstrate the ability to create and curate a cohesive professional exhibition of well-crafted and thematic work with a defined technique or personal style.
- d. Ability to produce professional documentation including advertising (posters & postcards), artist statement, press release, resume, digital records.
- e. Faculty will integrate the information into lectures, workshops, etc.
2. Communicating professionally through written and spoken presentation.
 - a. Students will demonstrate the ability to create a cohesive capstone with a defined technique or personal style.
 - b. Ability to produce a professional portfolio that meets current industry standards.
 - c. Faculty will integrate the information into lectures, workshops, etc.
3. Solving problems through critical thinking.
 - a. Students will learn to produce work in a timely manner.
 - b. Use of original concepts and non-clichéd ideas.
 - c. Demonstrate the ability to create and curate a cohesive professional exhibition of well-crafted and thematic work with a defined technique or personal style.
 - d. Ability to produce professional documentation including advertising (posters & postcards), artist statement, press release, resume, digital records.
4. Faculty will integrate the information into lectures, workshops, etc.

TEXT SUGGESTIONS:

Supplies/ Lab fee: \$175.00 covers all material costs for this class.

This fee will cover acetate, paper, inks and other materials essential for this class. All lab fees must be paid into the Art Stores Account at the Cashier's office in BAB and a receipt provided to the professor no later than Friday, February 2, 2024.

Contact professor if you need extra time or special arrangement.

PowerPoint Presentation: An art historical research presentation on the printmaking done by an assigned artist will be assigned to each student.

Grading: Grades will be given in a final portfolio review.

Competency will be evaluated during critiques of the individual assignments. A mid-term assessment will be handed out at mid-semester.

Total of the printmaking assignment is worth 65% of the final grade.

Sketchbook ideas are worth 25% of the final grade.

Paper / presentation is worth 10% of the final grade.

Each Project grade is based on:

- Comprehension of the assignment, correct size and amount of good prints
- Registration, even spacing around the edge,
- Craftsmanship: professionalism, clean edges, attention to details, use of elements
- Knowledge of techniques, understanding of assignment criteria, correct signature
- Originality (not clichéd)

Each assignment is graded on a 100-point scale.

A= 90 – 100 exceeding expectations

B= 80 – 89 above average

C= 70 – 79 average

D= 65 – 69 below average

F = below 65- will not pass the class

Final Grading is based on:

- The finished work and its presentation
- Imagination and aesthetic growth
- Craftsmanship / sensitivity to materials
- Knowledge of techniques
- Attendance, use of class time, cooperation, crit. part.
- Have ideas that go beyond the norm.

All ideas must be original and not derived from commercially published sources.

Attendance Policy/Late Work:

The structure of the course requires consistent attendance. More than TWO (2) absences may result in the lowering of the final evaluation by one letter grade, more than THREE (3) may result in the student being dropped from the class. Please refer to the SRSU Attendance policy on the last page. If you know you will be missing a class, it is your responsibility to contact me immediately, get the assignment and demo material and to make up the time you missed. **If not, your grade will be affected.**

Authorized Absences: If you need to miss a class due to an Authorized School activity, You need to let me know ahead of time, find out what work you will be missing and make sure you get completed for a grade.

Lectures, demonstrations, critiques and printmaking demonstrations or problem explanations will occur during the first hour of the class. It is expected that each student will attend all required hours of the studio course. To benefit from information, you must be there to receive it! **Consistent tardiness will be reflected in the overall evaluation.**

The majority of your grade is based on work done during class, therefore, it is expected that each student will attend all required hours of class (96 studio class hours).

Libraries

The Bryan Wildenthal Memorial Library in Alpine. Offers FREE resources and services to the entire SRSU community. Access and borrow books, articles, and more by visiting the library's website, library.sulross.edu. Off-campus access requires logging in with your LoboID and password. Librarians are a tremendous resource for your coursework and can be reached in person, by email (srsulibrary@sulross.edu), or phone (432-837-8123).

SRSU Disability Services:

Sul Ross State University (SRSU) is committed to equal access in compliance with Americans with Disabilities Act of 1973. It is SRSU policy to provide reasonable accommodations to students with documented disabilities. It is the student's responsibility to initiate a request each semester for each class.

Students seeking accessibility/accommodations services must contact

Mary Schwartz, LPC-S, **SRSU's Accessibility Services Coordinator at 432-837-8203** (please leave a message and we'll get back to you as soon as we can during working hours), or email mschwartz@sulross.edu.

Our office is located on the first floor of Ferguson Hall (Suite 112), and our mailing address is P.O. Box C-122, Sul Ross State University, Alpine, Texas, 79832. Disciplinary Action Code #21

“Campus disruptive activities includes disorderly classroom conduct that obstructs, interferes with, inhibits and/or disrupts teaching and/or classroom activities.” (Partial quote). If you smell like alcohol or marijuana, I will ask you to leave class and not come back.

*I HAVE A BOX IN THE FAB OFFICE TO DROP ANYTHING OFF FOR ME. YOU MAY ALSO LEAVE ASSIGNMENTS AT MY OFFICE, FAB 09, BASEMENT LEVEL OF FAB. IF YOU

LEAVE AN ASSIGNMENT, YOU MUST ALSO EMAIL ME THAT YOU HAVE DELIVERED IT.

Academic honesty:

The University expects all students to engage in all academic pursuits in a manner that is beyond reproach. The University and its official representatives may initiate disciplinary proceedings against a student accused of any form of academic dishonesty including but not limited to cheating, plagiarism, collusion, and the abuse of resource materials. More information on this can be found in the SRSU Rules & Regulations supplement to the Student Handbook.

Cell Phone usage should be limited. SHOULDN'T INTERFERE WITH CLASS.

Emergency personal and family emergencies are exempt only if you let me know in advance.

Music: Personal "headgear" may be worn during lab time only, after demos and lectures, while you work, and on low volume, so you can hear when someone talks to you. If I hear your music you will lose your privilege.

The final portfolio is due in on or before Tuesday May 8th at 2pm

Final Projects are due on Thursday May 1 @ 3:00, for print exchange and studio clean-up. Attendance on **CLEAN UP DAY** is mandatory to help in the studio.

All work not available for the required critique time slot must be shown to the instructor for assessment, which will reflect the lateness of the missed deadline.

ASSIGNMENTS:

A small sketchbook will be kept and checked on a regular basis.

Sketchbook assignments are given for idea development and strong visual value compositions. These will include designs for all assignments, and are due before the student begins the project.

Proper matting will be demonstrated and required for one print from the final project. Variable edition of at least 8 to 15 prints of each. Properly signed and clean edged.

Sketchbook/Assignment 1:

Introducing Screen Printing

Dictionary Blind Words: For the first assignment we are going to experiment by creating images by using stencils. We will choose two words that will be randomly chosen from a dictionary. We will, then, combine these two disparate words into an original image. Consider something that interests and excites you about the two words you've drawn; is it an idea, a physical tool of the trade, a place, an ironic combination? Now consider attributes of these things, both physical and psychological. What characteristics

belong exclusively to your emotion and vocation? What characteristics are shared with other emotions and vocations? You have many possible approaches to choose from: examining a story or history that surrounds your idea, presenting them in a new context.

Let's have at least 3 sketches to choose from.

Printing by combining Stencil, drawing fluid and clay slip

Assignment #2

In the manner of: In this assignment you will create an image based on a printmakers style. I will provide a list of printmakers or painters, so you can look at. If you have a printmaker or artists of your choosing, let me know. You will integrate your own personal interests with the style of the artist you choose.

Consider something that interests and excites you; is it an idea, a physical object, a place, what does this interest represent to you? Now consider attributes of this thing, both physical and psychological. What characteristics belong exclusively to your idea or object? What characteristics are shared with other ideas and objects?

Create a visual metaphor related to your subject. As always, you have many possible approaches to choose from: examining a story or history that surrounds an idea / metaphor, presenting a thing in a new context, re-imagining an object's function, animating the inanimate (anthropomorphism), creating a composite object that has meaning because of the nature of the combined elements, and/or 'packaging' something as a metaphor that acts as a logo or slogan.

Provide at least 3 sketches.

We will use clay slip and drawing fluid for this assignment.

I will also introduce the mixing of inks.

Sketchbook Assignment:

Assignment #3:

Storytelling if you were a luchador, what would your character be? Would you be a face (good guy) or a heel (bad guy)? It can be something derived from your personality, interests, or a new envisioning of an already existing wrestler. Use the wrestling character development prompts below to help you flesh out your character.

Name:

Costume:

Back Story:

Entrance Music:

Signature move:

Finishing move:

Using the wrestling character development prompts as a guide, draw a portrait of your wrestling alter ego from the torso up. Be creative with how you express your character's identity, i.e. facial expressions, props, costumes, etc. You will be creating a 3-color print so map out your colors in your sketch. (Not including background)

Sketchbook Assignment:

Two sketches with background and foreground, using value, not line to show image.

Assignment #4:

Topic: Protest, Social Justice, Random?!

Here is an example: The Berlin Wall was constructed in 1961 to separate West Berlin and East Berlin during the Cold War. The wall was made of 14-ft high concrete slabs and stretched 27 miles long, serving as the perfect canvas for artists and visitors from the West side of Berlin. The Berlin Wall graffiti is extremely famous for its social and political criticisms of the time and many of the murals have been recommissioned. The Berlin Wall finally fell in 1989 as ecstatic crowds swarmed the wall with hammers and pickaxes. The remnants continue to stand as a huge open-air graffiti gallery.

In celebration of German Campus Week and the 30th anniversary of the fall of the Berlin Wall, a mock wall will be built on campus. It will be open to the public to graffiti with sharpies and spray paint for two weeks before it will be ceremoniously torn down on Thursday, November 7. We will be creating 2-color multi-block protest/propaganda posters that will be wheat-pasted on the wall.

Part 1:

After the PowerPoint on Protest/Propaganda Posters and the Art Assignment video on Allison Smith's Muster, think about what you are fighting for or against. It doesn't necessarily have to be political or social, you can be fighting for the color pink or pizza in the cafeteria. Write a short paragraph on what you are passionately for or against.

Looking at examples of Protest/Propaganda Posters online, create 3 sketches that incorporate the issues that you are fighting for or against.

Due:

Part 2:

Using the multi-color screen printing method, print a protest poster. You will be creating an edition of 8 on good printmaking paper and then printing 2 on newsprint to wheat paste to the mock Berlin Wall.

Edition: 8 on printmaking paper (in order to get 8 perfect prints you should print at least 10)

2 on newsprint to wheat paste to wall

Sketchbook Assignment:

Have at least 2 sketches

Assignment #5: Think of an event, concert or speech. How would you design such event?

We will look at samples of posters for special event.

You will design a fake poster for a fake rock band, or any event of your choosing.

Think about your color scheme, there is no limit to your color scheme. Keep in mind time and the amount of work that will be put towards this assignment, remember it will be your last project.

Best pull should be matted for critique.

Sketchbook Assignment: Sketch practices

FINAL PROJECT:

A calendar will be passed out to students with a detailed explanation of class schedule and critique days.

Mandatory: You must provide

Pencil

apron / old shirt

rubber gloves

We will provide the following:

Inks, blotters, blankets (* Replacement cost \$32.00),

Monoprint inks

Scrap paper

Colored Markers

masking tape

paper towels

Clean sponge

Archival Glue

Solvents

DATES AND ASSIGNMENTS ARE SUBJECT TO CHANGE

WEEK 1: Introduction

1/14 Syllabus: Start sketching, research.

WEEK 2: Introduce Project 1

1/19 Lecture and Demo time. Start sketching.

1/21 Finish sketch; start prepping materials

WEEK 3:

1/26 Work Day

1/28 Work Day.

January 29: Last day to drop a 16 week term course without creating an academic record

WEEK 4: Introduce Project 2. Demo Project 2.

2/2 Lecture. Start researching for ideas. Finish project 1?

2/4 Show sketches, or keep sketching. Or begin printing.

Visit Chinati Foundation?

Week 5: Keep working on Project 2.

2/09 Work Day. Critique Project 1.

2/11 Work Day.

WEEK 6: Finish Project 2.

2/16 Demo and lecture for Project 3. Start to use Emulsion.

2/18 Continue with demos for project 3 and start sketching.

WEEK 7: Continue with Project 3.

2/23 Work Day

2/25 Work Day/Critique project 2.

WEEK 8: Introduce Project 4.

3/2 Lecture/Demo: Start sketching ideas.

3/4 Work Day. Submit project 3.

Spring Break March 08- 13

WEEK 9: Review, refresh and keep working on project 4.

3/16 work day.

3/18 Work Day.

WEEK 10:

3/23 Studio Work- Demo framing, matting and installing prints.

3/25 Studio work. Critique Project 4.