Art 5930c: Printmaking/ Art Ed.: “A Sense of Place”
Printmaking/ exploring, experiencing and expressing for Art Teachers
Summer 2013: Instructor- Robert Mueller- Teaching Assistant- Shantanu Suman.
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Note: there are two separate sessions, they are listed below
Session #1 (Section # 4B43) studio meeting: July 15 (Monday) – July 20 (Saturday) class session is over by 5pm.
Session #2 (Section # 4C10) studio meeting: July 22 (Monday) – July 27 (Saturday) class session is over by 5pm.
Note: The two required texts listed below should be completed before the first day of class and bring them with you.

Course description: This intensive course will introduce you to the art of printmaking and inform you of the tools, materials, ideas and approaches required to move your individual studio practice forward. This course depends upon seeing, doing and thinking, using demonstrations, exercises, readings, and the making of a consistent suite of fine art prints narrating through your five senses your experiences, explorations and expressions of a time spent at the School of Art and Art History.

Objectives/ Goals:
This course is designed to help you to build your own language of images and transform them into 2 dimensional mediums. After completing this course you will be able to:
- Understand the specificity and the limits of various processes.
- Develop your own knowledge of print-based images as they align with your core practice.
- Realize the different directions and issues of contemporary art and printmaking.
- To develop a healthy and committed studio practice.
- To explore, experience and express image making possibilities that engage the other senses.
- To develop your own visual philosophy, themes and a consistent body of work to assist in your art making and possibly teaching.
- To enhance and develop those qualities to be able to better recognize, ponder and address the progress of your art work.
- To be open and willing to take calculated risks in an effort to move your studio practice forward.

Course Requirements Components and Methods:
This course will be based on lectures, readings, instructive demonstrations, formal and informal critique. Furthermore, this course will demand that you work in the studio as well as do research outside the class.

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.
- Come to the class prepared; there is no way to work in the printmaking 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.

Pre-course Readings: (All readings may be found on Amazon.com)
- “A Natural History of the Senses” – Diane Ackerman, pub. Vintage. 1990

Materials to Bring:
Work clothes...which also includes closed- toed work shoes, apron, an art box for your tools, black drawing materials: 5B- 8B graphite pencils and/or sticks, compressed charcoal, vine charcoal, black markers, single-edged razor blades. erasers. Assortment of cheap paint brushes. A note book and writing tool, bar of lava soap, hand cleaner, 18”x 24” newsprint pad, 4 rolls of Bounty Paper towel, 1” inch wide roll of masking tape, Q-tips. This list will be added to prior to your arrival and will be sent to you with appropriate timing. We have a good art store here in town that will have materials available. All other materials are covered in Lab Fees and are supplied by the studio

Evaluation and Grading:
1. Preliminary in class sketches/ Readings (20%)
2. A suite/ series of finished fine art prints (70%)
3. Participation: The ability to work together with mutual respect and regard for the well-being of others. To follow safety procedures and studio etiquette at all times and to participate in a responsible manner in all aspects associated with creative endeavors; attitude, production, engagement, self-motivation and discussions. (10%)

Grade Explanation:
A = 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.
B+ = 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 = Above average: solution to the problem and idea well planned. Execution is well done. This is an honorable grade.
C+ = 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 = You have solved the problem: the requirements of the problem are met in a relatively routine way.
D+ = 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 = Inadequate work: the requirements of the problem are not addressed. The piece represents careless and/ or incomplete effort. Work is substandard.
E = Unacceptable work and effort

**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:**
Individuals with disabilities are encouraged to register with the Dean of Students Office and submit to this instructor the memorandum from that office concerning necessary accommodations. The ADA office ([www.ada.ufl.edu](http://www.ada.ufl.edu)) is located in room 232 Stadium (phone: 392-7056 TDD: 846-1046).

**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.

**THE STUDIO PRACTICE OF SYNESTHESIA AND IMPROVISATION – FREE PLAY**

We will explore, experience and express synesthesia, a completely natural human attribute that we use daily to negotiate our way through the physical world. All this means is that we transfer from one sense to another. Listening to a piece of music can conjure up a shape, a taste, a smell etc. We will be taking each one of the senses at a time to create a visual interpretation....a unique, individual visual philosophy exclusively of your own making. The free play (improvisational aspect) of actually creating an interpretation will happen in the studio....in the making of the work. As artists that is what we do....but on a more subconscious level. What may and can often happen is that we can experience unusual states of mind....states of mind which have no rational basis in reality. Each day will begin with a physiological experience....that will then during the rest of the day, expand into a moment by moment movement throughout the studio, manipulating....experimenting with materials, ideas, re-adjustments and calculated risks to create images that are far removed from the traditional....into the more exotic. My hope is that this approach to art making will inform your previous work and move your studio practice forward to surprising outcomes not imagined before. I see the mind as a muscle and once it's been stretched it will rarely return to its original shape. I am looking forward to working with all of you.