

Fall Schedule 2011: Printmaking

The printmaking program educates students to their highest ability and provides them with a deep understanding of the processes, creative concepts, and issues that inform contemporary printmaking and art in a global creative environment. KCAI's printmaking program involves the student in a dynamic dialog between printmaking, individual studio narrative, collaboration, professional practice, and digital media possibilities and concepts. Traditional printmaking processes and concepts — etching lithography, drawing, collage, silkscreen — and post-modern processes — mass media, collaboration, simulation, appropriation, and dissemination — are taught concurrently.

The sequence of educational experiences is designed to facilitate interdisciplinary exploration by the students. An intense group dynamic and extensive one-on-one attention from faculty encourage students to develop their individual studio narratives while examining the cultural role and potential power of visual communication. Students gain a grasp of traditional printmaking techniques through assignment-based sophomore and first-semester of junior levels that investigate the visual and conceptual potential of multiples and unique works, sequential thinking, and active social communication through individually and collaboratively-created works. Second-semester juniors are integrated into the advanced printmaking curriculum through a series of studio dialogs and research, which encourages an increasingly self-driven studio approach as the student approaches graduation and life as an independent working artist, designer, and/or cultural facilitator. The curriculum complements traditional media with new media, and faculty help students identify and develop the skills that will allow them to determine which media best serve their ideas. The program is designed to foster the development of talented cross-disciplinary artists who can express themselves through visual, written, and spoken language. An extensive technology base fosters in-depth and cross-disciplinary exploration, though students are not limited to the media available in the printmaking studio and are encouraged to utilize processes that support the ideas driving their work and to which they will have direct access beyond graduation.

Printmaking Curriculum

<u>Sophomore Year</u>	<u>Fall</u>	<u>Spring</u>
Sophomore Printmaking I	6	0
Silkscreen	3	0
Dimensional Printmaking	0	3
Adv. Sophomore Printmaking	0	3
Markmaking	0	3
Studio Elective	0	3
Liberal Arts	6	6
	<hr/> 15	<hr/> 18

<u>Junior Year</u>	<u>Fall</u>	<u>Spring</u>
Digital Print Transitions	2	0
Junior Lithography Printmaking	3	0
Junior Advanced Printmaking	0	3
Alternative Processes I or Drawing Applications I	0	2
Professional Practice	1	1
Studio Elective	6	6
Liberal Arts	<u>6</u>	<u>6</u>
	18	18

<u>Senior Year</u>	<u>Fall</u>	<u>Spring</u>
Senior Printmaking	5	0
Professional Practice	1	0
Alternative Processes II or Drawing Applications II	0	3
Advanced Senior Printmaking & Thesis	0	3
Studio Elective	3	3
Open Elective	0	3
Liberal Arts	<u>6</u>	<u>3</u>
	15	15

SOPHOMORE PROGRAM

PRIN 200-01 Sophomore Printmaking I

6.0 credit hours

The first semester studio course will provide sophomores with a solid technical grounding through which they will develop individual studio narratives. As they become fluid with etching, collagraph, monoprinting, transfers and Pronto™ printing, students can begin choosing and mixing media based on their ideas. Readings and written assignments will complement the investigation of multiples and one-of-a-kind prints facilitated by visual assignments, critiques, and presentations of historical and contemporary print media. Students will also give a research presentation on a particular artist or artists involved in the making of multiples.

Rivera

MW 8:00 am -2:20 pm

PRIN 366-01 Silkscreen

3.0 credit hours

This class should provide the students with a foundation and history of silkscreen printing techniques, and provide a launching pad for mixed-media experimentation involving printed matter and multiples. Students will become familiar with traditional and non-traditional ways of working with prints, multiples, design and public art through lectures, field trips, collaborative and individual work. Research will be a key in individual projects, and considerations of audience, packaging, design, and public realms will be discussed at length.

Consider the power of printmaking to help you exercise your democratic rights. Contemporary prints disseminate images, messages, propaganda, mundane information and can save you 35 cents on your next purchase. Think of all the prints you notice, ignore, fill out, exchange, collect. What kind of print might change your life forever?

Johnson

TR 11:30 am -2:20 pm

Junior Program

PRIN 300-01 Junior Studio: Digital Print Transitions

2.0 credit hours

Junior Digital Print Seminar, will focus on transitioning between Analog and Digital imaging processes. The semester's focus will incorporate a synthesized approach, one that examines work and issues through the use of traditional printing disciplines and processes and include computer, camera, video and Web based sources. This is a course designed to use computer graphics programs for a variety of image making processes. The computer will be utilized as a fine arts tool in the creative imaging process as well as for the creation of photo mechanicals used in traditional printmaking techniques. Special emphasis will focus on the computer's ability to assist in separations, text, visualizing layers and prepress layout, as well as a creative imaging and idea generation source. Such technology and use will also investigate the inevitable crossover that occurs between Fine Art, Photographic, Design, Publishing and other Digital methodologies.

Baker

M 11:30 am -2:20 pm

W 11:30 am -1:20 pm

PRIN 364-01 Junior Lithography Printmaking

3.0 credit hours

Junior lithography printmaking is to provide students an emphasis that integrates the conceptual and technical experience necessary for lithography in printmaking and the arts today. Class will explore a variety and combination of media within lithography and other related disciplines, including photography, transfers, text, monotypes, computer as well as other information that proves to be

needed.

Each print major's own educational objectives and issues in this class and their other work will be encouraged to overlap and intersect. Students will be encouraged to investigate their work using the expressive and conceptual potential of this medium. Traditional and alternative instruction and guidance will provide students a basis to find their own visual and conceptual focus linking creative development, needs and the learning process. At various points during the semester the class will meet for individual and group critiques to facilitate and enhance such development.

Baker

MW 8:00 am –10:50 am

PRPP 380-40 Professional Practice 1st Semester Junior

1.0 credit hour

Baker

W 1:30 pm -2:20 pm

R 5:45 pm -6:45 pm

Senior Program

PRIN 400-01 Senior Advanced Printmaking

5.0 credit hours

The students will focus on developing their ideas and studio practices through critiques, individual research, and collaborative presentations. The focus of this course is on the development of the student's individual work and the articulation of the concept it generates.

Staff

W 8:00 am -1:30 pm

F 8:00 am -2:20 pm

PRPP 480-40 Professional Practice

1.0 credit hour

This course enhances students' knowledge of career opportunities and facilitates their preparation for graduate school grant, or other applications. Students will develop their communications skills, preparing artist's statements, resumes, and a professional quality sheet of slides or other media-appropriate documentation.

Staff

W 1:30 pm -2:20 pm

R 5:45 pm -6:45 pm

Printmaking Electives

PRINE 349-01 Printstallation

3 credit hours

Printstallation is the conjunction of two studio practices— Printmaking and Installation. From the handmade print to the machined multiple, printstallation functions on many levels, serving many purposes, taking on the roles of effigy, artifact, and artwork. In this class we will focus on the technical and conceptual issues within printmaking and installation art as well as their relationship to contemporary art practice. Students will work individually as well as collaboratively to create unique printstallation work focusing on print, narrative and space.

Staff

TR 8am – 10:50am,

PRINE360-01 Alternative Printmaking

3 credit hours

Students in all departments can benefit from exploring the translation of their ideas and images to an intermediary matrix. The process of transferring an image from one surface to another will open artists up to new means of generating ideas and imagery. Emphasis will be placed on alternative

printmaking technologies that reduce the toxins to which the artist is exposed and increase the likelihood that the artist will be able to continue working in these media without direct access to extensive equipment. Drypoint etchings and water-based monotype and block printing will form the core of the course, and explorations will follow from there and may include book structures.

Mikulan

TR 11:30 am-2:20 pm

PRINE403-01 Curatorial Practice for Artists

3.0 Credit hours

This seminar, sponsored through the KCAI Printmaking Department, will provide students with an introduction to fundamental skills essential for advanced study and practice within the curatorial and contemporary art exhibition field. Using, as a pivoting point, the newly catalogued Printmaking Department Print Archive Collection, students will have the opportunity to study objects and prints within this collection first hand while being introduced to essential skills of visual analysis, interpretation, context, exhibition and critique.

Students will be provided with a balance of lecture, group discussion, site visits, selected study of 20th century and contemporary artists and exhibitions, and practicum. Readings will be assigned, including select curatorial, theoretical and critical essays to supplement practicum-based presentations and exercises that students will conduct over the course of the semester, centered on conceptual and practical aspects of exhibition making.

Students will conduct site-visits to view and interact with important collections and professionals within neighboring departments and exhibition spaces, such as at the H&R Block Artspace at KCAI, KCAI Ceramics Department, The Kemper Museum of Contemporary Art, The Nelson-Atkins Museum of Art, The University of Missouri-Kansas City and Greenleaf Gallery at Rockhurst University. Other spaces, including Grand Arts and The Belger Center, will be included. Students will view a wide range of collections and exhibitions, and have the opportunity to interact with local curators and other art professionals to introduce a range of career choices within the world of exhibitions, from conception and installation, to interpretation and documentation.

Support from KCAI Career Services, and collaboration with KCAI Departments and neighboring institutions will create a dynamic learning experience, broad exposure, and a variety of academic and professional opportunities for students to explore.

Lustfeldt

TBA

CASLE 333-01 and PRINE-333 01 Learn to Teach

3 Credit Hours

This class will focus on various educational models and techniques while linking these strategies to a dialogical art-making process. In recent years we have seen many artist-led projects (individually staged or institutionally funded) that provide opportunities of knowledge production in spaces of conversation. This trend emerges from a shift away from the art object, towards a critical, socially engaged practice focused on intersubjective relations. It relies on artists as teachers responding to a general decline in the standards of public education and proposing interdisciplinary projects committed to research, visual inquiry, and collaborative art-making.

To think about a dialogical education we will look at the work of Paulo Freire—one of the most influential educators of the 20th century. Freire's revolutionary pedagogical ideas include an emphasis on a nonhierarchical education, situated in the lived experience of the participants. He sees the classroom as a conversational place where personal narratives are informed by relevant critical theory and the wisdom of the teacher (who is always a learner). In this setting, the

transmission of knowledge becomes an *exchange of worlds* requiring mutual respect and an epistemological curiosity about the nature of dialogue to develop a better comprehension about the object of knowledge.

Freire's theories and the work of many other artist/educators will serve as a generative model for this class. We will look at artists and art collectives engaged in pedagogy from various cultural contexts. There will also be lectures by local teachers on the following topics:

- Writing lesson plans
- Consideration of different learning patterns and teaching methods.
- Time management.
- Age appropriate instruction and adult/senior education.
- Understanding diversity, disability, and at risk populations.

Your main assignment for this class will be to carefully pick one site in Kansas City, for which you will design a workshop. This will be an opportunity to think about education outside of the traditional classroom setting, at a challenging location with potential for engaging with others. Some examples include: an ethnic grocery store, a sex shop, a church, a gas station, a soup kitchen, a homeless shelter, a park, etc. How can you piggyback established infrastructures and utilize the city as your classroom? You will ask yourself these questions:

- Who are my students?
- What are their strengths and setbacks?
- What will my students get out of this education?
- What do I need to learn to teach my workshop?
- How do I integrate art into the curriculum?
- What is the internal organizational structure of my site?
- How will my teaching improve my chosen site?

This will be an introspective process where you will identify your own strengths and interests to develop a curriculum. This is as a reciprocal opportunity—a way for you to learn while you teach. The final result will be what Joseph Beuys called *social sculptures*—artworks that have the potential to transform society through discussion, reflection, and making.