

KANSAS CITY ART INSTITUTE

A four-year college of art and design

Spring Schedule 2012: 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. KCAT'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	<u>6</u>	<u>6</u>
	15	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 220-01 Advanced Sophomore Printmaking

3.0 credit hours

PREREQUISITE: Sophomore Printmaking I

The Advanced Printmaking course provides an enhanced curriculum of printmaking-related critical thinking practices, readings, discussions and critiques along with directed studio explorations.

Presentations, critiques, readings and discussions form the backbone of this course. Students will experience each of these formats through leadership, participation and assessment.

Studio work will be augmented by a series of topic-based readings and individual research examining historical and contemporary aspects of printmaking and print media. Critical thinking revolving around these topics will be addressed as well through a cycle of collaboration, presentation, reading and discussion.

Clark EB 102 MW 11:30 am-2:20 pm

PRIN 255-01 Dimensional Printmaking

3.0 credit hours

Students will build on the experience of the first semester, continuing to develop their studio narratives and technical proficiency. The emphasis remains on the individual's development through advanced combinatorial printmaking techniques that incorporate new techniques learned this semester with techniques emphasized in the first semester of the Sophomore Year. Collaborative projects will highlight the wealth of opportunities recognized by artists throughout history who have worked in communal print shops like the one at KCAI. Readings and written assignments will explore the nature of communication and experience with making and viewing art.

Dimensional printmaking practices and methods will broaden and enrich your printmaking and artistic experience. Learning to utilize dimensional printmaking's unique methodologies will engage and enhance content and concept as you work. The goal is an opportunistic mixing of media, technique, and working process, to facilitate and determine appropriate concept and idea.

Rivera EB 102 MW 8:00 am-10:50 am

PRIN 265-01 Markmaking

3.0 credit hours

PREREQUISITE: Sophomore Printmaking I

This class is designed to investigate a variety of hand, tool and markmaking capabilities directly related to printmaking. Students will gather, develop and transform image, connecting drawing's direct application with the creation of layered and unique inked prints. The course examines issues involved with line, tone and textural techniques as well as color, process media and accidental invention.

Baker EB 102 TR 8:00 am-10:50 am

JUNIOR PROGRAM

PRIN 320-01 Junior Advanced Printmaking

3.0 credit hours

PREREQUISITE: 1st semester Junior Printmaking I

The Advanced Print Studio is a dedicated exploration of the student's ongoing studio narrative. The focus is on developing a rich and consistent studio practice and creative voice. Integrated into the

course are professional practice and the senior thesis requirement. These requirements will be scheduled as a seminar and taught on Wednesdays by Merrill/Berman.

Merrill EB 102 MW 11:30 am-2:20 pm

PRPP 385-01 Professional Practice

1.0 credit hour

The Professional Practice 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.

Merrill EB 102 W 10:00 am-10:50 am
EA R 5:45 pm-6:45 pm

PRIN 315-01 Basic Alternative Processes

2.0 credit hours

It opens possibilities regarding the use of the computer as a means of creating and printing images. Printmaking history, contemporary print work, working in a series, and narrative/anti-narrative. Coursework is designed to assist students with developing the direction and content of their work, which culminates in an independently designed project.

Baker K 101 MW 8:00 am-10:00 am

PRIN 325-01 Drawing Applications I

2.0 credit hours

The drawing print class is an investigation of the languages of drawing and their relationship to printmaking. The course will include lectures, critiques, discussions and a focus on etching and related print processes. The course is meant to foster dialogue on drawing/print. The logic is to present ideas, assignments couples with technical information to provide the students both conceptual and technical means to respond to the assignment and their own self-directed studio work.

Merrill EB 102 MW 8:00 am-10:00 am

SENIOR PROGRAM

PRIN 420-01 Senior Advanced Printmaking II & Thesis

3.0 credit hours

PREREQUISITE: One semester Senior Printmaking I

Senior Advanced Printmaking will require the students to 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.

Students prepare and execute a final public presentation of their work, which could take the form of a gallery exhibition, a public performance, the distribution and public screening of a video or multi media work, or a printed publication. All graduating seniors develop and give an articulate public presentation of their theses, concepts, and technical processes involved in the work. Oral and written assignments are developed to hone student's communication skills.

Clark EB 102 F 8:00 am-2:20 pm

PRIN 415-01 Advanced Alternative Processes

3.0 credit hours

Explores printmaking and the application of various print processes, with emphasis on combining techniques and other art media. Encourages further exploration of personal expression through

experimental approaches. Recommends engagement in national and international printmaking exhibitions and conferences.

Baker EB 102 MW 8:00 am-10:50 am

PRIN 425-01 Drawing Applications II

3.0 credit hours

This course will assist students with individual projects within the printmaking medium enabling students to extend their studies and visual vocabulary beyond offered courses. It also investigates the relation between drawing and print processes. Students will provide a research paper or intent for instructor approval. Each student works independently, and the instructor serves as a guide throughout the course.

Merrill EB 102 MW 8:00 am-10:50 am

PRINTMAKING ELECTIVES

PRINE 321-40 The Printed Campaign

3.0 credit hours

Students will work in collaborative groups to produce printed materials in support of a grassroots campaign. The campaign will progress in technical and intellectual rigor over the course of the semester, from single color relief printed handbills, to multiple color silkscreen broadsheets, to a sizeable edition of letterpressed pamphlets, to large scale CNC Router enabled steamroller prints. In all cases there will be a focus on developing rhetorical strategies as well as a focus on message dissemination.

Clark EB 102 MW 3:00 pm-5:50 pm

PRINE 322-40 The Bite of the Print

3.0 credit hours

Students will explore the many facets of the intaglio medium of printmaking. Course will cover an assortment of processes, surfaces, registration methods, presentation, contemporary and historical artists that use intaglio as a form of expression. Artists use Etching or Intaglio as a form to convey a repetitive message yet, the message has moved from the mastery of the medium to the beauty of the human mark and reinvented content.

Rivera EB 102 TR 11:30 am-2:20 pm

PRINE 364-01 Artist in the Community

3.0 credit hours

CASLE 364-01

The focus of this introductory community art course is to develop methods for conceptualizing community art projects. We will discuss fundamental ideas concerning community art projects and meet with representatives of not-for-profit arts agencies involved with community arts. Through a series of preliminary assignments, the student will learn methods of collaboration, resource collection, and creative thinking and project development. The class will be divided into collaborative project groups. You will be assessed on your collaborative work and your individual development, creativity, concepts, attendance, professionalism, final project /workbooks and class contribution. Four absences and you risk a reduced grade, 6 absences and you will fail or be asked to drop. This class demands a high level of collaborative work, professionalism and participation.

Merrill EA B3 TR 11:30am-2:20pm

PRINE 250-01 Spatial Problems in Printmaking**3.0 credit hours**

Throughout this course students will employ the materials and processes of printmaking to create prints and multiples that not only break free from the confines of the two-dimensional, but also directly address spatial physicality. Technically the course will focus on metal engraving, relief, and traditional Japanese woodblock methods. We will examine spatial representation of interiors, landscape, and the otherworldly through printed imagery from the Northern & Italian Renaissance, Ukiyo-e genre Japanese woodcuts, and related contemporary artists and themes. Through the utilization of these print processes and the examination of prints as objects from local collections students will first appreciate the inherent physicality of prints and printmaking techniques before considering how to use the medium as a springboard for the creation of multi-dimensional work. Cross media and multimedia experimentation will be encouraged. One of the facets we will explore in this course is the usual physical substrate related to the image. Images will evolve from a 2D surface to a 3D realm when applicable.

Zona

EB 102

MW 3:00pm-5:50pm

PRINE 403-01 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 Greenlease 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

IB 115

F 8:00am-2:20pm

PRINE 315-01 Graphic Collaborations: Service Imprint
CASLE 315-01

This class will explore pragmatic and conceptual functions for art in the community relating to communication and design. Our class will function as a design and print collective for the semester, seeking out collaborative partners at non-profits, community organizations or other groups in need of printed goods, campaign materials, fundraising items, posters, mailers, or event based printing. Our prints and multiples will be made in the studio but the ultimate context for our work will be atypical venues determined by our collaborative partners for each project.

Students will work on 3 pre-selected projects, and also help determine new partner organizations that we might approach and work with. Students will gain insight into how an artist can serve the community in a sustainable and socially relevant way. Students will also learn about the function of an artist-run collective in contrast to individual studio practice.

The class will involve guest speakers and demos with local groups like The Print Factory, Lawrence Lithography Workshop, and La Cucaracha Press. We will also study the work of groups like Just Seeds, Art Hazelwood and The Art of Democracy, and Drive By Press along with street artists and others. These organizations serve as educators through their projects while creating lasting graphic art works that are sometimes sold, sometimes given away or used in fund raising. We will examine the ways artists and graphic designers have codified information design, and the subsequent benefits that come with intuitive design by investigating typography, layout and the production of printed works. Some of the people we will look at are information designer Edward Tufte, artists Mark Lombardi and Shepherd Fairey, and the Just Seeds Collective.

Naughton

EB 102

TR 2:30pm-5:20pm