



FACULTY OF CREATIVE AND CRITICAL STUDIES
DEPARTMENT OF CREATIVE STUDIES

2020 Winter Term 1
ADVANCED PRACTICE IN PRINTMAKING (3)
VISA 3360 001

The Faculty of Creative and Critical Studies acknowledges that the land on which we are situated is the unceded territory of the Syilx (Okanagan) People.

Instructor: Briar Craig (Briar.Craig@ubc.ca)

My office hours are on Wednesdays noon - 2:00 or, virtually any time, by appointment. My office is CCS 165 in the Fine Arts Building. Office hours will typically be run from my office in the CCS building. It would be best to contact me by email or my office phone. My local office phone number is (250) 807-9765 and my home number is 778 480-1700. My Zoom name is Briar Craig. **Please do not hesitate to contact me at any time if you need help or advice regarding this course.**

I am expecting to be on campus virtually every day Monday through Friday for at least some portion of that day. Do not be afraid to contact me at my office (via phone, email or dropping by) or at my home (via phone or email) if you need anything. Communication will be a key component of this course this term – perhaps, due to the Covid-19 restrictions, more so this year than any other. If you need something let me know.

Katherine Pickering (Katherine.Pickering@ubc.ca - 250 807-9681) is now the Visual Arts Undergraduate Program Coordinator. Please consult Katherine if you are experiencing any issues with regard to the BFA of VISA Minor programs.

Academic Calendar Entry:

VISA 336 (3-12) d Advanced Practice in Printmaking

Opportunity for students to continue their exploration of select media in printmaking (intaglio, relief, lithography, and screen printing) within the context of contemporary art practice. Interdisciplinary crossover, evolving processes, and new materials will be encouraged. Credit will be granted for only one of VISA 336 or CULT 309. [2-2-0]

Prerequisite: One of VISA 253, VISA 254, VISA 255.

Equivalency: CULT 309.

Course Format:

All FCCS Fall 2020 courses are online. All course content for VISA 336O will be delivered synchronously during on-line Zoom meetings. Each student will be responsible for having the necessary electronic equipment to attend and participate in those meetings – these will be the only organized times where all members of the class will be present at the same time and able to discuss, share and comment on one another's works.

This will be both a lecture and a lab/studio course. **Attendance at the on-line lecture portion of the course is mandatory.** The instructor will not be recording the weekly class meetings. The course should run as follows:



The Lecture portion of each class (critiques, discussions, circulation of assignments, etc) will typically begin at the start of the class period - attendance will be noted specifically at that time.

It is essential for you to fully participate in class – participation will be noted throughout each organized class period.

Lateness and unexcused absences will be reflected in your ‘shop’ grade and will likely result in your prints not being as fully or as effectively developed as they could be. It continues to be important for the instructor to see works while they are in progress in order to provide the most helpful and constructive feedback. If problems affecting your attendance do arise it is essential to consult with the instructor *prior* to the conflict. Students arriving to class more than 15 minutes late will be marked as absent for the day.

When classes are missed, it is the sole responsibility of the student to seek out any missed information, hand-outs, assignments, etc. Absences are not an excuse for missing further requirements of the course.

Typically, this course calls for four hours of in-class work per week with a *bare minimum* of four additional hours being put into your work outside of class times. These are hours of actual work – not just being in the studio, your home studio or being near a studio. When there is no evidence of work having been accomplished from one class to the next your prints and grades will not be what they could be. It will require sustained effort to excel in this class and indeed in any of the print media. Once again, participation in each organized class session will ensure that the instructor sees what you have been doing and observes your progress and commitment to printmaking.

It will likely be necessary to document your weekly work output and submit it to the instructor the day before each class so that it can then be shared, if necessary, during the Zoom class meeting. This might also work on a bi-weekly basis (everyone submitting work ever other week) in order not to bog down each and every class with a full slate of progress reports.

Once the Lecture portion of each class period is over it will be possible for students who voluntarily wish to and initiate the use the UBCO printmaking studio to sign out work periods. Due to Covid-19 restrictions the printmaking studio (CCS 127) will be limited to only six students at any one time. It will not be possible for all students interested in working in the studio to do so during class times or all at the same time. Careful weekly planning will be essential for this course.

The studio booking procedure requires that each student successfully complete a short Covid-19 safety course and then get registered into the space booking system. The Covid Badge Course must be completed first. It can be located at:

<https://canvas.ubc.ca/enroll/3KBYFY>

The gear space sign up form is located at:

https://ubc.ca1.qualtrics.com/jfe/form/SV_8CvigCAHRIt9LXn



And, then, to actually book a space you need to go to:

<https://gearspace.ok.ubc.ca>

Any questions about either of these things should be directed to Joanne Gervais (joanne.gervais@ubc.ca)

Once you have gained access to the Gear, Space Booking System it is requested that each student only sign up for two time slots in the printmaking studio and then use both of those time slots up before booking any additional ones. Because of the limited seats in the printmaking studio this seems to be the only fair way to ensure that everyone has chances to book work times should they choose to do so.

Signing up for studio use will require some planning. It will not be possible to drop by and book in the moment. Additionally, if no bookings have been made into a week day evening the Program's technicians will lock down the studios when they leave at 4:00pm and no further work will be able to be booked on that day.

Pre-plan, organize your time for each course you are taking, and book ahead (two time slots in the printmaking studio at a time – both used before booking more). ***Booking studio work periods and then failing to use them might result in the suspension of booking privileges.***

Currently, the UBCO studios will be open for student bookings between 8:00am and 8:30pm Monday through Friday. The building all studios will be locked by UBCO Security at 9:00pm so it will be essential for everyone to have fully wrapped up whatever work they are undertaking by that time (fully wrapped up and cleaned up). There will not be any leeway on that lock down time. We are working on extending those hours both in the evenings and into weekends but that is currently being reviewed and, even if successful, likely won't take effect until early October, 2020.

More information on studio use bookings will follow as things get sorted out.

My advice would be to get as much work done as early as possible to avoid any issues if the university deems it important to recind or reduce studio access due to the Covid-19 Pandemic. We all experienced the problems with a full campus shut down last March. Avoid getting caught with very little accomplished and then no access to the studio.

Course Overview, Content and Objectives:

Advanced Practice in Printmaking will continue to challenge students in the theory and practice of the different media of printmaking. It will encourage the further development and refinement of previously learned techniques and approaches to image making and printing preparation. Lectures and studio sessions will concentrate on incorporating chosen print media (in preparatory or practiced forms) as an expressive medium in the student's own personal approach to art making and imagery.

The course will continue to stress safety and safe practices in the print studio or at in-home studio settings.

There will be formal group critiques, informal critiques, demonstrations, and presentations of printed images. **Participation is mandatory!** Failure to participate in these activities will result in low shop grades.

Learning Outcomes:



Given UBC's Covid-19 restrictions the ideal learning outcomes might vary from student to student depending on their personal circumstances and where they have chosen to work for this course. Whether a student has chosen to work from exclusively from home or has opted to work in the printmaking studio when feasible, the work that can be produced will vary to some extent. It will be important to work out plans and work expectations individually with the instructor. Generally, the learning outcomes will remain the same whether or not a student is interested in using the UBCO facilities:

Advanced Practice in Printmaking will focus on the significant role that the various media of printmaking play within the context of the contemporary art world. Students will be expected to primarily practice the media for which they have the prerequisites but it will be possible to learn new material and technical skills in the other print media where appropriate. In this year, due to Covid-19 studio restrictions, it might not be possible for students to continue working on media areas that require the use of equipment in the UBCO printmaking studio. In those circumstances, alternative options will be established for each individual student. It will be the sole responsibility for each student to keep the instructor apprised of their personal work practices and needs. It is important for students to be working at an 'advanced' level which makes it essential for the student, whenever possible, to use the knowledge and expertise gained in preceding print-related courses as the spring board for advanced investigation and practice. The emphases will be to:

- a) develop a body of works using the materials, processes, techniques and ideologies associated with contemporary printmaking practices
- b) continue to develop an effective understanding and ability in the use of chosen processes
- c) begin to contextualize the practice of printmaking in the larger art world

Time management skills will be essential to keep on track with your work and, if the student is opting to use the UBCO printmaking studio, to work safely and cooperatively within a multi-media environment.

Additional Course Requirements:

The prerequisite for this course is at least six credits of an introductory-level printmaking course. As a result, it will be assumed that each student has already acquired a basic working knowledge of the processes inherent in at least one of the printmaking media taught at UBCO – screen printing, stone lithography, etching, relief printing and letterpress. While technical advice will be given when it is necessary or helpful, this course is for a more advanced art making practice for students using one or more of those print-related processes. Emphasis therefore will be on content and idea development as much as technical know-how. It will be possible to learn functional skills in print disciplines other than those already taken but the point of this course is to work at an advanced, not introductory, level.

Evaluation Criteria and Grading:

While there will be options for students voluntarily choosing to work in the UBCO printmaking studio no student will be disadvantaged or penalized for choosing not to work on campus. The most important thing this term is to protect your health and well-being and each individual has the right to choose how to best accomplish that. In the case where a student chooses not to work in the studio and therefore is unable to physically do the printing they would have liked the emphasis of this course will tip towards the rigorous production of preparatory works and a more academic study of printmaking as a twenty-first century art practice.

Whether a student opts to work from home or make use of the UBCO studios, *Advanced Practice in Printmaking* will encourage the development of a body of works rather than a specific number of set



assignments. Evaluation will always be based upon the evolving body of work as well as the dedication and effort that is being demonstrated in its creation.

The course recognizes that different kinds of work facilities, different kinds of imagery and the various print media can all take significantly varied amounts of time. It will be important for the student to demonstrate a continued commitment to their work and a consistent development of their imagery regardless of the number of works that they complete in the term. When using the term *a body of work* it is important to recognize that, at times, a student's efforts will not result in perfected or highly finished prints. That is perfectly okay. An emphasis within this course will be on the level of effort and dedication to the development of those works. Effort towards sustained, continuous and purposeful print-related activities will be taken into consideration during evaluations. The mid-term portfolio will simply be comprised of everything made or worked on for this course up to that deadline date. Works will be handed in either in an actual portfolio (if delivery of that portfolio to the UBCO studio is possible) or via PDF and word document files. That portfolio will be graded out of 30 with 50% of that being an assessment of the visual merits of the work(s) made (finished and in-progress) and 50% being a reflection on the sustained development of and investment in that work. It will be essential, from week to week, to show evidence of the work being made in order to demonstrate that sustained development. The final portfolio will be comprised of everything made for the course for the term. It will be graded out of 50 with 50% of that being an assessment of the visual merits of the work(s) made (finished and progress) and 50% being a reflection on the sustained development of and investment in that work.

Because the evaluation of anyone's creative practice is somewhat subjective it is important for you to understand the perspectives I am using when establishing a grade for one or more of your works. The written comments that will be given after each portfolio submission are intended to provide some of that context.

Portfolios handed in after specified deadlines (without permission) will be penalized by one full letter grade - and, an additional letter grade will be assessed when the folio is more than three days overdue. Do not hand your portfolios in late.

There will only be two deadlines during this course – one at mid-term (**Wednesday, October 21, 2020 at the end of class**) the other at the end of the term one week after the final class meeting (**Friday, December 11, 2020 at 12:00 noon**). Students will be required to provide evidence of their continued and sustained commitment to their printmaking practice at those times. Students will be required to hand in all print works completed or in-progress as well as written peer critiques and personal artist statements and artistic reflections at each of the portfolio deadlines. All works made will be handed in and graded as a body of expression. Written comments and suggestions will be given as part of both portfolio evaluations.

Works will be evaluated according to:

- a) the visual merits of the work (understanding and growth in the use of formal aesthetics)
- b) sustained development of a personal creative curiosity
- c) sustained development of individual concepts and ideas
- d) effective use of the processes of printmaking
- e) the sustained development and commitment to the development of those works



The remaining **20% of the final grade** for the course will be given as a ‘shop’ grade. It will be assigned as a reflection of the student’s apparent progress in (10%):

- a) the use and understanding of their chosen print processes and the careful, competent, and considerate use of the printmaking facilities (whether at home or in the UBCO studio)
- b) class participation, attendance, and sustained effort given to the making of prints

and (10%):

- d) the quality and thoroughness of all written assignment(s) ie. peer or self-reflection write-ups; written research into print-related artists or art practices; etc

Portfolio #1	Portfolio #2	Shop Grade	=	Final
/30	/50	/20 (10 + 10)	=	/100

Depending on each student’s individual research/work plan portfolios might be comprised of real work submitted in a portfolio or it might be digital documentation of that work submitted through email.

All work handed in must be the work of the individual artist and not the work of someone else. All work handed in for assessment in VISA 336O cannot be handed in to any other classes. That is self-plagiarism. Please consult the University Policy on Academic Integrity to fully understand the penalties for claiming someone else’s work as your own.

<http://okanagan.students.ubc.ca/calendar/index.cfm?tree=3,54,111,0>

Because plagiarism and appropriation are complex issues in the visual arts, if you have any doubts about the originality of your work please discuss it with the instructor and or bring your queries to a class critique. When in doubt – ask.

The Department of Creative Studies reserves the right to retain one print from every edition or one print from every body of five monotypes made to use as a positive teaching aid for subsequent printmaking courses. If the University keeps a print you will be repaid with two pieces of the highest quality rag paper.

If at any time, you would like extra help, more feedback about your work, your progress, or your standing in the class, you just have to ask.

Required Readings:

There might be assigned readings from time to time for the purposes of generating class discussion. Any readings of this nature will be assigned and distributed by the instructor the week before the discussion.

Otherwise, there is no specific course text for *Advance Practice in Printmaking*. All students are expected to take, maintain, and consult their notes pertaining to matters of their print-related studio practice. All students are expected to make extensive use of the UBCO library and, or on-line resources. If you use a resource cite it in your sketchbook or in your written journal. Books and periodicals should



be used for reference, information, and as an aid in the generation of ideas. If you find a book that is of particular interest bring it to class - someone else might find it helpful too.

It will be required that each of you keep a sketchbook specific to this course. This sketchbook will be handed in at mid-term and at the end of the term along with the final portfolio. It will be evaluated as part of the 20% shop grade so please do not blow that off. I will want to see evidence of your thought processes, sketches of imagery ideas and notes pertaining to your print practice, references, processes and the conceptual evolution of your images. This will prove helpful to you as well.

Recommended Readings:

MacPhee, Josh, ed. *Paper politics: Socially engaged printmaking today*. PM Press, 2009.

Suzuki, Sarah JS, ed. *What is a Print?: Selections from the Museum of Modern Art*. The Museum of Modern Art, 2011.

Coldwell, Paul. *Printmaking: a contemporary perspective*. Black Dog Pub Limited, 2010.

Noyce, Richard. "Printmaking at the edge. 45 artists: 16 countries: a new perspective." *London: A & C Black* (2006).

Howard, Keith, and Friedhard Kiekeben. *The Contemporary Printmaker: Intaglio-Type and Acrylic Resist Etching*. Write-Cross Press, 2003.

Grabowski, Beth, and Bill Fick. *Printmaking: A Complete Guide to Materials & Processes*. Laurence King, 2009.

Saunders, Gill, and Rosemary Miles. *Prints now: directions and definitions*. V&A Publications, 2006.

Barratt, Mychael. *Intaglio Printmaking*. A & C Black Publishers Limited, 2008

Ross, John. *Complete Printmaker*. Simon and Schuster, 2009.

Saff, Donald, and Deli Sacilotto. *Printmaking: history and process*. Holt, Rinehart and Winston, 1978.

Hughes, Ann D'Arcy, and Hebe Vernon-Morris. *The Printmaking Bible: The Complete Guide to Materials and Techniques*. Chronicle Books, 2008.

Course Schedule:

All classes will meet on Zoom at the beginning of the class period and then break out into individual work periods.

Week 1	September 9	- general introduction and discussion about the course.
Week 2	September 16	- brief reviews of individual work plans, studio work time.
Week 3	September 23	- studio work time.
Week 4	September 30	- <i>in-progress-critique</i> .
Week 5	October 7	- studio work time.
Week 6	October 14	- studio work time.
Week 7	October 21	- Mid Term Portfolio Deadline, in-class critique.



Week 8	October 28	- studio work time.
Week 9	November 4	- studio work time.
Week 10	November 11	- Remembrance Day – no class
Week 11	November 18	- studio work time.
Week 12	November 25	- <i>in-progress critique.</i>
Week 13	December 2	- last class - studio work time.
Weeks 14	December 11	- final portfolio deadline – Friday, December 11th, 12:00 noon).

This is a tentative course schedule. Expect changes and alterations to this timeline – everything will depend on the general progress of the class.

A Clean, Safe Workspace:

Printmaking is often a cooperative activity with studios housing artists working in multiple print-related media. Whether a student chooses to work at home this term or has voluntarily chosen to work in the UBCO printmaking studio it will be essential to maintain that work space in order to make the best prints within it.

For those choosing to work in the UBCO printmaking studio, you will be expected to clean and disinfect everything you will use at the beginning of the work period and then clean and disinfect everything you have used before leaving the work space. *Remember that all cleaning and disinfecting will need to be completed before the studio lock down at 9:00 Monday through Friday. It will not be acceptable to leave a mess because you ran out of time.*

The purpose of this policy is to ensure that all students can work in a space that is clean and tidy and as free as possible of any contaminants or health risks. Failure to follow these rules could

result in a suspension of studio booking privileges.

Because we will all be working in the same studio space along with students studying the other printmaking media it is imperative that it function in a manner that is safe and collegial. To that end, the studio should be used with the utmost respect for the others who are or will be working in it.

Music volume should be kept to a respectful level.

The studio should not be used as a place to socially hang out with friends or non-printmakers.

It should not be used as a place to store your personal items (backpacks, computers, etc) even during class times.

I would like our class time to be an ‘open’ time where we converse and learn from one another. To that end, I would like for each of us not to use personal music devices.



Cell phone use should only be conducted in the hallway. Unless there is a potential emergency situation cell phones should be turned off whenever you enter the printmaking studio.

Food and beverages are not permitted in the studio at any time.

Appropriate work wear and close-toed shoes are required to work in the printmaking studio. No exceptions.

If you see or are aware of anyone not complying with these simple rules you are perfectly within your rights to ask the offender to cease their disruptive activities and leave the studio and to call the instructor or campus security to have them deal with the issue.

Compared to recent years there will be an influx of 200-level students in screen printing and linocut this term. It is our responsibility as senior printmakers to help them and watch out for them as much as possible while maintaining safe distancing and health protocols. If you see someone making an error in the use of any equipment or in the execution of their work it is incumbent on you as a community minded print artist to intervene and help them out or at least to prevent them from making those mistakes and possibly ruining or damaging that equipment.

Any out of class time studio use should, whenever possible, be conducted on the 'buddy system'. For your own safety, you should not work in the studio alone and you should never use a piece of equipment that you do not know how to use. Demonstrations of machinery and new techniques are the responsibility of the instructor – it is ill advised to ask another student to show you how to use a piece of equipment or material. Non-BFA and non-printmaking individuals are not permitted to work or even help in the studio.

Material Safety Data Sheets (MSDS) or Safety Data Sheets (SDS) are located in a binder in the studio. If you have any questions about any of the materials we are using for this course or in this studio you should be able to find them listed in this binder. MSDS/SDS documents are also available for most products used in this course by searching them on-line. If you are working from home this term you should be able to locate the necessary material safety information simply by Googling that material (ie search for: MSDS information for Speedball Professional Relief Ink SUPERGRAPHIC BLACK). If ever in doubt about the safe use of a material for this course consult the instructor before using the product.

Students are responsible to pick up their portfolios/course work at the completion of this course by the middle of January, 2020. All portfolios/course work not picked up by that date will be disposed of by the department.

Final Examinations:

The examination period for Term 1 of Winter 2020 is December 7th to 22nd inclusively. Except in the case of examination clashes and hardships (three or more formal examinations scheduled within a 24-hour period) or unforeseen events, students will be permitted to apply for out-of-time final examinations only if they are representing the University, the province, or the country in a competition or performance; serving in the Canadian military; observing a religious rite; working to support themselves or their family; or caring for a family member. Unforeseen events include (but may not be limited to) the following: ill health or other personal challenges that arise during a term and changes in the requirements of an ongoing job.

Further information on Academic Concession can be found under Policies and Regulation in the *Okanagan Academic Calendar* <http://www.calendar.ubc.ca/okanagan/index.cfm?tree=3,48,0,0>.



Aboriginal Programs and Services:

The primary goal of the Aboriginal Programs and Services is to provide culturally appropriate services and support to First Nation, Metis and Inuit students. In response to COVID-19, the Aboriginal Programs and Services team is working remotely and can be reached by email (see website); please contact us if you have any questions or inquiries.

Web: <http://students.ok.ubc.ca/aboriginal/welcome.html>

International Programs and Services:

International Programs and Services (IPS) provides advising, transition services and programs for international students, and IPS works to foster an intercultural campus community where differences are embraced and respected and adapting is multidirectional. In response to COVID-19, International Program and Services have put together a page with important resources and frequently asked questions regarding immigration and health insurance.

Web: <http://students.ok.ubc.ca/international/welcome.html>

Academic Integrity:

The academic enterprise is founded on honesty, civility, and integrity. As members of this enterprise, all students are expected to know, understand, and follow the codes of conduct regarding academic integrity. At the most basic level, this means submitting only original work done by you and acknowledging all sources of information or ideas and attributing them to others as required. This also means you should not cheat, copy, or mislead others about what is your work. Violations of academic integrity (i.e., misconduct) lead to the breakdown of the academic enterprise, and therefore serious consequences arise and harsh sanctions are imposed. For example, incidences of plagiarism or cheating may result in a mark of zero on the assignment or exam and more serious consequences may apply if the matter is referred to the President's Advisory Committee on Student Discipline. Careful records are kept in order to monitor and prevent recurrences.

A more detailed description of academic integrity, including the University's policies and procedures for dealing with academic misconduct, may be found in the Academic Calendar at <http://okanagan.students.ubc.ca/calendar/index.cfm?tree=3,54,111,0>.

Academic Integrity Matters (AIM) Program

Aim is a program that provides help with academic integrity (AI) issues for undergraduate and graduate students. In response to COVID-19, AIM has moved all their appointments online.

Phone: 250.807.9185

Email: csc.okanagan@ubc.ca

Web: <http://library.ok.ubc.ca/wrs/aim/>

Student Learning Hub: Writing and Research Assistance

Support for your writing, research and online learning is available through the **Student Learning Hub**. Undergraduate students from every discipline, working on any type of written course assignment (or presentation), are welcome. For more information, please visit the Hub's website (<https://students.ok.ubc.ca/student-learning-hub/>) or call 250-807-9185. See as well

<http://library.ok.ubc.ca/wrs/wrc/>

Online resources and tutorial appointments during COVID-19 are available.

Library Information



The **Library** is available for research support and can be accessed [here](#). The subject librarian for English is Sajni Lacey who can be contacted for one-on-one research help appointments at sajni.lacey@ubc.ca.

UBC Okanagan Disability Resource Centre

All Disability Resource Centre services are being provided remotely. Students should book their exams in the accommodation portal as usual to request their accommodations in the online exam environment. See the Exam Accommodations During COVID-19 page for more information. Students seeking assistance who are already affiliated with the DRC should contact their advisor directly. See our contacts page for staff direct emails. Advisors are meeting with students using Zoom, Skype, and phone.

General inquiries or students new to the DRC can reach us by emailing drc.questions@ubc.ca

Web: <http://students.ok.ubc.ca/drc/welcome.html>

UBC Okanagan Equity and Inclusion Office

Phone: 250.807.9291

Email: equity.ubco@ubc.ca

Web: <https://equity.ok.ubc.ca/>

Health & Wellness:

UNC 337 250.807.9270

Web: students.ok.ubc.ca/health-wellness/welcome.html

Early Alert: <https://facultystaff.students.ubc.ca/systems-tools/early-alert>

Early Alert:

Early Alert is a confidential system of securing help for students to ensure their success and wellbeing. Faculty and staff have access to this system and by entering an Early Alert notification, they will notify the Early Alert Team who will coordinate information and provide outreach to the student. All records are confidential and student involvement is voluntary. For more information please refer to <https://facultystaff.students.ubc.ca/systems-tools/early-alert>.

FCCS Calendar of Events:

FCCS will host many great events this academic year. Please bookmark this page for future reference:

<http://fccs.ok.ubc.ca/news-events/calendar.html>

SAFEWALK

Don't want to walk alone at night? Not too sure how to get somewhere on campus? Call Safewalk at 250.807.8076. For more information, visit: <http://security.ok.ubc.ca/welcome.html>