



TEACHING PORTFOLIO

Stacy Lynn Smith

PHILOSOPHY | SUPPORT MATERIALS

As a teacher it is imperative to always remember what it is not to know something. Not knowing is a beautiful place. It is a starting point where possibilities are endless. We must not take this state for granted or underestimate someone at this stage. My expertise simply means I am more equipped to guide.

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Teaching Philosophy

As an educator in the arts, I pride myself on my enthusiasm and ability to speak to multiple processes as vehicle for content. Teaching is my path to making a positive contribution to a community. I look forward to a lifetime of skill building and growth as an instructor and practicing artist. Arts education imparts experience and knowledge while facilitating technical proficiency, the development of creative problem solving skills, and the deepening of conceptual understanding. A great educator can encourage relationships and foster communities which are vital to a lifetime of creative and intellectual growth. Every day we have the opportunity to provide students with the tools to pursue life with humility and resilience while remaining open to change and critical thinking.

I enjoy teaching a variety of subjects from basic print techniques to advanced and experimental screen printing, kiln-forming glass, observational drawing and painting, basic digital imaging, and fundamental design. I am also interested in leading professional practices courses, such as gallery relations and seminars in participatory art. There is value in teaching across levels including beginning courses, suitable for early undergraduates, as well as advanced and exploratory classes one may find in the graduate level. At every stage of learning there are inspiring and fulfilling moments of clarity and growth.

I believe in a reflective teaching practice where methods are adjusted depending on subject matter, learning goals, as well as individual and group skill level. From my experience, students learn best when the subject matter is made accessible, personal, contextual and relevant. Creating a space where trust and experimentation are encouraged is essential to this end. I strive for students to find and nurture their agency – the understanding that they can make real change. I encourage them to be the kind of maker/artist they envision while remaining open to constructive self-criticality and peer feedback. I want my students to be able to communicate their thoughts and ideas clearly while understanding the context of their practice both historically and contemporarily. It is our job as educators to guide students with how to navigate, if not flourish, in the larger landscape of the art world.

There seems to be a natural, logical progression of how an idea or skill is formed and how to best impart that knowledge to another person. However, teaching methods must always be evaluated, updated and rejuvenated. For instance, when teaching basic screen printing I break the methods into logical steps, such as imaging, printing plans, screen preparation, exposure, printing and evaluation. However, changing the dynamic by introducing student presentations and museum visits may lead to deeper forms of learning. Technical Information should be concise and delivered at appropriate intervals to help prevent learning fatigue and confusion. Much of learning in the arts comes from the actual making process. Nothing can replace this. Once the students have achieved a certain level of competence it is important that they move forward as far as possible on their own so they develop confidence in their abilities. As my mentor, professor Michael Rogers once said, “craft is the grammar of what we do as artists. We can choose to use ‘poor grammar’, but it must be a choice not a result of ignorance.” Technical knowledge is the base of what we do as artists, however what we say through the materials is what truly matters.

Providing historical and critical context as well as exposing students to working artists related to their field is an important element to a well-balanced arts education. For example, I may begin a printing on kiln-glass class with a brief slideshow of contemporary artists working with similar methods such as Kathryn Wrightman and Michelle Murrillo. The presentation would be followed up with a group discussion led by opened-ended, critical questions such as “How do these artists utilize print and glass in unexpected ways?” Or, “How do their material choices bolster the content of the work?” This sets the stage for the type of critical thinking I expect the students to develop during a course.

I measure the effectiveness of my teaching relative to the individual’s experience level and background. Can the students demonstrate their comprehension of the subject? Has their proficiency in the subject improved? Are they challenging themselves, both critically and technically? Can they contextualize their practice in the larger art world? Do they have the fortitude to recognize failure as a chance to learn? Self-reflective student feedback can often be an effective indicator of growth. If a student is struggling, it is my responsibility to evaluate alternatives and offer new solutions. Feedback on work is vital to form a learning loop where the student can recognize paths and make decisions on where to go next. It is most effective to hold both individual meetings during the making process as well as group critiques of finished work where students can learn from each other. Education is a two-way street and requires good will and dedication from both the student and instructor to succeed.

As a teacher it is imperative to always remember what it is not to know something. Not knowing is a beautiful place. It is a starting point where possibilities are endless. We must not take this state for granted or underestimate someone at this stage. My expertise simply means I am more equipped to guide. I believe that as a teacher it is my duty to recognize this state of potential in every student, no matter what age or skill level. I focus on fostering each student’s internal strength so they can go on and face the daunting future with humility, grace, confidence and resilience. Moving forward can be frightening and demands courage, but the rewards are immeasurable. My hope is that I can give my students a few tools and help them find a community that will get them through the roughest storms, because they will come, and continue to make their work.

Curriculum Vitae

Stacy Lynn Smith

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Providence, RI

Phone: (312) 498-6507

Email: works.stacysmith@gmail.com

Education/Training

- 2015- Rhode Island School of Design, Providence, Rhode Island
Anticipated MFA: 2017
- 2004-2006 School of the Art Institute of Chicago, Chicago, Illinois
- 2003-2004 Pacific Northwest College of Art, Portland, Oregon
- 2001-2003 Clark College, Vancouver Washington

Experience

- 2016 Instructor, Blue Dog Glass, Melbourne, AUSTRALIA
- Instructor, Art Glass Studio, Perth, AUSTRALIA
- Instructor, Chrysler Museum, Norfolk, Virginia
- Instructor, Bullseye Resource Center, Mamaroneck, New York
- Instructor, Bullseye Resource Center, Santa Fe, New Mexico
- Instructor, Bullseye Resource Center, Los Angeles, California
- Lecture/Workshop, Bullseye Resource Center, Los Angeles, California
- Instructor, Bullseye Resource Center, Emeryville, California
- Lecture/Workshop, Bullseye Resource Center, Emeryville, California
- Instructor, Bullseye Resource Center, Portland, Oregon

- Lecture/Workshop, Bullseye Resource Center, Portland, Oregon
- 2015 Presenter, Bullseye Glass Conference 2015, Emeryville, California
- Instructor, Bullseye Resource Center, Portland, Oregon
- Instructor, Bullseye Resource Center, Emeryville, California
- Instructor, Bullseye Resource Center, Santa Fe, New Mexico
- 2014 Instructor, Bullseye Resource Center, Portland, Oregon
- Instructor, Bullseye Resource Center, Emeryville, California
- Instructor, Penland School of Craft, Penland, North Carolina
- Presenter, Glass Art Society Conference, Chicago, Illinois
- Presenter, Southern Graphics Council International Conference
San Francisco, California
- 2013 Instructor, Bullseye Resource Center, Portland, Oregon
- Instructor, Bullseye Resource Center, Santa Fe, New Mexico
- Instructor, Vitrum Studio, Beltsville, Maryland
- Lecture/Demonstration, Portland State University, Portland, Oregon
- Lecture/Demonstration, Pacific Northwest College of Art
Portland, Oregon
- 2012 Lecture/Demonstration, California College of Arts, Oakland, California
- Lecture/Demonstration, San Francisco State University
San Francisco, California
- Lecture/Demonstration, Academy of Art, San Francisco, California
- Lecture/Demonstration, Bullseye Resource Center, Portland, Oregon
- Lecture/Demonstration, Bullseye Resource Center, Emeryville, California

- 2012 Lecture/Demonstration, Bullseye Resource Center, Santa Fe, New Mexico
- Instructor, Bullseye Resource Center, Portland, Oregon
- Instructor, Bullseye Resource Center, Emeryville, California
- Instructor, Bullseye Resource Center, Santa Fe, New Mexico
- 2011 Lecture/Demonstration, Bullseye Resource Center, Portland, Oregon
- 2006 Gallery Assistant, Gallery 2, Chicago, Illinois
- 2005 Gallery Assistant, Gallery 2, Chicago, Illinois
- 2004 Gallery Assistant, Feldman Gallery, Portland, Oregon

Exhibitions

- 2016 *PrintFest*, Robert Miller Gallery, New York City, New York
- Common Multiples*, Sol Koffler Gallery, Providence, Rhode Island
- 2015 *In the City*, Bullseye Projects, Portland, Oregon
- Hidden Narratives*, Bullseye Bay Area Gallery, Emeryville, California
- 2014 *Multiply*, Bullseye New York Gallery, Mamaroneck, New York
- Retrospective*, Bullseye Gallery, Portland, Oregon
- 2013 *Multiply*, Bullseye Bay Area Gallery, Emeryville, California
- SOFA Chicago*, Bullseye Gallery, Chicago, Illinois
- The End and After*, Bullseye Gallery, Portland, Oregon
- Chroma-Culture*, Bullseye Gallery, Portland, Oregon
- 2011 *Accumulate*, Vestibule, Disjecta, Portland, Oregon
- Working Glass*, Bullseye Resource Center, Portland, Oregon

Art Santa Fe, Bullseye Gallery, Santa Fe, New Mexico

inFORM, Bullseye Gallery, Portland, Oregon

Working Glass, Bullseye Resource Center, Portland, Oregon

2010 *Urban/Rural*, Sixth Street Gallery, Vancouver, Washington

2009 *Working Glass*, Bullseye Resource Center, Portland, Oregon

Graffiti-Inspired Art, Washington State University, Vancouver, Washington

2008 *Working Glass*, Bullseye Resource Center, Portland, Oregon

2006 *BFA Exhibition*, Gallery 2, Chicago, Illinois

2002 *Phoenix*, Archer Gallery Clark College, Vancouver, Washington

Awards, Honors & Grants

2009 1st Place, Working Glass, Bullseye Glass Company, Portland, Oregon

2008 2nd Place, Presidents Choice, Working Glass, Bullseye Glass Company
Portland, Oregon

2003 Academic Scholarship, School of the Art Institute of Chicago (SAIC)
Chicago, Illinois

SAIC Academic and Enrichment Scholarships and Grant

Public School Employees of Washington Scholarship, Portland, Oregon

Academic Scholarship, Thomas and Dorothy Leavey Foundation
Vancouver, Washington

4 Gold Key Awards, American Visions Award, Scholastic Art and Writing
Awards, Portland, Oregon

Pacific Northwest Foundation and Merit Scholarships and Grant

Collections

2016 RISD Museum, *Prints for Protest* Portfolio and *Letterpress Class 2015* Portfolio, Providence, Rhode Island

2006 Alliance for Young Artists & Writers, New York, New York

Publications

2014 "Glass Art Society Journal, Chicago, Illinois, 2014", pg. 78-79

"Oficio y Arte", Circo 2014, Pg. 29

2011 "PADA: Portland Art Dealers Association", Issue: February 2011, front cover

"Bulleye Catalog 7", Bullseye Glass Company, pg. 45

2003 "Phoenix", Associated Students, Clark College, pg. 20, pg. 101

2002 "Phoenix", Associated Students, Clark College, pg. 57, pg. 64

Affiliations

2016- College Art Association

Skills

Silkscreen, Letterpress Printing, Intaglio, Lithography, Photo Printmaking Processes, Bookbinding, Box Construction, Carpentry, Kiln Formed Glass, Painting, Drawing, Design, Mold Making, Silkscreen Studio Fabrication

Photoshop, Illustrator, InDesign, Excel, Word, Google Docs, Social Media

Proposed Courses

PRINT101 – Introduction to DIY Screen Printing

Benson Hall 306 Instructor: Stacy Lynn Smith

Academic Level – Undergraduate. Open to all disciplines in undergraduate and graduate levels.

Estimated Material Cost - \$175

Maximum Student Enrollment – 12

Credits – 3 CEUs

Screen printing allows for the reproduction of images and text with speed and flexibility without the need of large, heavy, and expensive printing presses. Considered a modern printing method, screen printing lends itself to 21st century Do It Yourself practices as it can be done nearly anywhere and with countless materials. Together we will examine screen printings seemingly modest history and connection to industrial practices as a framework to visualize the potency of utilizing this medium in fine art. Students will learn the groundwork of screen preparation utilizing screen filler and photo emulsion stencils to produce a wide array of aesthetic effects including color fields and transparent images. Because the screen is both the matrix and the press, this particular process allows for positive image construction, unlike printing methods such as relief and intaglio. Short initial projects will cover both hand-drawn and rudimentary digital image making as well as multi-color printing and registration. These technical skills will then be used as a form of grammar to produce a self-driven body of work for a final project, which will be our focus after midterm. Tips and tricks for how to make a functional and inexpensive screen printing set-up will be covered throughout the course. A visit to the RISD Print and Drawing room to see prints such as Andy Warhol's pivotal *Race Riot* and Edward Ruscha's inventive *News, Mews, Pews, Brews, Stews & Dues* as well as group discussions will contextualize the history of the method and expand material and conceptual ground for personal investigation in your final project. Students will leave with a portfolio of prints, a personalized project, and the empowering knowledge to set up a screen printing area in their own space. No pre-requisites.

PRINT102 – Experimental Material Investigations: Screen Printing

Benson Hall 306 Instructor: Stacy Lynn Smith

Academic Level – Open to juniors, seniors and graduate students who have taken PRINT 101 or above.

Estimated Material Cost - \$200

Maximum Student Enrollment – 12

Credits – 3 CEUs

From beer bottles to baseball bats, T-shirts to posters, circuit boards to skateboards, screen printing is everywhere in both art and industry. As artists how do we tap into this permeable quality? The ability to print with a wide variety of materials onto a nearly endless range of substrates is a unique feature of the screen printing method. This fertile ground is worthy of deep investigation, both formally and conceptually. We will work with a multitude of materials through demonstrations and hands-on projects such as glass, metal, wood and solvent-based inks. Methods such as dry, faux-flocked, and direct printing will be covered. The class focus is to introduce students to physical attributes of screen printing while creating critical dialogues surrounding the *why* of material choices. Experimentation and play will be encouraged. Can material choices strengthen the content of a print? How can we utilize material as metaphor while avoiding the pitfalls of cliché? Can innovative screen printing technologies be implemented in intelligent ways that reach beyond spectacle? Rapid, yet malleable, weekly assignments during the first half of the term will introduce potential working methodology and will lead to a final, personalized exploratory project. Experimentation, creative problem solving and play will be encouraged. Slide presentations and pertinent readings will facilitate group contextual discussions with response papers, brainstorming lists and diagrams. Students will leave with four assigned prints and a final project. Must have screen printing experience and a propensity and curiosity for responsible material use.

PRINT102 – Curious Partners: Screen Printing and Kiln-Formed Glass

Benson Hall 306 and Metcalf kiln room Instructor: Stacy Lynn Smith

Academic Level – Open to juniors, seniors and graduate students. Experience with screen printing and/or kiln glass recommended. Instructor permission required for registration.

Estimated Material Cost - \$500

Maximum Student Enrollment – 10

Credits – 3 CEUs

The marriage of screen printed imagery and kiln-glass allows for a wide range of applications, design possibilities and aesthetic expression. The compelling combination can be seen as a contemporary alchemy where light and form can divulge or conceal in wondrous manifestations. The nature of both fields lends itself to technical and process-minded investigation. Beyond the technical, how can we, as artists, utilize the graphic and communicative nature of screen printing and the material qualities and metaphorical implications of glass in unexpected and critical ways? Class students will learn how to apply printed images to flat glass and fire projects safely in the kiln. Skills in basic screen preparation using photo emulsion as well as hand-drawn and digital imaging will be acquired through demonstrations and assignments. Students will learn how to print with liquid enamels and dry glass powders. Projects will provide an understanding of multiple firing techniques, registration, textured printing, and thick block production. Proper handling of glass, cutting skills, studio

safety, and firing schedule design will be a focus of the course. Three appropriately sized preliminary projects will lead to a final individualized piece that will be fully realized and finished by the end of the term. The course will include two group critiques as well as many individual meetings. We will look at a variety of contemporary artists who combine printmaking and glass working to produce both technically sound and conceptually vigorous works of art, including Jeffrey Sarmiento, Silvia Levenson, Kathryn Wightman, Carrie Iverson and Michelle Murrillo. Discussions surrounding the work of these artists may act as a springboard to your research of the dynamic potential within this potent marriage. Be prepared for an intensive exploration in a supportive and encouraging environment.

EL101 – Professional Practices: A Pulse on Gallery Relations

CIT room 217 Instructor: Stacy Lynn Smith

Academic Level – Elective. Open to undergraduate and graduate students.

Estimated Material Cost - \$100

Maximum Student Enrollment – 14

Credits – 3 CEUs

Many have faced this question, *“How do I land my first gallery exhibition outside of school?”* Depending on your practice, gallery relations can be a vital aspect of your life as a working and exhibiting artist. The topic can be daunting and seemingly shrouded. For many artists, showing work in a gallery environment is an exhilarating experience of communication and engagement. Although by no means the only option, it is one method to have your work seen outside of a studio context. Ideally, it is a space where fresh eyes and thoughts may thrive. Exhibiting with a gallery is just as much about your work as it is about the community you want to be involved in and help grow. This course is designed to shed some light on the mechanics of the process as well as bolster critical classroom discussions surrounding the nature of gallery exhibitions. Fundamental questions such as, how do I approach a gallery, what is the best way to show them a portfolio, Should gallery representation always be accepted, and how does one legally protect themselves and their work, will be examined. The relationship of gallery to artist requires a specific set of skills to navigate. In the best scenario, it is a mutually beneficial existence that grows and deepens with time through trust and community building. In this course, we will cover pre-exhibition topics such as web portfolio design, gallery investigation and selection, appropriate ‘courting’, and communication. We will also investigate exhibition-related topics such as protection through documentation, packing and delivering of artwork, installation, opening night decorum, and after-exhibition responsibilities. Readings will include “Art/Work” by Heather Darcy Bhandari and Jonathan Melber as well as “The Curatorial, a Philosophy of Curating” by Jean-Paul Martinon. Lectures by visiting gallerists and curators, readings, and hands-on crate building and art installation exercises will supplement and expand in-class discussions and presentations.

Experimental Material Investigations: Screen Printing – Sample Syllabus

Semester Details:

PRINT102

Benson Hall 306

Tuesdays 1:00pm – 6:00pm

Academic Level: Open to juniors, seniors and graduate students who have taken PRINT 101.

Estimated Material Cost: \$200

Maximum Student Enrollment – 12

Credits – 3 CEUs

Faculty: Stacy Lynn Smith

Contact: ssmith5@risd.edu

Weekly email checks: Assured on Thursdays 8pm

Office hours by appointment

From beer bottles to baseball bats, T-shirts to posters, circuit boards to skateboards, screen printing is everywhere in both art and industry. As artists how do we tap into this permeable quality? The ability to print with a wide variety of materials onto a nearly endless range of substrates is a unique feature of the screen printing method. This fertile ground is worthy of deep investigation, both formally and conceptually. We will work with a multitude of materials through demonstrations and hands-on projects such as glass, metal, wood and solvent-based inks. Methods such as dry, faux-flocked, and direct printing will be covered. The class focus is to introduce students to physical attributes of screen printing while creating critical dialogues surrounding the *why* of material choices. Experimentation and play will be encouraged. Can material choices strengthen the content of a print? How can we utilize material as metaphor while avoiding the pitfalls of cliché? Can innovative screen printing technologies be implemented in intelligent ways that reach beyond spectacle? Rapid, yet malleable, weekly assignments during the first half of the term will introduce potential working methodology and will lead to a final, personalized exploratory project. Experimentation, creative problem solving and play will be encouraged. Slide presentations and pertinent readings will facilitate group contextual discussions with response papers, brainstorming lists and diagrams. Students will leave with four assigned prints and a final project. Must have screen printing experience and a propensity and curiosity for responsible material use.

Goals and Objectives of Overall Course:

Goals:

To expand ideas of materiality and how, as artists, our choices effect content.

To question the hierarchy of traditional fine art materials in order to seek context and meaning.

To seek new ways of understanding our material reality and thus ourselves and each other.

To ultimately apply these concepts to the larger scope of your personal art practice.

Objectives:

Five works of art - four assigned prints and a final project

Working knowledge of print material definitions

Technical ability to produce dry, faux flocked, mixture and solvent/catalyst based screen prints on multiple substrates

Basic understanding of testing methodologies

Proper material safety and handling

Critical Questions:

Can experimental material choices strengthen the content of a print?

How can we utilize material as metaphor or narrative while avoiding the pitfalls of cliché?

Can innovative screen printing technologies be implemented in intelligent ways that reach beyond spectacle?

Course Methods and Requirements:

This course is designed to build upon foundational skills and lead the student towards a personalized methodology of material exploration. The first half of the term is primarily skill-building while initiating critical thought surrounding the conceptual potential of experimental material screen printing. The second half of the term is dedicated to expanding these tools and ideas in your personal research. The goal is that the insights gained in this class will strengthen your practice and influence your work into the future.

Deadlines**Before Midterm:**

Assignment 1: Water-Based Print | Due Tuesday, March 8 (week two)

Assignment 2: Faux-Flocked Print | Due Tuesday, March 15 (week three)

Assignment 3: Dry Print | Due Tuesday, March 22 (week four)

Assignment 4: Catalyzed and Solvent Print | Due Tuesday, April 5 (week five)

After Midterm:

Assignment 5: Final Project | Due Tuesday, May 17 (week 12)

Competency Guidelines**Beginning Competency:**

Assignments have been sufficiently completed as outlined in the syllabus.

Basic technical understanding of processes demonstrated in class is evident in work produced.

Beginnings of critical thought surrounding content in relation to material investigation.

Advanced Competency:

Projects have been completed in a manner that goes above and beyond syllabus assignments.

Mastery of technical understanding related to processes demonstrated in class is evident in work produced.

Advanced critical thought surrounding content in relation to material investigation.

Grading:

Community Involvement: 20%	100% = A
Technical Proficiency: 30%	80% = B
Content and Reflection: 30%	60% = C
Risk Taking and Experimentation: 20%	40% = D
***See grading rubric for details	20% = F

Critique Statement**Midterm Reflection List:**

Look back at the first four assignments and consider what insights you have gained concerning the potential of alternative material use toward metaphor, narrative and context. Note areas you would like to investigate further, challenges you have overcome, and conceptual insights. List a minimum of three for each category. This will help prepare you for developing your final project.

Midterm Critique Expectations:

This is a chance to see everyone's work in a group setting. It is an opportunity to discuss what has been made as well as what has been learned. The goal is to gain insight into the larger potential of alternative material screen printing while honing in on individual trajectories. I expect an atmosphere of respect and community. Critical thinking and questions are encouraged, as these are often the prodding that is most beneficial, but must be done with a perspective of positive intention.

Final Critique Expectations:

This is a chance to see everyone's completed final project in a group setting. It is an opportunity to discuss what has been made as well as what has been learned. The goal is to gain insight into the larger potential of alternative material screen printing while honing individual trajectories. I expect an atmosphere of respect and community. Critical thinking and questions are encouraged, as these are often the prodding that is most beneficial, but must be done with a perspective of positive intention.

Final Reflection Essay:

Write a one to two pages essay examining what you have learned during this course. Look back at the term and your final project and consider what knowledge you have gained about the potential of alternative material use in your personal research. Use this essay as a way to prepare yourself for our final critique. Be ready to speak about your choices and the insights you have gained during next week's final.

Weekly Schedule

Week One Tuesday, Feb 23 | FIRST DAY

Plan: Introduction to course: presentation
 Question-led brainstorming session
 Trip to RISD Museum
 Screen preparation review

RISD Museum Trip/Museum Collection Essay

The purpose of this visit is to utilize the collection as a means to begin our quest of material investigation. We will look at specific works that demonstrate how artists use material choices to bolster content in their work. *Please see assignment below.

Goals:

- To introduce you to the scope and trajectory of the course.
- To initiate critical thought toward the use of experimental material in screen printing
- To ensure a standard knowledge base of screen processing

Objectives:

- A firm understanding of the goals of the course and what is expected
- Definitions of "Print Materials" and "Print Substrates" solidified
- Base knowledge of screen printing necessary to successfully complete this course

Assignments:

1. Gather potential imagery/text for use in first four assignments

2. *Choose any work of art in the RISD Museum collection that you would like to investigate further. In a short essay, explore how the artist has used materials in unexpected ways that effect the meaning of the work. Consider how this methodology or thought process may be related to class objectives. Essay should be approximately one page, double spaced.

Resources: www.testspotsite.wordpress.com

Week Two

Tuesday, March 1

Due: Imagery/text ideas for use in first four assignments

Museum Collection Essay

Plan: Introduction to water-based printing options:

- Artist examples, materials and methodology
- Demonstration
- Work time and one-on-one meetings

Assignment: Create a print demonstrating your understanding of the water-based printing processes discussed during class. Please be prepared to talk about your material and conceptual decisions.

Goal:

To think beyond standard pre-mixed printing inks available on the market.

Objective:

Understanding of how to create and manipulate "Print Materials" such as water-based liquids and powders into a form that has the correct viscosity and characteristics for screen printing.

Resources: Water-based printing handout

Week Three

Tuesday, March 8

Due: Water-based print

Plan: Introduction to faux-flocking printing options:

- Artist examples, materials and methodology
- Demonstration
- Work time and one-on-one meetings

Assignment: Create a print demonstrating your understanding of the faux-flocking printing processes discussed during class. Please be prepared to talk about your material and conceptual decisions.

Goal:

To expand ideas of how texture can affect a work of art

Objective:

Technical ability to screen print with an adhesive then apply a dry material (faux-flocking)

Resources: Faux-flocking printing handout

Safety Notice: When working with dry powdered materials, appropriate respiratory protection must be worn. A disposable NIOSH approved particulate respirator will be provided. If you have a fitted respirator you would like to bring, please make sure you have the correct filters. Contact me with questions.

Week Four

Tuesday, March 15

Due: Faux-flocked print

Plan: Introduction to dry printing options:

- Artist examples, materials and methodology
- Demonstration
- Work time and one-on-one meetings

Assignment: Create a print demonstrating your understanding of the dry printing processes discussed during class. Please be prepared to talk about your material and conceptual decisions.

Goal:

To inspect concepts surrounding ephemeral and non-liquid adhering printing

Objective:

Technical ability to print dry materials, including print Set-up and image considerations.

Resources: Dry printing handout

Safety Notice: When working with dry powdered materials, appropriate respiratory protection must be worn. A disposable NIOSH approved particulate respirator will be provided. If you have a fitted respirator you would like to bring, please make sure you have the correct filters. Contact me with questions.

Week Five **Tuesday, March 22**

Due: Dry print

Plan: Introduction to solvent and catalyst printing options:

- Artist examples, materials and methodology
- Demonstration
- Work time and one-on-one meetings

Assignment: Create a print demonstrating your understanding of the solvent and catalyst based processes discussed during class. Please be prepared to talk about your material and conceptual decisions.

Goal:

To gain new insight into why and when solvent based inks may be necessary for certain applications and functions

Objective:

Effective and safe printing methods for catalyst and solvent based materials.

Resources: Solvent and Catalyst printing handout

Safety Notice: When working with solvent based inks, you are required to print in a RISD approved ventilated space. Safety procedures for use of solvent and catalyzed ink usage will be covered in class. Students not following safety protocol will lose their ability to work with these materials.

Week Six **Tuesday, April 5**

Due: Solvent and Catalyst print

Plan: Work time and one-on-one meetings

Assignment: Finish any lingering assignments (first four prints)

Reflection List: Note areas you would like to investigate further, challenges you have overcome, and conceptual insights. List a minimum of three for each category. Be prepared to speak about your choices and the insights you have gained during next week's midterm. This will help prepare you for developing your final project.

***Please bring a hard copy to the next class, as well finished projects.**

Goals:

To reflect on the first four assignments and consider what insights you have gained concerning the potential of alternative material use toward metaphor, narrative and context.

Objectives:

A list of insights and reflections on the first half of the term

Resources: Reflection List handout

Week Seven Tuesday, April 12 | MIDTERM

Due: First four assignments
Reflection List

Plan: Midterm critique
Discuss final project

Midterm Critique Expectations:

This is a chance to see everyone's work in a group setting. It is an opportunity to discuss what has been made as well as what has been learned. The goal is to gain insight into the larger potential of alternative material screen printing while honing in on individual trajectories. I expect an atmosphere of respect and community. Critical thinking and questions are encouraged, as these are often the prodding that is most beneficial, but must be done with a perspective of positive intention.

Goal:

To seek constructive group feedback.

Objective:

Constructive feedback from the instructor and fellow students on work

Assignment: One- Page Final Project Proposal

Delineate what it is that you would like to explore further. Ask yourself concrete questions such as: What interests me most at this junction, technically and conceptually? How do I best investigate this? What will that look like? What materials will I need? What technical skill must I learn? Utilize your answers to these questions to compose a one-page Final Project Proposal. See handout for further information and instructions.

Resources: Final project proposal handout

Week Eight**Tuesday, April 19**

Plan: Individual meetings
Work time for Final Project

Goals:

To develop a personal research direction

Objects:

Individual feedback on projects and work time

Assignment: Final Project

Resources: Individual meeting sign-up sheet

**I expect you to be in class during delineated course hours.*

Week Nine**Tuesday, April 26**

Plan: Roundtable Discussion at beginning of class
Work time for Final Project
Individual meetings

Goals:

To develop a personal research direction

Objects:

Individual feedback on projects and work time.

Assignment: Final Project

Resources: Individual meeting sign-up sheet

**I expect you to be in class during delineated course hours.*

Week Ten**Tuesday, May 3**

Plan: 30 minute student to student sharing and feedback sessions
(Students will pair up and spend 10 minutes reflecting on the other students' work. After 10 minutes, the students will meet and share their feedback.)

Work time for Final Project

Goals:

To develop a personal research direction

Objects:

Individual feedback on projects and work time.

Assignment: Final Project

Resources: Individual meeting sign-up sheet

**I expect you to be in class during delineated course hours.*

Week Eleven

Tuesday, May 10

Plan: Individual meetings
Work time for Final Project

Goals:

To develop a personal research direction

Objects:

Individual feedback on projects and work time.

Assignment: Complete Final Project (LAST WORK WEEK)
Reflection Essay (one to two pages)

Resources: Reflection Essay Hand-Out
Individual meeting sign-up sheet

**I expect you to be in class during delineated course hours.*

Week Twelve:

Tuesday, May 17 | FINAL DAY

Due: Final Project

Plan: Final Critique
Group discussion

Final Critique Expectations:

This is a chance to see everyone's completed final project in a group setting. It is an opportunity to discuss what has been made as well as what has been learned. The goal is to gain insight into the larger potential of alternative material screen printing while honing individual trajectories. I expect an atmosphere of respect and community. Critical thinking and questions are encouraged, as these are often the prodding that is most beneficial, but must be done with a perspective of positive intention.

Goals:

To reflect on the term and consider what insights you have gained concerning the potential of alternative material use toward metaphor, narrative and context in your personal research.

Objectives:

Individualized feedback on final projects.

Resources: Reading and artist list for future investigation



Edward Ruscha, *News, Mews, Pews, Brews, Stews, Dues*, 1970

Midterm Feedback Form | Experimental Material Explorations: Screen Printing

Goals:

To expand ideas of materiality and how, as artists, our choices effect content.

To question the hierarchy of traditional fine art materials in order to seek context and meaning.

To seek new ways of understanding our material reality and thus ourselves and each other.

To ultimately apply these concepts to the larger scope of your personal art practice.

Objectives:

Five works of art - four assigned prints and a final project

Working knowledge of print material definitions

Technical ability to produce dry, faux flocked, mixture and solvent/catalyst based screen prints on multiple substrates

Basic understanding of testing methodologies

Proper material safety and handling

1 = disagree, 4 = agree

The teacher normally gives helpful feedback	1	2	3	4
Classroom assessments support learning.	1	2	3	4
The class is paced and organized in a logical manner.	1	2	3	4
You are proficient with the technical processes discussed in class.	1	2	3	4
Assignments and in-class discussions promote material understanding as well as critical thinking.	1	2	3	4

Why did you sign up for this course? What are you hoping to gain from the class?

Since the beginning of this course has your thought process about material use grown or changed? If so, how? If not, why?

What would you like to see more of in this course? Less of?

How do you see the course material affecting your studio practice and research in the future?

Other comments:

Signature _____

Experimental Material Investigations: Screen Printing

Assignment Three: Dry Printing

Date Assigned: Week Four, Tuesday March 15th

Date Due: week five, Tuesday March 22nd

Revisions until: Midterm – week seven, Tuesday April 12th

As you reflect on the dry printing demonstration and discussion held in class, please design a manageable project that will show your technical comprehension as well as your critical thought process. This can be a singular monoprint, an edition, or a series of tests. The purpose or aim of this assignment is to allow you to conduct specified personal research that may direct or influence your ambitions for future studio work. You may decide to start by brainstorming various printable dry materials and connecting them to possible metaphorical or narrative potential. You could also begin by focusing on an intended outcome and delineating materials that may bolster this content. I am looking to see that you understand not only the technical aspects of printing with dry matter but that you are also thinking about the reasons for choosing your manner of working. Specific parameters such as scale, number of print layers, quantity of prints or tests, color, and materials will be left to you. What I want to see is that you utilize the dry printing method in some way while challenging yourself conceptually. Be prepared to talk about your choices and learning outcomes in class.

Goals:

To create a print that explores the conceptual potential of dry printing

To reflect on how texture and material choice can impact intended content

To consider what it means to create an ephemeral print

To imagine and test innovative printing technologies that may require magnetism, heat or some other means of adhesion other than liquid to paper

To explore how this way of working may influence future research

Outcomes:

Physical print(s) demonstrating technical knowledge of dry printing methods **40%**

Evidence of conceptual considerations **40%**

A list of what was learned and ideas for future exploration **20%**

Methods:

Brainstorm what materials you are interested in using and how those materials effects content.

Design a print, or a series or prints, utilizing dry screen printing.

Conduct testing to gain insight into how the material performs.

Execute print. (see dry printing handout)

Consider how the work will be transported to studio for evaluation.

Present work during our individual meeting next week.

Be prepared to talk about critical considerations, adjustments to plans, learning outcomes and reflections on finished work.

Assessment:

Basic competency: A finished print (or prints) utilizing the dry method completed by class. The print(s) demonstrate essential technical ability and the beginnings of conceptual consideration.

Advanced competency: Finished print(s) demonstrate technical proficiency, innovation and developed problem solving skills. The presented project shows a deep level of critical thinking and explores how material can effect content. Reveals a propensity for curiosity and risk taking as well as reflective thinking.

Resources:

Kathryn Wightman <http://www.kathrynwightmanglass.com/>

Michelle Murrillo <http://michellemurillo.net/home.html>

Catherine Bertola <http://www.craftscouncil.org.uk/artists/catherine-bertola-1/>
<https://www.a-n.co.uk/news/acts-of-making-festival-breaking-down-that-mystery-of-artists-and-their-practice>

Carpet

Photographer:
Kathryn Wightman



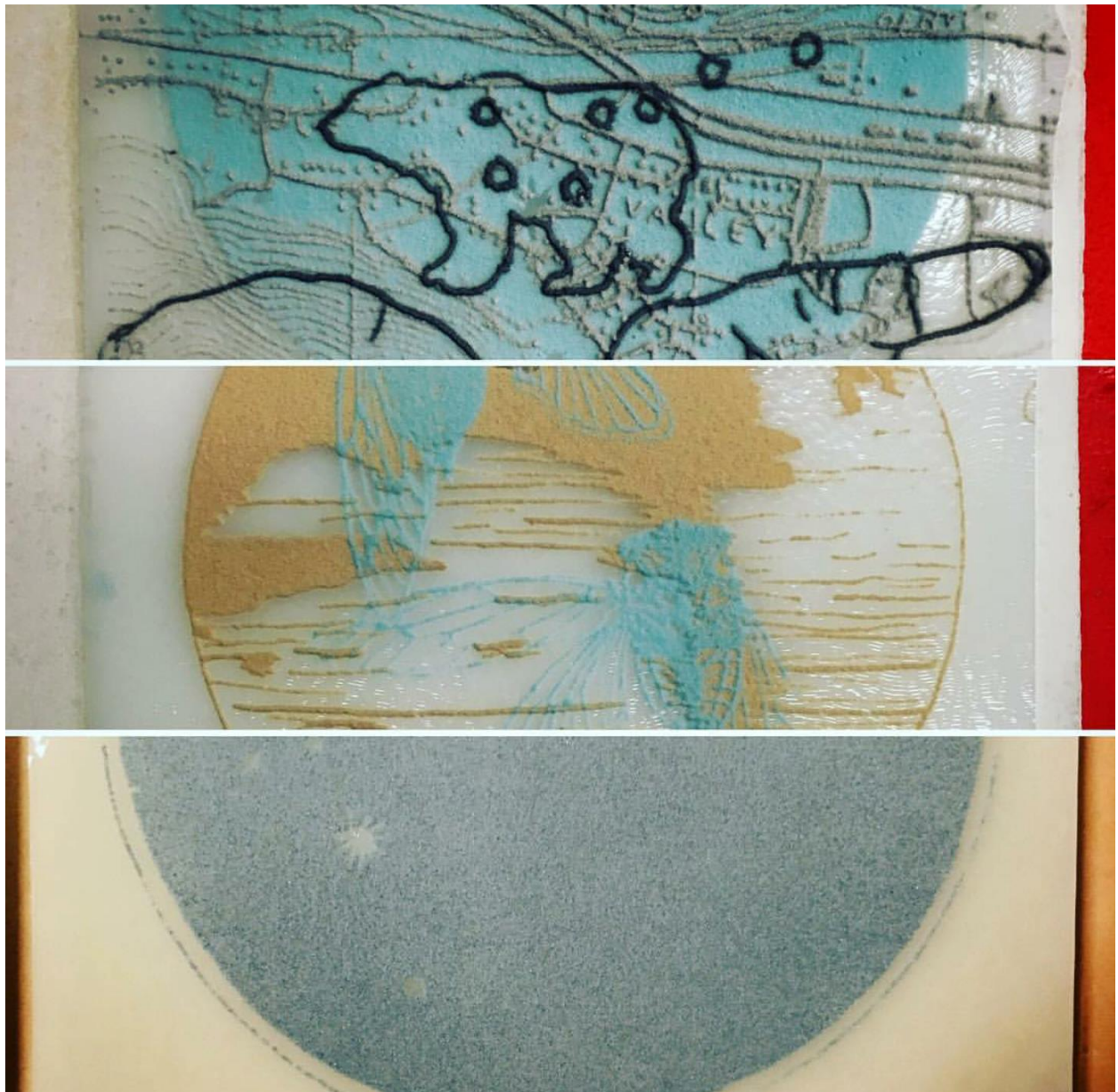
Experimental Material Investigation: Screen Printing | Grading Rubric | Instructor: Stacy Lynn Smith

Expectations	Categories	%	Exceeds = 5 (A)	Meets = 4 (B)	Struggles = 3 (C)	Insufficient = 2 (D)	Fail = 1 (F)	Points												
Community Involvement 20%	Interaction with colleagues	10%	Actively works with others in the classroom to create a positive environment	Sufficiently engages with others in classroom	Desires to work with others but has difficulty	Does not interact with others in class or is inconsistent with respect	Actively works against others in class, creating a negative environment													
	Participation in group dialogues	10%	Fully and respectfully participates in critiques and discussions	Participates in critiques and discussions	Attempts to participate in group activities but often struggles	No participation in group dialogues and critiques, lack of engagement	Is disrespectful during critiques and discussions. Purposefully damaging													
	Attendance, notes, questions	10%	Is present for all classroom activities. Asks pertinent questions and takes notes	Is present for all classroom activities. Occasionally asks questions/takes notes	Seems to have a hard time getting to class on time, sometimes is absent	Often absent or late for classroom activities. Shows lack of engagement	Never present for classroom activities													
Technical Proficiency 30%	Craft grammar (technical skills, or decision not to use skills for valid reason)	10%	Technically proficient in all methodologies. Fully uses 'craft grammar'	Demonstrates understanding of technical skills covered in class	Desires technical skills but is not yet fully capable	Does not attempt to create works with technical proficiency	Denounces all need for technical knowledge, derails classroom													
	Safety and equipment	10%	Respects all equipment and consistently works with safety in forefront of mind	Meets requirements for equipment care and a safe working environment	Attempts to work safely with respect to equipment but can be forgetful	Demonstrates lack of respect for equipment and safety protocols	Shows no respect for equipment and often works in an unsafe manner													
Content and Reflection 30%	Critical thinking	10%	Exemplary critical thinking skills and high level of conceptual content in work	Critical thinking and conceptual content consistently present in work	Struggles to add content and employ critical thinking to work but shows potential	Does not yet have the skills to apply critical thinking to work	No desire to apply critical thinking skills to work													
	Content growth	10%	Conceptual considerations have grown in depth, or has remained consistently high, throughout class	Has shown consistent growth in regards to content development	Demonstrates growth of concept in work, but needs improvement	No perceptible growth to incorporate content into work	No attempt at growth of conceptual considerations in class													
	Reflection in dialogues and work	10%	Deeply reflects on past projects and is able to communicate effectively	Demonstrates reflection in both class dialogue and in work presented	Does reflect but not fully engaged in the activity or lacks communication skills	Lack of engagement with the act of reflection in dialogue and work	Refuses to reflect on content in dialogue and in work													
Risk Taking and Experimentation 20%	Systems by which to learn	10%	Devises logical methodologies for exploring new materials and follows through with tests	Creates systems by which to obtain needed information for the making process	Applies some testing parameters and methods but is sloppy/inconsistent	Puts forth as little effort as possible when testing	Never implements tests or explores new materials													
	Material choices	10%	Explores unfamiliar, conceptually pertinent materials with vigor and enthusiasm	Chooses materials that are unfamiliar and pertinent to personal research	Works with materials that are barely outside of immediate comfort zone	Only works with 'safe' materials that are already familiar	No attempt to learn about unfamiliar materials or methods													
Notes to Student (use back for additional notes)																				
<table><tr><th colspan="2">KEY</th></tr><tr><td>50 pts/100%</td><td>A</td></tr><tr><td>40 pts/80%</td><td>B</td></tr><tr><td>30 pts/60%</td><td>C</td></tr><tr><td>20 pts/40%</td><td>D</td></tr><tr><td>10 pts/20%</td><td>F</td></tr></table>									KEY		50 pts/100%	A	40 pts/80%	B	30 pts/60%	C	20 pts/40%	D	10 pts/20%	F
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Samples of Student Work (additional images upon request)



Kimberly Little
2016
Screen printed and fused powdered glass
14" x 14"



Aly Feeney

2016

Screen printed and fused powdered glass

Dimensions variable, multiple works



IlaSahai Prouty
2015
Screen printed and fused powdered glass
24" x 6"

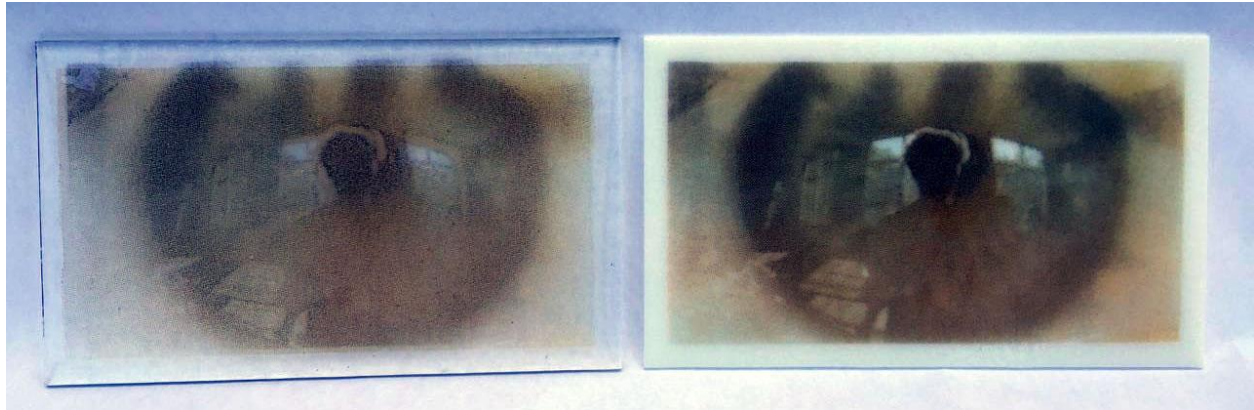


Emily Bartelt

2016

Screen printed and fused powdered glass

7" x 9"



Bryan McGovern Wilson

2016

Screen printed and fused powdered glass

Each 10" x 6"



Jenny Bush

2016

Screen printed and fused powdered glass

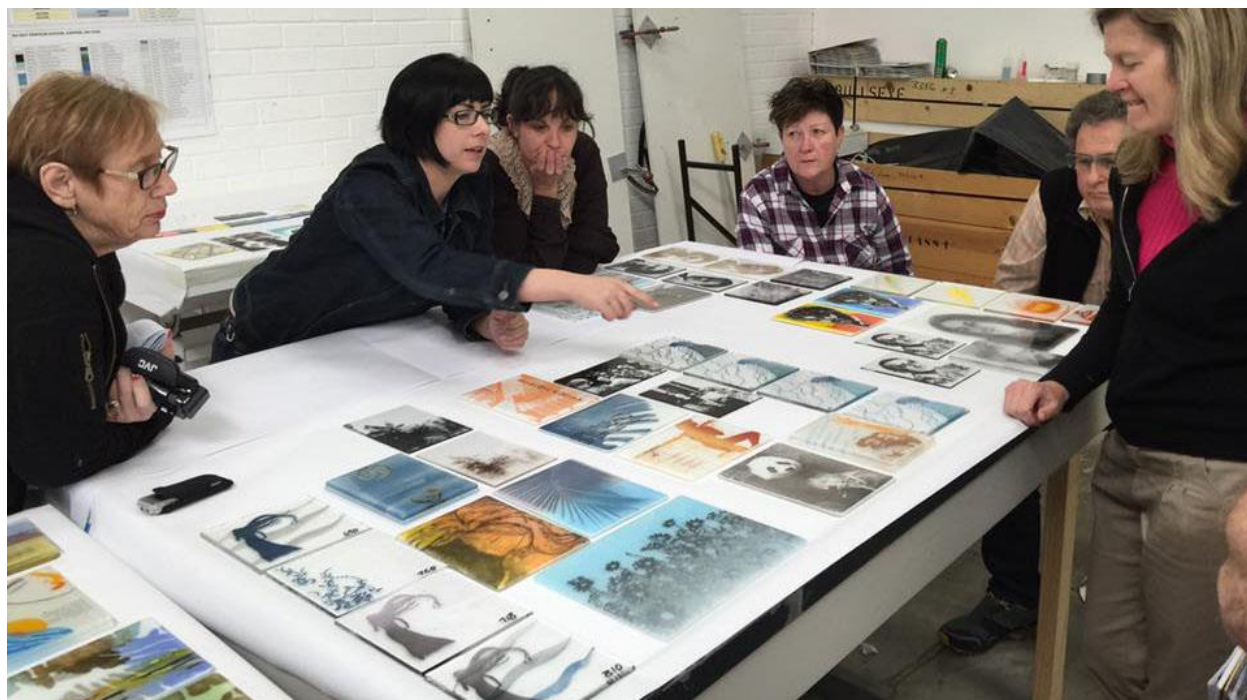
8" x 10"

Images in the Classroom



Images in the Classroom (continued)





All images were taken with permission from the students.