

Academy of Visual Arts
Bachelor of Arts (Hons) in Visual Arts Programme

VART3225 Hybrid Printmaking

No. of units: 3

Pre-requisite: VART 2226 Design for Hypermedia or VART 2225 Experimental Illustration

Duration: 52 hours

Cluster: Experimental Imaging

I.1. Course Rationale and Description: (revised)

Individual expressions of ideas and concepts in the printmaking studio used to be a domain of earlier print technologies like relief, intaglio, screen-printing and/or lithography, while technologies like photographic printing allowed a more mechanical approach. Most recently digital code is used to operate modern inkjet, dye sublimation and laser processes. All of these technologies rely on and produce printed results that can be affected and manipulated by the visual artist.

Hybrid Imaging reflects the interplay of manual and mechanical formats in printmaking and surfaces. It experiments with contemporary combinations of print formats to produce multi-layered explorations of the image, line, colour field, marks, visual expression and other contemporary hybrid identities. In its results it produces images based on personally developed, unique hybrid techniques of various forms of printmaking.

By understanding the characteristics of traditional and modern techniques and applications, students are enabled to expand the possibility of image making by transforming the use of printmaking in their own project. The processes of research, visual documentation, evaluation of outcomes and presentation of results contextualize and expose the impact that images have on our daily life in a metropolitan environment.

I.2. Course Content:

| No. | | Hours | % |
|-----|--|-------|------|
| 1. | Core printmaking techniques and their characteristics <ul style="list-style-type: none">- Screen-Printing- Lithography- Relief Printing- Intaglio Printing- Studio operation and studio safety | 12 | 23.1 |
| 2. | Exploration of Hybrid Approaches | 12 | 23.1 |
| 3. | Material study and alternative printmaking processes <ul style="list-style-type: none">- Printing on paper, canvas and/or other possible surfaces- Exploring various type of inks- Layering techniques: from concept to practice | 18 | 34.6 |
| 4. | Experimental process in print making <ul style="list-style-type: none">- Image transfer techniques- Adopting commercial printing techniques in art making- Develop unique printmaking approach | 10 | 19.2 |
| | | 52 | 100 |

I.3. Intended Course Learning Outcomes (CILOs):

(Please take note of the PILOs for the overall BA programme in the Programme Document.)

Upon successful completion of this course, students should be able to:

No. Intended Course Learning Outcomes (CILOs)

1. Creatively apply a selection of printmaking techniques;
2. Identify and transfer knowledge and skills from their existing repertoire to apply in a new context;
3. Realize complex visual expressions of creative ideas through printed works;
4. Adequately communicate their ideas and their procedural development of work; and
5. Adhere to standards of professional practice and ethos.

I.4. Alignment of CILOs with PILOs:

| Learning Outcomes | Please indicate alignment by checking '✓' the appropriate box | | | | | |
|-------------------|---|-------|-------|-------|-------|-------|
| | CILO1 | CILO2 | CILO3 | CILO4 | CILO5 | CILO6 |
| PILO1.1 | | | | | | |
| PILO1.2 | ✓ | | | | | |
| PILO2.1 | | | | | | |
| PILO2.2 | | ✓ | ✓ | | | |
| PILO2.3 | | | | ✓ | | |
| PILO3.1 | | | | | ✓ | |
| PILO3.2 | | | | | ✓ | |

* There may not be 6 CILOs, in which case, just leave columns empty.

I.5. Alignment of Teaching and Learning Activities with CILOs:

| No. | Teaching and Learning Activities | CILO | Hours |
|-----|--|------------|-------|
| 1. | Showcases of work examples supported by audio-visually enhanced lectures | 1, 2, 5 | 8 |
| 2. | Practical demonstrations and workshops providing training for mastering the required techniques | 1, 2, 5 | 14 |
| 3. | Practical studio-work for practicing and creatively applying techniques and knowledge | 2, 3, 5 | 16 |
| 4. | Small group or individual tutorials to guide students to develop their projects, using appropriate technique, approach and style | 2, 3, 4, 5 | 8 |
| 5. | In-class presentation and critique of student ideas and projects | 4, 5 | 4 |

*More may be added.

I.6. Assessment:

| No. | Assessment Methods/Activities | Weighting | Alignment with CILOs |
|-----|---|-----------|----------------------|
| 1. | Printmaking and other forms of art (3 prints): - Originality (ideas or content); - Craftsmanship (technical achievement); and - Final work (expression or overall design). | 20% | 1 |
| 2. | Self-developed experimental printmaking (3 monoprints or monotypes): - Originality (ideas or content); - Craftsmanship (technical achievement); and - Final work (expression or overall design). | 40% | 2, 3 |
| 3. | Sketchbook (Experimental studies of combining techniques): - Visualization of ideas; - Preparatory composition studies; - Digital documentation of all prints produced during the term. | 10% | 2, 3, 4 |
| 4. | <p>Professional Attitude:</p> <p>Professional Attitude does not necessarily define its own learning outcomes, but takes a look at 'how' the other, non-attitudinal outcomes are achieved. Assessment will always be based on direct personal contact with the student.</p> <p>Assessment methods include personal conversations – formal and informal –, class observation, individual and group-tutorials, and such like. Assessment evidence is continuously produced through attendance and participation class-records, public presentations, peer-reviews, evaluation of sketchbooks or visual diaries, personal notes of students and teachers, etc.</p> <p>For more information, please refer to the BA (Hons) in Visual Arts' Programme Document.</p> | 30% | 5 |

**More may be added.*

I.7. References:

Catanese, Paul and Geary, Angela. *Post-Digital Printmaking: CNC, Traditional and Hybrid Techniques*. London: A&C Black, 2012.

Coldwell, Paul. *Printmaking: A Contemporary Perspective*. London: Black Dog, 2010.

Elisha, Dorit. *Printmaking + Mixed Media: Simple Techniques and Projects for Paper and Fabric*. Loveland: Interweave Press, 2009.

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

McElroy, Darlene Olivia, and Sandra Duran Wilson. *Image Transfer Workshop: Mixed-Media Techniques for Successful Transfers*. Cincinnati: North Light Books, 2009.

Saunders, Gill, and Rosie Miles. *Prints Now: Directions and Definitions*. London: Victoria and Albert Museum, 2006.

Schminke, Karin, Dorothy Simpson Krause, and Bonny Pierce Lhotka. *Digital Art Studio: Techniques for Combining Inkjet Printing with Traditional Art Materials*. New York: Watson-Guptill, 2004.

Tala, Alexia. *Installations and Experimental Printmaking*. London: A&C Black, 2009.

I.8. Academic Integrity:

Students will endeavour to only claim work that they have actually produced themselves. Claiming the work of others is considered plagiarism, and will be dealt with under the academic policies of the university.

I.9. Health and Safety:

Every effort will be made to comply with the intent of Hong Kong's law or acts and the University's policies to maintain a safe and healthy working environment.

I.10. Final Note:

The instructor reserves the right to modify the class and the syllabus or the schedule to adjust to the dynamics of the particular group or to take advantage of opportunities that may arise.