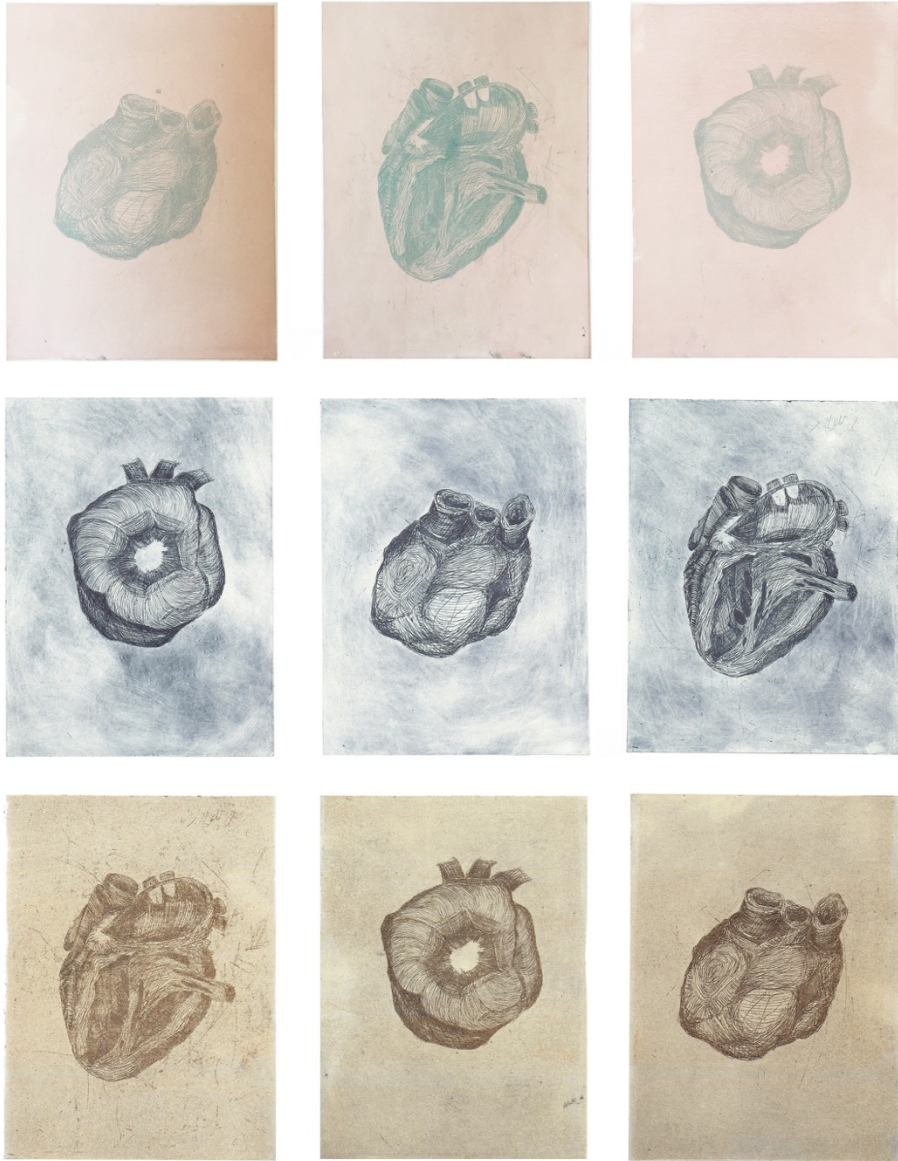


# **T e a c h i n g P o r t f o l i o**

A u g u s t a M i l b e r g

2018



*Three Ways, One Heart*

Augusta Milberg  
Intaglio  
2015

## Table of Contents

<b>Teaching Philosophy</b>	.....	pp. 1 - 2
<b>Diversity Statement</b>	.....	p. 3
<b>Course Descriptions</b>	.....	pp. 5 - 7
<b>Syllabus</b>	.....	pp. 9 -17
<b>Class Project</b>	.....	pp. 19 – 22
<b>Additional Resources</b>	.....	p. 24
<b>Assessment Rubric</b>	.....	p. 25
<b>Midterm Feedback Form</b>	.....	pp. 26 - 27

## **Teaching Philosophy**

Over the course of my life, I have attended eight different educational institutions in three very contrasting countries and I distinctly remember - as a breakthrough moment in my life - arriving at a new school where, for the first time, the arts were not only valid but also encouraged. With such academic freedom came a true interest in learning and, while being guided by some remarkable teachers, a whole new world of possibilities opened up. So, how is this relevant today? This whirlwind of heart-felt experiences has shaped who I strive to be as an educator. In fact, one of the most important aspects of my teaching is the self-discovery path I do my best to help students embark on; I am truly convinced that our life's turns, experiences and cultural backgrounds strongly influence our practice, and have the potential to evolve into a powerful tool if we develop full awareness of it. An effective way to ignite this path is through an insightful autobiographical assignment, a 3000-word exercise that intends to lead all-level college students towards engaging in a more conscious and informed personal pathway amidst a framework that values and celebrates individuality, so students are able to draw from it, produce better material and explore their own world.

My core belief about the relationship between teaching and learning can be illustrated through Sir Ken Robinson's words: "You cannot predict the outcome of human development. All you can do is, like a farmer create the conditions under which it will begin to flourish" (Robinson, 2009). Like Robinson, I believe that as faculty we should strive to be instruments of guidance and nurturing figures, towards helping students discover their unique talents and capacities. As faculty, my central goal is to push each student's limits towards areas that may seem unimaginable, and facilitate the tools to explore beyond the traditional realm of possibilities. I seek to awaken curiosity in each individual - whatever and wherever that may be - by becoming a mediator between students and the vast academic and artistic world, through the assignment of specific academic readings, visits to real-life artists' studios, seminars led by relevant figures in the field, among other events and learning formats.

I am certain that students learn best by touching, doing, experiencing, and getting a submersive experience in learning. Through particular assignments, my classroom becomes a laboratory for creative inquiry of all sorts, a space to discover and relate to the world around us. In that sense, a specific exercise I assign as an introduction to all printmaking studio classes, is based on printmaking techniques, building upon the belief that studio-based research can be a way to approach, discover and reveal the world. Students are asked to present a visual recount - or album - of their most immediate and personal surrounding objects, without relying on text. Through a brief in-class demonstration of certain printmaking techniques such as stencil-cuts, stamping, intaglio techniques and silkscreen, I make sure students are capable of approaching different printmaking methods as means for visual exploration and image production. This way, students can understand that in the registration of textures, lines, shapes and other physical attributes, an object can be revealed beyond what meets our eyes and pick up on details that would have otherwise been overlooked. In



the following session, students are asked to exchange work in class, and browse through each others albums, delve into the images, and rethink the relationship between form and narrative. In this manner, students are guided towards examining their own context and develop an analytical look towards the ordinary.

In a successful learning session, my students feel respected and empowered, thus being able to put forward the best version of themselves. In my course - as in life itself - the importance of process over product will be constantly reinforced. Through biweekly, half-an-hour, one-on-one conversations with each student, we will share the nuances, details and challenges of their artistic process, and generate a joint journal entry, so as to register the exchange in a constructive manner. Regarding assessment, I rely on a variety of resources that harbor one thing in common: an open, respectful, permissive, and positive attitude. Carrying out self-critique 200-word reviews, oral peer-reviews and group forums, I make sure all students hear multiple perspectives regarding their work and process, often led by prompts or guidelines defined along with the students and agreed upon beforehand. These measures have proven to be very valuable in setting a direct and horizontal relationship between my students and I - a characteristic I find essential in my classroom. A group dynamic that I have found to be very efficient in establishing bonds and constructing a bridge between my students and I, is through an artwork showcase. In my very first class, I show my personal artistic portfolio and invite students to engage in an informal class critique dynamic regarding their appreciation of my work. I find that this is an effective way of bringing theory and practice; exposing myself as an artist and educator at the collegiate level.

I can attest to the formative qualities and transformative powers of art in education and, through my teaching, I aim to replicate my experience on a bigger scale. Knowing I have much room for growth as an educator and endless experience to gain, I continuously deepen my personal research, ask students to continuously evaluate my performance and expect nothing but the best. I firmly believe that, as educators, we must always be reminded that teaching is mainly about the students being able to develop meaningful practices and enduring understandings. In that sense, I wish to implant a seed of constant questioning in my students, make them feel in their element, and - ultimately - help them connect to their primary identity as humans and creators.

### **Diversity Statement** ***More than Welcome***

I strongly believe that in this day and age, a welcoming climate for diversity is not enough. In order to ensure a positive academic experience, students need to reveal and understand their real potential in any learning environment. When students feel valued and included, they are more likely to become engaged and motivated, thus being able to put forward their best effort. Consequently, in my classroom, diversity is not only viewed as a inclusive theoretical consideration, but also as a practical tool that seeks to ensure that students do not face unnecessary challenges simply because they feel underrepresented. A specific exercise called “Declaration of Uniqueness” is carried out in the first week of class with the end goal of creating an environment of tolerance and respect. Students are to create a document stating at least ten facts that make each one feel like a minority in any way and share it with the class. Through this exercise students embark on a path of acceptance and pride, which helps them realize that diversity is not only about being tolerant and respectful, but can also be a powerful instrument towards a better creative life. Students are encouraged to keep on working on their “Declaration of Uniqueness” throughout the semester and at the end, host a small classroom exhibition of their finished pieces. In this way, I hope to emphasize that inclusivity is not only an initiative, but a way of thinking and acting.

Turning a perceived difference into a strength, involves a learning process I found myself in as a student. Moving from Peru to the United States, while not speaking the language, rapidly made me feel disoriented and insecure as a Latin minority. Having to attend school, make friends and lead a normal life proved to be a tremendous cultural and emotional challenge at the time, but I managed to overcome this experience due - in part - to a special teacher who went above and beyond his job as an after school aid, and ultimately became a mentor. With his help and more importantly, his respect, the idiomatic and cultural differences that shook my grounds, proved to be a life-changing experience and a lesson in self-respect and perseverance that I will forever uphold. As an educator, I find it indispensable for students to realize that whatever sets them apart is actually what makes them unique: a potential tool for thinking, learning and creating.

Managing a very diverse group of students can surely prove to be complex and demanding. Therefore, is it vital we realize that regardless of our differences, there are always common grounds to draw from, whether it be interests, traits, cultural backgrounds, disabilities, taste or language. The hardships experienced as an international student myself, surely awake a sense of empathy towards other minority groups, whether based on race, gender, cultural background, physical or learning disabilities. A tangible way to reinforce this measure and desired ambience in my classroom is by always presenting references from global artists and cases from all walks of life. Finding a shared space is a way to tend communication bridges between people that may have otherwise missed the opportunity. Information is key to understanding and diversity is *more than welcome*.



*Stay Close*

Augusta Milberg  
Lithography  
2016

## Course Descriptions

### Course Title

*I've been here all along:  
Printmaking as  
a way to reveal  
your surroundings*

**Term:** Fall Only (Major Elective) / **Instructor:** Augusta Milberg  
**Schedule:** Wednesdays 1:00 - 6:00pm / **Prerequisites:** Printmaking I.  
**Estimated Cost of Materials:** 100 \$ / **Capacity:** 10 - Juniors and Seniors Only

In today's rapidly changing world, we can enjoy immediate access to faraway destinations and explore distant places, cultures and realities in just a click: the possibilities are truly endless. But, have we - in that process - lost touch with our most immediate surroundings? This course aims to transcend the classroom boundaries and help you embark on a journey to *rediscover the ordinary*. Through the *conceptualization and analysis* of the essential printmaking components: matrix, vehicle and copy, we will take advantage of the unique affordances of this medium, with a special emphasis on intaglio and lithographic techniques. Through careful examination of our nearest context with a *systematic and disruptive view*, students will be encouraged to revisit meaningful aspects of our everyday routines such as, feelings, objects, experiences, and the natural world. As a student, you will be expected to develop your own *visual discourse* by freely adapting the general printmaking processes and traditional notions, ultimately designing a system that best fits your particular communicational needs. Upon successful completion of this course, students will come away with the realization that our surroundings tell a story, and embrace printmaking as a flexible medium that allows us to *reveal and inform, connect and experiment*. You will be expected to rigorously investigate, experiment, conceptualize ideas, share artistic references, constructively critique, engage in practical research, discuss theoretical readings and curate your own final exhibition.

*\*Final presentation for this course will be held on: Wednesday, December 10th at 6:00 pm.*

## Course Title

*Black and White:  
Printmaking  
& Latin American  
Revolutions*

(PRINT002 - Elective for all majors/ No prerequisites) - Spring Only

**Instructor:** Augusta Milberg / **Schedule & Location:** Thursdays 9:00 - 12:00

**Estimated Cost of Materials:** 120 \$

Black and white were the first colors printmaking ever worked with to develop a voice for the socially oppressed. In this course, we will take a walk down a historical path, examining the revolutionary intentions and purposes printmaking served in Latin American countries, with a special focus on woodblock and linoleum techniques. In the first half of this course, students will be led on a trip around Latin America, through the work of the main representatives of revolutionary printmaking tradition such as, José Guadalupe Posada (México), David Alfaro Siqueiros (México), Edgardo Vigo (Argentina), Oswaldo Guayasamín (Ecuador), Roberto Matta (Chile), Livio Abramo (Brasil), José Gil de Castro and José Sabogal (Perú), Wilfredo Lam (Cuba), María Izquierdo (Mexico), Leonora Carrington (Mexico), Doris Salcedo (Colombia), Sylvia Palacios (Chile), among others. During the second half of the course, students will engage in a personal investigation and develop a socially relevant project of their own, composed of a written manifesto and a woodblock or linoleum print, inspired by the artistic references and movements studied in the first half of the course. You will be expected to rigorously investigate, experiment, conceptualize ideas, share artistic references, constructively critique, engage in practical research, and discuss theoretical readings.

*\*If an exam or presentation is scheduled for the final exam, it will be held on: December 11th at 9:30 am.*

## Course Title

*Make it Up:  
Experimental  
Printmaking Techniques*

(PRINT003 - Major Elective) - Fall Only

**Instructor:** Augusta Milberg / **Schedule & Location:** Fridays 9:00 - 12:00

**Prerequisites:** Introduction to Printmaking; Printmaking I; Printmaking II.

**Estimated Cost of Materials:** 100 \$

We mean it! In this course, you will be developing your own experimental printmaking technique. After a brief theoretical introduction and conceptual review of the essential printmaking components: matrix, vehicle and copy, we will explore and take advantage of the unique affordances of printmaking as a flexible medium for personal investigations. Springing from initial experimentations with various ink qualities, papers and innovative matrix materials, students will be expected to think outside the box and come up with an alternative, non-traditional way to register images. During this semester-long exploration and experimentation, students will be aided by assigned readings, creative writing exercises, and presentation of artistic and technical references. At the end of the semester, students will plan and design a small exhibition consisting of: documentation of research and experimentation process, final prints, a brief explanatory text, and optional additional materials.

*\*The final exam will be held as an exhibition on Friday, December 12th, at 5:00pm.*



*One*

Augusta Milberg  
Lithography  
2016

## Syllabus

**Course Title:** *I've been here all along: Printmaking as a way to reveal your surroundings.*

**Term:** Fall Only (PRINT001 - Major Elective)

**Instructor:** Augusta Milberg / augustamilberg@gmail.com

**Schedule & Location:** Wednesdays 1:00 - 6:00 / Benson Hall

**Prerequisites:** Introduction to Printmaking; Printmaking I.

**Estimated Cost of Materials:** 100 \$

**Class Capacity:** 10 students - Juniors and Seniors Only

*The following document is to be viewed as an indispensable guideline and central document for this course. Students, please view this as a contract between faculty and yourself. We will keep to it as much as possible and notify each other if changes are unavoidable.*

### Course Description

In today's rapidly changing world, we can enjoy immediate access to faraway destinations and explore distant places, cultures and realities in just a click: the possibilities are truly endless. But, have we - in that process - lost touch with our most immediate surroundings? This course aims to transcend the classroom boundaries and help you embark on a journey to *rediscover the ordinary*. Through the *conceptualization and analysis* of the essential printmaking components: matrix, vehicle and copy, we will take advantage of the unique affordances of this medium, with a special emphasis on intaglio and lithographic techniques. Through the careful examination of our nearest context with a *systematic and disruptive view*, students will be encouraged to revisit meaningful aspects of our everyday routines such as, feelings, objects, experiences, and the natural world. As a student, you will be expected to develop your own *visual discourse* by freely adapting the general printmaking processes and traditional notions, ultimately designing a system that best fits your particular communicational needs. Upon successful completion of this course, students will come away with the realization that our surroundings can tell a story about ourselves and embrace printmaking as a flexible medium that allows us to *reveal and inform, connect and experiment*. You will be expected to rigorously investigate, experiment, conceptualize ideas, share artistic references, constructively critique, engage in practical research, discuss theoretical readings and curate your own final exhibition.

*\*Final course exhibition will be held on Wednesday December 10th at 6:00 pm. Assistance and participation are mandatory*



## Course Goals

- To transcend the classroom boundaries and rediscover the ordinary.
- To develop a systematic approach and a disruptive view of everyday aspects, such as feelings, objects, experiences and the natural world.
- To awaken a sense of awareness towards our surroundings, their meaning, and their potential as tools to - ultimately - get to know ourselves better.
- To help students discover, appreciate and embrace the unique affordances of printmaking as a discipline.

## Course Learning Outcomes

*Upon completion of this course, students will come away with:*

- A greater understanding of oneself and how autobiography informs and influences our practice.	<b>10 %</b>
- Recognition of the richness of one's surroundings as a tool to create a powerful, personal narratives and aesthetic experiences.	<b>10 %</b>
<ul style="list-style-type: none"> <li>- A rich visual discourse by freely adapting traditional printmaking components - matrix, vehicle and copy - and processes, so as to create a system that responds to particular communicational and aesthetic needs.</li> <li>- A view of art-making, specifically printmaking-based techniques and materials, as a flexible medium that allows to reveal, inform, connect and experiment.</li> </ul>	<b>25 %</b>
- Deeper understandings on printmaking as a discipline by reviewing the relationship between its history, the development of various techniques and their ulterior purpose.	<b>15 %</b>
<ul style="list-style-type: none"> <li>- Presentation of work in a mature and insightful way, while being able to critically analyze from various points of view and considering disciplinary guidelines.</li> <li>- Curation, planning and mountings one's own final exhibition.</li> </ul>	<b>30 %</b>
- Respectful and profound peer-critique and peer-review sessions.	<b>10 %</b>

## Course Structure

Week	Description	Details	Outcomes
Week 1	Presentation	Welcoming Introduction + syllabus review	- Appreciation for other's creations and capacity to engage in informal, constructive critique sessions.
		Faculty's personal artwork pieces + artistic investigations presentation in class. Informal critique session with students.	
	Project 1	<b>Autobiography Project.</b> Explanation of assignment's details, guidelines, examples methodology. <i>*(Due Week 3 / Email before class)</i>	- Development of a greater understanding of oneself and how autobiography informs and influences our practice.
	Participatory Assignment 1	<i>Personal Art Piece Presentation:</i> Bring in physical or digital form a personal artwork piece or a project. May be in any medium. Be prepared to share in class. <i>*(Due Week 2 / In class)</i>	
Week 2	Presentation	Exposition of students selected personal art pieces. General comments and discussion in class.	- A view of art-making, specifically printmaking techniques and materials, as a flexible medium that allows to reveal, inform, connect and experiment.
	Lecture	<b>Theory class:</b> How does printmaking help us reveal and relate to our surroundings? Brief lecture on subject along with examples of artists work.	
		<b>Theory class:</b> Basic components of printmaking processes: matrix, vehicle and copy + conceptual meaning in intaglio and lithography.	
	Project 2	<b>"Declaration of Uniqueness":</b> explain details, guidelines, examples and review methodology. <i>*(Due Week 3 / In class).</i>	- A deeper capacity to identify and develop understandings about oneself and insightfully reflect about own practice.
	Mandatory Reading	<b>Reading 1: Printmaking process and meaning.</b> <i>*(Due Week 3 / In class)</i> Lara, D. M. (2005). Image and Process, Woven into Reality. <i>Contemporary Impressions</i> , 13(2), 9–11.  <b>Reading 2: Autobiography &amp; artistic practice.</b> <i>*(Due Week 3 / In class)</i> Henry, S. E., & Verica, J. M. (2015). (Re)visioning the Self through Art. <i>Educational Studies: Journal of the American Educational Studies Association</i> , 51(2), 153–167.	- Capacity to describe and analyze the conceptual meanings embedded in printmaking processes. - Evaluation of the link and relationship between one's autobiography and its influence on artistic practice.

Week 3	Group Discussion	Brief in class discussion on readings	- Deepening understandings on printmaking as a discipline by reviewing the relationship between its methods and themes.
	Exhibition	Exhibition of " <b>Declaration of Uniqueness</b> " first draft: display on classroom walls, discuss meaning, feedback session.	
	Participatory Assignment 2	<i>Artistic References Oral Presentation:</i> In assigned pairs, develop a 15 minute presentation on two printmaking artists that follow any of the previously discussed themes: relation of autobiography and personal art practice, uniqueness, identity. <i>*(Due Week 4 / In Class)</i>	
Week 4	Student Presentation	<i>Artistic References Oral Presentations</i>	- Assessment and recognition of the richness of our surroundings as a tool to create a powerful, personal narrative and aesthetic experience.
	Brainstorm Session	Collaborative Creative Brainstorm Session: <i>What do we consider as our surroundings?</i> In class discussion + group brainstorm.	
	Project 3	<b>Photo Registration:</b> 25 selected, self-taken pictures of "surroundings" + 200- word explanatory text. <i>*(Due Week 5 / In Class)</i>	
Week 5	Guided Exhibition	Students display 25 Photo Registration Images (Project 3) + share 200-word text, in turns, during class.	- An expanded, rich visual discourse that allows to freely adapt traditional printmaking components and processes, so as to create a system that responds to particular communicational and aesthetic needs.
	Peer Review	<b>Peer Review Dynamic:</b> Assigned pairs for the rest of the semester that will serve as additional support and closer critique for each student.	
	Participatory Assignment 3	<i>Peer-Review Text:</i> Write a 200 word analysis text as a review for your assigned peer. <i>*(Due Week 6 / Email to student + faculty before class).</i>	
	Project 4	<b>Body of Work:</b> Introduce methodologies, time frame and details. Project will go on, during class week 6, 7 & 8. <i>*(Due Week 9 - Final Exhibition)</i>	
Week 6	Lecture	Introduce "archive" type of exhibition as a way of presenting research and information. Relate to autobiography, surroundings, and a personal way to organize your world.	- Analysis and identification of alternative types of art exhibitions according to visual needs.

	Studio Session	In-class studio session with printmaking techniques and conceptual finds, in relation to selected students' items (based on <b>Project 4</b> ). Free experimentations with intaglio and lithographic techniques, in an effort to reveal, capture, depict, information in selected items.	-Thorough exploration of technique, materials and affordances of printmaking as a medium.
	Mandatory Reading	<b>*Reading 3: Alternative printmaking methods and techniques</b> <i>*(Due Week 7 - In Class)</i> Coldwell, P. (2015). Hybrid practices within printmaking. <i>Journal of Visual Art Practice</i> , 14(3), 175–178.	
Week 7	Studio Session	In class studio session / printmaking techniques & selected students items ( <b>Project 4</b> ).	-Deepened understandings on printmaking as a discipline by reviewing the relationship between its history, the development of various techniques and their ulterior purpose.
	Participatory Assignment 4	<i>*Visual Map:</i> Make a visual map relating revised themes: autobiography, surroundings and printmaking. <i>How do they relate? What do they say about you and your relation with space?</i>	
Week 8	Studio Session	In class studio session / printmaking techniques & selected students items ( <b>Project 4</b> ).	
Week 9	Studio Session	Organize and curate personal graphic and visual material produced so far in the course.	- Reflect on whether personal artwork conveys the intended meaning and revise accordingly.  - Present their own work in a mature and insightful way, while being able to critically analyze from various points of view and considering disciplinary guidelines.
	Project 5	<b>Archive Exhibition Plan &amp; Design:</b> Students sketch or build prototypes for final exhibition, according to their the needs of their own work and intention. Make drafts, visual maps and connections, and seek for visual references. <i>*(Due Week 10 - In Class).</i>	
Week 10	Presentation	10 minute students presentation on exhibition layout design and plan.	- Individually develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and the layout of the exhibit.
	Personal Conversations	One-on-one appointments with students to hear their plans regarding the produced material. Discuss formats for presenting information and ultimate details for exhibition.	
	Peer Review Critique	Peer- review groups join for advising session and sharing feedback and thoughts, regarding final exhibition.	-Engage in respectful and profound peer-critique and peer-review sessions.

Week 11	Studio	Exhibition Mounting Session at exhibition cite.	- Convey meaning successfully through the presentation of artistic work.
Week 12	Studio	Exhibition Mounting Session at exhibition cite, last details.	
	7:00 PM	Final Exhibition Inauguration	

## Course Methods

This course is composed of a series of different educational dynamics and methods, which aim to develop an insightful and thorough understanding and achievement of the course's goals and outcomes. Your responsible and active participation is key for a successful session.

- A. In-class individual and group student presentations
- B. One-on-one conversations and private advice meetings
- C. Group Brainstorming Collaborative Session
- D. Exhibitions
- E. Group Critiques
- F. Peer-review sessions
- G. Lectures

## H. Mandatory Readings

- **Reading 1: Printmaking process and meaning.** *(Due Week 3 / In Class)*  
Lara, D. M. (2005). Image and Process, Woven into Reality. *Contemporary Impressions*, 13(2), 9–11.
- **Reading 2: Autobiography and relation with artistic practice.** *(Due Week 3 / In Class)*  
Henry, S. E., & Verica, J. M. (2015). (Re)visioning the Self through Art. *Educational Studies: Journal of the American Educational Studies Association*, 51(2), 153–167.
- **Reading 3: Alternative printmaking methods and techniques** *(Due Week 7 - In Class)*  
Coldwell, P. (2015). Hybrid practices within printmaking. *Journal of Visual Art Practice*, 14(3), 175–178.

## I. Participatory Assignments

- **Participatory Assignment 1:** Personal Art Piece Presentation: Bring in physical or digital form a personal artwork piece or a project. May be in any medium. Be prepared to share in class.  
*\*(Due Week 2 / In class)*
- **Participatory Assignment 2:** Artistic References Oral Presentation: In assigned pairs, develop a 15 minute presentation on two printmaking artists that follow any of the previously discussed themes: relation of autobiography and personal art practice, uniqueness, identity. Artists are to be chosen from given list.  
*\*(Due Week 4 / In Class)*
- **Participatory Assignment 3:** Peer-Review Text: Write a 200 word analysis text as a review for your assigned peer.  
*\*(Due Week 6 / Email to student + faculty before class).*
- **Participatory Assignment 4:** Visual Map: Make a visual map relating revised themes: autobiography, surroundings and printmaking. How do they relate? What do they say about you and your relation with space?  
*\*(Due Week 8 - In Class)*

## J. Projects

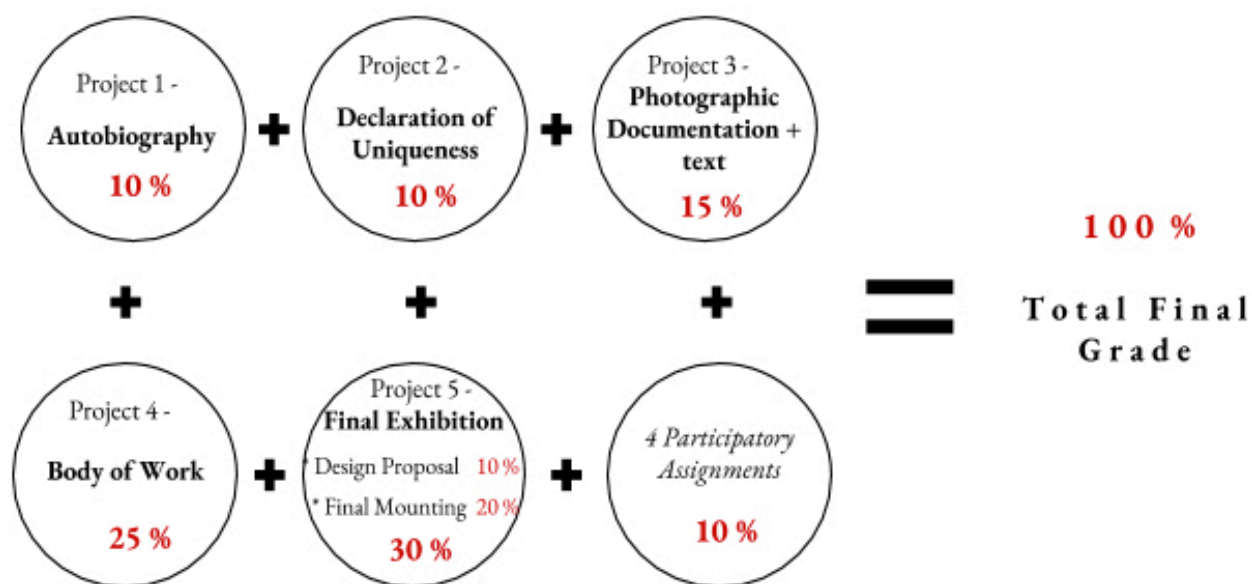
- **Project 1: Autobiography Project** - Explanation of assignment's details, guidelines, examples methodology. *(Due Week 3 / Email before class).*
- **Project 2: Declaration of Uniqueness** - Explain details, guidelines, examples and review methodology. *(Due Week 3 / In class).*
- **Project 3: Photo Registration** - 25 selected, self-taken pictures of "surroundings" + 200- word explanatory text. *(Due Week 5 / In Class).*
- **Project 4: Body of Work** - Introduce methodologies, time frame and details. Project will go on, during class week 6, 7 & 8. *(Due Week 9 - Final Exhibition).*
- **Project 5: Archive Exhibition Plan & Design** - Students sketch or build prototypes for final exhibition, according to their the needs of their own work and intention. Make drafts, visual maps and connections, and seek for visual references. *(Due Week 10 - In Class)*

## Assessment and Evaluation

Projects will be graded through letter grades on the traditional scale:

100 - 90 = A / 89 - 80 = B / 79 - 70 = C / 69 - 60 = D / Below 60 = F

**Grade Breakdown:** This course uses the following percentages to arrive at the final grade.



## Communication & Attendance

This course will communicate relevant information through official student emails, in-class meetings, general attendance and one-to-one meetings. If additional time is required for any student, you may schedule private meetings during office hours for outside-of-class consultation. Everyone is expected to attend all class meetings and attendance will be recorded in the first 15 minutes of class. Up to two absences may be made without affecting your final grade, nonetheless, if during absence, student misses a graded group project, dynamic, or assignment of any sort, the grade will be affected accordingly. Further absences will affect your grade, so be mindful about illness, emergencies of religious holidays. Three tardiness, amount to one absence.

## Workload & Time-Commitment

Students should estimate 4 -5 hours of work outside of class per week. Also consider particularly long work days on the two weeks prior to the final exhibition, where students will spend time mounting the show and taking care of every last detail.

## **Critique and Participation**

In this course, critique takes many forms: informal, formal, group dynamics, individual critique, and peer-reviews. These varied dynamics call for mature observation, analysis and reflection regarding personal work and the work of our peers. While all students may not feel familiar with all of these formats, it is asked of all participants to maintain a leveled, respectful and open-minded attitude during class. I encourage you all to respond and engage in these fruitful activities, keeping in mind that failure to participate will adversely affect your total grade. As college-level students, you are all expected to put forward your best effort towards trying to achieve an overall great performance and positive learning process. Due to the intense studio sessions we will sometimes hold, the class environment can be extremely invigorating, inspiring and experimental. Make sure you add to the class richness and collaborate with the information flow. It is not the faculty's responsibility to provide all the material, each person in the class is expected to lead research and share knowledge of their own, with others.

## **Materials**

All materials are to be either provided by the department or to be purchased at the RISD store in due time, or as instructed by professor. Do not purchase any materials in advance.

## **Health & Safety**

The printmaking studio can be a dangerous place if engaging in disorderly behaviour. Presses, acids, large stones, water and electricity are present in the same space, so it is absolutely mandatory for students to abide by and follow all the conduct guidelines listed in each space. Anyone who does not know how to operate machinery should not intend to do so on their own.

Students are expected to respect an academic environment of achievement and integrity. This studio class will not tolerate violence in any form. Moreover, students are responsible for reporting any misbehaviors that they identify during their time at RISD, and may do so in this class. As a RISD student, you are expected adhere to Standards of Conduct: [https://www.risd.edu/Policies/Code\\_of\\_Student\\_Conduct/Standards\\_of\\_Conduct/](https://www.risd.edu/Policies/Code_of_Student_Conduct/Standards_of_Conduct/). All other departmental and RISD guidelines for campus and classroom health and safety expectations are to be followed for this course. For additional policies on health and safety, please refer to: <http://www.risd.edu/Policies/Health+Safety/>.

In case of an emergency, do not hesitate to call **RISD Public Safety Department** at **401 454-6666**. In case of a major emergency please call **911**.

## **Honor Code**

All students are expected to follow the guidelines of the RISD Honor Code. It is particularly relevant to revise the section on plagiarism in the academic context and its institutional context.





*Here to Help*

Augusta Milberg  
Lithography  
2015

**Course Title:** *I've been here all along: Printmaking as a way to reveal your surroundings*  
(PRINT001 - Major Elective)

## **Class Project 5**

### **Archive Exhibition Plan & Design**

*"I've always wanted, basically, to do research in  
the form of a spectacle".*  
-Jean-Luc Godard

#### **Overview**

This class project is your chance to shine. Like in Jean-Luc Godard's quote, the famous French film director, research is referred to as a visually interesting and impacting form - a spectacle. Being almost at the end of the course, I invite you to take one last chance and develop a meaningful plan and design to display the research held along the semester, according to your personal communication, visual and thematic needs. Through printmaking and studio-inquiry as a way to approach, re-discover and understand your surroundings, you have developed your own personal research and revealed information that would have otherwise been overlooked. Now it is time to put it all together, and unleash its true, deeper meaning.

#### **Project Goals:**

1. **To present** own work in a mature and insightful way, while being able to critically analyze from various points of view and considering disciplinary guidelines.
2. **To develop** and expanded, rich visual discourse that allows to freely adapt traditional printmaking components and processes, so as to create a system that responds to particular communicational and aesthetic needs.
3. **To reflect** on whether personal artwork conveys the intended meaning and revise accordingly.
4. **To develop** a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and the layout of the exhibit.
5. **To convey** meaning successfully through the presentation of artistic work.

## What?

The varied pieces of work you have created along the semester, must be looked at as a whole: *a body of work*. In order to round this process up, all the information must be organized and displayed in a way that best fits its particular needs, but, moreover, allows for a positive interaction between the parts and develops a complex and meaningful dynamic. To do so, we will draw from a particular type of art exhibition: *the archive*.

In addition to the theory lecture received in class on *week 6*, please find attached below, a brief recount and a few visual examples of what an archive art exhibition may look like, what it can be composed of, and a brief summary of its purpose and affordances.

While you are free to select the pieces you consider necessary for your final archive-type exhibition, I encourage you to consider including varied material, so as to reflect the experimentation and documentation process carried out throughout the semester as a whole. As a reminder, revise the material produced in the following assignments and projects:

1. Project 1: Autobiography.
2. Project 2: Declaration of Uniqueness
3. Project 3: Photo Registration + text
4. Project 4: Body of Work
5. Material from Participatory Assignment (1, 2, 3 & 4).

## How?

After curating your work during *week 8 & 9*, you are now ready to plan and design your own archive exhibition. Keep in mind that by this point in the semester, we will have determined and visited the particular space that will hold the exhibition and assigned spaces to each student.

This final part of the course, Project 5, is made up of two parts:

1. **Archive Exhibition Plan & Design:** Students sketch and/or build prototypes for the final exhibition, according to the needs of their own work and visual/thematic intention. Make drafts, visual maps, connections, and seek for visual references. Through this document, you must explain in detail how your work will be displayed. Please consider important aspects such as, materials, display furniture, dimensions, lighting, text, accessories and any other additional needed exhibition components. Remember to consider the characteristics and dimensions of your assigned personal space and the available display furniture and accessories offered to you. Do not forget that a strong final exhibition is as important as the totality of the rest of the work in the semester. Like I mentioned above and in class, consider all the variables discussed to your favor. Be prepared to share your plans in class, discuss your design with your assigned peer and carry out a one-on-one meeting with me. Do not hesitate to reach out to me if you have any doubts along the process.

\*The exhibition space is open for you to access and work in during your own time in addition to the reserved time slots in class, from Week 9 onwards. Time schedule: 9:00 am - 9:00 pm.

\**Due Week 10 - In Class.*

2. **Archive Exhibition Mounting:** Students will work on-site, and begin the mounting of the exhibition, according to their **Archive Exhibition Plan & Design**. For this part of the process, you will be aided by the exhibition space personnel. The display furniture and accessories you chose for your space, will be in your specific space and ready for you to mount. Do not forget to be mindful about the meaning and purpose of your exhibition, so be flexible and ready to change your plans if when at the space, you consider it necessary. While you are to guide yourself with your Plan & Design, you must pay attention to the nuances that may arise while actually physically mounting your work.

\*We will work on-site on Week 11 & Week 12.

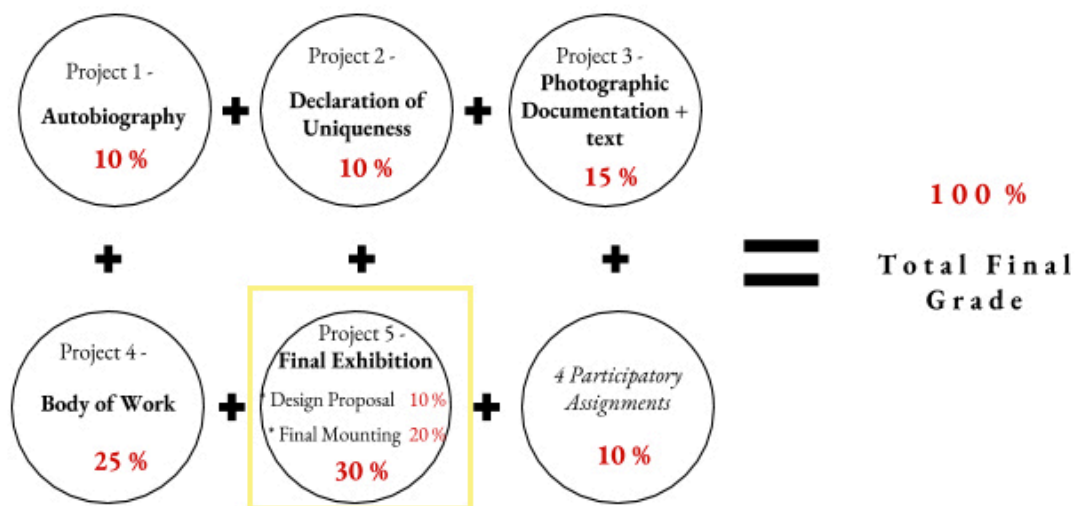
\***Exhibition inauguration:** Week 12 class, at 6:00pm.

## Project Outcomes

As a result of instruction students will come away with:

1. A greater understanding of themselves and how autobiography informs and influences our practice.
2. Acknowledgement of art-making and *hands-on practice* as a valuable way of *thinking* and regard *studio-inquiry* as a way/method of personal *investigation* with production of valuable *knowledge*.
3. Basic *theoretical research* to frame and *context* their visual products and overall investigation.
4. A rich visual discourse by creating a system that responds to their particular communicational and aesthetic needs.
5. Presentation of their own work in a mature and insightful way, while being able to critically analyze from various points of view and considering disciplinary guidelines.
6. *Curation* of personal work according to needs and *design a visual plan* and layout of exhibit.
7. An approach to archive-type art exhibitions, possibilities, materials and introduction to meaning and curatorial display.

## Assessment



### Project 5 - Final Archive Exhibition

1. Design Proposal / **Archive Exhibition Plan & Design**: 10%
2. Final Mounting Result / **Final Exhibition**: 20 %

### Basic Competency:

All elements (**Archive Exhibition Plan & Design + Final Exhibition**) are completed in a timely manner, and allow for a clear understanding of the totality of the body of work.

### Advanced Competency:

All elements (**Archive Exhibition Plan & Design + Final Exhibition**) are completed in a timely manner, and allow for a clear and detailed understanding of the totality of the body of work. The layout and design show thoughtful connections between objects, and demonstrates a wholesome view of the work, considering the meaning small details can have regarding building a bigger narrative. Student is aware of the relationships that arise between their varied pieces and find a way to use that in their favor. Work is finished, and accurately put in place before the inauguration.



*Happiness*

Augusta Milberg  
Lithography  
2015

## Appendix / Additional Resources

### Archive Art Exhibitions

The contemporary art archive is a kind of artwork exhibition that consists of a collection of varied objects, and in which the main focus is to reveal the artistic *process* and portrays the final piece as a whole. The archive gives attention to less traditional and often ignored parts of the artistic process, by portraying experimental and investigative pieces, along with other aspects of the process that would normally not appear. These can include photographs, journals, sketches, prototypes, essays, objects, material experiments, drawings and writings, among other items that you, as an artist and curator, feel are relevant to make up the meaning of the piece as a whole.

### Visual References



California College of the Arts - *Arts Thread*



Contemporary Art Museum - Australia

### Course Assessment Rubric

	Beginning	Developing	Accomplished	Exemplary
<b>Concept &amp; Idea</b>	Concept is absent or lacks coherence. Many of the visual elements and cues do not lead the viewer to the intended idea.	Shows some evidence of a concept, but with commonly used imagery. The idea needs work, and greater clarity through the use of visual elements and cues.	Shows evidence of a concept with some originality and sophistication. The idea is stated with visual elements but could be more clear and strongly evident.	Shows evidence of a concept with a high degree of originality and sophistication. The idea is well stated with visual elements and cues.
<b>Creativity Originality</b>	Work occasionally unique, detailed or interesting. Shows minimal risks taken.	Work somewhat unique, detailed or interesting. Shows some developing ideas but without a true sense of originality.	Work generally unique, detailed and interesting. Explores some different options and takes some creative risks.	Work exemplary unique, detailed and interesting. Explores several different options and takes many creative risks.
<b>Craftsmanship &amp; Technique</b>	Poor understanding and application of principles of art and design. Poor experimentation. The body of work shows minimal or no craftsmanship or attention to detail.	Some understanding and application of principles of art and design. Shows some experimentation with printmaking techniques. The body of work shows basic craftsmanship and basic attention to detail.	Good understanding and application of principles of art and design. Very good experimentation with printmaking techniques. The body of work shows good level of craftsmanship, with good attention to detail.	Exceptional understanding and application of principles of art and design. Rich experimentation in diverse printmaking techniques. Body of work shows outstanding craftsmanship, with strong attention to detail.
<b>Understanding Achievement &amp; Completion</b>	Minimal understanding of project requirements. Work is incomplete and inconsistent.	Basic understanding of project requirements. Work is somewhat complete and consistent.	Good understanding of project requirements. Work mostly complete and consistent.	Exceptional understanding of project requirements. Work is all complete and consistent.
<b>Exhibition Display &amp; Documentation</b>	Artwork is not adequately displayed. Arrangement of work is vague and inconclusive; does not allow for intricate, dynamic, meaningful lectures and relations to be made.	Artwork is somewhat displayed, attached and set. Arrangement of work needs improvement and does not fully allow for intricate, dynamic, meaningful lectures and relations to be made.	Artwork is creatively and well displayed; properly attached and clearly set. Arrangement of work is generally well designed and executed; generally allows for intricate, dynamic, meaningful lectures and relations to be made.	Artwork is creatively & professionally displayed, properly attached and clearly set. Arrangement of work is exceptionally designed and executed; greatly allows for intricate, dynamic, meaningful lectures and relations to be made.
<b>Critique Class Participation Effort</b>	Student was not on time or prepared to share their work, did not contribute to class discussion, or offered disrespectful feedback. Work shows minimal effort, planning or pride.	Student was sometimes on time and somewhat prepared to share their work. Student contributes minimally to class discussion or did not offer relevant feedback. Work shows some effort, planning and pride.	Student was on time and mostly prepared to share their work, and participated in some class discussion by offering relevant and respectful feedback to students. Work shows good effort, planning and pride.	Student was on time and prepared to share their finished work. Student participated in class discussion by offering relevant and respectful feedback to each student. Work shows exceptional effort, planning and pride.



## Midterm Feedback Form

**Course Title:** *I've been here all along: Printmaking as a way to reveal your surroundings.*  
(PRINT001 - Major Elective)

### Course Goals:

- **To transcend** the classroom boundaries and rediscover the ordinary by developing a greater understanding of oneself.
- **To acknowledge** *hands-on practice* as a valuable way of *thinking* with production of new *knowledge*.
- **To help** students discover, appreciate and embrace the unique affordances of printmaking as a discipline.
- **To develop** a systematic approach and a disruptive view of everyday surroundings, so as to develop a rich visual discourse that responds to particular communicational and aesthetic needs.
- **To learn** to curate personal work according to visual needs, and implement exhibition according to design.
- **To become** familiar with archive-type exhibitions, possibilities and affordances.

### Rate / Scale

In order to reflect and improve the course, please rate the course development this far, according to the prompts below:

( 1 = Lowest/disagree 5=Highest/agree)

- The content of the course is manageable and interesting.

1      2      3      4      5

- The class time and materials are well organized. Adequate time is given for completion of projects.

1      2      3      4      5

- I understand the course requirements and how I am assessed from the beginning of the course.

1      2      3      4      5

- The assigned texts are pertinent to the content of the course and help as a framework.

1      2      3      4      5

- The conceptual aspects of this course has been effectively and didactically conveyed.

1      2      3      4      5

- Critique and feedback sessions have been helpful, based on respectful constructive criticism.

1      2      3      4      5

- The practical content and printmaking techniques have been properly demonstrated.

1      2      3      4      5

### **Open Questions**

1. Why did you initially sign up for this course?
2. Has this course met your initial expectations? In what ways?
3. What are some general suggestions for this course?
4. What do you think about the structure, content and pacing of this course?
5. Ultimately, would you recommend this course to other students?

**Other comments:**

**Name (optional):**



*Thank You*

Augusta Milberg  
Lithography  
2015