EXPANDED COURSE DESCRIPTION

VISUAL ARTS

School of the Arts, Media, Performance and Design
Department of Visual Art Art History

FA / VISA 3071 3.0 SECTION M
ARTISTS' BOOKS AND MULTIPLES
FALL 2018 / WINTER 2019

Last Modified Date: 01/07/2019

COURSE CALENDAR DESCRIPTION

Considers a range of ideas and material approaches focusing on the artists’ book and the multiple in the context of contemporary print media practices. Compulsory supplementary fees. Prerequisite: 6 credits from the 2000 level Printmaking series of courses. Course Credit Exclusion: FA/VISA 3071 6.00

In this studio course students will consider a range of ideas and material approaches focusing on the artists’ book and the multiple in the context of contemporary print media practices. Compulsory supplementary fees. Prerequisite: 6 credits from the 207x series of courses. Degree Credit Exclusions: FA/VISA 3071 6.0 to FA/VISA 3071 3.0 and FA/VISA 3071 3.0 to FA/VISA 3071 6.0.

INSTRUCTOR(S)

<table>
<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
<th>Contact Phone</th>
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<tbody>
<tr>
<td>Balfour, Barbara M</td>
<td>Sec. M / STDO / W</td>
<td><a href="mailto:bbalfour@yorku.ca">bbalfour@yorku.ca</a></td>
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SPECIAL FEATURES

Prerequisite / Co-requisite: Prerequisite: 6 credits from 207x series of courses.
Course Credit Exclusion: FA/VISA 3071 6.00

Experiential Education components:
Intensive practice-based studio course making use of the facilities of the Print Media Studios and Digital Lab.

Expanded Course Description

In this studio course students will consider a range of ideas and material approaches focusing on the artists’ book and the multiple in the context of contemporary print media practices. Building upon knowledge gained from introductory Print Media courses, students will develop a body of print media work employing the artist’s book and the multiple as contemporary art forms.

Drawing upon the historical context that spans manuscripts, the development of printing presses, and electronic books, this course will address the emergence of the artist’s book within a culture of print and reproducibility, with emphasis on the eras of Conceptual Art and the present. In this course, the multiple will be considered as an art form in its own right as well as in relation to artists’ books and other print and sculptural practices. Along with technical demonstrations of book forms, there will be presentations by the instructor of artists’ books and multiples in class. Complementary activities could include lectures by visiting artists/speakers; a visit to view the artists’ books at the Clara Thomas Archives and Special Collections, York University Libraries; and a visit, during a downtown gallery trip, to Art Metropole, an internationally renowned centre for artists’ books and multiples.

One of the major goals of this course is for each student to make a concerted effort to investigate the production of artists’ books and multiples within the context of a print media practice. Work that incorporates
other media (other than print or in combination with print) is also possible. In addition to producing work for the first two assignments, students will each propose an individually defined project that will be shown in class as work in progress, and then presented at the end of the Winter Term, in a final group critique. Through all these projects, students will explore the conceptual and formal possibilities of artists’ books and multiples. Proposals and artists’ statements will be written as well as presented in class. In addition, there will be opportunities for individual meetings with the instructor over the course of the term.

A focal point of the year is the annual Print Media Area exhibition in the Winter Term; students will show their work along with upper level Print Media students. For this exhibition, students will consider various situations/structures for the display and/or reading of their artists’ books and multiples. Other group exhibitions and alternative presentations will be considered.

Research, demonstrations, and lectures will take place in the Print Media studios, room 106, and in the Digital Lab, room 132, where health and safety and specific technical guidelines must be observed. Tools and materials for the course will vary, as the range of media will depend upon the nature of the students’ work. Safety equipment such as a respirator with organic vapour cartridges and neoprene or nitrile gloves are mandatory, where called for. All due dates for the course are indicated in this course schedule. This is a studio course where students will learn from observing demonstrations and working within a cooperative print studio, therefore engaged attendance and participation are essential. As part of the requirements of this course, students must work outside of class for at least four supervised hours per week. Active participation is extremely important in group critiques, where students articulate their ideas and concerns and receive constructive feedback from peers and the instructor. As information about the course will be mentioned at the start of each class, it is your responsibility to find out from fellow students what you have missed if you are late or absent.

**TOPICS AND CONCEPTS**

**Weekly Schedule:**

**Week 1:**     Introductions. Discussion of content and goals of this course.

Jan 8     Selection of drawers, screens, and litho stones. Introduction of first project.

Visiting artists to be confirmed.

**Week 2:**     **Bookbinding workshop with** Shannon Gerard

Jan 15

**Please note:** Goldfarb Lecture to be held Tuesday January 22nd (details TBA)

**Week 3:**     **Group critique of 1st project.** Presentations of proposals in class; submission of

Jan 22     written proposals. **Introduction to the digital lab.** Discussion re the 2nd project and proposals for the final project.

**Week 4:**     **Visit to Clara Thomas Archives and Special Collections**, York Libraries.

Jan 29     Work time in the Print Media studios.

**Week 5:**     Possible gallery trip downtown. Locations could include Art Metropole, The Monkey’s Paw, and Open Studio. (Or work time in the Print Media studios.)

Feb 5     Visiting artist to be confirmed.

**Week 6:**     **Group critique of 2nd project.** Hand in this with accompanying statement.

Feb 12     Work time and individual discussions with instructor re work-in-progress.

**READING WEEK** February 16-22 (no classes; University open)
Check schedule for Print Media studio hours.

Week 7:  **Proposals for final project due.** Present in class and submit in writing.
Feb 26  **Polymer plate demo.**
Work time and individual discussions with instructor re work-in progress.

Week 8:  Work time in the Print Media studios, showing work-in progress if needed.
Mar 5  Discussion of artists’ statements and exhibition proposals.

Week 9:  **Artists’ statements are due.** Work time in the Print Media studios, showing work-in
Mar 12  progress if needed.

Week 10:  Work time in the Print Media studios. Artists’ statements returned and discussed.
Mar 19

Week 11:  **End of Term presentation of all projects and group critique – Part 1**
Mar 26  Bring 2 hard copies of your revised artist’s statement – one to present with your work, one for the
instructor. Any complete portfolios may be handed in today.

Week 12:  **End of Term presentation of all projects and group critique – Part 2**
Apr 2  All projects submitted in a portfolio, on this date in class, for grading. Bring 2 hard copies of
artist’s statement.

*Please note: This is the last day to submit work for the term.*

Any changes to this schedule will be made with advance warning.

Readings

There are no required readings, with this a list of suggested references. *Printmaking Today* and *Art on Paper*
are good sources of articles on print-based artwork. Other books, articles, and websites will be brought to
your attention on an ongoing basis, in addition to exhibitions in Toronto. Art Metropole is a wonderful venue
and resource for artists’ books in Toronto (trip to be scheduled).


Jule, Walter, editor. *Sightlines, Printmaking and Image Culture*. Edmonton: University of Alberta Press,
1997

Lauf, Cornelia and Phillpot, Clive. *Artist/Author: Contemporary Artists’ Books*. New York: Distributed Art
Publishers, Inc., 1998


Nunberg, Geoffrey (editor). *The Future of the Book*. With an Afterward by Umberto Eco. University of
LIST OF LEARNING OUTCOMES AND EXAMPLES OF

Project #1: Bookishness

Make something, printed in some way or involving a print process or something printed, that displays or possesses, some quality or qualities of bookishness.

You can consult a dictionary and/or work from your own hunches and observations. What you make can be unique or multiple. This is intended to be a very quick project, so might be a one-off or isolated project, or something you decide to develop and take further later.

Learning outcomes include an introduction to considering what constitutes a book, and how this form can be investigated by artists in the form of artists’ books.

Project #2: Dummy
The dictionary definition of ‘dummy’ makes reference to: mannequin, model or replica, mock-up, substitute, sample. It also includes notions relating to: counterfeit, sham, fake, forgery. In terms of this project, we will focus on the notion of a prototype or mock-up.

Similar to the practice of making a maquette in sculpture or an architectural model, it’s really useful to make what is referred to, in the case of books and publishing, as a dummy. The physical phenomenon of holding and handling and reading a book can be anticipated – and problem-solved, in a dummy. You can find out how the materials behave, how the scale and weight and tactile experience affects your reaction to the book. You can learn something that you might want to alter or take further – before it’s the actual, final thing.

Also, we are often trained or accustomed to thinking of the relationship of form and content in terms of their being quite different entities. I believe it’s a more complex and symbiotic relationship – and in the case of this assignment, what seems like a purely formal project, there is a lot we can learn about and through the form, including clues as to what the content will be.

For this assignment, there are a few parameters I’d like to set. The book should be blank, without any printing. It should be white and devoid of any colour. I realize you will probably want to add printing and colour, but this is an exercise in focusing on the form. If this becomes a prototype for a future project, you can get into printing and colour at that time.
Learning outcomes include an exploration of the formal properties and qualities of a book, with the goal of using this knowledge to develop a major project for the term.

**Project #3:**

This final and major project will be self-defined by each student, in consultation with the instructor and with the feedback, in group presentations and in progress critiques, from the instructor and fellow students. This will be introduced early in the term and discussed on an ongoing basis.

Learning outcomes include the development of a major, self-defined project, sustained over the course of the term, accompanied by a proposal and artist’s statement. This will serve as a model for pursuing projects as an artist outside of and beyond the university class context.

**GRADED ASSESSMENT**

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<thead>
<tr>
<th>Component</th>
<th>Weight</th>
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<tr>
<td>Attendance &amp; participation (class discussion and critiques)</td>
<td>10%</td>
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<tr>
<td>Written project proposal and artist’s statement</td>
<td>10%</td>
</tr>
<tr>
<td>Project #1</td>
<td>10%</td>
</tr>
<tr>
<td>Project #2</td>
<td>20%</td>
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<tr>
<td>Project #3 and Presentation of Work</td>
<td>50%</td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td><strong>100%</strong></td>
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Last date to drop a winter term (W) course without receiving a grade: **March 8, 2019**

At least 15 % of the course grade will be determined before that time. Final course grades may be adjusted to conform to Program or Faculty grades distribution profiles.

**Grading, Assignment Submission, Lateness Penalties and Missed Tests**

**Grading:** The grading scheme for the course conforms to the 9-point grading system used in undergraduate programs at York (e.g., A+ = 9, A = 8, B+ = 7, C+ = 5, etc.). Assignments and tests* will bear either a letter grade designation or a corresponding number grade (e.g. A+ = 90 to 100, A = 80 to 90, B+ = 75 to 79, etc.)

(For a full description of York grading system see the York University Undergraduate Calendar – http://www.registrar.yorku.ca/calendars/2011-2012/academic/grades/)

Students may take a limited number of courses for degree credit on an ungraded (pass/fail) basis. For full information on this option see Alternative Grading Option in the Faculty of Fine Arts section of the Undergraduate Calendar - http://www.registrar.yorku.ca/calendars/2011-2012/faculty_rules/FA/grading.htm

**Assignment Submission:** Proper academic performance depends on students doing their work not only well, but on time. Accordingly, assignments for this course must be received on the due date specified for the assignment. Assignments are to be handed in directly to the instructor, in class.

**Lateness Penalty:** Assignments received later than the due date will be penalized: -1 per day. Re absences: -1 each class absent; -.5 each class late; -1 for missing a critique. Exceptions to the lateness and absence penalty for valid reasons such as illness, compassionate grounds, etc., may be entertained by the Course Instructor but will require supporting documentation (e.g., a doctor’s letter).

**Missed Tests:** N/A

**ADDITIONAL INFORMATION**

**Materials:** The Office of Student Accounts charges Compulsory Materials Fees as part of registration fees, covering materials provided by the Print Media Area. For the bookbinding demonstration, there will be a small fee charged to cover materials bought in bulk.

**Damage Collection Policy:** All students enrolled in undergraduate Print Media courses shall sign a waiver, upon using and borrowing tools and equipment, during the first class of each studio course, which outlines procedures and policies regarding insurance, damage, loss or theft to equipment. Any unpaid damages
incurred while students are registered in the program will be charged directly to their student accounts.

In the case of damaged, lost or stolen tools and equipment that are the property of the Dept of Visual Arts, technical staff will determine if the damage is a result of normal wear and tear and if the item is repairable. If it is determined that the damage was the result of abuse and fault of student, the student will be held responsible for the full cost of the repair, or the full cost of replacement if the item is not repairable.

**Health & Safety:** Health and Safety of studio users is a priority for the department. Use of personal protective equipment is required for students working in studios where dangerous equipment and/or hazardous materials are being used, such as in Photography, Print Media and Sculpture. Students are responsible for purchasing and wearing appropriate safety equipment during studio activities. Please consult the area technicians for specific safety equipment recommendations.

**Academic Policies / Information**

The Senate Academic Standards, Curriculum and Pedagogy Committee (ASCP) provides a Student Information Sheet that includes:

- York's Academic Honesty Policy and Procedures / Academic Integrity Web site
- Access/Disability
- Ethics Review Process for Research Involving Human Participants
- Religious Observance Accommodation
- Student Code of Conduct

http://secretariat.info.yorku.ca/files/CourseInformationForStudentsAugust20121.pdf
- Academic Accommodation for Students with Disabilities
- Alternate Exam and Test Scheduling
- Grading Scheme and Feedback Policy

The Senate Grading Scheme and Feedback Policy stipulates that (a) the grading scheme (i.e. kinds and weights of assignments, essays, exams, etc.) be announced, and be available in writing, within the first two weeks of class, and that, (b) under normal circumstances, graded feedback worth at least 15% of the final grade for Fall, Winter or Summer Term, and 30% for ‘full year’ courses offered in the Fall/Winter Term be received by students in all courses prior to the final withdrawal date from a course without receiving a grade.

- Important University Sessional Dates (you will find classes and exams start/end dates, reading/co-curricular week, add/drop deadlines, holidays, University closings and more.
http://www.registrar.yorku.ca/enrol/dates/index.htm

- Manage my Academic record

http://myacademicrecord.students.yorku.ca/

- "20% Rule"

No examinations or tests collectively worth more than 20% of the final grade in a course will be given during the final 14 calendar days of classes in a term. The exceptions to the rule are classes which regularly meet Friday evenings or on Saturday and/or Sunday at any time, and courses offered in the compressed summer terms.

Final course grades may be adjusted to conform to Program or Faculty grades distribution profiles.

Many courses utilize Moodle, York University's course website system. If your course is using Moodle, click here to access it.

Moodle @ York University