Art 419 Senior Studio
Tues/Thurs3:30-5:25 PM
Taylor Hall 101

Instructor: Lance Winn
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Office Hours by appointment

Course Description & Schedule Spring 2020

Art419 Senior Studio advances the research and self-analysis introduced in Junior Seminar. This studio course and research seminar is designed to challenge fourth year Fine Art students to refine their creative skills in order to produce and promote innovative work at a professional level. Throughout the course students engage in peer-critiques of their writing and work. Each discussion isolates problems that require creative solutions and a continual process of improvement. For ART417 BFA Exhibition students collaboratively plan, publicize, and execute the BFA Thesis Show, BFA print/online publication, and additional promotional materials.

Students also work independently to develop a body of art for the BFA exhibition and portfolio. The approach is interdisciplinary and students are encouraged to experiment with a variety of media and collaborate with other artists. Critique and discussion emphasize concept and content.

Student-centered projects investigate the interconnectedness of roles within a creative network and require students to interview curators, arts administrators, dealers, brokers, teachers, agents, managers, publishers, writers and/or entrepreneurs to better understand how to creatively construct their own future.

Course Objectives:
• Continue to integrate historical and contemporary theories of art-making, including social entrepreneurship, as a means of generating new ideas for an original body of artwork
• Analyze the impact of artist projects on local and national communities
• Produce an advanced body of work that demonstrates experimental, inventive, and conscious engagement with the techniques and concepts of different media
• Peer-critique artwork in order to engage in effective self-assessment, reflection, and analysis in preparation for future success (graduate school and careers in and outside of academia)
• Re-write and collaboratively edit persuasive artist statements that further refine and articulate your individual conceptual and material practice
• Clearly communicate your achievements, ideas, and knowledge of art theory in public presentations that set examples for your fellow classmates
• Lead the organizational, curatorial, and promotional activities for the annual BFA Fine Art Exhibition (and additional public events as scheduled)

Course Structure: In-class time is devoted to developing a voice, shared conversation, critiques of work, and presentations. It is expected that you will spend quite a bit of time outside of class writing, researching and making. Research is the glue that holds all the varied activities we are doing together, and it is the fundamental thing that allows each part of the creative practice (the making, writing, historical cataloging, etc.) to influence the other. During the semester you should be conducting personal research furthering your studio practice. This process will vary greatly from student to student but might include researching historical, social, poetic or literary, mechanical, technical, material, and other components of your creative thinking.

Attendance & Participation: It is expected that you will come to class attentive and ready to contribute. The time that we meet is imperative to understanding the material covered and your focus is essential in generating useful discussion. Due to the limited amount of time that we will gather as a group, each absence after two will drop your grade by one letter grade. Tardiness over 10 minutes will count as an absence. Participation in class discussion will be taken into account, particularly in the case of borderline grades. If, for any reason, you miss class for more than two weeks and you are not in contact with me, then I will assume that you have dropped the class.

Completion and evaluation of assignments: A completion date is given for all assignments so that we may respond as a group to your ideas. It is expected that you will do as much as possible to bring your work to a high resolution for
these events. If you successfully complete your exhibition project, artist statement, case study reports, and digital artist packet; give an artist talk on your work and influences; voice your opinions in discussions; attend the department artist talks and field trips and participate fully in our group meetings you will pass. If you approach your projects with dedication and passion then you will do well in the class. If you like math it might look something like what's notated on each project, but I would like to stress that this is an independently motivated course that focuses on your personal practice. I expect that you will act like a self-directed artist who has been given time to pursue a line of investigation, something that is often difficult outside of school.

While one's response to art can be a very subjective experience, there are particular and concrete things that can be evaluated. One can see clear improvement in the ability to articulate the reasoning behind decisions, and, more importantly, it is quite easy to see the effort that a student has put into their writing and work. That said, be assured that I will not be grading your projects on whether I "like" them, but on your willingness to search for a solution to proposed problems.

NOTE: It is the student's responsibility to find out about and complete work from classes missed. You may, and should, e-mail me (or another student if they have agreed to this) to find out what you need to do for the next class. Also, you need to take the responsibility to speak with me if there is a problem that is causing you to be uncomfortable in class, to miss many classes, or miss turning in assignments. Without your communication I cannot consider alternative options to get you through the course.

These resources will serve as references and guides during class and after graduation:

Links:
1. GYST Resources: https://www.gyst-ink.com/professional-practices-for-artists

Recommended Texts
- ART/WORK by Heather Darcy Bhandari & Jonathan Melber (290 pages); Publisher: S+S (2009)
- Seven Days In The Art World by Sarah Thornton (287 pages) Publisher: Norton & Co (2008)
- In The Making: Creative Options for Contemporary Art by Linda Weintraub

Internet Resources
Artists Residencies and other Information: ---
http://www.artistscommunities.org/
http://www.transartists.org/
http://www.resartis.org

Public Art and Grants: ---
http://www.lvartscommission.com/artist-opportunities/
http://www.forecastpublicart.org
http://www.cranbrookart.edu/library/research/grants.htm
http://www.libraries.cca.edu/learn/research/grants
http://www.unitedstatesartists.org
http://grantspace.org/Tools/Knowledge-Base/Individual-Grantseekers/Artists/Funding-for-individual-artists
http://www.pacouncilonthearts.org/pca.cfm?id=5&level=Third
http://www.americanartists.org/organizations_a nd_support/private.htm
http://www.womenartists.org/fund/SourcesforIndividua lArtists.htm
http://miraslist.blogspot.com/

Local Art Organizations: ---
http://www.thedcca.org/
http://www.philamuseum.org/
http://www.fabricworkshopandmuseum.org
http://voxpopuli_gallery.org/
http://www.craneanet.com/wordpress/icebox
http://www.grizzlygrizzly.com/
http://www.automatcollective.com/
http://practicegallery.org/
http://space1026.com/
http://www.marginalutility.org/
https://napoleonnapoleon.com/
http://icaphila.org/
https://www.aampmuseum.org/
https://tallerpr.org/
http://asianartsinitiative.org/
Project 1: Intro Talk & Where You Are Headed / DUE Feb 23: Plan and rehearse a six-minute introduction of your work and process. Choose works that have influenced and inspired your current process. Describe how these past works relate to your plans for your Senior BFA project. You will upload five (5) slides to Canvas. You may use PowerPoint/Keynote/Google for your presentation. [5% of the class grade.]

Project 2: Semester Plan & MEASURABLE Weekly Goals / DUE Feb 25: Write a brief two to three paragraph proposal for your thesis show artwork. Describe what you plan to include in the exhibition. What are your primary interests and motivations (i.e., your research questions)? Based on that, create a semester plan with a list of practical and MEASURABLE weekly goals to guide you in your endeavor. [5% of the class grade.]

Project 3: Fictional Curator / Professional Statement, CV, and Bio / DUE March 4 & March 18:
STEP 1: Revise your artist statement, CV, and bio from junior seminar. Your statement defines and reveals key aspects of your studio practice. It must include a section that clearly places your work within its cultural influences. This writing assignment will require logical and carefully edited prose. The final paper should be between 500-750 words in length. By the end of the semester you will have at least two artist statements: a shorter (150 word) and longer version. Each time you use these you will need to alter the elements for grants, exhibitions, digital presence, and more.
STEP 2: You are an artist-curatorial. You are putting together a group show with three of the artists from this class (to be assigned). You must have studio visits with each artist. You must also collect a statement, bio, CV and image from each artist. You will use these materials to write a press release for your show. [20% of the class grade.]

Project 5: Informational Interview / DUE April 15: Research and report on someone of your choosing who has a career path you are interested in. Write a cover letter and questions after reading GYST. Reach out to the person directly via email (phone) to ask questions about their livelihood. Before sending your questions, discuss your approach in-class. Use this opportunity to speak candidly with your contacts about their own career decisions and how they constructed their lives to get where they are. [10% of the class grade.]

Project 6: Studio Visits, Journal, & Critiques / DUE Ongoing: Keep a sketchbook of your personal goals, heroes and artists of influence, project research, exhibition proposal ideas, questions and thoughts about your career, and notes on the artist talks and field trips you attend. You must have this available for your scheduled studio visits with me and your peers. You will present your work and ideas in studio visits over the semester. You will participate in ALL peer critiques by giving each student your full attention and thoughtful critical feedback. [10% of the class grade.]

Project 7: Complete your full digital and analog artist package / DUE May 4: Your website will use image and text to highlight your achievements in a clear and easy to navigate site. It must include your artist resume, bio, statement, and documentation of work. [25% of the class grade.]

Project 8: Plan, Organize and Promote the FA-BFA Exhibition / Install begins May: Together you are responsible for the preparation, promotion, installation, and de-installation of the BFA Thesis Exhibits. Research, create, and assemble the appropriate materials for this professional show: press release, digital “postcard,” print publication, exhibition poster, exhibition binder, and reception. The binder includes a CV and statement and exhibition checklist with titles, material, duration, etc. The Lynn Sharp Award Show opens on Friday, May 7. The BFA Thesis Show opens on TBD. [100% for ART417 BFA Exhibition.]

Project 9: Professional Talk / DUE May 11 and 18: You are responsible for creating and presenting a PowerPoint presentation (6 slides in 6 minutes) that addresses the development of your work over the course of your undergraduate studies. To the Freshmen and Sophomores, you are expected to articulate your unique vision, artistic goals, influences, and speak clearly about how your work has evolved. [15% of the class grade and should synthesize the student’s experience in this class.]