COURSE DESCRIPTION & SCHEDULE SPRING 2018

Art419 Senior Studio advances the research and self-analysis introduced in Junior Seminar. This studio course plus 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 work and writing. Each discussion isolates problems that require creative solutions and a continual process of improvement. Students collaboratively plan, publicize, and execute the BFA Thesis Show and/or department events and off-site projects.

Students also work independently to develop a body of art for the BFA exhibition and portfolio. The approach is inter-disciplinary 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, more than two absences will result in failing the course. 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.

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. There will be seven (7) projects that will count towards the assignment-based grade for this course.
Project 1: Intro Talk & Where You Are Headed / DUE Feb 6 and 8:
Plan and rehearse a five-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) images to Canvas. You may use PowerPoint, Keynote, or your uploaded images for your presentation. [5% of the class grade.]

Project 2: Semester Plan & Weekly Goals / DUE Feb 13 and thereafter, every Friday
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)? Following your written proposal describing your work, create a semester plan with a list of weekly goals and prompts to guide you in your successful completion of your creative endeavor. Submit a weekly progress report on Canvas each Friday. [10% of the class grade.]

Project 3: Case Studies (two) / DUE Feb 27: With your assigned partner, collaboratively research and report on artist entrepreneurs, social activists, and additional professionals in art-related careers from the list provided. Research each artist’s work and analyze its impact on local and national communities. Reach out to the artist directly via email to ask questions about their livelihood. Before sending your questions to the artists, 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. [15% of the class grade.]

Project 4: Journal, Studio Visits, & Critiques / DUE Ongoing: You will keep a notebook 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, among other thoughts. You must have this available for your scheduled studio visits. You will present your work and ideas in studio visits and critiques over the semester. You will participate in ALL peer critiques by giving each student your full attention and thoughtful critical feedback. [15% of the class grade.]

Project 5: Complete your full digital and analog artist package / DUE March 8, April 10 and April 26
Revise your artist statement and website 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 1-2 pages (500-750 words) in length. Your final statement(s) will be used on your website and in your BFA Exhibition binder. You may find you will want a shorter version and a longer version. We will workshop statements in class at least once. Your website will be a clean and contemporary presentation using image and text to highlight your achievements in a clear and easy to navigate site. It must include your CV (artist resume), bio, statement, and documentation of work. [15% of the class grade.]

Project 6: Plan, Organize and Promote the BFA Exhibition for May 4 2018 / Install begins May 1/
Together you will be responsible for the preparation, promotion, installation, and de-installation of the Lynn Sharp Award Show and the BFA Thesis Exhibits. Promotion includes: a press release, a digital “postcard,” a catalog, an exhibition poster (printed), exhibition binder and reception. The Exhibition Binder includes a CV and statement for each artist in the show and exhibition checklist with titles, material, duration, etc. Students will research and assemble the appropriate materials for this professional show. The Lynn Sharp Award Show opens on Friday, April 4. The BFA Thesis Show opens at Chris White on May 4 and again (with VC on campus) on Tuesday, May 15. [20% of the class grade.]

Project 7: Professional Talk / DUE May 8 and 15: You are responsible for creating and presenting a PowerPoint presentation (7 slides in 7 minutes) that addresses the development of your work over the course of your undergraduate studies. To the Freshmen and Sophomores in Colloquium, you are expected to articulate your unique vision, artistic goals, influences, and target audience and speak clearly about how your work has evolved. [This assignment will count towards 15% of the class grade and should synthesize the student’s experience in this class.]

Ongoing: You will be responsible for creating an inclusive and encouraging environment for on-site and off-site artist talks and exhibits that you attend over the course of the semester. [5% of the class grade.]
**Evaluation:** If you successfully complete your exhibition project, artist statement, 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:

**Required Texts**

**Recommended Texts**
- *ART/WORK* by Heather Darcy Bhandari & Jonathan Melber (290 pages); Publisher: S+S (2009); ISBN: 9781416572336; List Price (approximate): $18.00 New
- *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.artistcommunities.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
5&level=Third
http://www.americanartists.org/organizations_and_support/private.htm

http://www.womenarts.org/fund/SourcesforIndividualArtists.htm
http://miraslist.blogspot.com/

**Local Art Organizations:**
http://www.thedcca.org/
http://www.philamuseum.org/
http://www.fabricworkshopandmuseum.org
http://voxpopuligallery.org/
http://www.cranarts.com/wordpress/icebox
http://www.grizzlygrizzly.com/
http://littleberlin.org/
http://www.tigerstrikesasteroid.com/
http://www.automaticcollective.com/
http://practicegallery.org/
http://space1026.com/
http://www.marginalutility.org/
https://www.philaphotoarts.org/
https://napoleonnapoleon.com/
http://icaphila.org/