

Art 419: Senior Studio

Spring 2022

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office hrs: TTh 12-1pm and online by
appt

This course 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 publication, and additional promotional materials.

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.

Art & Design majors are expected to attend all **Visiting Artist & Designer Lectures** in the Department of Art & Design during the semester. In addition, students are expected to see all the exhibitions in the department's galleries. Engaging in dialogue with our guests by asking questions is highly recommended.

Academic **field trips** are an important element of education. They often significantly enhance the content of a course by providing a type of information hard to convey in the classroom. Site visits to museums, galleries, contemporary art centers, design studios, and advertising agencies help to contextualize and enhance understandings of contemporary and historical practice. Students are strongly encouraged to attend.

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 negatively impact your grade by 1/3 of a 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.

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.

Tentative schedule:

- Feb. 8 **Introduction/overview to the course**
- 10 **BEGIN Project 1: Intro Talk & Where You Are Headed:** 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 for your presentation. [5% of the class grade.]
- ONGOING Studio Visits, Journal, & Critiques:** 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.]
- 15 **Present talks**
- BEGIN Project 2: Proposal for Exhibition with MEASURABLE Weekly Goals:** 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.]

Colloquium 6-7pm / Visiting Speaker: TBD
In-Person, #007 WILLARD HALL (near Deer Park & across from Trabant)

17 **Individual meetings with René (via zoom) regarding Project 2**

Continue Project 2

22 ***Project 2 DUE/Individual studio visits***

BEGIN Project 3: Fictional Curator / Professional Statement, CV, and Bio:

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-curator. 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.]

Colloquium 6-7pm / Candidate Talk: Gary Chang
In-Person, #007 WILLARD HALL (near Deer Park & across from Trabant)

24 **Submit drafts of artist statement, CV, and bio**

Continue Project 3: artist-curator component

March 1

Project 3: Artist statement, CV, and bio DUE

Group Critique

Continue Project 3: artist-curator component

Group Critique

3

Continue Project 3: artist-curator component

8

Project 3: Press release DUE

BEGIN Project 4: Informational Interview: 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.]

Colloquium 6-7PM Visiting Speaker: Carolyn Sewell <https://www.carolynsewell.com/> In-Person, #007 WILLARD HALL

10

Project 4 Discussion: report on interviewee and approach

BEGIN Project 5: Revise Your Artist Statement: After discussing ideas in-class, via the Fictional Curator Project, re-read and revise your artist statement. You will write two. A 250-300 word version that will be in your BFA Exhibition Catalog and a longer version for your website. These versions will form the basis of your proposals in the future. [10% of the class grade.] **DUE end of semester**

15

Individual studio visits

BEGIN Project 6: Complete your full digital and analog artist package: 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.] **DUE end of semester**

Colloquium 6-7PM Visiting Speaker: Michael Kalmbach, Creative Vision Factory
In-Person, #007 WILLARD HALL MFA Visiting Artist Studio Visits

17

ONGOING

Project 7: Plan, Organize and Promote the FA-BFA Exhibition: Together you are responsible for the preparation, promotion, installation, and deâ€• 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. [100% for ART417 BFA Exhibition.]

22 **Group Critique**

BEGIN Project 8: Professional Talk / Colloquium: 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.] *Scheduled for May 10 and 17.*

**Colloquium 6-7PM Visiting Speaker: Tim Davis <http://www.davistim.com/>
In-Person, #007 WILLARD HALL (near Deer Park & across from Trabant)**

24 **Group Critique**

29, 31 *Spring Break*

April 5 ***Individual studio visits***

**REMOTE Colloquium 6-7PM Visiting Speaker: Erica Battle, PMA Curator
ZOOM–link to be distributed**

7 Continue with ongoing projects

12 **Group Critique**

**Colloquium 6-7PM Visiting Speaker: George Rodriguez;
<https://georgerodriguez.net/>
In-Person, #007 WILLARD HALL**

14 **Group Critique**

19 *Individual studio visits*

Colloquium 6-7PM:** Annual Undergraduate Juried Show,
In-person Closing Reception & Awards, Taylor Hall Gallery**

21 Continue with ongoing projects

26 Continue with ongoing projects

Colloquium 6-7pm: 40th Thomas Edison Film Festival (formerly Black
Maria)
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28 Continue with ongoing projects

May 3 *INSTALL BFA SHOW (through May 9)*

Colloquium 6-7pm / Visiting Speaker: TBD
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5 *INSTALL BFA SHOW (through May 9)*

10 **Colloquium Presentations**

BFA Show Reception

12 Continue with ongoing projects

17 **Colloquium Presentations**