

Moravian College: Senior Projects ART 372 Z

Professor Angela Fraleigh

Spring 2008, T/TH 6.30-9.30

Individual Studios

Office hours: T/TH 4.00-6.00pm or by appointment. RM 105

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Senior Projects:

It is essential that artists have the wherewithal to take full control and responsibility for their career, function financially, and have a successful strategy in place for attaining what they want for themselves and their art. There exists no "right" way of doing this and there are as many different avenues as there are artists. What the professional practices class offers is an intensive look at where you have been, where you are and where you want to be within the context of the art world. For the first component of this course we will look specifically, as a group, at each individual's work and flesh out a foundation of conceptual motivation to then analyze and place in a larger contemporary and historical context. From here we will begin to examine historical precedents and develop our understanding of how this interfaces with an audience and who that audience is, as it will not be the same for everyone.

The second component builds on what we have discovered about your individual aims and then seeks to develop the business skills to serve and support that individual studio practice and work. In the area of presentation, we will tackle proper documentation (slides, digital, good quality image, video), artist's statement, resume and tools to support and promote work. We will also address issues of goals, strategic planning, networking, public relations, fundraising (including grant proposals) and financial planning.

Course Goals

The main goal for this course is to lay the groundwork for a smooth transition from art student to Professional artist; a plan that will enable a productive studio practice with financial stability and a goal oriented mind-set. Other goals include:

- Creating a solid studio practice as a foundation
- Strategic planning: goal setting and designs for attaining.
- Familiarity with the different components of the art world: galleries, museum, alternative spaces and non-profits, residencies, funding agencies etc.
- Understanding and Presenting/Promoting one's own work
- Real-life opportunities that employ the tools learned in class

Homework- In addition to regular readings there will be several outside assignments due on specific dates. Due to the sequential nature of the course all assignments MUST be completed on time with no exceptions. This will absolutely affect your grade.

Course requirements-

On time attendance for all classes

On time delivery of homework

Participation in class discussions and critiques

Artist Statement and Documentation

Presentation Packet

Proposal for Exhibition

Proposal for Support Institution

Assignments/ Grading

| | |
|---------------------|-----|
| Artist statement | 15% |
| Thesis paper | 20% |
| Thesis artwork | 40% |
| Sketchbook | 15% |
| Presentation Packet | 10% |

Quality of work is based on

Completion of projects
Effort and Engagement
Understanding of various concepts
Participation and attendance

Grading-

As a seminar course it is essential that you be in class every class (unless an excuse has been presented and permitted), have done the reading and have come equipped with three points you would like to discuss from the reading. This will enable you to fully engage in class discussion. This is a secure space where every idea, comment or question will be addressed with respect.

You will be graded on participation, intent, creativity, and technique. Work that is truly exceptional and moves beyond expectation will be graded in the A range. Work that is interesting and moves beyond average will be graded in the B range and work that exhibits good/ average quality will be within the C range. Individual meetings will be scheduled mid-term and 2 weeks before the final to assess your strengths and weaknesses. This will allow you ample time to address any issues before a final grade is submitted.

It is the responsibility of the professor to assist the student with the development of each and every segment of the class. The professor should give opinions in a helpful and collaborative manner. It is, however, the responsibility of the student to ask for help when he or she is confused, a misunderstanding exists, or there is simply a question that may hinder the student's development if not addressed. This is a safe environment where learning is the primary goal of both parties. Yet, if the student does not ask questions when help is needed the professor has no choice but to grade accordingly (i.e. the professor is not a mind reader and will assign a grade based on the criteria above). Please feel free to meet with me at any moment throughout the course. I have posted office hours but am also available by appointment.

Academics Honesty (issues of plagiarism)

Plagiarism and cheating are serious offenses that erode the academic environment. Moravian College and the Department of Visual Arts will condone NO form of plagiarism- Defined as the use of another's words, ideas, visual or verbal material as one's own without proper permission or citation. Each student has the responsibility to make sure they have a clear understanding of this important issue and how it applies to a studio class and their imagery. Any and all image appropriation needs to be discussed with the professor prior to usage.

Students who violate the standards of academic honesty face serious disciplinary consequences, including referral before the honor council and/or immediate course failure.

Required Text- The Practical Handbook for the Emerging Artist, Second Edition, Margaret R. Lazzari-ISBN 0-15-506202-6

Supplementary Texts- In the Making: Creative Options for Contemporary Art, Linda Weintraub-ISBN 1-891024-59-0

Theories and Documents of Contemporary Art: A Sourcebook of Artist's Writing, Kristine Stiles and Peter Selz – ISBN0-520-20253-8 The Practical Handbook for the Emerging Artist.

How to Survive and Prosper as an Artist, Selling Yourself without Selling your Soul. Fifth Edition, Caroll Michels.

Manual of Contemporary Art Style, Pablo Helguera.

Living the Artists Life, A Guide to Growing, persevering, and Succeeding in the Art World, Paul Dorrell. ISBN 0-9749552-0-5

Syllabus

01/15: Introduction to course goals, objectives and requirements. Text and supplemental reading

01/22: Different art makes for different strategies. What are you after?

01/29: Discovering your vision, selecting your target audience. Thesis Proposal Due.

HW: Transforming Notes to Ideas.

02/05: The artist statement: Communicating your ideas in written form. Discussion of outside examples and workshop. 15:5:1 min. artist statement.

02/12: Presenting your work: proper documentation and packet presentation. Outside examples and workshop.

02/19: Identifying and using support systems. Mid-term review.

HW: Research competition.

02/26: Exhibition venues. *Completed artist statement due.*

03/04: **Spring Break**

03/11: Funding agencies and public commissions.

03/18: Self-promotion. *Completed presentation packet due.*

HW: Time-tracking.

03/25: How to take control of your career.

04/01: Goal Setting workshop. *Proposal for Exhibition and Invite due.*

04/08: Financial Planning workshop. *Proposal for Support Institution due*

04/15 Financial Planning workshop. *Documentation due.*

04/22 Final critique- All assignments due... extremely interesting conversation and delicious snacks.

****Note: syllabus and readings subject to change***

For your final thesis- A thesis must have the following components (though not necessarily in this order):

A statement of the research problem (this is often both stated and posed as a question with sub-questions)

Significance and Limitations of the research

Methodology, or the way in which you will systematically address your research problem (course work will help you determine a methodology)

Literature review of research relevant to your research

Data collected through your research

Analysis of data and conclusions

Plan of Action

A thesis takes time to develop, research, make, and write. Expect for each step of the writing and artwork: from outline and proposal to writing up each section and making the work--to go through several iterations. Communication and careful planning are necessary.

The first step is to work with your advisor on a thesis problem statement, after which an outline or action plan is developed.

Once approval for the project and outline is secured, a thesis proposal is developed. The proposal, which usually serves as a draft for the introduction of the thesis, should include an introduction to the research problem, a formal statement of the problem (usually posed as a main question and a series of sub-questions), significance of the problem (which is often addressed, at least in part, by a survey of the major landmarks in the area to be researched), limitations of the research (for example, what will not or cannot be researched in the study), how the study will be carried out (a basic description of the methodology to be used, including research subjects and site if applicable), and an outline of future projects. Expect to make revisions.

Once the proposal is accepted, you will begin work on the project. A calendar for writing and revising the subsequent projects should be worked out with your advisor ahead of time.