

Course: ST: WI Senior Seminar 371

Fall 2008 Wed. 6.30-9.00

Rm. 9

Office hours: W 2.00-6.00pm or by appointment.

afraleigh@moravian.edu

Art Office- 610.861.1680

Studio Seminar: Contemporary Issues and Professional Practices for Artists

You are responsible for your own happiness and prosperity. You, and only you, can craft the life, and career, of your dreams. To be an artist you need confidence, strength, perseverance, and an unrelenting determination to create. You need to always be looking, digging deeper; always searching for more- more meaning, more ability, more how's, what's, and why's. *And* to be successful, and support this lifelong search, you need a strategy in place that can, not only support you, but also, one that can bend to fit your needs throughout your life, as those needs will continuously change. You have two jobs as an artist, one is to stay true and ambitious in your own creative practice and the other is to support yourself financially so you can make your art.

The first component of this course will focus on idea inception (what to make) and studio process (how to make it). We will investigate different working styles, strategies and ideas employed by a wide variety of contemporary artists, which are symptomatic and reflective of the current state of the art-world. In our current environment, anything and everything made by anyone can be accepted as a valid form of art. The terrain is chaotic, fractured, and congested. The main goal of this course is to examine these artistic models and lineages as a guide in determining your artistic position within an open field of possibilities. We will examine historical precedents and develop an 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 will focus on the development of business skills to serve and support your individual studio practice and work. In the area of presentation, we will tackle proper documentation (slides, digital, good quality image, video, etc.), 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.

Professionals from related fields will be invited to share their experiences.

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

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

Examining and utilizing Contemporary Practices

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

Course requirements-

On time attendance for all classes
On time delivery of homework and in class projects
Participation in class discussions and critiques
Readings, quizzes and papers.
Sketchbook
Field Trip
Artist Statement and Documentation
Presentation Packet
Proposal for Exhibition
Proposal for Support Institution
A minimum of 6 hrs work outside of class

Homework: As majors you are expected to work a **minimum** of 6 hours per week outside of the scheduled meeting time. There will be outside assignments due every week. Due to the sequential nature of the course all assignments **MUST** be completed on time with no exceptions. This will absolutely affect your grade.

Critiques- There will be a critique every week. In addition to reading assignments and outside studio work you are required participate in critiques, and document your work in slide/digital form at the end of the semester. Missing a critique is equivalent to missing an exam and will affect your grade accordingly.

Sketchbook- due to the nature of the course material you will be given weekly sketchbook assignments to experiment, plan, and record. Try to use it each day and date each entry. Sometimes you may find that a sketch takes you several hours, sometimes just minutes. The point is to take what you learn in class, personalize it and experiment with it in your sketchbook. Take it with you everywhere you go. Find a book that suits your personality; something you want to have on you at all times. Be fetishistic about it. It should become your best friend. A place to develop ideas, record thoughts.. it should become a visual diary of your life and something that you will be able to return to again and again for inspiration or previously thought, but never carried out, projects. Can you tell I think this is important? Also, you will be graded on this and you must have it in class with you at all times. If it is missing it will be marked against you.

<http://www.artmuseums.harvard.edu/sketchbooks/html/frameset.html>

<http://www.gis.net/~scatt/sketchbook/links.html>

Attendance Policy

Attendance is mandatory. Each meeting of class is considered a session. Attendance is taken at the beginning of each session. Students arriving 5-20 minutes late for any class session are considered tardy. Three tardy counts equal one un-excused absence.

- Arriving more than 20 minutes late or missing an entire class session is considered an absence.
- Students who do not return to class after break or who leave early will be considered absent.
- Showing up without your supplies is also considered an absence.
- Three unexcused absences may result in your grade being decreased one whole letter. Four un-excused absences is automatic failure.
- An absence may be excused if there is a medical reason, family emergency or extenuating circumstances beyond the student's control. The determination of whether an absence will be excused is left to the discretion of the instructor.
- It is the responsibility of the student to ask his or her colleagues what information was missed during an absence and to make-up the work missed.

Grading-

Due to the volume of material to be covered it is essential that you be in class every class (unless an excuse has been presented and permitted) have completed the homework and are prepared 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.

Cell Phones- must be turned to the Silent position.

Cleanliness- It is the job of every student to leave the studio better than the way they found it. Disrespecting your environment and those around you implies poor participation and may affect your grade.

Assignments/ Grading

Studio and Homework	20%
Participation in critiques, and reading discussions	20%
Presentation materials 1-4	30%
Sketchbook	15%
Final	15%

Quality of work is based on

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

Disability- Any student with documented disability needing academic adjustments or accommodations is requested to speak with me during the first two weeks of class. All discussions will remain confidential. Students with disabilities should also contact Disabled Student Services.

Wear appropriate clothing- you will get some kind of art material on everything you bring into the studio... it just happens.

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. This includes material found on the internet.

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

Syllabus

- 8/ 27: Introduction to course goals, objectives and requirements. Text and supplemental reading, Viewing of comedian with Jerry Seinfeld- Discussion to follow. HW: reading Modernism/ Postmodernism. Identity. Research three artists on topic of identity. Answer identity question worksheet in preparation for first assignment.
- 9/03: Different art makes for different strategies. Idea inception and "modernism/post-modernism/ Other as Process/ Identity" slide talk, brainstorming session and discussion. HW: Exercise 1- Choose one of the strategies to work from: Topic of Identity. Research three artists for topic of Narrative.
- 9/10: **Studio Exercise 1 due.** HW: Exercise 2- Choose strategy: topic of Narrative. Sourcing inspiration external.
- 9/17: **Studio Exercise 2 due.** HW: Exercise 3- Choose strategy: topic Emotion in art.
- 9/24: **Studio Exercise 3 due.** HW: Exercise 4- Choose strategy: Science/ Spirituality- Macro/Micro.
- 10/01: **Studio Exercise 4 due. Mid-term Review/ Critique all work.** HW: Exercise 5- Choose strategy: Time, memory, space.
Over break read about and write artist statement.
- 10/08: The artist statement: Communicating your ideas in written form- Discussion of outside examples and workshop. 15:5:1 min. artist statement.
- 10/15: Identifying and using support systems. Exhibition venues. Funding agencies and public commissions. HW: find support system and appropriate competition that you will apply for.
- 10/22: *Completed Artist statements due 15:5:1.* Workshop statements in class. How to take control of your career and Self-promotion. HW: Time-tracking exercise.
- 10/29: Presenting your work: proper documentation and packet presentation. Outside examples and workshop.
- 11/05: *Completed presentation packet due.* Lighting workshop.
- 11/12: *Proposal for Exhibition due.* Goal Setting workshop.
- 11/19: *Studio exercise 5 due.* Critique and workshop revised statements.
- 11/26: **NO CLASS... THANKSGIVING**
- 12/03 *Proposal for Support Institution due.* Financial Planning workshop.
- 12/10: Final critique- All assignments due... extremely interesting conversation and delicious snacks.

**Note: syllabus and readings subject to change*