

ART 372 Z: Senior Projects

SPRING 2013, Monday and Wednesday 4:00-6:00pm 6:30-9:00pm

Instructor: Angela Fraleigh

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***Please note that email is the best way to communicate with me

Senior Projects is the capstone experience for studio art majors at Moravian College. Treated as part studio and part seminar, this course focuses on studio practice and thesis development while preparing students for the business aspects of a career in the fine arts. Classes will be structured around individual and group critiques, visiting artist/special guest presentations, technical demonstrations, readings, student presentations, and class discussions. The course objective is to build a critical and practical framework from which advanced students can develop their own unique vision through the art making process while preparing them for a professional life after college.

The main part of the course will emphasize self-directed, studio practice whereby students will develop a strong cohesive body of work. Students will be required to have a solo exhibition during the course of the semester, prepare work for the end of the year Senior Exhibition, give an artist talk, and create an alternative portfolio such as a book, DVD, or website.

The second component to this course will cover professional practices in the fine art world as appropriate to an emerging artist. Topics will include documenting artwork, artist statements, resumes, jobs, financial planning and fundraising, exhibition opportunities, promotional material, networking, and other opportunities and tools that can support working in the field of art. Outside weekly reading is an essential component to this portion of the course, which provides a platform for discussion on issues pertaining to professional practice and the contemporary art world.

GOALS:

Students will:

- Understand the formal elements and principals of design and successfully apply these in their work.
- Develop a conceptual understanding of visual art and be able to articulate their own ideas in their work.
- Be able to formally and conceptually critique and analyze art and its intention.
- Expand their knowledge of contemporary art and be able to critically address the arts in relationship to its history and the progress of society.

OBJECTIVES:

Students will:

- Develop analytical and communicative skills through regular critique sessions and oral presentations.
- Establish a positive work ethic.
- Strengthen the individual skills in seeing and thinking.
- Participate in critique and discussions and understand the role of dialogue in the creative process.
- Apply the basic rhythms of the creative process in order to generate ideas, problem solve, and follow through with successful execution.
- Present and defend work and ideas in written and oral forms while utilizing appropriate art vocabulary.
- Research art and art movements, especially in the contemporary art arena.
- Understand appropriate craftsmanship and present their complete work in a professional manner.

REQUIREMENTS:

- On time attendance for every class meeting
- Prepare work on time for critique
- Keep a sketchbook/journal
- Complete all class readings
- Prepare materials for professional practice as assigned
- Complete a main body of work for solo exhibition and senior thesis exhibition
- Attend required lectures, film screenings, or art exhibits outside of class that pertain to course topics
- Actively participate and contribute to class discussion and critique
- Write a thesis paper
- Give an artist talk and presentation on thesis
- Make an alternative portfolio: DVD, Book, Zine, website

TEXTS:

Getting Your Sh*t Together: by Karen Atkinson & GYST Ink.

OTHER SUPPLEMENTAL TEXTS:

I'd Rather be In the Studio, Alyson B. Stanfield

ART/WORK: Everything you need to Know (and do) As You Pursue Your Art Career, Heather Bhandari, Jonathan Melber

In The Making, Creative Options for Contemporary Art by Linda Weintraub

The Artists Marketing and Action Plan Workbook, Jonathon Talbot (author), Geoffrey Howard (contributor)

The Practical Handbook for the Emerging Artists, Second Edition by Margaret R. Lazarri

Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings, Kristine Stile and Peter Selz

How to Survive and Prosper as an Artist, Selling Yourself without Selling your Soul, Fifth edition, Caroll Michaels

Manual of Contemporary Art Style, Pablo Helguera

Living the Artists Life, A Guide to Growing , Persevering, and Succeeding in the Art Work, Paul Dorrell

Advice to Young Artists in a Postmodern Era - by [William V. Dunning](#) and Ben Mahmoud

Inside the Studio: Talks With New York Artists by Judith Richards

HOMEWORK:

The majority of the workload for this class is independently driven, and it is expected that you will be working in your studio on a regular basis outside of class. (A minimum of 10 hours per week is expected.) There will be outside weekly readings due every Monday evening (see below). Be conscious of deadlines. Due to the sequential nature of this course, all assignments must be completed on time with no exceptions, and this will be heavily considered in your grade.

READING ASSIGNMENTS

I believe that reading is a valuable part of the creative process. You will be assigned short reading assignments and should be prepared to discuss each in class or write a brief analytical response in your sketchbook as assigned.

SKETCHBOOK:

All art students are required to keep a sketchbook. Sketchbook assignments may be given during the semester, either on an individual basis or to the entire class. You should strive to make frequent contributions each week on your own – technical notes, vocabulary terms, ideas, collages, storyboards, drawings, useful websites, anything that will enhance your performance and personal work. As a student of art (in any medium), you should get into the habit of carrying a sketchbook with you at all times. You will be graded on your sketchbook, and you are required to have it with you in class at all times.

The sketchbook is a private place, an arena where one should feel uninhibited to experiment with new techniques and develop ideas. This is your think tank: a place to daydream, document, vent, explore, brainstorm, mind map, make lists, go off on tangents, reflect, and problem solve. One of the goals of this class is to help you define and create your own personal vision and prepare you for life as a professional artist. Your sketchbook is a launching pad for this process. It takes time, effort, and a considerable amount of thought to develop the concepts and beliefs that will drive your work as an artist. Your ideas and projects will change and evolve over the years. The sketchbook can become an essential document to one's artistic development over the course of time.

See: www.artmuseums.harvard.edu/sketchbooks/html/frameset.html

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

<http://www.arthousecoop.com/library>

PAPER AND PRESENTATION:

Students will be expected to write a thesis paper on an issue pertaining to their artwork and studio practice. Students will give an in-class presentation with visuals on their work. This will serve as a preliminary exercise before the formal artist talk.

FIELDTRIP/ ART DEPT. EVENTS:

Students need to be able to contextualize their work within the framework of the history, theory, and contemporary practice of their discipline. Departmental events and activities, outside of class time, provide a rich complement to one's studio and scholarly pursuits. Students are required to attend the following events:

- Department fieldtrip to New York City
- The Rudy Ackerman Visiting Artist Lecture
- Payne Gallery Openings
- Senior Thesis Exhibition Opening

The school and neighboring communities in New York and Philadelphia also offer many worthwhile, cultural experiences. Any events that are especially pertinent to this class will be recommended. Please also bring your own findings to class to share.

PARTICIPATION:

Students will be graded on participation in class critiques, discussions, etc. (attendance is mandatory at all critiques and reviews). I believe in setting up a classroom community that encourages a healthy, open exchange of ideas. Learning is a collaborative process, and every student's input is a valuable contribution. Participation also includes coming to class on time, having read assignments, and completing work on time. Participation means you actively share your own insights and perspectives during the critique sessions and discussion and you willingly offer support and feedback to your peers on their work. As mentioned, this class is a seminar environment, which means that the course material is directed by conversation, questions, and discussion. Participation is 10% of your grade!

CRITIQUE:

In the studio environment, critiques are an integral part of the learning process, and looking at and evaluating work is a major component to this course. Critiques will usually take the form of posing questions intended to stimulate original thought and the formation of opinion. Critique is a time to learn and utilize art vocabulary needed to describe art formally, conceptually, and contextually. The critique aids in helping students gain an objective perspective on their work. Students should learn to not take constructive criticism personally and that all comments are meant to aid in their development of seeing and thinking in an objective manner. Students are expected to share their thoughtful opinions about their peers' work, which should come in the form of positive review as well as constructive criticism. The group dynamic fuels the class; the more you participate, the more you benefit. As mentioned above, true learning is the result of personal discovery. It is a participatory activity and not a passive experience. On Thursdays we will have both individual critique sessions and scheduled group critiques. Again, part of your grade depends on your engagement in group discussions and your responses to the work of your classmates.

ATTENDANCE:

The Art Department established this department-wide attendance policy to apply to students in all art classes. PLEASE READ CAREFULLY.

After the second unexcused absence, final grade will be dropped by one full letter.

After the fourth unexcused absence, student will receive a failing final grade.

- An excused absence is one confirmed by a note from the Dean's Office, Student Services, the Learning Center, or verified with a doctor's note (within 24 hours of illness) ON-CAMPUS HEALTH SERVICES WILL NOT BE ACCEPTED. Death in family should be confirmed with Student Services.
- Documentation is required for sports. Coach should email a note to instructor confirming matches, meets, departure time for away games, or anything that would require absence from class. Practice is not an excused absence.
- Job interviews or doctor's/dentist's appointments are not to be scheduled during class and are not excused.
- Missing Portions of Class: The following count as unexcused absences
 - More than 15 minutes late for class
 - Failure to bring supplies to class
 - Failure to return from break
 - Leaving class half an hour or more early without permission
 - Being tardy more than 3 times. Tardiness: being 5 to 15 minutes late for class

NOTE: If you are late or absent, it is your responsibility (not the professor's) to find out what you missed and to catch up in a timely manner. Have fellow student as your go-to person.

GRADING:

Students will be assessed through frequent critiques, studio projects, assignments, and participation as outlined below. Again, it is important to note that students will be graded on class participation, especially during critiques. Students will be made aware of the expectations for each assignment in terms of grading.

Both the form and content of work will be evaluated on each project, as well as effort, originality, personal progress, and timely completion of assignment. While competency in basic skills can be objectively determined, creativity and aesthetics are more subjective. The instructor reserves the right to apply qualitative judgments in determining grades. It is the professor's responsibility to assist and give feedback to the students throughout the course of the semester. It is the student's responsibility, however, to ask for help when a particular problem arises, miscommunication, or misunderstanding of requirements.

Thesis project, solo show and thesis exhibition	30%
Professional Practice Assignments, Readings, Critiques and Class Participation	30%
Thesis paper and Artist Presentation	15%
Professional artist packet and website	15%
Sketchbook	10%
TOTAL POINTS	100

GRADING CRITERIA:

-MASTERY OF TECHNICAL SKILLS/CRAFTSMANSHIP/PRESENTATION

-PROCESS/EXPREIMENTATION/PLANNING/REASSESSMENT

-COMPOSITION AND DESIGN/FORMAL ATTRIBUTES

-CONTENT/ SUBJECT MATTER/ CONCEPT/ IDEA/ CREATIVITY

-FULLFILLMENT AND UNDERSTANDING OF ASSIGNMENT CONCEPTS AND REQUIREMENTS (including completing project on time)

-EFFORT/ENGAGEMENT/TIMELINESS

- "A": Excellent, outstanding achievement and mastery of skills and conceptual development (see "A" criteria below)
- "B": Good- average attainment – demonstrates an understanding of material but may need some minor improvements in certain areas
- "C": Adequate understanding of essentials – fulfills assignment but lacking in content, effort, and/or skill.
- "D": does not fulfill assignment and exhibits little skill, effort, and thought.
- "F": Failure, no credit
- "I" Incomplete, only given in the most extreme circumstances

NOTE: Criteria for an "A":

- Consistently going beyond the basic requirements of the course/ each assignment
- Innovative and meaningful solutions for all assignments, both conceptually and formally
- Demonstrates technical expertise and evidence of competency in techniques learned or discussed in class
- Productive use of class time
- Homework assignments that show a strong degree of effort and engagement
- Clean, well crafted presentation
- Consistent, on time attendance and active engagement while in class
- All work completed and submitted on time
- Class participation as outlined in syllabus

FINAL PORTFOLIO

A final portfolio of your work submitted to me on CD will be due at the end of the semester. (I will go into this in more detail later in the semester.)

Be sure to SAVE and DOCUMENT all your work.

LATE ASSIGNMENTS:

I will mark down all late projects one letter grade for each class period they are late unless you give me a satisfactory reason (in my estimation) for their lateness. Projects may be reworked for the final portfolio review.

CELL PHONES AND EMAIL:

All phones must be turned to the Silent position. No texting while class is in session. If working in a computer lab, absolutely no emailing during class lectures, critiques, or demonstrations. Students that abuse this rule will be marked down on "participation" grade.

DISABILITY STATEMENT:

Students who wish to request accommodations in this class for a disability should contact Elaine Mara, Assistant Director of Learning Services for Disability Support, 1307 Main Street, or by calling 610-81-1510. Accommodations cannot be provided until authorization is received from the Academic Support Center.

ACADEMIC HONESTY POLICY:

Plagiarism in any form will not be tolerated and will result in a failing grade. Cheating on exams or quizzes is not tolerated and will result in a failing grade. Written assignments are designed to engage students with material covered in class through personal reaction. Papers must be your own thoughts, ideas, impressions, or reflections. The Internet can provide valuable source material, but remember that not all published sites are legitimate. Be aware that I read student papers on this subject every semester and I am very familiar with a variety of information published on the web.

Students who violate the standards of academic honesty face serious disciplinary consequences, including referral before the honor council and/or immediate course failure. For further information, please refer to the Moravian College policy in the Student Handbook.

CLEANLINESS AND LAB RULES:

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

MATERIALS:

All students should have an external hard drive for storage of work in a digital format.

- A folder specifically to hold reading handouts and technical information sheets
- Sketchbook
- Supplies and materials as it relates to student studio work (for more information on venues to purchase supplies – see me)

***Digital SLR camera, video cameras, tripods, lights are available for check out from the department.

Course Schedule: 2013 SENIOR PROJECTS * Note- syllabus subject to change

Week 1: Introductions- Developing your thesis

- M 1/14 Introduction to course objectives, and requirements. Review of text and supplemental reading.
Q & A, Watch "Comedian", Discussion. Studio Lottery if necc.. Prepare your studio for the semester.
- HW- developing a meaningful body of work/ write your autobiography in one day/ List of 10 most important things/ personal inquiry.
Read- Harvard Thesis Packet and Thesis outline hand out.
- Sketchbook: Mind-mapping and brainstorming exercises choose three and be prepared to share results.
- W 1/16 Group Critique- Informal student presentations of past work
Thesis discussion-what it means, how to prepare, what is due when, hand-out of sample thesis outlines.
Discuss solo exhibitions, create timetable
Grad program/trip to Chelsea/ artist studios? Student picks. What do you want form this semester?
- Prof Practice Seminar 1: Self Assessment and Success Discussion: Define Success for Yourself/ What is your personal vision of success? How do you spend your time?
- Prof Practice Seminar 2: Plan of Action/ Get Organized/ Set Goals
Time management, organizational skills.
- HW- Read GYST 15-26, 42, AG 3-23. Begin Thesis artwork and don't stop until the end of the semester.
No, actually, don't stop ever.
- Sketchbook: Five Artists you love (with examples) five artists you hate – Why?
- TH 1/17 Payne Gallery opening Constance Garrow Diamond

Week 2: Self -assessment

- M 1/21 NO CLASS/ OPEN STUDIO
- HW- Plan of Action/ Get Organized/ Set Goals. Read and complete GYST pg 15-26, 42, AG 3-23
In the Studio, essays and interviews about professional artists and their studio practices
- Sketchbook: Response to artist interviews. What surprised you?
- W 1/23 Individual meetings. DUE: Self-Assessment Survey and life goals.
Discussion of developing a meaningful body of work/ write your autobiography in one day/ List of 10 most important things/ personal inquiry. Paul Thek Questions
- HW- Thesis outline. Rd. GYST 27-33, 161-6, AG 46-61.
Sketchbook: answer artist statement questions on AG pg. 51 and GYST pg. 29 questions.

Week 3: Thesis outline/ Artist statement

- M 1/28 DUE: Thesis outline.
Group critique with outline. Present outline to peers for feedback/ create personal calendar with deadlines/discuss artists and research materials.
Prof Practice Seminar 3: The Artist Statement
Review readings. Writing and peer review exercise, presentation skills.
Review examples of previous artist statements. Review CAA guidelines.
- HW- rd. GYST 149-160, bring in 5 examples of artist websites, posters, postcards, blogs etc.
- Sketchbook: revisit artist statement questions. 5 ideas/ drawings for thesis work.
- W 1/30 OPEN STUDIO

Week 4: Prep for solo shows

- M 2/4 DUE: Formal Thesis Proposals.
Prof Practice Seminar 7: Curatorial ideas and Promotional material for exhibitions and artist talks, Show and tell artists marketing materials.
Postcards, posters, mailing lists, blogs, newsletters, press releases and press kits, and other self-promotion ideas, websites and your virtual footprint. Discuss pgs.149-160. AG 152-154.
- HW- Write Artist Statement. Midterm evaluation handout.
- Sketchbook: Promotional material ideas, for solo exhibition and otherwise, concept, layout designs, website structure etc.
- W 2/ 6 OPEN STUDIO

Week 5: Finalize Artist's statement

- M 2/11 DUE: 8 copies of Artist Statement. Writing/ peer review.
Midterm evaluation due
Review sketchbooks
- HW-Critique Q and A handout
- W 2/13 OPEN STUDIO/ I will be away at the CAA conference.
HW- Read GYST 66-75,196-202. AG 24-46. Complete critique Q and A

Week 6: Documentation and Presentation

- M 2/18 DUE : Critique Q and A handout
Prof Practice Seminar 6: Documenting Artwork/ The Alternative Portfolio Project/ The Portfolio Review readings GYST 66-75,196-202, AG 24-46
Presentation: preparing for and installing an exhibition

Photographing Artwork: workshop on camera, video, and lighting, Digital editing and workflow Tutorial, editing work, ideas for alternative ways to show work.
- W 2/20 Group critique in Space 105 followed by Studio Crits.
HW GYST 86, 34-4. AG 117-8. Supplemental texts. Write cover letter and resume.

- TH 2/21 Payne gallery opening Karl Stirner
F 2/22 Midterm

Student Gallery: Solo Exhibitions 1

Week 7: Presenting your work

- M 2/25 Prof Practice Seminar 8: Professional presentation packets and marketing your work. Review GYST 86, 34-4. AG 117-8 Group workshop Cover letters and Resumes,
Discuss: proposals, artist bios, business cards, note cards, brochures, folders, alternative forms of portfolios, and other promotional materials (articles, catalogues, etc)
HW- Finalize cover letter and resume. Thesis paper. Promotional Materials.
- W 2/27 Group Critique in Space 105. Individual meetings.
Visiting Artist Lecture in the evening

Student Gallery: Solo Exhibitions 2

Week 8: Spring Break and Midterm

Week 9: Exhibiting and other Opportunities

- M 3/11 **DUE: first draft Thesis paper**
Group review of promotional materials.
Prof Practice Seminar 4: Galleries, Exhibitions, and Artist Registries, GYST pg 44-54. AG 95- 117, 125-136
Approaching a gallery, juried exhibitions, artist run spaces, putting on your show: DIY, video screenings, public art, performance events. Resources: Artist alliances, mentors, art organizations, and other resources for artists, expanding scope of influence and finding context
Guest speaker (tentative): Ken Jones, art dealer and gallery owner
Explore and apply to at least one by April. Begin research.
Complete exercise AG pg. 114-5. Where you will be living following graduation.
Hand out midterm self-evaluation

W 3/13 Group Critique in space 105.
Payne Gallery Opening @ 6:30pm

TH 3/14 Student Gallery: Solo Exhibitions 3

Week 10: Angie in Omaha

M 3/18 OPEN STUDIO/ finalizing work for exhibition

W 3/20 OPEN STUDIO/ finalizing work for exhibition

Week 11: Funding sources

M 3/25 Thesis paper handed back.
Prof Practice Seminar 5: Grants, Fellowships, Contests, and Residencies, GYST pgs- 243-6, AG 197-240
Where and how to find financial support? Writing a grant application, Artist-in-Residence
Programs, handling "rejection" and keeping a perspective on criticism.
Hand back midterm evaluation

HW: Choose where to apply. Begin proposal. Rd. GYST 225-227, 270-80, 287-298, 299-321
Sketchbook: brainstorm five funding sources locally, nationally, internationally.

W 3/27 OPEN STUDIO. Individual meetings

TH 3/28 Student Gallery: Solo Exhibitions 4

Week 12: Behind the scenes

M 4/1 Easter Break/ Critique Buddies

W 4/3 Review personal funding sources. Workshop proposals.
Prof Practice Seminar 9: From the Business End review readings 225-227, 270-80, 287-298, 299-321,
AG 159-196, 241-280
Taxes, Finding a Studio, Insurance, Keeping Good Records, Legal Issues, Copy Right, Metadata in digital files,
sources of funding, surviving on a shoestring budget, consignments, loans and commissions, auditioning and
pricing work and work/ gallery contracts

HW: Rd. GYST 76-83, 203-12 AG 311-340

F 4/5 Last day for withdrawal with a W, NY Field trip

Week 13: Prep for thesis show/ After school

- M 4/8 Prof Practice Seminar 10: Graduate School/ The Job Search review 76-83, 203-12
Letters of recommendations, MFA Programs, Job options for artist – what is right path for you? Where to find job opportunities, Field trip to MICA/ guest alumni speaker (TBA)
Group Critique on Professional materials and thesis project
Prof Practice Seminar 11: Mock Interviews and Final Review of Professional Material, Studio Life After College, A Plan of Action for the Future – Where to go from here? Studio visits, portfolio reviews

HW- Prepare for artist talks and mock interview sessions next week
- W 4/10 Prepare work for Senior Thesis exhibition/ Final Draft of thesis paper due

F 4/12 Group Visit to Grad Program of choice

Week 14: Everything DUE

- M 4/15 DUE: Professional packets including- artist statement, resume, grant/exhibition application, cover letter, images, image list and other professional materials.
IN CLASS Artist presentations for feedback.
- W 4/17 Meet in gallery. Help install senior show
HW- Finalize artist presentation.
- S 4/20 Senior Exhibition and Opening

Week 15: Artist Presentations Final Critique

- M 4/22 Scholarship Day/ Artist Talks: TBA
- W 4/24 Individual meetings in Gallery. All work due for final group meeting, end of the semester party, and reflective conversation. With special Guest

Congratulations, this part is over – next phase as an artist, just beginning....

THESIS PROJECT: Senior Projects Spring 2013

A thesis takes time to develop, research, and make. There are several steps in the planning, writing, and making, from the outline and proposal, initial experimentation, identifying significant questions and problems, to translating ideas in writing, and finally making the body of work. Each step may require several revisions. Communication and careful planning are necessary.

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

Once approved 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 with a series of sub-questions), significance of the problem (which often addresses, 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 – what medium (s) will your work in, what will be your process) and an outline of future endeavors related to your subject. Expect to make revisions.

As soon as your proposal is accepted, you should immediately start work on your project. You should expect this project to take most of the semester to complete. A calendar for creating and revising the below steps will be individually worked out for each student.

STEPS:

- 1) Meet with professor to discuss ideas
- 2) Draft an outline of your ideas and the components of your research and project
- 3) Write a formal proposal for your project
 - this is both a statement and posed as a questions/ with sub questions you wish to explore
 - identify the significance and methodology (the process in which you will systematically address your research and identify the value of the project)
- 4) Collect and review literature and other research materials relevant to your project –
 - a bibliography, list of artists, supporting materials, other resources. (Identify other professionals who have addressed similar problems or ideas in their work).
- 5) Systematically record data collected through your research

6) Analyze data and draw your own conclusions in writing and in your studio project. This means translating the solutions/ideas you have come up with and implement these in your work.

7) Present final results through exhibition, thesis paper, artist talk, and portfolio

Due this semester:

Thesis work.

Thesis paper 10-15 pages.

An artist website or other online portfolio of your work.

Artist presentation on your own work.

A complete a professional artist packet which includes:

a cover letter

proposal

cv/ resume

artist statement

artist biography

images of your work

image list

business card

postcards or other promotional material

Solo/ Two person exhibitions in space 105

Artists are responsible for all aspects of installation and de-installation including lighting, patching, leaving the space clean and painted and ready for the next exhibition.

Be courteous of peers. Installing and de-installing must be done in a timely manner and by an agreed upon date and time.

PR materials are to be submitted to Jan two weeks before the open date

Each artist is responsible for the opening including setting a time, providing refreshments.

You will to document the work and the installation. You will be graded on every aspect of the exhibition and documentation thereof.