

ART 371: WI Studio Seminar

Fall 2014 Monday 1.15-3.45

Instructor: Angela Fraleigh

Office hours: Thursday 2.30-3.30, or by appointment

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fraleigha@moravian.edu please let me know if you need a response as confirmation.

Cell phone- (only contact this number as an absolute last resort)

Studio Seminar is designed to further your understanding of contemporary art and facilitate the emergence of your own conceptual direction. This course delves deeply into the theory and practice of promoting creativity and will focus on idea inception (what to make) and studio process (how to make it) by investigating different working styles, strategies and ideas employed by a variety of contemporary artists. In the current art environment, anything and everything made, by anyone, may be accepted as a valid form of art. The terrain is chaotic, fractured, and congested. To help navigate through the current climate, this course will tackle theories that have developed during the past century, and the impact these concepts have had on current studio practices, criticism, and curatorial projects.

Understanding historical precedents are imperative, yet the main goal of this course is to examine these artistic models and lineages as a guide to determining your own artistic position. New ideas come not simply from individual inspiration, but from borrowing and connecting. The more you have in your toolbox the more likely you are to make a new connection and see how things could be otherwise, that is, to be creative. Yet, in order to build up a set of tools that works for you, it is necessary to experiment, take risks, and reflect on the outcomes. Such reflective practice is like a journey into unfamiliar or unknown areas-it involves risk, opens up questions, and yields personal change. These ideas are related to action and will take place in a context of support and reception. Through the course activities, we will compile a state of the art toolbox for creative endeavors.

For each class, we will look at a loosely tied theme in contemporary art (Physical/ Non-Physical, Identity/ Conformity and Beauty/ Abject) and view it within a theoretical context. Assigned coursework will include reading theoretical texts, short stories, examining film, pop culture, and current events. You will also write, give presentations and create works

of art in response to the different topics. Through regular critiques, studio visits with artists, and discussions we will traverse the multi-faceted art world while teasing out your own historical affinities, conceptual motivations and methods of making. By semester's end you will complete several responses to the various topics but also will have determined a self-directed body of work that represents your own unique interests.

Readings-

"Art Theory For Beginners, [Richard Osborne](#) (Author), [Dan Sturgis](#) (Author), [Natalie Turner](#) (Illustrator)

Supplemental texts from: "Seeing Out Louder" , Jerry Saltz and 'Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings (California Studies in the History of Art) [Kristine Stiles](#) (Editor), [Peter Selz](#) (Editor) and others.

Course Goals

Creating a solid studio practice as a foundation

Examining and utilizing Contemporary Practices

Developing conceptual understanding through the pictorial.

Knowledge of the formal and material elements of Art making

Critical analysis of Art and Artist' s intentions

Understanding the persuasiveness of images

Introducing a critical framework for thinking and looking at images with increased attention to emerging media and new technologies

Course Objectives

Development of analytical and communicative skills through regular critique sessions, oral presentation, and writing

Establish a positive work ethic

Strengthen the individual student' s skills in seeing and thinking

Participate in critiques and understand the role of dialogue in the creative process

Present and defend work and ideas in written and oral forms while utilizing art vocabulary

Research Artists and Art Movements

Demonstrate an understanding of value, line, texture, form, color and composition

Understand appropriate craftsmanship and present completed work in a professional manner.

Course Requirements

On time attendance for all classes

Participation in class discussions and critiques
On time delivery of homework and class projects
Readings, quizzes and papers.
Sketchbook
Field Trips
A minimum of 10 hrs work outside of class

Homework: As majors you are expected to work a minimum of 10 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.

Participation- Students are expected to actively participate in class. That means you come to class on time and prepared, having read assigned readings and having completed any assignments. You volunteer thoughtful responses on a regular basis, you share your own insights and perspectives in critiques, during slide discussions, on readings and written assignments and you offer support and feedback to your fellow classmates regarding their work. This demonstrates more active learning rather than simply being in class, taking notes, and looking attentive, which is much more passive learning.

Critique Sessions- There will be a critique every Monday at the beginning of class to look at your work from the previous week. Students will be expected to share their thoughtful opinions about their peer' s work. The purpose of the critique is to learn and utilize the art and design vocabulary needed to describe art formally, conceptually and contextually. In addition to these purposes, the critique should aid you in developing an objectivity about your work and you will learn that all comments are meant to aid in the development of seeing and thinking in an objective manner. Group dynamic fuels this class. All of the class members are here to learn, not just from me, the instructor, but also from peers, who are, after all, dealing with these problems for the first time themselves, and therefore are a tremendous asset to each others' development.

Attending Exhibitions, Lectures, the NYC trip and other Events- Any component of scholarly activity entails an understanding of not only the tools, techniques and language of a given discipline, but also the history of that discipline and the ability of the student to be able to contextualize their own work/ or study within the continuum of that discipline. This being understood, the students in this course will need to take advantage of the rich cultural activities on campus and throughout the neighboring communities. In particular,

the Visiting Artist Series will present several distinguished lecturers, some in conjunction with exhibitions, and the New York City trip, which is mandatory, is an incredibly enriching art experience. Note there may be other art related experiences, i.e. studio visits, gallery visits, lectures etc. that are mandatory.

Sketchbook- "An artist is a sketchbook with a person attached." Irwin Greenberg. It was stated prior that one of the primary goals of this course was to teach the student how to arrive at creative, personal solutions to problems and ideally steer them towards personal expressive work. In an effort to help the students reach this goal the instructor will work with the students on a one-on-one basis to help them find their art historical kindred. This investigation/exploration will manifest itself in the sketchbook through research and writing assignments, master "adaptations" and personal critiques and examination. A sketchbook should be viewed as a journal or moreover a diary, it is a place of retreat, a safe place to explore ideas and examine the world. The student should use this book as an opportunity to practice his/her skills, examine other artist' s works and ideas, and figure out how his/her study of art "fits in" with the rest of their life and other interests. It is a private place, an arena where one should feel free to experiment with new techniques and ideas. 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 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. 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.

****It bears reiteration that skill and verisimilitude are not the only things that compose a "good" piece of art. The work has to be about something, it should reflect something important and uniquely personal to the artist. It takes time to explore ideas and interests and find that elusive steering concept/belief that will guide one' s work for many years. Concepts will oscillate over time; that is good. The sketchbook becomes most beneficial as a document of one' s artistic development over many, many years.

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

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

For classes that meet twice a week: 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). 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 or any required events.

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 early by 15 minutes or more
- Being tardy more than 3 times. Tardiness: being 5 to 15 minutes late for class
- Missing a major critique is equivalent to missing a final exam and will be graded accordingly.

Students: If you are late or absent, it is your responsibility (not the professor' s) to find out what you missed and to do the missing work by the next class.

Grading- 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 below). Please feel free to meet with me at any moment throughout the course. I have posted office hours but am also available by appointment.

Grade Determination- The following list can serve as a guideline for assessing your development:

- Development of skills in seeing and thinking. Sensitivity toward thoughtful expressive solutions to course problems.
- Development of skills in technical application of media.
- The on-time completion of course problems.
- Participation in group critiques and presentation of work.
- Full and on-time class attendance
- Commitment; measuring how far you will go to solve an assigned problem.
- Attention to solving problems in a creative, unique and expressive manner.
- Presentation of work. Presentation skills include verbal and written articulation of ideas as well as neatness and clarity of visuals.
- Thoroughness of preparation for class is marked by following instructions, consistent work habits, meeting deadlines, presentation of completed work, and by general performance, involvement and effort.

A: Excellent, outstanding achievement, mastery of skills and highly developed conceptual approach

B: Above average. Demonstrates understanding of material and is above average in thought, effort, creativity, or technique.

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, will only be given in the most extreme of circumstances.

No extensions will be given for an assignment without a legitimate reason.

Missing critiques, tests, or presentations is not permitted.

Late projects will receive a penalty of 1/3 of a grade for each week it is past due. Missing a test will result in a failing grade and a late presentation will result in a 5% penalty.

Incompletes will not be given except under the most extreme circumstances.

Not having your sketchbook in class counts as not being prepared and will result in 5% penalty.

Receiving an A- is a special accomplishment and is the result of consistently going beyond the basic requirements laid out for the course. Grades are earned. Here is a summary of the requirements for a grade of A for this course:

Innovative & Meaningful Solutions for all Assignments clearly exceeding the Basic Requirement.

Technical Expertise. Evidence of Competency in Each of the Processes Learned in Class.
Productive Use of Class Time.

Homework assignments that have clearly been given the same thought and effort as would be in class with the instructor.

Clean, Well-Crafted Presentation

Consistent, On Time Attendance.

All Work completed and Submitted On Time.

Class Participation as Described in Syllabus.

Disability- "Students who wish to request accommodations in this class for a disability should contact Elaine Mara, assistant director of learning services for academic and disability support, lower level of Monocacy Hall, or by calling 610-861-1401. Accommodations cannot be provided until

authorization is received from the Academic Support Center."

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.

Supplies- you will now be responsible for your own art supplies. Dick Blick is located at South Mall, 3152 Lehigh Street, Allentown, PA 18103, (610) 791-7576, Art and Drafting is

at the Westgate Mall, 2353 Schoenersville Road, Bethlehem, PA 18017, (610) 882-0533 or you may order supplies online.

Note about parking-If you park illegally you will get a ticket. It will hurt your wallet. You won't like it. Trust me, I know. Plan to arrive early in case parking is not available. Traffic, parking, shuttle problems are NOT legitimate excuses and will be marked against you as tardiness. This will affect your overall grade. See attendance policy for more info.

Cell Phones- must be turned to the Silent position. No texting while in class.

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 will affect your grade.

Being on time- means arriving 15 minutes early, materials ready, artwork up on the board for critique and ready to go.

No food please- be ready to begin working at the class start time. You may eat, outside of the classroom, on break.

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

Assignments/ Grading

Readings and Participation	30%
Studio work	30%
Sketchbook/ Morning Pages	20%
Artist/ student interview and Final Paper	20%

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.

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There will be ongoing projects that you will be responsible for throughout the entire semester.

Morning pages: You will write three pages every morning, the first thing, as soon as you wake up. Set the alarm to wake-up half an hour early, if you' re someone who hits the snooze button make that an hour early. This is a reflective personal, inspirational experience and will make you a more productive, more creative, and essentially a less crazy, person. See handout.

Art journal response: Every week you will write a one page response to a review on an artist you' ve found in Artforum, Art in America, Frieze, Flash Art, Art Papers,

Artist Date: Sounds romantic, huh? see handout.

Visual Archive project: Throughout this semester long project, you will collect images, objects and other sources of inspiration. Don' t question what you' re drawn to too much. Just catalog it like an arty scientist. See a rough-hewn piece of wood you like? Pick it up. A shiny rear-end of a Mercedes catch your eye? Take a picture. The color palette from an ad in your favorite magazine? Rip it out. Store all of these materials in a box of your choosing, catalog like you would a butterfly specimen, with name date, what you were doing thinking feeling when you found it and why you chose it for your archive. You will post these objects and other found imagery on pinterest.

Studio Visit: You will research and contact an artist of your choice to interview. More on this to come.

Calendar

Week 1

08/25: Introduction to course goals, objectives and requirements. Questions/ Modernism handout. Texts and supplemental reading. Assign studios.

HW: Modernism. Read Art Theory for Beginner' s pgs.1-10, 99-147, 177-8. Julia Cameron (handout). Set up studio.

Week 2

09/01: Meet in lab 104. Modernism discussion. Topic #1A: Physical/ Non-Physical.

HW- Handout *Physical/Questions/ Assignment*.

6 studio responses to Physical.

Reading on Robert Irwin, [*Lawrence Weschler*](#). *Seeing is forgetting the name of the thing one sees*. University of California Press; 1982.

Joseph Campbell, Marina Warner

Find 5-10 artists you would like to interview.

09/03: Aron Johnston HUB exhibition *In Media Res*

Week 3

09/08: Critique Physical assignments. Topic #1B: Physical/ Non-Physical.

Discuss Non-Physical.

HW- Read pages 164-186 in Art Theory for Beginners.

Listen to Radiolab segments.

Non-Physical handout

Artwork in response to Non-Physical.

Contact artists.

09/11: FALL CONVOCTION 10.30 ALL CLASSES MUST ATTEND: this will feed into our conversation on Identity/ Conformity.

Week 4

09/15: Critique. Topic #1C: Physical/ Non-Physical.

HW- Read Art Theory for Beginner' s pgs 147-163.

Make piece in response to either Physical/ Non- Physical

Week 5

09/22: Topic #2A: Identity/ Conformity

HW- Read "Where the Girls Aren' t" Jerry Saltz.

Artwork in response to Identity. Secure Artist for studio visit.

Week 6

09/29: Topic #2B: Identity/ Conformity. Visiting Artist.

HW- Make work of art in response to Conformity.

Week 7

10/06: Topic #2C: Identity/ Conformity. Visiting Artist.

HW- Make work of art in response to Identity/ Conformity or alter-ego/ role-play

10/09: Payne Gallery Opening

Week 8

10/ 13: MIDTERM. NO CLASS. FALL RECESS.

Week 9

10/20: Critique of Identity/ Conformity. Discuss Topic #3A: Beauty/ Abject

HW- re-read pgs.175-186. Read The Invisible Dragon: Four Essays on Beauty, Dave Hickey.

Artwork in response to Beauty

Week 10

10/27: Critique Alter-ego/ role-play. Discuss Topic #3B: Beauty/ Abject

HW- watch film.

Artwork in response to Abject

Week 11

11/03: Topic #3C. Beauty/ Abject

Artwork in response to Beauty or Abject

Proposal for Individual projects

11/04: LAST DAY FOR WITHDRAWAL

Week 12

11/10: Individual Project

11/07: FIELD TRIP TO NYC

Week 13

11/17: Individual Project

11/18: Chelsea and Hunter open studios- Saturday

Week 14

11/24: Individual Project.

Week 15

12/01: Final critique with special guest.

All assignments due... extremely interesting conversation and delicious snacks.

*Note: syllabus and readings subject to change