

COURSE DESCRIPTION FALL 2012

Mostly what I'm trying to do as an artist is to live an interesting life. At least that's what I keep telling myself. It can be a struggle at times, but I think that is pretty much what I am doing. – Harrell Fletcher, <http://www.harrellfletcher.com/index3b.html>

In this studio-based course you will develop independent work culminating in a completed project that demonstrates innovation and awareness of seeing through the lens and/or the screen. Projects may include experimental techniques, multichannel or gallery-based installation, animation, narrative, and/or documentary approaches in photography, video, or other digital-electronic media. Work through various stages of production to refine methods of production, discover new practices and modes of research, improve writing and speaking skills, and experiment with presentation / installation. As a group we will discuss criticism, techniques and contemporary lens media theory at an advanced level. [PREREQ: ART307 or 310 or 326 or 384 or 385 or 386.]

This course is about creating a professional practice that is inspired and informed by the world around you. Explore your own sense of discovery alongside critical stages of research and production. You will need to supply the discipline to set goals and successfully complete each stage of production. Within a supportive critical environment we will explore ways of establishing daily routines and work habits, write professional statements and proposals, and challenge preconceived ideas, processes, and formal investigations. For all these reasons, the content of this class changes annually.

To explore the wealth of contemporary media art on view in the area, students will also be required to attend two guest lectures, screenings and/or exhibitions taking place during the semester at University of Delaware and/or other regional venues.

STUDENT LEARNING OUTCOMES

Students will learn to:

- Devise planning strategies and employ exemplary work habits toward the production and exhibition of independent lens and time-based projects.
- Use key concepts, techniques, and vocabulary at an advanced level to critique student work orally and/or in writing.
- Conduct technical and conceptual research to develop and produce an original body of work over the course of the semester that demonstrates social/cultural/aesthetic awareness.
- Prepare oral and/or written statements evaluating your own practice in relation to a broad media discourse.
- Experiment, innovate, and take risks with digital and/or analog media to investigate the relationship between maker and media culture.

PROJECTS

There are 2 exhibitions (1 is a group project / exhibition), 2 presentations, and 5 critique sessions over the semester. Assignments and proposals are due at the start of class—anything that arrives after that is considered late. It is expected that you will have new work to show at each critique. For critiques, you are responsible for the installation and presentation of your work. All work will be peer-critiqued in class. Be prepared to discuss your work and ideas.

For the final, you are required to manage the full production (install, deinstall, and promote) of a semester-end group exhibition, document all of your work, create an on-line portfolio, and turn in all of your completed work on an authored DVD and/or a data DVD (yes, that is in addition to your on-line portfolio).

Workshops, critiques, and technical practice will either take place in the computer lab (Recitation 203) or project space (Taylor 022) as needed.

GRADING *

Grades are based on student's full participation in critiques, discussions of readings, attendance, and class exercises as well as his/her individual progress and commitment to projects. Projects are evaluated with consideration of concept and development, innovation & experimentation, technical execution, and presentation of work.

Projects	Percent of Grade
Presentation 1: Artist Statement & Presentation	10%
Group Project: <i>Who is Wilmington?</i> Exhibition & Installation	10%
Documentation of Work & On-line Portfolio / Blog	10%
Critique Participation	40%
Presentation 2: Final Artist Statement & Presentation	10%
Final Exhibition / Installation & Planning	20%

The following descriptions detail the criteria for earning grades. **To receive a grade of C- or better on any assignment, it must be turned in on time unless a PRIOR arrangement has been made or there is an emergency situation.**

A Outstanding Achievement Significantly Exceeds Standards Innovative & Creative Thinking	C Acceptable Achievement Meets Standards	D Marginal Achievement Below Standards
B Commendable Achievement Exceeds Standards	C- Substandard You still receive elective credit.	F Failing No credit received.

LATE-WORK POLICY

In general I do not accept late assignments. I will only accept assignments late if you have an excused absence from class or in an emergency situation, which you have spoken with me directly. If an assignment is turned in late, it will be given only partial credit.

STUDENT RESPONSIBILITIES & ATTENDANCE

The whole point of this class is to learn from DOING, watching, listening, and discussing. You will learn from each other perhaps as much as you will learn from the artists' work presented, readings, discussions, lectures, and demos. All of these require PRESENCE in the classroom. Therefore, attendance is mandatory. One unexcused absence for the course will be permitted without impacting your grade, unless it is a day when projects are due. For every other absence, your grade will be impacted by one half point. Being more than 10 minutes late for class three times will equal one unexcused absence.

HOMEWORK EXPECTATIONS

This course is geared towards individuals who are serious about pursuing an art career. Therefore, I assume you will spend the maximum amount of time working on your projects. Professional artists work one to three jobs (one of which is in the studio)! Because creating is hard work, do yourself a favor and give yourself the time needed to be successful. This may mean working in your studio 20 to 30 hours/week.

LAB AND EQUIPMENT USE POLICIES

There is no lab fee charged to students in this course. As this course is about producing an independent body of work, you will need to purchase all required materials and establish an accessible/usable workspace.

Lab hours for REC 203 and Taylor 22 are posted on the doors. In order to use either lab and/or any production equipment (cameras, mics, tripods, lights, etc.) you will have to abide by the Art Department's policies and regulations. You are fully responsible for loss or intentional damage of equipment. Equipment will be available for

use for three days at a time from the equipment cage in the basement of Taylor Hall. The SMDC (basement of Morris Library) also provides cameras, tripods, lights, editing suites, etc. However, equipment is only available on a first come, first serve basis! Plan your time accordingly.

TUTORIALS

On-line tutorials with VTC.com are available through the University. You can also find pretty much any “how to” on YouTube, Vimeo, and/or Adobe specific tutorials through Adobe’s site. Tutorials are optional (but highly recommended!), based on need to further your technical proficiency with specific software.

For more information on accessing the tutorials go to:

VTC.com: <http://www.it.udel.edu/learnit/online-training-resources>

Adobe Video Training: http://www.adobe.com/designcenter/video_workshop/about.html

REQUIRED STORAGE MEDIA

Back-up your work continuously. Lab computers are not a safe place to leave your work, as they may be periodically cleaned out or accidentally deleted/modified by other computer lab users. Therefore, it is required that projects are stored on removable firewire hard-drives, CDs, DVDs, or your personal computer. Losing your files because you have not backed them up is not an acceptable excuse for tardy assignments. You are required to purchase your own external hard drive(s) for use in storing your projects and documentation.

If you are working with video, be sure your external drive meets these specs: 7200 rpm with triple interface (400 and 800 firewire) with a minimum of 250GB of space and is compatible with your computer AND the Mac computers in the Mac Lab.

BFA STUDIO SPACE

All senior art majors are provided with a studio space. If you do not have one, please contact the art department. We have limited number of shared studio spaces for BFA Fine Arts students to be assigned in their final year. The purpose of these spaces is to support our students in their last one or two semesters. The studios are located in or near our larger classroom studio spaces. Students may request studios that are closest to the support project spaces they are most interested in using:

- Taylor Hall 1st / 2nd Floor — 18 spaces near Painting Studios
- Taylor Hall Basement — 4 spaces near the Darkroom and Project Space
- Studio Arts Bldg 123 — 8 spaces near Sculpture metal and wood shops
- Studio Arts Bldg 107C — 5 spaces near the Ceramics area, glaze, mixing, and kiln work areas
- Studio Arts Bldg 222 — 5 spaces near the Print studios, digital/screenprint/relief and 3D print equipment

Priority of assignment:

1. Full-time Seniors in the BFA Fine Arts program, who will be graduating in the Spring of 2013 or sooner.
2. Full-time Seniors in the BA Art program, who will be are completing their final semester of study.
3. BFA Fine Arts Juniors, in order of upcoming graduation date (Fall 2013 first, Winter/Spring 2014 next).

Note: When needed to further distinguish, GPA within the major and a possibly a portfolio review will be considered.

REGIONAL ART SPACES, MUSEUMS, AND GALLERIES (WILMINGTON & PHILADELPHIA)

Philadelphia Museum of Art: <http://www.philamuseum.org/exhibitions/current.html>

The Crane: <http://www.cranearts.com/> (includes Ice Box and PPAC)

Vox Populi: <http://www.voxpopuligallery.org/>

Gallery 339 - Fine Art Photography: <http://www.gallery339.com/html/home.asp>

Philadelphia Photo Arts Center: <http://www.philaphotoarts.org/>

Institute of Contemporary Art: <http://www.icaphila.org/>

Project Basho (Photo Resources): <http://www.projectbasho.org/>

Philly Fringe Live Arts Festival: <http://www.livearts-fringe.org/index.cfm>

Delaware Center For Contemporary Art: <http://www.thedcca.org/exhibit/upcoming>

New Wilmington Art Association: <http://thenwaa.org/>

Wilmington Fringe Festival: <http://www.fringewilmingtonde.com/>

COURSE SCHEDULE FALL 2012

Week 1

8/28, Tues Introductions. Outline course and syllabus. Overview of facility, studio, and equipment policies. Use the tools at your disposal. Presentations—your portfolio including work from the last two-three years.

8/30, Thr What is your story? What are your creative tools? How do you approach a project? What is an artist statement? Connecting to what is important—why is your work worth doing?

Homework: Read ch 1, pp. 24-69 from *The Artist's Guide by Jackie Battenfield*
Read Harrell Fletcher selections from site: <http://www.harrellfletcher.com/index3b.html>

Attend Lighting Studio Demo on a Friday (9/7, 9/14, or 9/21).

Week 2

9/4, Tues 10 min Presentations (Shawn, Laura, Brian, John).
Schedule Field Trip(s) to Wilmington

9/6, Thr 10 min Presentations (Morgan, Tyler, Christina, Camille, Christopher, Meg, Stephanie). 1st
Artist Statement Due.
Opening at the CRANE—BUS from Studio Arts Building @ 5:15 PM.

9/7, Fri **Event:** Urban Screening, Theatre N, First Fridays

Project 1: *Exploring Place: Wilmington* to be described in class.
Theatre N and more

Week 3

9/11, Tues From concept to proposal to completion—when imagination confronts reality. Introduce Developing A Professional Practice – Discuss Artist Statements, Writing Proposals, Documenting Work, etc.

9/13, Thr *Exploring Place: Wilmington.* Discussion, planning, brainstorming questions.
Guest Visitor: Jeni Barton (date to be confirmed)

Week 4

9/18, Tues Wilmington Field Trip (Theatre N, Historical Society, DCCA etc). Site availability.

9/20, Thursday **NYC Field Trip – BUS at Old College @ 6:30 AM.**

Week 5

9/25, Tues *Exploring Place: Wilmington* Exhibition in StuArts. Workshop: Installation and Exhibition.
9/27, Thr Project Proposal for the semester DUE. Discuss needs.

9/29 Saturday **EVENT:** Urban Garden Cinema, N Market St, Wilmington

Week 6

10/2, Tues CRITIQUE 1 -- Laura, Morgan, Shawn, Tyler, Christina, and Brian (20 min each)
 10/4, Thr CRITIQUE 1 -- Camille, John, Christopher, Meg, and Stephanie (20 min each)

10/5, Fri **Event:** UrbaN Screening, Theatre N, First Fridays

Week 7

10/9, Tues Workshop / Studio Visits.
 10/11, Thr Field Trip to Philadelphia.

Week 8

10/16, Tues CRITIQUE 2 -- Laura, Morgan, Shawn, Tyler, Christina, and Brian (20 min each)
 10/18, Thr CRITIQUE 2 -- Camille, John, Christopher, Meg, and Stephanie (20 min each)

Week 9

10/23, Tues Workshop / Studio Visits.
 10/25, Thr How to plan a show. Curating and Planning for December Exhibit in Wilmington.

Week 10

10/30, Tues CRITIQUE 3 -- Laura, Morgan, Shawn, Tyler, Christina, and Brian (20 min each)
 11/1, Thr CRITIQUE 3 -- Camille, John, Christopher, Meg, and Stephanie (20 min each)
Theatre N Screening description DUE to Jeni Barton.

11/2, Fri **Event:** UrbaN Screening, Theatre N, First Fridays

Week 11

11/6, Tues Election Day. Classes Suspended.
 11/8, Thr **Installation Schedule Finalized.** Workshop / Studio Visits.

Week 12

11/13, Tues CRITIQUE 4 -- Laura, Morgan, Shawn, Tyler, Christina, and Brian (20 min each)
 11/15, Thr CRITIQUE 4 -- Camille, John, Christopher, Meg, and Stephanie (20 min each)

Week 13

11/20, Tues Workshop / Studio Visits.
 11/22, Thr **THANKSGIVING BREAK – CLASSES SUSPENDED**

Week 14

11/27, Tues CRITIQUE 5 -- Laura, Morgan, Shawn, Tyler, Christina, and Brian (20 min each)
 11/29, Thr CRITIQUE 5 -- Camille, John, Christopher, Meg, and Stephanie (20 min each)

Week 15

12/4, Tues

Final Presentations.
Final Artist Statement Due.
On-line Portfolio Due.
All projects DUE on authored DVD and/or data DVD.

12/7, Friday

481 Final Show at Theatre N for First Fridays.