#### ART 494 Advanced Studio Seminar

Professor Cara Jaye (she/her) M/W 12:10-2:50

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office hours: T 9:30-11:30 R 9:30-10:30 p: 650-7771

**COURSE DESCRIPTION**

The Advanced Studio Seminar is a critique-driven, production oriented interdisciplinary course based in self-directed project development, with an emphasis on contemporary issues in studio art. It is repeatable to a maximum of 15 credits. Prerequisite: Senior status or permission of instructor.

**Course Focus:**

This course is designed to help you plan and complete a well-researched, self-directed body of advanced work which we will call the *portfolio.* Students should be prepared to work on their own, developing and situating the work historically and contextually within the contemporary art world.

The class brings together students from a variety of disciplines. The Seminar format is organized to increase and enhanced communication and dialogue between the primary faculty and students from all areas of the department. This format provides an opportunity for students to be exposed to different mediums and the expectation is that these meetings will invoke challenging and inspiring discussions. This aim can only be achieved when these seminars are active, and students are involved together.

In tandem with the course, you should be working independently to research all aspects of the development of your work; including, but not limited to building a familiarity with twentieth century/contemporary art, history, and critical thought.

Acquisition of the necessary technical/language skills is expected over the course of the term, but emphasis will be placed on the development of a personal vision and the ability to follow through on your own ideas about art and image-making. This course demands much energy and discipline. It also offers the possibility of great exploration and tremendous innovation.

Most of the artwork you create for this class will be produced outside of our meeting times.

Class time will be used for group critique, discussion of texts related to contemporary art theory/technique/practice, presentation of artists’ work (your own and others), individual meetings with the instructor, guest presentations by visiting artists and professionals, and some in class work time.

**STUDENT LEARNING OUTCOMES:**

• You will initiate or continue creative research and production of an advanced and cohesive body of work in your individual area/media of interest.

• You will successfully organize, plan for, and implement a group exhibition.

• You will investigate past and contemporary art and criticism through visiting speakers, readings, discussion, and experiences.

• You will create strategies and set goals for motivation and success in studio art.

• You will build a suitable foundation for further artistic development in a variety of media.

• You will develop a wider knowledge of historical and contemporary artists.

• You will practice visual analysis, which will give you one tool for production of your own work and interpretation of another’s work.

•You will develop strong research skills in the context of your own creative practice.

•You will learn to present visual information in an intelligent, coherent, and balanced way.

You can achieve these learning outcomes by attending class, keeping a diligent studio practice, and conscientiously preparing for critiques.

**Recommended texts:**

Louden, Sharon and contributors, *Living and Sustaining a Creative Life*, Chicago: Intellect, The University of Chicago Press, 2013

Bhandari, Heather Darcy and Melber, Jonathon, *ART/WORK\_\_Everything You Need*

*to Know (and Do),* As You Pursue Your Art Career, New York: Free Press, 2009.

Lang, Cay. *Taking the Leap; Building a Career as a Visual Artist*, San Francisco: Chronicle

Books, 2006.

Lazzari, Margaret. *Practical Handbook for the Emerging Artist*, Wadsworth/Thomson

Learning 2nd edition, ISBN#0-15-506202-6

Tharp, Twyla. *The Creative Habit: Learn it and Use if for Life*, New York: Simon and

Schuster, 2003. ISBN# 978-0-7432-3527-3

Weintraub, Linda. *In the Making: Creative Options for Contemporary Art*, Distributed

Art Publishers (DAP), 2003, paper, ISBN 1891024590

**ACTIVITIES and REQUIREMENTS:**

1. **THE INDIVIDUAL PORTFOLIO of Work - 50 points** This is the creative visual work you are actively making throughout the quarter. The work is self-defined and largely done outside of class. You will need to consider where you are making the work, as room 238 is not a “making space”. Plan to work in the Fine Art building – typically students use existing studios such as the Painting Studio, Ceramics Studio, etc. Throughout the quarter we will meet to discuss your work-in-progress individually and with group critiques. Each student should be consistently working towards one cohesive body of work throughout the term.

**2. THE PROPOSAL- 10 points**

The proposal is a concise declaration of your ideas (themes & concepts) and how you intend to carry them out over the course of the quarter. The proposal should consist of a statement of content, along with specific parameters and images. The proposal serves as a contract specifying your production goals for the term. Indicate your overall concepts, work concerns, topics and/or themes.

**Submit the project proposal by Wed Sept. 29th on Canvas.**

**A. CONTENT:** First discuss the ideas you will be exploring in the body of work you create this quarter for the 494. Discuss any texts or artists whose work will inform your process. Consider other sources of visual culture where appropriate. Ask yourself “what holds the work together” as a starting point for defining your content.

**B. MEDIUM/TECHNIQUE/PROCESS:** Next, explain the medium, techniques and processes you would like to investigate. It is possible to develop your project in more than one medium or in mixed media if there is a strong formal or conceptual unity. Give a detailed description of the media and techniques you plan to explore. Speak about the material, technical, and formal problems with which you will be dealing. Include descriptive elements – what will the work look like?

**C. QUANTITY/SCALE:** State your objective for the quantity and scale of work you plan to complete for each of the 4 critiques, and for the exhibition. *Note: Your project should be challenging but it should also be reasonable to accomplish within the given deadlines.*

**D. VISUALS** Include sketches, photos of related work – your own or other artists work, as well as visual relationships to significant influences, contemporary artists, art historical genres, social, personal, or other political issues, that relate to your work.

**E. TIMELINE (aka. plan/calendar for the quarter):**

The Timeline creative schedule should consist of what research and artwork you want to have accomplished for each of the critiques and the final end-of-term review. The timeline may also be more specific and breakdown your weekly goals. The timeline should be in point form. It will help you structure your time and provide a guide for what is feasible within the academic schedule.

At the end of the term a summary statement of the success and individual reflections on your portfolio will be submitted.

3. **PECHAKUCHA/20X20 PRESENTATION – 10 points**

During week three each student will familiarize the class with their work via a 6 minute 40 second PechaKucha/20x20 style presentation. You will show a total of 20 slides and talk for 20 seconds about each one. The slides will advance automatically. You will show images of your past work as well as images related to the kind of experimentation and work you foresee doing this quarter. Have your presentation ready to go in class on Monday Oct 4 at the start of class. We will load them all from OneDrive/Canvas or a flash drive, and then begin.

Your presentations should address:

CONTEXT: What (if anything) is important for us to know about you to better understand your work? What/who are your influences?

PROCESS: What mediums and techniques have you used to create your work?

CONCEPT: What ideas, themes, theories, and concepts do you engage with in your work?

FUTURE: What do you plan to work on this quarter? What mediums and techniques would you like to learn and experiment with?

**1 slide with your name + 20 image slides = 21 slides**

**No wacky transitions! Must be .pptx**

4. **Written work, opportunities and Research** will consist of a written artist statement with drafts, cv, your attendance at and response to a regional exhibition documented by a written review or critique, two juried show applications that you will apply to with your current work during the term. Details and Submissions on Canvas.

5. **Exhibition-** The Art 494 course culminates in a **Group Exhibition in the B-Gallery**

Each student will make a unique contribution to the Group Exhibition in both artwork featured and exhibition planning and implementation. This contribution will vary by student, and could include any of the following: installation, curatorial, scheduling, lighting, web site, budget, special events, reception, publicity, maintenance, security and takedown.

6. **Group Critiques** will be held to promote discussion of the work, and to realize another perspective. The critiques are very important, so attendance is critical, and everyone is expected to participate. No make-up critiques will be offered. The critiques are structured to help you make your pieces as strong as possible, so try to make them valuable for yourself by bringing questions to the class for discussion.

7. **Discussions, Lectures and Events** will make up a significant part of the course experience. These are presented to expose the students to contemporary art works, to begin to understand a historical perspective, and for influence and motivation in the student’s own work. Various topics will be covered with an emphasis on contemporary art and artists, and strategies for success after graduation. It is expected that you will take an active role in the discussions by preparing for class visitors in advance, with necessary research and readings, preparing questions, and doing your part to support an active learning environment.

8. **Course Readings**—Articles will be posted to Canvas for group discussion.

**EVALUATION and GRADING:**

Student evaluation will be determined by submitted portfolio of work, exercises and group projects, class participation in group critiques, discussions, and participation during all class situations. Attendance will affect grading. Work is reviewed on an individual basis as the class progresses. Be aware that a poor work ethic will naturally diminish your studio work and will reflect in your final grade.

Please feel free to discuss your progress with me at any time. I am always happy to assist students and would like students to address concerns with me as early on as possible -- particularly if you are having difficulties.

• Attendance in this course is a requirement and is mandatory. Roll will be taken at each session. More than three un-excused absences will result in lowering your grade by a full letter grade. Six absences for any reason will result in a failing grade. Excessive lateness, early departures, and lack of being prepared will be counted as absences. You are required to be in class, on time with the required materials for each class. If one is not in attendance, it is the student’s responsibility to contact the instructor

regarding make-up work.

• For extended absences e-mail, send a message on Canvas, or leave a message with the art office.

Include a phone number and time when you can be reached if leaving voice mail.

• Each person will be held accountable for all class work, assignments, and material

GRADE BREAKDOWN: points possible

Student Portfolio 50

Portfolio Proposal 10

Pecha Kucha 10

Critique Reflections – online 8

Online Critique Conversations 12

Final Summary Statement 5

cv/resume 10

Artist statement 10

Juried Show application’s (two at 4 pt. each) 8

Written critique/review of regional exhibition 5

Participation & Contribution to Group Exhibition 15

Class Participation Contribution to Course Discussions & Critiques 10

Total points possible 153

***Please feel free to discuss your progress with me at any time. I am always happy to assist students and would like students to address concerns with me as early on as possible -- particularly if you are having difficulties.***

**COURSE FEES:**

The ART 494 course fee is used to fund visiting artists/critics, class trips, and supplies for studios and exhibition.

**If you are absent for a critique, there is no make-up critique; to receive a grade you will need to ask one of your classmates to install your work for you and to record your critique for you. All written materials for this class will be submitted and graded on Canvas (unless stated otherwise). If you are late for these, your grade will drop a letter each day after the deadline. After 4 days the assignment will not be accepted for grading and you will receive an F grade.**

Collaborative activities and projects require a commitment to working together in a positive way. I am committed to maintaining a climate that is inclusive, respectful, and fair for all students, that encourages open communication, a diversity of perspectives, and an ethic of teamwork. I will do my best to use the pronouns that you prefer, however sometimes I make mistakes. If you feel the classroom climate does not respect this commitment, I encourage you to discuss this with me. Likewise, I expect that you will listen and engage respectfully with one another especially in collaborative activities and projects.

**Syllabi Policies for Students**

[**https://syllabi.wwu.edu/**](https://syllabi.wwu.edu/)

**Disability Accommodations:**

Reasonable accommodation for persons with documented disabilities should be established before the end of the first week of class and must be arranged through Disability Resources for Students: telephone 650-3083; email drs@wwu.edu; and on the web at <http://www.wwu.edu/depts/drs/>

Please refer to <https://syllabi.wwu.edu/> for policies on Academic Honesty, Accommodations, Equal Opportunity, Medical Excuses, and Student Rights and Responsibilities at Western.

**OTHER ASSISTANCE:**

Student Health Center: 360-650-3400, email: [Student.Health@wwu.edu](http://www.wwu.edu/chw/student_health/contact.shtml)

Counseling Center: 360-650-3164 or visit the Counseling Center (Old Main 540)

University Police: Non-emergency 360-650-3555 / Emergency 360-650-3911 or 911

Dean of Students: 360-650-3706 (contact in the case of family or personal crisis or emergency)

**COURSE CALENDAR\***

We will be using the Omni Room for group critiques. Some days I will meet with students individually for one-on-one critiques. You will need to have your work in-progress in, or in the vicinity of, the Art Building for these encounters. It will be important for you to find a “free” room to work in during these times.

**Week #1 September 22**

Wed: This week we will review the syllabus and chart our plan of action for the quarter.

**Week #2 September 27 and 29**

Mon: **Group Critique in the Omni Room**- Select one piece to bring to the critique that

you feel represents your overall aesthetic, or the direction you want your work to go in

for this term. Choose a recent work. Additionally, bring sketches and other visuals that

support your plans and ideas for the work you plan to do this quarter.

Wed**: Portfolio Proposal Due.**

**Visiting Speaker Debbi Kenote**

Debbi Kenote, b. 1991 is a New York based artist who received her MFA from Brooklyn College, and her BFA from WWU. She has shown her work throughout the US including *Page Bond Gallery*, Richmond, VA, *Peekskill Project*, Peekskill, NY, *Deanna Evans Projects*, NYC, NY and *Front Room Gallery*, NYC, NY. In 2019 she had her first solo exhibition at the *Canvas by Querencia Studio* in Brooklyn, New York.

<https://debbikenoteart.com/>

<https://pagebondgallery.com/interview-with-debbi-kenote/>

**Week #3 Oct 4 and 6**

Mon: **Pecha Kucha Presentations**

Wed: Discuss Reading – *The Crit*. From Seven Days in the Art World, and watch video link “Mirror Crit” Gabriel Orozco

**Related Events:**

**Wed Oct 6th, 3:20 pm on Zoom** in conjunction with Art 495 Myers. (Zoom link via Canvas Announcement)

**Visiting Artist Lecture with George Rodriguez** and exhibition at Whatcom Museum Lightcatcher Building

*El Zodíaco Familiar* through October 24th, 2021.

Ceramic artist and sculptor George Rodriguez embarks on a collaborative iteration of the Chinese Zodiac. In an homage to its origins in Chinese folklore, Rodriguez has reimagined the classic zodiac animals as analogous creatures of Mexican origin, bridging cultures and creating new narratives.

*El Zodíaco Familiar*—the fifth iteration of Rodriguez’s Mexican Zodiac series—invites 13 Mexican and ChicanX/Chicane artists of various artistic disciplines to respond to Rodriguez’s animal sculptures with the forms, tools, and aesthetics of their own artistic practices. Each artist has imbued their collaboratively-imagined sculpture, corresponding to the zodiac animal of their birth year, with personal perspective, folk tradition, and an intimate feeling of celebration. While each sculpture is as distinct as its maker, taken together, the twelve pieces vibrate with deep resonances of the familiar.

**Thursday Oct 7th** *The Red Chador: Genesis 1* by Anida Yoeu Ali at Western Gallery, opening reception at 5 p.m. with artist in attendance and performance.

Anida Yoeu Ali is an interdisciplinary artist whose works span performance, installation, new media, public encounters, and political agitation. She is a first-generation Muslim Khmer woman born in Cambodia and raised in Chicago.

**Week #4 Oct 11 and 13**

Mon: Critique #1 in the Omni Room. This will be the first look at the new work

you are creating this quarter with the whole group.

Wed: Today we will focus on preparatory groundwork for the class exhibition. We will

discuss titles, themes, and discuss promotion of the exhibition.

Additionally, today we will explore options for applying to juried group shows and other opportunities.

**Week #5 Oct 18 and 20:**

This week we will work on our CV’s and Artist Statements in Class – bring your current CV and Statement as a starting point – we will spend some time in class building on these.

Mon: CV/Resume

Wed: Artist Statements

Remember to look for and prepare applications to 2 juried exhibitions, or other show possibilities.

**Week #6 Oct 25 and Oct 27**

Mon: Critique #2 – Omni Room

Wed: Group Discussion Exhibition Preparation, Ideas and Progress

Wed: CV Due

**Week #7 Nov 1 and Nov 3**

Mon: Studio Workday - Individual Meetings

Wed: Studio Workday - Individual Meetings

**Week #8 Nov. 8 and Nov. 10**

Mon: Critique #3 – Omni Room

Wed: Artist Statement - 2nd draft due today

**Week #9 Nov. 15 and Nov 17:**

Mon: Studio Workday - Individual Meetings

Mon: –Written Critique of a Regional Exhibition or Artist Presentation Due Today

This is a one-page typed critique of a recent or current exhibition you have attended. See exhibition reviews online, in publications such as: Art in America, Art Week, Sculpture Review, or various other models. Use this as an opportunity to think about your own show in a different context. You may choose to review something near or far, but it needs to be something you have attended this quarter.

Wed: Visiting Artist Speaker – tba

Wed: Juried Show applications due

**Related Events:**

**Sat Nov. 20th: Set Up Exhibition with Art 495**

**Week #10 Nov. 22**

B-Gallery Exhibition walk through the show and discussion/critique

**Wed: No classes Thanksgiving Holiday Break – enjoy your feast!!**

**Week #11 Nov. 29 and Dec 1**

Mon: Studio Workday - Individual Meetings

Wed: Studio Workday - Individual Meetings

**Related Event**

**Sat/Sun Dec 4 and 5:** Take Down Exhibition, return B-Gallery space to clean and empty for next activity

**Finals Week – Class Final Exam time: Tuesday Dec. 7th, 3:30-5:30 pm**

Critique #4 – Omni Room All Class Group Critique, final work completed from your individual portfolios

Due:

• Final summary statement of the quarter’s work. Please recap what you proposed to

do for the quarter and what you ended up doing. Focus on your major strengths and

achievements – what you are most proud of, what you wished could have turned out

differently, and any thoughts about how you plan to continue with your work in the

future.

• Digital Images of your work completed this quarter

\* Some dates and times may change -the schedule may be adjusted accordingly, and

additional activities will be added when finalized.