

ART 4301 advanced studio
PROF. C. FAIRLIE

Course Description

This is an advanced studio and technique class emphasizing the beginnings of exploration into thematic concept, contemporary theory, and individualized techniques. Consistency in concept and medium is required, unless a unique series of work has been agreed upon with the instructor. Ideas and concepts which evolved in the first advanced studio, 3301, will be examined, experimented with and further developed.

Part of this course is devoted to developing one's abilities to write and speak with precision and complexity, about one's own work and the work of others. We will examine trends and movements in contemporary art through the lens of critical theory. We will investigate what contemporary art can tell us about the relationships between history, images, and visual culture, subsequently developing the skills necessary to write about your work, what it articulates and argues, and the ideas and traditions from which it emerges.

- You will be expected to produce a strong thematic body of work and be able to discuss it.
- Timeliness is important. Finish work and keep me informed.
- You will keep a journal of new ideas, quotes, written concepts and art historical information.
- You are expected to challenge yourself with innovative concepts and ideas. Add to your “tool box” supplies you haven’t tried.

I will meet weekly and individually with each student to provide constructive feedback and necessary structure. In monthly critique discussions and in-class reviews, you are required to actively participate in discourse and take responsibility for the collective dialogue. The resulting insight and shared knowledge between students, along with their own personal gain, sets the tone and direction for their work.

REQUIRED WORK:

You must choose one medium and theme and stick to it all semester.

You will produce consistent thematic portfolio that will consist of 7 - 14 medium and large finished projects, with sketches or thumbnail studies. These thumbnails must show evidence of compositional and technical concerns developed prior to the beginning of each assignment. This thumbnail may be a sketch, a Photoshop study, or a series of tests. These must precede each assignment. Specific assignments may be given to aid the individual student needs.

Specific goals may be set for each student, pertaining to their style, thematics and based on their individual strengths and weaknesses.

All work must show evidence of consistent work habits and intent through out the semester. Students must be able to discuss use of Composition: Focal points, spatial

relations, color theory and palette choices, texture, content/context to Art History, and use of thematics.

Although a set size format and number of works been established, individual directions and specific ideas can be substituted with the permission of the instructor as long as the project and the amount of work is equal to the original portfolio.

WRITTEN ASSIGNMENTS:

Written assignments will be turned in every two weeks when work is due.

Written Assignment #1:

When viewing your chosen medium how does one make an aesthetic critique of art? As an example, what qualities do we look for when viewing a painting? How is it different than a drawing? What about jewelry, sculpture, ceramics and photography? Be prepared to explain this to the group at critique.

Written Assignment #2: Write a review of a video referencing a technique in your medium that is not familiar to you. This review will accompany the first drawing/painting assignments. Be sure to properly cite the video.

Written Assignment #3 and #4: You need to subscribe on-line (free) to the art magazine Hyperallergic <http://hyperallergic.com> or High Fructose, and read it regularly. Be ready to discuss it during critique class.

Based on your readings, write 2 essays on contemporary artists who work in a style, or have concepts similar to yours and who are alive today will accompany each of the first three drawing/painting assignments; these will be due with your second and third drawing/painting assignments;

You must include a brief biography, and why this artist is known. Be sure to properly cite your work.

Written Assignment #5:

“What is the basis for your work and its historical basis?” elaborate on one of the concepts you have investigated and relate it into contemporary trends within your medium.

Written Assignment #6: Artist Statement Draft.

An Artist's Statement that discusses your work, its development and its relationship to the **Contemporary** art. THIS IS DONE AND REDONE EACH SEMESTER AS YOUR WORK AND RESEARCH DEVELOPS.

As described in the concept of this class, you have been encouraged to expand and investigate your subjects, abandon their comfort zones, fail, edit, and (re) direct their work. Equal emphasis is placed on critical thinking and critical making. This statement should cover your personal investigation and approach to the issues surrounding your work's development. It should also attempt to justify your aesthetic investigations in relation to ideas of Contemporary Art (since 1970), the heritage of World Art, and issues of socio-political importance

DOCUMENTATION:

JPEG images of your semesters work will be turned in at the end of the semester. Jpegs should be 300dpi, color correct, cropped to size and labeled with name and number (fairlie#1.jpeg). These are due in the week of finals, along with your artist statement.

Also include a typed word document with your name, title, medium, size, and date completed. This should correspond to your jpeg images so I can know the reference information.

LAB FEE for studio spaces

A lab fee of \$25.00 will include soap, paper towels, and extra supplies.

TEXTS:

I expect you to have at least one reference text. Keep it with you when you are in the studio.

Any good text that helps you through the subject matter.

ATTENDANCE:

The structure of the “4301/5304 studio class” course requires consistent attendance. This class is required to cover 96 studio class hours. You should be prepared to put in at least 15-18 hours per week to finish your work. This means You are expected to be in your studio regularly, and have a scheduled studio hours!

Scheduled classes meet for 6 hours a week, and I expect you to work at least 6-10 in the studio outside of class, You need to be in the studio during scheduled class hours.

CRITIQUES:

Personal critique times will be held during class hours or scheduled individually.

Monthly critiques will be on Friday Mornings. Both require constant attendance!

If you can't be there, I need to know in advance! 837-8258 or 294-1313.

You are expected to be working daily. I should be able to walk in and see your progress, give you pointers and critiques. If you are not in when I show up, you are considered absent.

Monthly Critiques will be held every once a month on Friday, 11-2. We will look at two new finished projects each critique. Each student will have a few minutes to present ideas and a total of 5-8 minutes for the critique.

#1 February 3

#2 March 3

#3 March 31

#4 May 5, all work due in for grading

May 8, . All paperwork and documentation plus mandatory clean-up for studio residents any finishing that was allowed, CD of art work and artist statements

Proposals: Proposals for capstone exhibition are due in the first class after mid semester.

COURSE OBJECTIVES:

- Expressively communicate an original idea or concept visually.
- Proper techniques applied to the medium,
- Use of principles and elements of good composition,
- Development of technique and personal style.
- Use of original concepts and non clichéd ideas.
- Demonstrate technical mastery of materials and traditional artistic skills.
- Advanced techniques and craftsmanship applied to a specific area of specialization.
- Demonstrate knowledge of professional practices in studio art.
- The ability to create a cohesive exhibition of well crafted and thematic work
- Displays an strong understanding of craftsmanship
- Displays the ability to write about art.
- Understands health an safety practices in the studio.

YOUR GRADE IS BASED ON THESE CONCEPTS!!!

1. COMPOSITIONAL DESIGN: use of the elements and principles.
2. THEMATIC DEVELOPMENT
3. RESEARCH AND CONCEPT
4. TIMELINESS

GRADING

I grade on a 100 point scale. Assignments that are 50% done receive a 50.

- A. 80% Final Portfolio
- B. 10% journal and written work
- C. 10%, documentation, critique participation

SUPPLIES:

Students are expected to have their own supplies

You are expected to keep your work area clean, and to take care of your own equipment.

Painting students

Palettes need to include at least 3-4 of each hue of the primary colors and at least 2-3 of each of the secondary colors and earth tones.

Palettes may be larger, double, or Tempered glass.

A variety of brushes, blenders and tools suitable for the medium and techniques involved.

IF YOU WANT TO PURCHASE FROM ART STORES: PLEASE PAY A DEPOSIT BEFORE YOU PURCHASE- For at least half of the supplies you will need.

Paper is \$10.00 for a 30x40" sheet, and \$7.00 for a 22x30"

Canvas is \$20.00 a 30x40" , and \$10.00 for a 24x30" Tubes of Oil run \$3.85, White is \$8.00

Small tubes of Watercolor run \$3.00. Extra watercolor paint must be preordered.

Frames run about \$50.00

Painting and Drawing Supplies- try the following on-line supply stores!

- Daniel Smith: the best for printmaking, watercolor paints and large paper, great customer service! <http://www.danielsmith.com/>
- Cheap Joes: watercolor paper is cheapest here, good service, good prices, cheap joe is a painter. <http://www.cheapjoes.com/>
- Picture frames at great prices. I use Standard metal frames in black, 555 shadowbox frames and super canvas metal frames. Check them out! <http://www.pictureframes.com>
- Dick Blick: lots of selection, good selection, also lesson plans. <http://www.dickblick.com/>
- Jerry's Artarama- as good as Blick's, Different items. <http://www.jerrysartarama.com>

Disabilities: Please notify me if you have a disability that requires accommodation. If you would like to request such accommodation because of a physical, mental, or learning disability, please contact the ADA Coordinator for Program Accessibility The Student life office of the Morgan Student Center.

Academic honesty: The University expects all students to engage in all academic pursuits in a manner that is beyond reproach. The University and its official representatives may initiate disciplinary proceedings against a student accused of any form of academic dishonesty including but not limited to cheating, plagiarism, collusion,

and the abuse of resource materials. More information on this can be found in the SRSU Rules & Regulations supplement to the Student Handbook.

Cell phones must be set on soft vibrate and may not be answered in class. Personal head gear can be worn but should be low enough that you can hear someone talking to you and no one else can hear you. Music may be played in the studio as long as all students want to hear it.

Since this class is held in a different building, off campus, I will have my cell phone on and be available if you or another student needs to call me.

Studio Hours: Your name will be given to UDPS for building and room access. Centennial school has a card swipe that should work 24/7.

Disciplinary Action Code:

#21. (Partial quote) “Campus disruptive activities includes disorderly classroom conduct that obstructs, interferes with, inhibits and/or disrupts teaching and/or classroom activities”. If you smell like alcohol or Marijuana, I will ask you to leave class and not come back.

The class objectives are designed to meet the following **SACS BFA Program**

Learning Objectives:

2 Demonstrate knowledge of current contemporary art.

3: Develop professional standards in the production of art work..

4: Demonstrate the ability to articulate effectively in oral and written form about their own artwork.