

CAPSTONE PROJECT IN PAINTING/DRAWING
Antennial School Room 112, FAB Room 108
Office Hours Tues.1:00- 1:30, Thurs.9:00- 9:30,

PROF. C. FAIRLIE
office # 09 FAB Office Phone 837-8258 Cell 294-1313

T 4303- CAPSTONE PROJECT - EXHIBITION

This class coincides with your studio specialization class. You should have your proposal on file.
It will work all semester to create work, even if your show is up at mid-semester.

Student Learning Objective's

This capstone class assesses the concepts addressed in the following SACS Program Learning outcomes:

That the graduating art student's will demonstrate the ability to:

- Expressively communicate an original idea or concept visually.
- Demonstrate technical mastery of materials and traditional artistic skills within one area of specialization, i.e. painting, drawing, printmaking, ceramics and/or sculpture.
- Demonstrate proficiency in discipline specific writing.
- Demonstrate knowledge of professional practices.

TENDANCE:

This class is generally treated as a productive studio class. The student must meet **weekly** with their major advisor/advisors to evaluate progress, discuss installation and keep production on track. All preliminaries of the press release, Artist's Statement, and invitations should be submitted by the first month of the semester, and final copies submitted no later than **2 WEEKS** before the scheduled gallery opening.

If this class does not meet during a scheduled class time, personal critique times will be scheduled and will require constant attendance.

More than two (2) absences without an official excuse will result in an evaluation adjustment at the end of the semester.

REQUIRED WORK:

1. I will produce a series of work consistent with the theme of your proposal.

- 2 smaller paintings/drawings 20" x 30" will begin the semester- plan to produce one a week.
- 6, (six) 30" x 40" (or larger) paintings. (A 30" x 60" or larger will count as 2.)

Attendance work:

- Three research essays due the third week of the semester.
- A preliminary draft of your artists statement will be submitted for review by the capstone committee week 4 of the semester preceding your exhibition
 - This discusses your work, its development and its relationship to the contemporary art scene must accompany your exhibition. The statement should cover your *personal approach to the issues surrounding the development, and presentation of your work. This statement will attempt to justify your aesthetic investigations in relation to ideas of Contemporary Art (since 1970), the heritage of World Art, and issues of socio-politic importance.*

YOU WILL PLAN AND MOUNT AN EXHIBITION OF YOUR ARTWORK. This exhibition should reflect your aesthetic investigations into your chosen area of specialization, and follow the written proposal turned in the previous semester. This is an "everything I have ever made" show, but a show of your best work, conceived under a specific thematic concept and defined in the proposal. Be prepared to edit out work that is not up to standard, or does not fit with the thematics of your show. Member professionalism is a major part of this grade.

REQUIRED FOR CAPSTONE:

- Weekly meetings with your *major advisor* /instructor(s) within your area of specialization to create a body of work reflecting your thematic concepts and maturity within your area of specialization. The concept of the show and the work involved in it will be written up as a "Capstone Exhibition Proposal" and turned in at mid-semester of the last 4301 class. It is your responsibility to set up a weekly appointment with your advisor, and keep it.

- Based on your proposal, plan and mount an exhibition of your artwork that will reflect your aesthetic investigations into your chosen area of specialization. Consult with your major advisor on your agreed thematic concepts and editing.
- All work exhibited must be OK'd by your major advisor.
- All work must be professionally displayed. Special display concepts must be approved by your advisor and maintained through out the run of your exhibit. All shows must be in the SRSU Gallery. Any other venue may be substituted only with permission of the your advisor and Dean of Arts & Sciences.
- Design an invitation/announcement for your show. This must include a title for the show, dates of show, reception date (if applicable) and that the show is a Sul Ross State University BFA exhibition.
- An artist's Statement that discusses your work, its development and its relationship to the contemporary art scene must accompany your exhibition. The statement should cover your *personal approach to the issues surrounding the development, and presentation of your work. This statement will attempt to justify your aesthetic investigations in relation to ideas of Contemporary Art (since 1970), the heritage of World Art, and issues of socio-politic importance.*
- A press release should be turned into News and Publications (BAB 108 or email Steve Langslang@sulross.edu) and any other Papers you wish, **the Monday of the week preceding your show**. This will be developed from your show proposal and artist statement. A draft should be turned in three weeks before your show and approved by your major advisor.
- A resume will be turned in to your major advisor.
- Documentation of all the works in your show. Jpegs should be 300dpi, in focus, color correct, cropped to size and labeled with your name and a number (jdoe#1.jpeg), and an accompanied list of title, medium, dimensions, date done.
- Also include photographs of your exhibition and reception.
- Clean up; All display cases and pedestals that are used must be returned to the proper storage area after the show is taken down. Pull out all nails. No marks on the walls. Total clean up after the reception area including sink and trash.

evaluation:

- A. 75% production of work and mounting of an capstone exhibition.
- B. 25% Documentation, Statement, resume, press release, invitation.

goals:

- A. To develop an area of specialization and create a body of work reflecting personal thematic concepts and maturity within that medium.
- B. To gain the experience of having a one-person exhibition and professionally installing a show as well as to learn the PR and professional problems involved in having an exhibition.
- C. To learn to discuss and justify ones artwork from a subjective viewpoint and pull it into a contemporary and historical context.

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 thematic.

All work must show evidence of consistent work habits and intent through out the semester. 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.

SUPPLIES:

Students are expected to have their own supplies. Proper presentation of the artwork is a part of this class. Frames, glazing, hooks and wires, hammer and nails, etc. are required. You are expected to keep your work area clean, and to take care of your own equipment !

LAB FEE/ SUPPLY DEPOSITS

A lab fee of \$25.00 will include soap, paper towels, solvent, charcoal, fixative and matte spray, underpainting gesso, a variety of extra and experimental materials for students to try.

A deposit for supplies should be put into Art Stores Account at the beginning of the semester. This should be enough to cover any supplies you think you will need. More credit may be added at anytime. I will not

TEXTS: “Practical Handbook for the emerging artist.” Margaret Lazzari ISBN-10: 0495910260

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 10-15 hours per week to finish your work. This means Saturday classes are critique only. You are expected to paint regularly, and have a scheduled studio hours! Work not finished by the due date, will be dropped a letter grade per class day.

After 4 class days the grade becomes an “F”.

Class is scheduled for 6 hours a week, and I expect you to work at least 3-10 in the studio outside of class, You need to be in the studio during scheduled class hours.

Scheduled critiques and personal critique times will be held on opposite weeks and both require constant attendance! If you can't be there, I need to know in advance! 837-8258 or 294-1313.

More than three (3) absences without an official excuse will result in an evaluation adjustment at the end of the semester.

CRITIQUES:

Students are expected to be in class working during scheduled class hours.

You are expected to be painting 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.

Critiques will be held once a month. Changes in schedule may occur as the semester progresses. Be prepared to have two paintings finished for each Critique. All paintings due in for grading the final day of class.

On finals day, any finishing that was allowed, CD of art work and artist statements, and mandatory studio clean up will occur.

Monthly Critiques will be held every once a month on a Saturday from 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 10 minutes for the critique.

#1 Sept 15/16

#2 Oct 13/14

#3 Nov 10/11

#4 Dec 6, all work due in for grading

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

Course Structure

A consistent thematic portfolio of paintings will produced on a weekly basis.

Assignments will be due every two weeks.

Your work must show evidence of consistent work habits and intent through out the semester.

You must be able to discuss your use of Composition : Focal points, Spatial relations, Color theory and palette choices, Texture, Content/context, and theme.

Mandatory class critiques will be held once a month.

If there is an emergency situation let me know as soon as possible!

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 contact Mary Schwartze M.Ed., LPC Director of Counseling & Accessibility Services, Ferguson Hall 112 -432 837-8203

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 classroom 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. Answering phone calls for Emergency personnel and family emergencies are exempt only if you let me know in advance.

Studio Hours: The majority of your grade is based on work done during class, therefore, it is expected that each student will attend ***all required hours*** of class (***96 studio class hours***). Sul Ross policy states that one absence is equal to 50 minutes. More than three (3) absences from drawing class will result in the lowering of the final evaluation by one letter grade. Tardiness, and leaving early will be considered as partial absences. Your name will be given to UDPS for building and room access.

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.

Try the following on-line supply stores!

Art Supply Warehouse. They are the least expensive and cheapest on shipping. <http://www.aswexpress.com/>

Dick Blick: lots of selection, good selection, also lesson plans. <http://www.dickblick.com/>

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>

CALENDAR

First two weeks of the semester:

Three papers due the beginning of week three!

1. Written Assignment #1:

List the basis for your work and it's historical basis? Elaborate on one of the concepts you have investigated and relate it into contemporary trends within your medium.

Add to this weekly.

Written Assignment #2:

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 sculpture? What about jewelry, painting, ceramics and photography? Be prepared to explain this to the group at critique.

Written Assignment #3 – Who are your contemporary influences? Who were their influences. Create a “tree” of influences.

The third week of classes:

Submit an artists statement for review by the committee.

This discusses your work, its development and its relationship to the contemporary art scene must accompany your exhibition. The statement should cover your *personal approach to the issues surrounding the development, and presentation of your work. This statement will attempt to justify your aesthetic investigations in relation to ideas of Contemporary Art (since 1970), the heritage of World Art, and issues of socio-politic importance.* A preliminary draft will be turned in week 4 of the semester preceding your exhibition.

Up to a month before your show:

Work with your *major advisor* /instructor(s) within your area of specialization to create a body of work reflecting your thematic concepts and maturity within your area of specialization. The concept of the show and the work involved in it will be written up as an "Capstone Exhibition Proposal" and turned in at mid-semester of the last 4301 class. It is your responsibility to set up a weekly appointment with your advisor, and keep it. All work exhibited must be OK'd by your major advisor.

Four weeks before your show:

1. Submit the design for your invitation/announcement for your show. This must include a title for the show, dates of show, reception date (if applicable) and that the show is a Sul Ross State University BFA exhibition.
2. Finished artist's Statement
3. Rough draft of a press release
4. Draft of your postcard and poster for the show.
5. Make sure all your work is ready for the exhibition. (touched up, framed, wired, pedestals, etc.)

Two – three weeks before your show:

1. Approved press release for the local should be submitted to Steve Lang (slang@sulross.edu) and any other papers you would like to submit too.
2. Get your postcards and posters printed. Contact Joan Oesper (joesper@sulross.edu) These can take up to 10 days. You may also print off campus. You must pay for printing.
3. Write a 30 sec press release for the radio.
4. Hang posters around campus and downtown.
5. Get your tags printed.

The weekend before your show:

1. Check with your advisor to see when they are available.
2. The gallery should be empty by noon.
3. Layout your art the way you want it hung
4. Make sure you have ruler, nails, hammer, straight pins, etc.

The end of your show

1. Total clean up after the reception area including sink and trash.
2. A resume will be turned in to your major professor.
3. CD: All the works in your show. Jpegs should be 300dpi, color correct, cropped to size and labeled with your name and a number (jdoe#1.jpeg), and an accompanied list of title, medium, dimensions, date done.
4. Photographs of your exhibition and reception.
5. Clean up; All display cases and pedestals that are used must be returned to the proper storage area after the show

Critiques

#1 Sept 15/16

#2 Oct 13/14

#3 Nov 10/11

#4 Dec 6, all work due in for grading

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