

The University of Western Ontario Department of Visual Arts

Course: VAS 3382A
Term: Winter 2016
Time: Friday 1-5 p.m.
Location: VAC rm. 247 and VAC rm. 206

Professor: **Kim Moodie**
Office: VAC rm. 118
Office Hours: Tuesday 10:30-11:30 a.m. or by appointment
E-mail: komoodie@uwo.ca

Prerequisite for Entry: VAS 2282A/B and Registration in the BFA program or permission of the department.

Course Description

A studio/theory seminar required for students in the third year of the Honors Specialization in Studio Arts intended to assist students prepare for the portfolio review required for entry into Practicum. Structured around technical workshops, seminars, writing assignments, gallery outings, artist lectures and individual studio critiques, the focus of the course is the consolidation of an informed, self-directed art based practice in the context of the methods, needs and interests of professional artists.

Course Requirements

Over the term students will be required to produce an evolving studio project accompanied by an artist statement, visual documentation/basic website or blog which includes a curriculum vitae (cv). A dossier/journal representing student research and the development of visual ideas as well as notes relating to critiques, exhibitions, journal articles and visiting artists' presentations will be a requirement. In addition to actively attending visual arts exhibitions and events, each student will be required to do 2 presentations. The first is a 15-minute presentation on an artist that the student considers extreme, odd or stretches what one might consider to be art. The second is a 30-35 minute presentation relative to developing a professional practice. This presentation will consist of research conducted with their own studio work and its relationship with other contemporary artists' activities/practices. Students are responsible for making themselves aware of all assignments, procedures and due dates. With fair notice, course assignments, procedures or due dates may be changed by the instructor in response to class needs. It is the student's complete responsibility to keep informed of any such changes. Students are expected to punctually attend all class sessions and come prepared to participate in all class activities and critiques. Recurrent problems with attendance, punctuality or preparedness will result in academic penalty. Missing more than 15% of class time may result in students' debarment from submitting further coursework. Students arriving late to critiques may not be permitted to present their work.

Failure to submit complete assignments or present completed work in scheduled critiques or presentations will result in a failing grade. Requests for deadline extensions cannot be considered unless accompanied by documented excuse or approved through the instructor at least 24 hours before the assignment is due. Repeated requests cannot be considered. Students missing a significant amount of class time for reason of health or bereavement should make an appointment with the Academic Counselor in the Faculty of Arts and Humanities Office or in the offices of the student's home faculty. The Counselor and the instructor will then discuss how the student would fulfill course requirements. Students who are in emotional/mental distress should refer to Mental Health@Western <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.

Recommended Resources

Periodicals

- Canada: Canadian Art; C Magazine, Borderlines; Fuse; Mix; BlackFlash
- USA: Artforum, Art in America, Art and Asia Pacific; Art International;
- International: Parkett; Flash Art; Frieze; Art and Text; Modern Painters

London Galleries

Forest City Gallery 258 Richmond St. near Horton St.
Theilsen Galleries –1038 Adelaide St. North near Victoria.
Museum London 421 Ridout St. North between Dundas and Queen)
Gibson Gallery 157 Carling St.
McIntosh Gallery UWO
ArtLab VAC
Arts Project 205 Dundas
Parker Branch Beside the Forest City Gallery
DNA Artspace

Art Now! Speakers: Thursday Evenings as advertised on posters or monitor screens in Visual Arts Building'

Other Information Resources

Online Magazines/Journals: Arkrush; Flavorpill; ArtFag, Canadian Art, The Art Newspaper.
Art News Servers: Akimbo (Toronto), E-Flux (international), Artforum[international]

Readings Resources:

Reference Text: Press Play

Other resource readings on reserve in the Ivey Library or on WebCT as required.

Evaluation

Studio Project	40%
Extreme Artist Presentation	10%
Professional Activity Presentation	15%
Artist statements:	5%
Website Project/Documentation	20%
Including curriculum vitae and Dossier:	
Attendance/Participation	10%

Grading Criteria

All grades will be based on the student's ability to clearly *demonstrate*:

- 1) Commitment and contribution to all class activities.
- 2) Grasp of requirements and objectives of assignments
- 3) Ambition, development and appropriate resolution of conceptual, technical and creative aspects of all assignments.

Based on the student's success in meeting the above criteria grades will be assessed on the following:

A+/90-100%:	Outstanding work, well exceeding the basic requirements of the project and demonstrating profound insight and originality.
A / 80-89%:	Excellent work, well exceeding the basic requirements of the project and demonstrating insight and originality.
B / 70-79%:	Very good work, showing a thorough understanding of the course. Material and exceeding the basic requirements
C / 60-69%:	Satisfactory work, meeting the basic project requirements and showing a good understanding of the material
D / 50-59%:	Satisfactory work which meets basic requirements and demonstrates some understanding of the course material but not a thorough understanding
F /below 50%:	Unsatisfactory work showing insufficient effort or comprehension.

Independent Studio Project

By the second class of term students are required to submit a one-page proposal describing their independent studio project for the second week of classes.. This proposal should have 3 categories: 1] a description of the thematic/content of their proposed body of work 2] a description of the mediums, aesthetics and process and their relativity to the content 3] the scale and number of works. This project can be in any medium and on any scale. It can consist of one work or several works. It will be evaluated on artistic merit [quality of ideas, quality of presentation], ambition, and level of completion. These proposals will discussed in the second or third class of term.

Dossier Requirements-this is particularly important in relation to documenting a student's interest and involvement in the Visual Arts

In addition to personal research and notes relating to their work, students will be required to submit 3 or more summary writings reporting on a selection of art exhibitions (outside the department) They may also do 1 from within the Department. These shows will be chosen by the student from the recommended list of galleries, or from other galleries from outside the city with prior approval from the instructor. These writings should be between 250 and 500 typewritten words, briefly providing a general account of a show's content, isolating a specific work as example and providing a personal evaluation. As well illustrations are highly recommended. A critical commentary on a review from an art journal is also a legitimate submission in the dossier. Students are also able to submit a critical evaluation of the work of a peer presented in critique. As well students should attend designated Art Now Artist lectures and write a synopsis of some lectures with intelligent positive or negative critical commentary. Finally students may use the web or film sources to comment on artist performances or films on their activities/lives. **In total each dossier must have 6 individual commentary. The dossier can be submitted either through a student developed website or blog.**

3382 Presentation on an Odd, Provocative or Socially Responsible Artist

Prepare a fifteen-minute presentation on an artist who you regard as significant but different . They could be influential on your practices. As well the chosen artist should be seen as contemporary, relative to a now sense and you should be able to discuss their work in relation to how it functions in a social or art sense in present time. No two presentations can be on the same artist. Discuss at least 2 levels of content in the work and as well discuss how the mediums and aesthetics, whatever they are are used and help represent the artists concerns. Have 2 good visual examples of the artist's work and discuss these as thoroughly as you can in terms of the above criteria. You cannot use an artist you have covered in a previous class. If the instructor discovers you have done so you will receive a grade of zero on the project. If possible clearly explain how this artist is relative to your own concerns. If you can you might consider an artist who is somewhat extreme or political in their approach. Your presentation needs to be precise, so presentations that go on and on beyond the allotted minutes will be docked marks. Each student is entirely responsible for making sure their presentations works with the classroom technological facilities and presentations that have extended technological problems will loose marks. If a student is unable to deliver their assignment after 2 classes due to technological issues they will not be allowed to present and will be graded accordingly.

3382 Professional Activity Seminar Presentation- a worksheet will be provided to document necessary topics.

Students are to prepare a thirty minute presentation where they mimic one of the following activities: 1] finding and participating in an artists residency 2] establishing one's self as an artist and finding support workspace and exhibition possibilities 3] forming an artists' co-op and/or curating an exhibition. This information can be

presented in a factual manner or be constructed as a fictional narrative. But it must in both cases be backed by research and real information. Not all areas of each category need be equally represented or even done. But students will be assessed on how well they have researched each area presented, and the overall informative quality of their presentation. All presentations should be well illustrated with images relative to the information. Again, your presentation needs to be precise, so presentations that go on and on will be docked marks. Each student is entirely responsible for making sure their presentations work with the classroom technological facilities and presentations that have extended technological problems will lose marks. If students are unable to deliver their assignment after 2 classes due to technological issues they will not be allowed to present and will be graded accordingly.

1] Artist Residency:

There are a large number of artist residencies across the world, some that provide financial support, some that require payment. As well some are geared to younger artists, some more relative to more established artists. Part of this assignment is to find one that could be relative to your needs and the nature of your work. Your presentation should include much of the following:

- 1] An application to the residency.
- 2] A brief discussion of the residency itself, its history, location, facilities, time duration.
- 3] A precise discussion on how your residency would be financially supported.
- 4] A discussion of the local [city, countryside] and the influences, information this might provide.
- 5] A presentation on one professional artist you would like to participate in the residency along side you. You should describe why their work is relative to your work.
- 6] A hypothetical but realistic discussion of the work you would undertake.
- 7] Potentially a discussion of why you might include one of your classmates in the residency.
- 8] A conclusion discussing the benefits of the residency for yourself and how it might advance your career.

2] Establishing A Presence as an Artist in A Local:

After leaving school it is often difficult to outwardly maintain one's identity and presence as an artist. In this presentation students should discuss how they might realistically and proactively go about establishing such a presence. The situation might not always be ideal. Place of residency might be a major contributing factor. Smaller cities are generally less expensive but offer fewer opportunities and fewer stimuli. In larger cities there is more competition, time management might be a problem and costs can be greater. In this presentation consider some of the following:

- 1] Finances, how do you support yourself: grants-awards [national, provincial, municipal], sales, galleries, teaching, advertising, computer design, service industry, film, theatre, gallery services, artist assistant.

2] Live/Work Space: Live in lofts, work lofts, shared, apartments, roommates, and city-supported workspaces. The city you choose is very important in regards to the availability of workspace and facilities. How do you find these spaces and gain access to resources.

3] Peer Group development/support – school friendships, making the scene, artist co-ops, Artist Run Centers.

4] Mentors-Sometimes younger artists like to talk to established artists to discuss ideas, philosophies, and experience. Pick two artists from your chosen city and discuss why you are theoretically interested in their work. How might you meet these artists?

5] Exhibition opportunities: Begin by realistically selecting some places you might initially exhibit in and then chart a progression through a number of venues. Illustrate this section with the work of artists who have shown in these places and discuss what it is about their work that places it in these contexts.

6] Representation: How do you go about getting a gallery to represent your work? There are often differences or hierarchies in the gallery scene. Discuss these differences relative to type of exposure and financial rewards. Also discuss how this might be relative to your ambitions and to the place in which you choose to live.

7] Self-Assessment: An artist has to be able to critically evaluate the character/quality of his or her own work and accept it or adapt. They should try to think about its level of acceptance rationally. This may be relative to where they choose to live. But there may also be opportunities to exhibit beyond their local. Discuss and present/illustrate some strategies relative to these concerns.

3] Forming an Artists Co-op and/or Curating Exhibitions:

Forming an Artists' Co-op is often a good way to develop a peer group, and connections and visibility. It requires assuming responsibilities, recognizing strengths, and being very proactive. It also requires that all members participate actively. Purges may be necessary. Two people can do this presentation:

1] Research, discuss and illustrate the activities of two artist cooperatives.

2] Discuss how you might form an artists' collective. You can fictionally choose members but there should be some logic to this relative to these artists' interests and histories.

3] Organize an exhibition of no more than 6 artists, you can include yourself. Obviously there should be a thematic to the exhibition. You should discuss how each artist fits into that thematic. Provide illustrations of their work.

4] Discuss where the exhibition might take place, how it would be financed, and what kind of monies, expenses, fees would be paid. Also discuss if the exhibition would travel, to where and how.

5] Discuss what you would get from this experience.

OR- Describe how you could curate an exhibition. Include a description of the themes of the exhibition, examples of the type of work included in the exhibition, a list of potential artists, a selected and appropriate venue, and a description of appropriate financial support.

Students should provide to the class one relative readings at least one week prior to their presentation.

For information on Artist Residencies and Artist Cooperatives check the Wikipedia site.

* Individuals who suggest that their funding will be supported by parents or a personal partner will automatically receive a downgrade of 10% on their evaluation of this seminar. This seminar is a statement on what you might do as a self-supporting professional.

Website / Blog/ Documentation:

During the course students, are to create or use a website or blog on which they have 1] an opening introduction page 2] an artists statement about their work, philosophies and influences 3] a curriculum vitae 4] illustrations of their work. 5]their dossier reports. This information could also be placed on disc to be used in Practicum interviews. The curriculum vitae should follow a standard format and students should look at professional artists' cv.s on the Internet. Artist statements should not be longer than one typed page.

**The University of Western Ontario
Visual Arts Department**

POLICIES

Student Conduct:

All students will conduct themselves in a manner that will be consistent with the maturity and academic integrity expected of university students. Student conduct shall be consistent with the general laws of the community and with University regulations. Students shall show regard and respect for the rights, safety, and property of all members of the University community and are expected to act in a responsible manner within the University and the community at large.

Attendance:

A student who misses more than 15% of the course hours, without written corroboration for health or bereavement, can be debarred from writing final exams, or participation in final studio evaluations. Note that if a student consistently is absent from a 3-hour class for 1 hour, they will exceed the 15% cutoff and can be debarred.

Prerequisites:

You are responsible for ensuring that you have successfully completed all course prerequisites and that you have not taken an antirequisite course. Lack of prerequisites may not be used as basis of appeal.

If you are not eligible for a course, you may be removed from it at any time, and you will receive no adjustment to your fees. These decisions cannot be appealed.

Plagiarism:

Plagiarism, which may be defined as "The act or an instance of copying or stealing another's words or ideas and attributing them as one's own," will not be tolerated. (Citation excerpted from *Black's Law Dictionary*, 1999, 7th ed., p. 1170). (Refer to <http://www.westerncalendar.uwo.ca/2015/pg113.html> or the 2015/2016 Western Academic Calendar, with regards to academic penalties for plagiarism.)

Medical Policy:

Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth 10% or more of their final grade must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department. See course outline for specific arrangements regarding less than 10% of assignments.

Mental Health Policy:

Students who are in emotional/mental distress should refer to Mental Health@Western http://www.health.uwo.ca/mental_health/ for a complete list of options about how to obtain help.

Building Access:

The John Labatt Visual Arts Centre will be closed at 10:30 pm each night. There will be no after-hour access for undergraduate students. The Centre is open weekends 12:00 noon-5:00 pm. Students should be prepared to vacate the building promptly at 10:30 pm and 5:00 pm. You must also sign-in with the building monitors when working in the workshop areas outside of regular office hours.

Please remember:

One of the most important resources for course counselling, special permissions, course changes, grade appeals, etc., is the Undergraduate Chair of Visual Arts, Prof. David Merritt (tel. 519-661-3440; vaugc@uwo.ca). Please note, however, that should you encounter any serious difficulties due to illness, family emergency, etc., you should consult the Academic Counselor for your Faculty, IGA Building, Room 1N20 (Ms. Amanda Green and Mr. Ben Hakala are the counselors for the Faculty of Arts and Humanities).

The Student Development Centre (WSS room 4111; tel: 519-661-3031; www.sdc.uwo.ca) offers a wide range of useful services to students including workshops on learning skills, career and employment services, and an effective writing program, amongst many more.

The D.B. Weldon Library offers orientation tours from the first week of classes until Thanksgiving, where you will get acquainted with the numerous research resources available. As well, the University libraries have an extremely useful website where you can search the library system, the databases, view your circulation record, renew materials, access your UWO e-mail account, and much more. Check it out at: www.lib.uwo.ca.

Financial Aid Services is your main source of information for OSAP, bursaries, loans, scholarships, and the work-study program which offer part-time positions on campus for Western students.

Tel: 519-661-2100; e-mail, finaid@uwo.ca; or check out their website at http://www.registrar.uwo.ca/student_finances/financial_counselling.html