

syllabus

description

This course is...

- ... a rigorous investigation focused on developing personal methodologies and artistic processes.
- ... a seminar and critique based course supplemented by occasional discussions and readings.
- ... an extension of your studio practice/coursework.

critiques

A majority of the time spent in this course will be devoted to the critique of your's and your peers' studio work. The critique process is your time to both give and receive *critical* feedback about your work from faculty, peers, and invited guests. Below are the guidelines for critique:

1. The critique schedule will be determined on the first day of class. Critiques will be held in a space (classroom, studio, gallery, etc.) designated by the artist the week prior to their critique.
2. Each individual is responsible for determining what work they wish to talk about during the critique. This could be multiple works, a body of work, or a single work that one is trying to resolve.
3. The work should be presented in the space in as close to a professional manner as possible. It is understood that for many students we are looking at works in progress, but it helps the viewer to better understand its context when presented in a professional manner. For works in progress, you can show sketches, models, etc. to assist the viewer in seeing the full picture.
4. Each week the artist being critiqued will receive a written review/critique by one of their peers. It is up to the reviewer and artist to schedule a time ahead of class so that the written critique can be presented on the evening of the group critique.
5. The critiques will begin with a very brief statement about the work by the artist, followed by a short time period to allow viewers to read the accompanying written critique.

The purpose of the written critique is two fold. 1. It helps you as an artist to be able to talk about artwork in an intelligent manner. It should force you to think about the contexts and dialogues that art being made today exist within. 2. It serves as a catalyst for the group critique (a jumping off point, an ice breaker).

The written critique should address the artwork and the artist's intent. It is up to the reviewer how much they want to know about the artwork being presented. The written critique isn't necessarily a laundry list of "to dos," and "what ifs" that might fix a work, but more of a document as to how you the viewer respond to the work. How do you engage the work critically? What does it do for you? What does it do for the art world at large? Where does it fit historically and/or contemporary? How does it communicate? What does it communicate? etc. The "what ifs" can exist but should be placed with in the bigger picture.

There are no style guidelines for the written review, it can be formal or imaginative writing, as long as its intent is/ideas are clear. While I do not feel that there should be any limits to word count, 1,000 words makes for a good estimate. But, ultimately word count is going to depend on the ideas and the choice of style.

readings

Required readings (podcasts, videos, etc.) will be assigned throughout the term. They will be in the form of handouts, web links, and or pdfs. They will be given 1 to 2 weeks prior to discussion. Only one date is definitively scheduled for a reading discussion, others will be added as necessary. Majority of the "readings" in the class will focus on art making today.

Graduate Critique and Professional Practice

professional practice

As suggested by the title of the course, in addition to critiques this course assists you in further developing your artistic practice; this term you and your peers will corroboratively curate/organize 2 exhibitions of the work from the class. The following information outlines the requirements/guidelines for the exhibitions:

1. Each member of the class is required to participate in 1 of the 2 exhibitions.
2. The exhibitions are currently scheduled in the EMU Student Gallery. The class can use the gallery on the dates of October 10th through October 24th and December 1st (possibly November 23rd) through December 11th. These dates include installation and deinstallation of all artwork (including paint/patch/repair/clean-up). Alternative locations can be discussed, however their arrangement will be the burden of the class/participants in that exhibition.
3. The group/class is responsible for "curating" the work and developing a curatorial statement/thematic statement for the exhibition. Curation is used loosely here, you have the freedom to dictate what these exhibitions become whether they are experimental, collaborative, traditional, include just your work, include the work of undergrads, etc.
4. Each individual is responsible for writing an individual artist statement and an artist resume for inclusion in the exhibition(s).
5. Promotional materials (posters, postcards, etc.) and any costs associated with them are the responsibility of the exhibitors. The University Gallery/Art Department mailing list can be provided upon request.
6. Installation and deinstallation is the responsibility of the class.
7. Maintaining a schedule of open hours and staffing the gallery (aka gallery guard) during the run of the exhibitions is also the responsibility of the class. It is up to the class to determine what hours the gallery is open, as well as who staffs them.
8. Some equipment needs, such as digital projectors, can be accommodated with advanced notice.

grading

The course will be divided into several assignments/exercises. All assignments must be finished and ready to be viewed at the beginning of class on their scheduled due date. A breakdown of how each project will affect your final grade is below:

- » written peer critiques 25% of final grade (two of them 12.5% each)
- » exhibitions 25% of final grade (includes curatorial statement)
- » artist statement 05% of final grade
- » artist resume 05% of final grade
- » participation 40% of final grade

Each assignment will receive an alphabetic grade, these translate to the following on a 100pt. scale:

A = 95, A- = 92.5, A-/B+ = 90, B+ = 87.5, B = 85, B- = 82.5, B-/C+ = 80, etc.

The participation grade is 40% of your final grade. It is earned by making valuable, thoughtful, and critical contributions during critiques and class time, after all 2/3rds of the semester is dedicated to critique.

Graduate Critique and Professional Practice

attendance

Attendance is required; I do not like mandating attendance, however, the logic holds as follows: if you are not in class you are not able to participate. Anything, for any reason, beyond 3 absences will significantly reduce your final grade (1 letter grade each offense (after all this class meets only once a week). It is understood that at times a student is faced with extreme circumstances that may prevent a student from attending class, in the event of this and only at the discretion of the instructor an absence may be waived.

equipment/labs

The art department computer labs will accommodate most of your software needs. For Ford and Sherzer computer labs, log-in using your e-mich username and password, log-off when finished. Any computer mistreatment, vandalism, or theft may result in disciplinary actions from the Art Department. Students are not to perform repairs; please report any malfunctions to a faculty member or the lab monitor.

No food or drinks are allowed in the computer labs!

Some areas of concentration have computers and mini-labs set up in the studios. The maintenance of these machines are the responsibility of the area head, any equipment malfunctions should be discussed with the appropriate faculty member.

As much as possible, the Art Department Instructional Computing Committee tries to fulfill most computing needs for MFA students by providing individual graduate students or shared studios with computers. Only basic computing needs are provided, software is the responsibility of the student or the area of study, consult your faculty advisor prior to purchasing software (some older licenses of software are floating around). Requests for computers should be given to your faculty advisor and/or the graduate coordinator.

Camera equipment, digital video and digital still, is available for overnight student use. You may check out camera equipment at the Visual Resource Library in Ford Hall. You may also use the copy stand to document your work.

academics

Academic policies can be found in the University Catalogues available through the Office of the Registrar and online at: <http://catalog.emich.edu/>. Be sure to review the University's policy on academic dishonesty if you have not already. Academic dishonesty may result in an 'E' in the course and referral to Student Judicial Services.

student and exchange visitor program

F and J visa students, you have ten days to report any changes in your name, residential address, academic status, program of study, completion date, student level, funding source, intent to transfer to another university, or probation or disciplinary action due to criminal conviction. In accordance with new federal regulations report changes to EMU Office of International Students (229 King Hall, 487-3116). Failure to do so may result in arrest and deportation. You may not drop a course without OIS approval. Any questions or concerns regarding this contact OIS, not the instructor.

subject to change

With the exception of the grade, attendance, and academic policies, parts of this syllabus are subject to change with advance notice, as deemed appropriate by the instructor.

Graduate Critique and Professional Practice

schedule

Some of the schedule may be subject to change. Meeting locations for group critiques will be determined the week prior to the critique.

Sep.	09	intro presentations open discussion/brainstorming about exhibition ideas
Sep.	16	discussion of exhibition preparation, writing an artist statement, etc.
Sep.	23	draft artist statements/curatorial statements due
Sep.	30	reading discussion, Brody Condon lecture @ 7PM
Oct.	07	crit for: _____ reviewed by: _____
Oct.	14	crit for: _____ reviewed by: _____ <i>discussion/review of exhibition 1 (tentative)</i>
Oct.	21	crit for: _____ reviewed by: _____
Oct.	28	crit for: _____ reviewed by: _____
Nov.	04	crit for: _____ reviewed by: _____
Nov.	11	crit for: _____ reviewed by: _____
Nov.	18	crit for: _____ reviewed by: _____
Nov.	25	<i>no class — Thanksgiving break</i>
Dec.	02	crit for: _____ reviewed by: _____
Dec.	09	crit for: _____ reviewed by: _____ <i>discussion/review of exhibition 2 (tentative)</i>
Dec.	16	crit for: _____ reviewed by: _____