

Sophomore Seminar "Image Retainer: Print in an Expansive Field"
Spring 2019 PrintMedia
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Deans list Student: TBA
Writing Fellow: TBA

COURSE DESCRIPTION

Image Retainer: Print in An Expansive Field

The world around us is filled with printed material. We consume it as we navigate our day. Print contains a representation of desire and therefore motivation. How might we as artist assimilate the political nature of the printed image? This course will look through a discerning lens at the way we consume, describe and produce images.

What are the concerns that drive one's creative practice? How does one set the terms for its future development? This course offers interdisciplinary strategies for the evaluation and communication of students' individual practice as artists, designers, and/or scholars. Through essential readings, studio projects, and writing, students will generate narratives about how and why they make art. To do so, students will investigate methods (visual, critical, written, and creative) for the reconsideration of their work and of its aims and priorities. Individual mentoring with the faculty member is a central and dedicated component of the class as a means of fostering the self-identification of goals and priorities. Students will also examine historical and contemporary precedents that relate to their own work in order to consider the ways in which their individual explorations can be brought into dialogue with other perspectives. Students participate in broad ranging discussions about the present status and future prospects of art and design through workshops, dialogues, and collaborations both in the class and in SAIC-wide conversations with other Sophomore Studio Seminars. An important function of this course is to build upon these insights in forming a practical plan that helps students effectively map the curriculum and resources of SAIC onto their own needs.

CURRICULAR GOALS:

At the conclusion of the Sophomore Seminar course, students will be able to:

- Present focused, self-motivated work that demonstrates conceptual understanding and technical ability as well as the beginning of a personal direction (Evidence: progression and documentation of studio work shown for critique)
- Communicate a rationale for a self-designed curricular pathway for the junior and senior year at SAIC (Evidence: Curricular mapping essay)
- Participate in a rigorous critique process in the art and design context that integrates peer to peer analysis as well as faculty to student feedback (Evidence: minimum three critique times designated on syllabus)
- Demonstrate the ability to think, speak, and write clearly and effectively especially in

regards to the developing body of creative work (Evidence: possibly a writing assignment or documentation of student performance at critique)

· Display an empathetic capacity to respect, understand, and evaluate work made by a wide variety of artists pursuing creative expression in a broad array of disciplines (Evidence: Student self-assessment as well as documentation of student performance at critique)

ATTENDANCE

Students are expected to be in all classes. If you are going to be late or leave early you must notify me in advance and with an appropriate reason. You will be assigned make up assignments for missing classes. If you show up late you will be marked as being absent for half a day. If you leave early you will be marked as absent. Missing three classes is grounds for failing. No cell phone use in class.

Reasonable cause to miss a class might include:

- Illness or hospitalization (the student should contact Health Services, who will relay information to the faculty in whose class the student is enrolled)
- Observation of a religious holiday
- Family illness or death

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

SAIC is committed to full compliance with all laws regarding equal opportunities for students with disabilities. Students with known or suspected disabilities, such as a Reading/Writing Disorder, ADD/ADHD, and/or a mental health or chronic physical condition who think they would benefit from assistance or accommodations should first contact the Disability and Learning Resource Center (DLRC) by phone at 312.499.4278 or email at www.dlrc.saic.edu. DLRC staff will review your disability documentation and work with you to determine reasonable accommodations. They will then provide you with a letter outlining the approved accommodations for you to deliver to all of your instructors. This letter must be presented before any accommodations will be implemented. You should contact the DLRC as early in the semester as possible. The DLRC is located on the 13th floor of 116 S Michigan Ave.

EXPECTATIONS & ASSESSMENT

You will be assessed and responsible for the completion of two formal writing assignments listed below. These writing assignments are to be typed and included all references of sources you've used. Please write in the first person using your own vocabulary, quotes also need to be organized and cited in the required format. In addition, you will have bi-weekly writing exercises that will be less formal in nature. Often your weekly writing assignments will be used to inform class discussion and will be turned in at the end of the day to me. Participation in class discussion is mandatory as well as all outings and critiques. Bi-Weekly we will have two discussion leaders who will outline the readings. All course work must be completed in a professional and timely manner for credit in this course. During the duration of the course I will hold three mandatory individual. A sign up sheet will be handed out and posted on the course page in canvas. These meetings will be conducted on a needs basis. Meetings will be held before classes; all meetings will be fifteen minutes in

duration. During these meetings, we can talk about a variety of subjects including but not limited to the work you are making in our class or other classes.

COURSE ASSIGNMENTS AND PROJECTS

Distinguished Alumni Lecture Series: TBA

TBA

The Art Institute of Chicago, Rubloff Auditorium, 230 S. Columbus Dr.
Presented in partnership with SAIC's Office of Alumni Relations

Writing Center: MacLean Center Basement, 112 S. Michigan Ave., B1-03
writingcenter@saic.edu

Fall and Spring Semester Hours Monday – Thursday: 9:00 AM – 7:15 PM; and Friday 9:00 AM – 5:15 PM, 4:15–7:15 PM are designated as walk-in hours Monday–Thursday
SAIC offers free, hour-long writing tutorials at the Writing Center, which is located in the basement of MacLean. Tutors are available to assist all currently enrolled students with any stage of the writing process.

Appointments:

To schedule an appointment with a Writing Center tutor, students first need to create an account through the online sign-up system:

<https://www.supersaas.com/schedule/saic/WritingCenter>.

Once students have set up their own account, they may sign up for appointments. Weekly standing appointments are available upon request. When students come to their tutoring appointments, they should make sure to bring their assignments with them and have any work printed out. Online schedule instructions are available outside of the Writing Center suite (in the hallway outside of the MacLean Center B1-03).

Contact Information:

Leila Wilson, Writing Center Coordinator: lwilson@saic.edu or 312.345.3588

Writing Center Suite: 312.345.9131. (Call to see if there are any last-minute openings.)

OPTIONAL TECHNOLOGY POLICYDIGITAL DEVICES in class (LAPTOPS, PHONES, TABLETS, etc.)

The student use of various digital devices in class such as laptops, phones, tablets, etc. should be limited only to appropriate use given the lecture and discussion format of the class. Use of digital devices in class to do non-class related work will not be allowed or tolerated. Similarly, use of digital devices in class during screenings will not be allowed or tolerated.

Writing Fellows

Students in this class will work with a graduate student "Writing Fellow" to assist with writing skills throughout the semester. Writing Fellows do not grade papers. As your peers, Fellows serve as sympathetic readers, providing informed, constructive

criticism directed toward the augmentation, analysis, organization, clarity and style of papers. Writing Fellows do not regularly attend class but meet students in a conference setting. When papers are due, they are turned in to the Writing Fellow, who spends one week reading them, and writing comments. At the end of that week, papers and comments are returned to you and during the subsequent week the Fellow will meet individually with you to review the paper and the comments, and to work together on the project. At the end of the second draft forms are turned in to the professor, along with the set of first drafts with the Fellow's comments.

Plagiarism:

The School of the Art Institute of Chicago prohibits "dishonesty such as cheating, plagiarism, or knowingly furnishing false information to the School" (Students' Rights and Responsibilities, Student Handbook). Plagiarism is a form of intellectual theft. One plagiarizes when one presents another's work as one's own, even if one does not intend to. The penalty for plagiarizing may also result in some loss of some types of financial aid (for example, a No Credit in a course can lead to a loss of the Presidential Scholarship), and repeat offenses can lead to expulsion from the School. To find out more about plagiarism and how to avoid it, you can (1) go to the portal, select the "Resources" tab, and click on "Plagiarism" under "Academic Advising and Student Success"; (2) go to the SAIC Web site, select "Departments, Degrees, and Academic Resources," then select "Libraries," then select "Flaxman Library," and then click on the plagiarism links under the "For Our Faculty" tab; or (3) read about it in the Student Handbook under the section "Academic Misconduct.

Please follow the procedures for academic misconduct/plagiarism described in the 2011-2012 Student Handbook. In summary, if a student is suspected of academic misconduct/plagiarism the faculty member should:

- Review the allegation and discuss it with the student.
- Assign a grade for the project/paper/class as appropriate and inform the student of this in writing.
- Refer the student to the Student Handbook for detailed information about their rights and responsibilities.
- Inform the Department Chair and the Assistant Dean of Student Affairs for Academic Advising.

For a guide on how to recognize and avoid plagiarism, please download a guide available here:

http://www.artic.edu/webspaces/portal/library/plagiarism_packet.pdf

You may refer your students to a useful quick guide, which can be found here:

<http://www.artic.edu/webspaces/portal/library/plagiarism.pdf>

WRITING ASSIGNMENTS:

DIY FUTURES:

OVERVIEW:

The SAIC undergraduate curriculum is built on an academic foundation that celebrates individual choice and creative risk-taking. DIY Futures is an opportunity for students who are midway through their studies to research, design, and articulate their own individualized plans for unique pathways through the School and beyond. The purpose of this assignment is 1) to reflect on who you are as a creative practitioner, 2) to envision your future creative, professional, and/or educational life, and 3) to thoughtfully take leadership in designing an individualized curricular path during your remaining time here at SAIC.

ESSAY PROMPT

Write an essay that describes who you are as a creative practitioner, where you imagine your practice might take you, and how you plan to utilize the time, space, and resources during your remaining time at SAIC. In other words, while holding who you are as a practitioner and your future vision in mind, how can your time here at SAIC work in service of your vision and goals as an artist, designer, scholar, professional? In order to design your own curricular map, you will need to research specific SAIC classes, summer work, and/or co-curricular experiences (see below for some suggested resources).

GUIDING STEPS FOR YOUR PLANNING PROCESS

Below are some prompts that may help you to thoughtfully and succinctly articulate your vision and plan. We recommend that you answer these questions for yourself to help you plan. However, unless otherwise instructed by your faculty, you do not need to submit answers to all of these questions for the assignment.

- What specific experience, person, geographical origin, and/or background influenced you as a practitioner from a young age?
- Currently, who or what are your primary creative influences (at SAIC and beyond) as you make key decisions about your creative development?
- What current cultural, political, or social forces, topics, or themes do you perceive as impacting your work? What cultural forms most influence you (visual art, design, music, film, literature, science, etc.)? How can you further your understanding of, or engagement with, these impacting forces/topics/themes/cultural forms?
- What are you passionate about for your future?
- What are your strengths and challenges as a practitioner? What do you need in order to continue to develop your strengths and to support you in facing your challenges?
- Long-term vision: How do you envision your future creative and/or professional life? Get as specific as you can. What skills, support, experiences do you need in order to manifest this vision?

- Short-term vision: What do you hope to achieve, accomplish, or learn by the time you graduate from SAIC? Get as specific as you can. What key classes, mentors, and experiences do you need in order to grow as an artist, designer, or scholar?
- Create a visual graphic/map/timeline charting out the next two years of your study at SAIC. Include specific classes, trips, experiences you hope to have each semester. This should be your ideal plan. Make sure to include what you want to do during the summer and winter breaks. Will you travel? Or will you do an internship or take classes? Your plan can be in any format (digital, collage, hand-drawn).

RESEARCH

This essay must involve some research and planning to provide specific examples of courses you wish to enroll in, faculty you hope to study with and/or programs you would like to participate in. Below is a list of recommended resources for your research:

- Your academic advisor
- Course offerings (read course descriptions on the SAIC website)
- Course evaluations (read evaluations in the Office of Student Affairs)
- Faculty profiles on the SAIC website
- Departmental web pages on the SAIC website
- Faculty and staff in the department(s) of your interest might be able to provide extended course descriptions or refer you to the right person in the department if you have specific questions.
- Appointments with the Career and Professional Experience office (CAPX) to discuss internship options, employment opportunities, career/professional development resources, grant and exhibition opportunities, graduate school applications
- Talk to peers
- Talk to alumni
- Study Abroad/Off-Campus Studies Office for information on programs such as Semester Abroad, Summer Programs, Winter Study Trips, Post-Graduation options such as OPT for international students
- Multicultural Affairs Office for information on programming, advising, and training related to diversity and inclusion
- International Affairs Office for information on advising and programming for international students

FORMAT

1. Essay should be 3-5 pages, 12 point, Times New Roman or similar font, double-spaced with 1-inch margins.
2. Include the following: Title, your name, instructor's name, date

Unless otherwise instructed by your faculty, use MLA-style formatting and citations:

<http://owl.english.purdue.edu/owl/resource/747/01/>

Professional Artist statements:

Write a one-page artist statement summarizing your practice, research and influences. This statement will be intended for your own professional development.

“For nobody knows himself, if he is only himself and not also another one at the same time.” - Henry Miller quotes Novailis I ‘Creation’

On influence:

Write a three-page paper that addresses your approach to art and developing research. Develop a thoughtful reflection on an artist practice in relationship to your developing practice. To do so, explore an artist working methods you deem important to informing your ideal practice. Probe into the works, writing, performances your selected artist has produced. Describe a path of creative undertakings by this artist. How might different stages throughout their career shape the way you think about practice? Research by what method and avenues projects manifest, and how periods of making establish. What is the engagement of, intended audience, and contribution by this artist practice? Use findings to discuss insight for your practice.

- Describe your selected artist practice?
 - How do they create work, where?
 - Provide an overview of their practice, is it a collaborative practice, studio, post studio, other, explain?
- Your artist, what is the work/practice about, ideology?
- Have you seen your selected artist work? Where, describe the experience of being with this art work?
- How might you assimilate influences of your selected artists?
 - Address: ideas, making, actions, politics, aesthetics
- How did the artist’s generation influence their work?
- What factors in your everyday shape your developing practice?
- Compare

Defining influences through your likes and dislikes can become informatively influential helping you to develop research. We research to widen awareness of and participation in a history of ideas, politics, actions, science, materials, art and so much more. In so, we contribute to a rich history, building upon and shaping the future.

Studio Project: Beyond the Journal

You will construct over the course of the semester an artist book which will reflect research produced in and out of class. Demos will be given on perfect binding and book construction. In part, your book will contain writings and selected images, drawings, diagrams, scanned objects etc. that take the form of research and additionally creates a work of art. The requirements are that the book contain thirty pages' double sided, and consist of independent research. Your artist book must present an accumulation of self-development in your practice. This equals two pages per class and must be close to the size of ledger paper, 8.5" by 11". Xerox prints are fine but you may want to use the service bureau or the inkjet printers in the digital lab of the PrintMedia Department. You can also utilize laser cutters, 3D printers located in the digital fabrication studio to cut/print designs for your covers and/or pages. You will be responsible for an edition of three. One of which we will attempt to submit to the Joan Flash Artist Book Collection. At the end of the semester you will give a formal presentation of your artist book addressing the concerns and material utilized in completing your project. Additional supporting materials are welcomed in the presentation.

Documentation of Practice Due:

All artists, designers, and writers revise work based on peer critique, personal growth, and new insights.

This assignment is about documenting your practice while pieces are still developing and in process. Tell us a story of your making. It is important to be able to demonstrate how an idea, technique, theme, etc. is evolving in your work over time.

DOCUMENTATION (3-5 items)

Please choose 3-5 items (images, PDFs, video clips, etc.) to represent a documentation of your practice.

One item will show the finished work, while the others will show work in progress. For example, you could choose images of three to five separate works that all share the same conceptual focus. Or, you might choose sketches, storyboards, material studies, test strips, or any items that show the development of the final work. Alternatively, you could choose a series of images or pieces of writing that document the same piece in different stages of development.

Format/Guidelines for Documentation:

As practitioners, it is important to develop the professional skills needed to share work within specific parameters; this aspect of the documentation assignment will help you to develop these important skills.

Below are the documentation guidelines:

1. For image submissions online: Submit three to five images, size (1200 px on the longest side), resolution (72 dpi), format (jpg or png).
2. Time-based works (film, video, games, sound): Submit one clip no longer in duration than three to five minutes.
3. For interactive or performative works: Record a three- to five-minute clip using a screen recorder or other appropriate tool.
4. For written works: Submit your drafts and finished work in PDF format. WRITTEN CONTEXTUALIZATION (up to 250 words per question)

In addition to the images or items in your documentation, please provide a written contextualization of the development of this work by answering the following short questions. There will be a space for you to answer each question in the assignment on Canvas.

1. Discuss your use of iteration and revisions in the work submitted. How has your understanding of your work evolved over time? What have you learned about from making this work?
 2. What is the conceptual focus or theme of your work?
 3. How do formal considerations (material choices, composition, technique, skill-level, presentation) support and relate to the thematic/conceptual focus you have cited?
 4. Discuss your chosen medium and materials. How do they relate to both contemporary artists and art history? What are their social or cultural significance?
 5. What are the technical skills you are developing in this work? How does this work relate to the overall trajectory of your skill sets as a developing artist?
- Sophomore Seminar instructors will assess the Documentation of Practice assignment using the rubric below (rubric also provided on Canvas).

Day 1:

In Class:

- Introduction
- Presentation by Instructor: Serial and image Progression
- We will read in class several artist statements, discuss the approaches to description used by these artist, curators, and galleries. You will write a three-sentence artist statement and present it to the class.
 - Please type and print this statement, turn in a copy to me the following week by uploading to our google drive < folder: artist statement
Please title file last/first2018.doc,
- Sign-up sheet for individual meetings, three 15-minute meetings after class each day will be held.
- Briefing on studio project one: Beyond the Journal

Out of class:

- Prepare 5-10 min. presentation for class, see handout on canvas.
- Reading assignment

- Print People: A Brief Taxonomy of Contemporary Printmaking
- "The Serial Drama of the Serial Format: Tradition, Revision and the Print Portfolio" link for exhibition discussed in reading:
<https://www.moma.org/calendar/exhibitions/1226?locale=en>

Day 2:

In Class:

- Turn in typed artist statement from our first day.
- Introduction to writing fellow
- Student presentations
- Group conversation on reading
- Student sign up for critiques starting Feb 14

Out of class:

- Read
 - Selection form 7 days in the art world W. W. Norton & Company, Nov 17, 2008 Sarah Thornton
 - Fill out "The Crit" (handout)

Day 3:

In Class:

- Discuss reading, handout on criticality
- Overview "On Influences" writing assignment 1
- Critique

Out of class:

- Reading assignment:
 - The Essayification of Everything by Christy Wamploe
- Prepare first draft of paper for writing fellow.
- Pick two or more works presented in your presentation to bring to class for critique

Day 4:

In Class:

- Graduate student Jasper- to talk about mapping and systems for thinking though ideas
- Reading Conversation
- Critique

Outside of class:

- Schedule a meeting with writing fellow
- Reading
 - Free Yourself from your Harshest Critic, and plow ahead by Carl Richards.

Day 5:

In Class:

- ☆ First draft due to writing fellow
 - upload to google drive < folder: On Influence
Please title file last/first2018.doc,
- Critique

Outside of class:

- Revise On Influence Writing assignment.
- Note: March 6 @ 6:00 p.m **Işıl Egrikavuk**: Distinguished Alumni Lecture
- Readings:
 - Write a page response to the lecture, summarize
 - It's Not Plagiarism. In the Digital Age, It's Repurposing by Kenneth Goldsmith
 - How to live Without Irony by Christy Wampole
 - Irony's Not Dead Long Live Irony
 - A discussion with Christy Wampole
- Folder -Artist statements handout
- Select an artist statement, bring this statement to class to present along with three supporting images

Day 6:

In Class :

- Reading discussion
- Critique
- Visit Joan Flasch Artist Book Collection
 - We will meet at the Collection at 3 to 4 located in Sharp 5th floor suite 508

Outside of class:

- Reading assignment
 - Selections from Artist Who Make Books, publisher Phaidon

Day 7:

In class:

- Turn in your final revised "ON INFLUENCE" upload to canvas ,
- Visiting lecture by: Ben Chaffee Director of Corbett vs Dempsey
- Reading discussion
- critique

- Overview **DIY FUTURES**: writing assignment
- brief on artist statement
- Work time on Beyond the Journal

Outside of class:

- Bring to class an example of an artist statement you have found
- Start DIY Futures research paper
- Work on DIY Futures research paper and presentation
- Readings: Artist statement

- Book Three Aesthetics Gregg Bordowitz/ Volition
- The Non-productive Attitude by Josef Strau
- Select an artist statement & three supporting images to present next week.

Day 8:

In class:

- Reading discussion
- Present your found artist statement & three supporting images found the week prior.
- Writing workshop In class writing assignment: artist statements, building upon the three-sentence statement you produced and introduced yourself to the class with, you will build and construct a one page written artist statement.
- Hand out to accompany assignment.

Outside of class:

- Work on DIY Futures research paper and presentation

Day 9: Critique Week **no class**

Outside of class:

- Work on DIY Futures research paper and presentation
- Reading TBA
- **DIY Futures, first draft due to writing fellow**
 - upload to google drive < folder: DIY Futures
Please title file last/first2018.doc,

Day 10:

In class:

- **Due Artist Statement: turn in a copy by uploading to our google drive < folder: artist statement**
 - Please title file lastname/first2018.doc,
- **FIELD TRIP DOCUMENT GALLERY**

Outside of class:

- Prepare presentation follow prompt handout
 - That shows us your research for your DIY Futures paper. 10 min in

Day 11:

In class:

- **Presentation by students of research on DIY Futures**
- Overview: Documentation of Practice

Out of class:

- Work on Beyond the Journal
- Reading: design as art
 - Rock My Religion, By Dan Graham Art as Design/ Design as Art 209-221
 - Matthew Higgs on Ken Price

Day 12:

In class:

- **DIY FUTURES DUE** upload to canvas
- Discuss reading
- Presentation by instructor "art and design nexus"
- Work time project one

Out of class

- Documentation of Practice
- Readings:
 - AOP copy / Original Copies: Image in the Zero Dimension By Joanna Fiducca 49-56
 - Bomb Magazine an interview with Allen Ruppertsberg by Cheryl Donegan
 - Julia Wachtel @ Vilma Gold, London press release

Day 13:

In class:

- Reading Discussion
- Presentation "image and supports"
- Work on studio assignment Beyond the Journal.
 - individual in class meetings for Beyond the journal assignment

Out of class:

- Documentation of Practice
 - Prepare to Submit two images to canvas of in progress work and one of finished work made by you this semester fill out accompanying questions

Day14:

In class:

- **Documentation of Practice due today, upload to canvas/chalk and wire**
- OVERVIEW: Self-Reflective essay
- Work on studio assignment one Beyond the Journal.
 - individual in class meetings for Beyond the Journal assignment

Out of class:

PROMPT: SELF-REFLECTIVE ESSAY

Students, please write a two to three-page paper that summarizes your experience in the Sophomore Seminar. As you compose this self-assessment, address the following 5 questions.

QUESTION 1: OVERALL

What was most important as a catalyst for growth: reading, writing, projects,

critique, or some combination of all? What do you think you learned overall in the sophomore seminar course?

QUESTION 2: CREATIVE PRODUCTION: PORTFOLIO FOCUS AND DEVELOPMENT

Describe how your own work changed in during the course of the semester. Do you feel that your work has a conceptual focus? Please describe your focus. Were the critiques rigorous and challenging for you and your peers? What were some of the main critiques of your work? What steps have you taken in this class to address the critical feedback you received?

QUESTION 3: CONTEXTUALIZATION

Were you regularly exposed to new creative influences such as artists and designers working in the contemporary context? Do you believe you have a familiarity and understanding of the major artists/designers working in your field of study? What cultural forces and/or artists and/or designers do you perceive as impacting the current development of your work?

QUESTION 4: COMMUNITY

Do you feel that you possess an empathetic capacity to respect, understand, and evaluate work made by a wide variety of artists pursuing creative expression in a broad array of disciplines? Are there any examples you can provide from your classroom experience of meaningful critique interactions that emphasized diverse perspectives in practice? What were your impressions of the sense of community in the Sophomore Seminar course and how did you personally contribute to the greater good of the class? Do you believe that your peers shared a mutual respect and understanding of each others developing bodies of work?

QUESTION 5: CONCLUSIONS

Finally, what do you perceive to be your greatest strengths as an artist/designer? What are your greatest challenges? What do you foresee as your direction moving forward in school? What are your future ambitions after graduation? Do you have any recommendations to make this course a richer experience for you and other students?

Thank you for answering these questions. Sophomore Seminar instructors will read your self- assessment essays and then assess using the rubric provided on Canvas.

Day15:

In class:

- Critique studio assignment Beyond the Journal
- Self-Reflective essay due upload

Suggested books:

How to Write About Contemporary Art By Gilda Williams

Thornton, Sarah. "The Crit." *Seven Days in the Art World*. New York: W.W. Norton, 2008. 41-73. Print.