

Sophomore Seminar: Place, Memory, Sensation, Idea

SOPHSEM 2900 Spring 2019 Professor Rebecca Keller rkeller@saic.edu

Mentoring /office hours: Tuesday afternoons by appointment, Friday after our class meetings, other possibilities may be added if needed.

Contemporary sculpture structures *space*, *experience* and *time*—encompassing place, memory, sensation, and ideas. Broadly defined, sculpture is a practice wide open to a variety of media, methods and concerns— an ideal space from which to consider the overlaps of objects, histories, design, time and images, and to begin to identify the concerns that drive one’s creative practice, no matter your experience or background.

COURSE DESCRIPTION.

What are the concerns that drive one’s creative practice? How does one set the terms for its future development? Sophomore Seminar 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, and see how these narratives align with others.

STUDENT LEARNING GOALS

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

1. Present self-motivated work of an iterative nature that demonstrates conceptual focus and technical ability as well as the beginning of a personal direction.
2. Communicate a rationale for a self-designed curricular pathway for the third and fourth year at SAIC as well as a post-graduation goal.
3. 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.
4. Demonstrate the ability to think, speak, and write clearly and effectively especially in regards to the developing body of creative work
5. 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.
6. Students will develop conceptual direction and critique skills, language to discuss and describe artworks and processes, be able to write and present about their work in relation to concepts and practices of others, and become familiar with different ways contemporary art is framed, discussed and practiced. Students will also become more familiar with the AIC and other museums as resources

COURSE TEXTS

Weintraub, In the Making; McEvilly, On the Manner of Addressing Clouds / 13 Ways of Looking at a Blackbird; Rand, On Being an Artist; 100 ideas that Changed Art
Kwon, Geneology of Site-specificity; Finkelpearl, Dialogues in Public Art; Danto, On Being an Artist; Ukeles, Maintenance Manifesto; Wallis, Blasted Allegories

Writing Assignments (see handouts)

1 Artist/designer/cultural worker you admire

One way to think about the roles artists play in our culture/society today is to identify artists/designers/cultural workers you admire. Think about our initial discussion (What is culture?) How does the person or artwork you admire shape our conversations? Give examples. 500-750 words

2) DIY Future Essay an essay that describes who you are and where you are going. The purpose of this assignment is to create a well thought-out strategy regarding future SAIC classes as well as other activities that support your long-term career or creative goals.

3) Self-Reflective Essay (due one week before the end of classes) This paper must include an honest and serious consideration of your strengths and challenges as an artist, researcher, writer, student, 750 words *Assessment*: Do your comments align with examples and your practice/behavior in class, and demonstrate thoughtful, meaningful self reflection and analysis?

Presentations

There are two presentations in the class:

Introductory Presentation: Students will be required to give a brief introductory presentation on their own work. *Assessment*: Preparedness, thoughtfulness, giving peers some grounding or framework to understand yourself as an artist, ability to articulate concerns

Informal Museum Presentation: Students will choose a work in the AIC that has to do with one of the framework topics. We will visit the AIC periodically and students will present their choice.

Assessment: does the choice and presentation demonstrate thoughtfulness and preparedness? Are you familiar and at ease in 'using' the museum?

STUDIO PROJECTS

There are 3 studio projects /critiques.

Studio Project 1 /Remark, Remake

Bring in a piece that has already been critiqued, and that you have re-made in response. Be prepared to discuss the critique and your thought process in addressing the issues raised as you re-made the work.

Studio Project 2 /Series

Create a series of pieces (at least three) about a place or social situation that was/is important to you. Consider the way pieces in a series reflect upon each other, generic vs. the specific, big vs. small (conceptually as well as physically)

Studio Project 3/ Cross pollination: Interdisciplinary, Research-based

Make a piece that incorporates research into another discipline (science, math, sports, history, genetics, etc) in its structure, language, construction, aesthetics or presentation. Consider the role of description vs. reflection; how much the audience knows, how much you want or need to tell them

NB: for this work students will do a small group "elevator speech" to gather feedback and incorporate ideas and questions into their final iterations

End-of-Term Assignment

Documentation of Practice

GENERAL CRITERIA FOR ASSESSMENT FOR CREDIT:

- *Complete all readings, assignments and projects in a timely manner
- *Participate meaningfully in all class discussions and critiques
- *Be communicative with faculty
- *Attend Sophomore Seminar public lecture Tuesday March 6

You are expected to be present in spirit and mind as well as body. Students need to be receptive, involved and engaged in class projects and discussions. Together we are creating a learning community, which means that all of us contribute to making the class rich, vital and engaging. Please familiarize

yourselves with academic conduct; there are articles on the Portal explaining your personal responsibility. **No cell phone or inappropriate laptop use, including emailing, during class. Please be prompt and attentive**

Regarding Critique: this is a major aspect of instruction and assessment and a way for you to grow and gauge your progress. A willingness to listen and learn when it is your own work being discussed, and to provide thoughtful feedback to others is essential. Defensiveness or hostility is not helpful, and not giving feedback to others is unacceptable. Mutual respect for others is crucial.

Being prepared for projects—acquiring materials and supplies, doing research, and preparing for the following week-- is necessary if you are to keep up with the momentum of the class. If a work or project needs to be presented, and you anticipate needing extra time to prepare, please arrive early.

Plagiarism The School of the Art Institute of Chicago prohibits academic misconduct, which includes: "both plagiarism and cheating, and may consist of the submission of the work of another as one's own; unauthorized assistance on a test or assignment; submission of the same work for more than one class without the knowledge and consent of all instructors; or the failure to properly cite texts or ideas from other sources" - *Students' Rights and Responsibilities, Student Handbook*. Please do not copy phrases, passages or quotes from the Internet without the appropriate citation.

Written work needs to conform to SAIC academic standards, including citations, and a comprehensive bibliography. They must be typed (12 point, New Times Roman) and reference the sources you've used

Attendance Students are expected to conform to SAIC attendance guidelines. Skipping classes may result in students lagging behind their peers in performance. Only students who miss class for a reasonable cause will be excused. Late arrivals or premature departures without a reasonable cause will be considered a missed class. Please bear in mind that missing classes could be detrimental to your grade and ultimately may jeopardize your financial aid. Classes begin at 9 am and ends at 12:00 pm unless otherwise advised. **Missing more than 3 classes will result in a NO credit.** In the case of illness or hospitalization, students should contact Health Services and request that they relay information to the faculty in whose classes the student is enrolled.

Students with Disabilities If you have a disability and need an accommodation, please contact SAIC's Disability and Learning Resource Center. You should contact DLRC as early in the semester as possible. Staff at the DLRC will review your disability documentation and work with you to determine appropriate course of action. They will provide you with a letter outlining any approved accommodations, which must be presented to me before any accommodations will be implemented.

Please feel free to speak to me if you have questions or concerns, whether it relates to illness or assignments or course instructions or other issues.

Dean's List For Outstanding Sophomores All sophomore seminar instructors are encouraged to recommend ONE student from their class for the Dean's List for Outstanding Students. Recommendations will be delivered to the Undergraduate Division via email with the full name of the student plus a one-sentence summary of the rationale for the nomination—in other words a recommendation for the student that could be used in promotional materials for the events connected to the Dean's List for Outstanding Sophomores.

Criteria

Students nominated to the Dean's List for Outstanding Sophomores must display excellence in the following areas:

- High quality portfolio in development with emerging conceptual focus
- Critique and oral communications skills
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Writing Center Information

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.

The Writing Center

MacLean Center Basement, 112 S. Michigan Ave., B1-03

Fall and Spring Semester Hours

Monday–Thursday 9:00 a.m.–7:15 p.m.

Friday 9:00 a.m.–5:15 p.m.

4:15–7:15 p.m. are designated as walk-in hours Monday–Thursday

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.)

Statement on Shared Responsibility

The School of the Art Institute of Chicago is a diverse community of artists and scholars that celebrates both individual freedom and a strong sense of shared community values and responsibility. Students who enter this intellectual and social community make a commitment to an exchange of ideas and acknowledge that living and working within a community requires compromise and sensitivity to others. A strong community depends on respect for the rights of others, considerate behavior, and good judgment. Students are expected to maintain high standards of personal conduct; behavior should reflect maturity and respect for the rights of all members of the community. The School of the Art Institute of Chicago affirms that the responsibility to create an environment conducive to the freedom to learn is shared by all members of the academic community.

Statement on Diversity

The School of the Art Institute of Chicago is committed to an equitable, just environment where the voices of all our students, faculty, and staff are valued and respected.

Please refer to the SAIC Student Handbook for additional information on policies, procedures, and resources, including information about SAIC's Non-Discrimination Policies and Title IX contact information.

READINGS

Students are expected to read each assignment and participate in the class discussion of the reading.

1 JAN 25

Intro: What is culture? How do artists work within it?

Culture definition exercise. Self introduction exercise

Limitations provoke creativity/collaboration exercise

ASSIGNMENT: prepare BRIEF presentations of your work, goals, interests and challenges, along with a sentence or two sentences describing your aims and concerns. A sample format might be 3-4 artworks you consider most formative or significant, an image or two of artists you admire or influences We will be spending the next class period on this, as well as on discussions of the readings.

Read for next week:

Selections from In the Making, Wientraub

To work on this week: Presentations, Writing Assignment 1: Artist One Admires essay

2 FEB 1

Discussion of reading

Discussion of upcoming Crit #1

DUE: 7 minute self-introductions/ presentations of work

To work on this week:

Critique #1 **Remake**

3 FEB 8

CRITIQUE #1: *Re-Make*

Read for next week:

McEvilly, pt 1 On the Manner of Addressing Clouds and 13 ways of looking at a Blackbird.

Think...WHERE DOES YOUR WORK DERIVE CONTENT?

To work on this week: Writing Assignment 1: Artist Admired, (due to Writing Fellow next week)

4 FEB 15

****DUE Writing assignment #1 DUE to writing fellow****

Discussion/lecture of McEvilly reading. Issues of content and form. *How does your work derive/manifest content?*

Introductions to critique 2 SERIES

Read for next week:

From on Being an Artist, Rand *What should I do with my eyes*, p 57

100 Ideas That Changed Art; *Ephemerality/Body as Medium, 100 ideas that Changed Art: Installation*

To work on this week:

1) schedule meetings with fellow, revise writing assignment

2) **Pick an artwork in the AIC** that connects for you to permanence or ephemerality.

(about time.) Do readings first. We will visit some next week.

5 FEB 22

Intro to four frameworks: Permanence and Ephemerality; Site/Place; Public/Participatory; Systems and Objects. Lecture/discussion on Permanence/Ephemerality.

AIC visit

Read for next week:

Miwon Kwon; Geneology of Site specificity

Becker: Microtopias

To work on this week:

- 1) prepare for Critique #2: Series
- 2) prepare writing assignment 2, DIY Futures

6 MAR 1

DUE Writing assignment #1 DUE to Rebecca

Lecture and discussion: Site and Place, and Public /Participatory.

Discussions/possible walk around loop. Work on projects

Introduction to Writing assignment 2: DIY Futures***** NB due date during spring break

Read for next week:

Dialogues in Public Art/ Ahearn

Selections on System

To work on this week:

- 1) Prepare for Critique #2: Series
- 2) Writing Assignment #2, DIY futures

MARCH 6 Alumni Lecture Attendance Required

7 MAR 8 Lecture and discussion: Systems

Work on projects. Individual meetings

To read this week:

Mierles Ukeles: Manifesto,

The Gap between Art and Life, On Being an Artist, p9

To work on this week:

- 1) prepare for Critique #2: Series
- 2) Writing Assignment 2, DIY Futures

MAR 15

SPRING BREAK!!!! NO CLASS!!!

***** DUE DIY Future to Writing fellow: DUE******

Read for next week:

Blasted Allegories/ Words in Reverse/Laurie Anderson

100 Ideas that Changed Art: Land as material/ Word as Image/Pop/Conceptual

To work on this week:

- 1) schedule meetings with fellow, revising writing assignment 2
- 2) prepare for Critique #2: Series

8 MAR 22 CRITIQUE #2 Series

Read for next week:

Selections from Next Text, Thinking Through and Across Disciplines

To work on this week:

- 1) revising writing assignment #2

MAR 29

CRITIQUE WEEK. NO Class

*****DIY FUTURES Essay DUE to Rebecca**

9 APR 5

Interdisciplinary Lecture and discussion. In-class writing/ brainstorming on cross-pollination research/ideas. Introduction to final writing assignment: self reflective essay

Read for next week:

Welcome to the Post Modern World: Reality Ain't What It Used To Be

_be prepared to discuss

To work on this week:

Self-reflective essay and prepare for final critique

10 Apr 12

DUE Discussion of readings: Reality Isn't What It Used to Be

Interdisciplinary, Research-based (Cross-Pollination) discussions continues.

Ind meetings regarding self reflective essay

11 APR 19

DUE Discussion of readings: Reality Isn't What It Used to Be

Interdisciplinary, Research-based (Cross-Pollination) discussions continues.

Ind meetings regarding self reflective essay

Revisiting our Questions, preparing for final crit. Ind meetings regarding Self reflective essay

Documentation of Practice rubric

Read for next week: Blasted Allegories/ Remote Control

To work on this week: Self Reflective essay and prepare for final critique

12 APR 26 PART 1 CRITIQUE #3 Cross-pollination/Research

To Read: Being an Artist, The entrepreneurial spirit, Marcia Tucker, p33

Thinking about life after art school

To work on this week: Self-reflective essay and prepare for final critique

13 MAY 3 PART 2 CRITIQUE #3 =Cross-pollination/Research

DUE: Writing Assignment #3 Self-Reflective Essay to Rebecca

To work on: Documentation of Practice

14 MAY 10: FINISH documentation of practice, UPLOADING IMAGES AND ESSAYS INTO CANVAS

Sophomore Seminar, Keller, 2018

Assignments and Due dates

Assignment

Due date

Introductory Self-presentation

Feb 1

Critique #1 REMAKE	Feb 8
Reading discussion/Content	Feb 9
Writing #1 Locating Content,	Feb 15 (draft, to writing fellow)
AIC Museum Presentation	Feb 15, ongoing
Writing #1 Revised Locating Content	March 1 to Rebecca
Alumni lecture	TBD
Writing #2 DIY Future (*Spring Break*)	March 15 (draft, to writing fellow)*
Critique #2 Series	March 22
Writing #2, DIY Future (*Critique Week*)	March 29, to Rebecca **
Writing #3 Self-reflective essay	May 3, to Rebecca
Critique #3, Cross-pollination	May 3 and May 10
Documentation of Practice Final uploads	May 10

* Note: Because our class is on a Friday, the semester is interrupted when spring break and critique week both occur within two weeks at mid semester. So please note that one of your writing assignments is due (via canvas/email) during the weeks when we don't meet as a class.