



Interdisciplinary Sophomore Seminar

Spring 2019

PTDW 2900

Thursdays: 9am – 12pm

Advising mtgs: 12 – 1pm

CO BLDG Room 120

Instructor: Claire Ashley - cashley@saic.edu, 708.997-0910

Course Description:

What are the concerns that drive one's creative practice? How does one set the terms for its future development? This course offers 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 class and in SAIC-wide conversations with other Sophomore 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 into their own needs.

The Interdisciplinary Sophomore Studio Seminar is focused on FOUR elements:

- **MENTORING WITH FACULTY**
- **DEVELOPMENT OF STUDENT'S INDIVIDUAL PRACTICE**
- **EXPANDING CRITIQUE SKILLS**
- **DEVELOPING A CURRICULAR PLAN**

SOPHOMORE SEMINAR: ANTICIPATED COURSE 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 junior and senior 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.

RECOMMENDED TEXTBOOK:

"Mapping: The Intelligence of Artistic Work" by Anne West, Moth Press 2011

SUGGESTED TEXTBOOKS:

"Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings" Edited by Kristine Stiles and Peter Selz

"ART/WORK: Everything you Need to Know (and Do) as you Pursue your Art Career" Heather Darcy Bhandari and Jonathan Melber

"The Creative Habit: Learn It and Use It For Life" Twyla Tharp

"The Studio Reader: On the Space of Artists" Edited by Mary Jane Jacob and Michelle Grabner

"Sparks of Genius: The Thirteen Thinking Tools of the World's Most Creative People" Robert S. Root-Bernstein and Michele M. Root-Bernstein

Research and Mentorship

Students are encouraged to apply the skills learned in their Contemporary Practice Research Studio classes here in order to integrate studio projects and ongoing research in this class. The continued collection and review of each student's personal image archive will be a component of the one-on-one advising meetings with the instructor.

***Students must sign up for at least two meetings with me over the course of the semester – they are twenty-minute meetings. I will be available to meet from 12 – 1 p.m. after each class. A sign-up sheet will be available on the first day of class.**

Written Assignments

We will use a number of different writing methods during this class including less formal generative exercises. However, formalized final written responses must conform to SAIC academic standards, including citations, and a comprehensive bibliography. They have to be typed and reference the 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. See Statement of Academic Integrity below.

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 argumentation, analysis, organization, clarity and style of papers. Writing Fellows do not regularly attend class but meet with 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 week, papers in second draft form are turned in to the professor, along with the set of first drafts with the Fellow's comments.

YOUR WORK WITH YOUR WRITING FELLOW IS A REQUIRED PART OF THE CLASS. NO SECOND DRAFTS WILL BE ACCEPTED UNLESS A FIRST DRAFT IS HANDED IN, AND UNLESS YOU MEET WITH THE WRITING FELLOW.

Requirements/Expectations:

This course is a credit/no-credit course. Students need to be receptive to engaging with class. Personal involvement and enthusiasm in these projects is important to making the collective experience a vital and engaging one. You will receive credit if you successfully complete all of requirements listed below:

- Finish all projects on time and to the best of your ability
- Come to class on time and prepared to work
- Participate in all critiques, discussions and field trips
- Be active and constructively helpful peers to one another
- Strive to build a creative and productive environment
- Maintain a process book throughout the semester and keep track of all information, exercises, and research
- Read and be prepared to discuss all readings
- Expect to spend a minimum of 3 hours to 5 hours a week outside of class on the assignments.
- Meet with your Writing Fellow
- Attend the sophomore seminar spring lecture (see below)

The use of cell phones, iPods, and laptops, or other distractions will be restricted, particularly during lectures. You will receive credit if you successfully complete all of the above-mentioned requirements. You are expected to conduct yourself as an adult in this course and your primary responsibility is to be a student. Receiving credit for this course means you have worked at a 'C' level or higher. We believe you should be working at an 'A' level, and will teach you accordingly. It is YOUR RESPONSIBILITY to determine at what level you should work to challenge yourself.

CLASS READINGS:

When there is reading assigned, either print it out or use Preview to mark it up, write comments in the margins as you're reading, highlight what's important, summarize it (keep it to one page, single spaced), and always bring the hard copy to class for discussions. Summaries should contain NO quotes from the article. A summary should be entirely in your own words based on what the article was about:

What was the premise of reading/article?
What did the writer have to say about it?
What was the conclusion of the article?

Distinguished Alumni Lecture Series: Rodney McMillan

Wednesday, April 3, 6:00 p.m.

The Art Institute of Chicago, Rubloff Auditorium, 230 S. Columbus Dr.

Presented in partnership with SAIC's Office of Alumni Relations

Student attendance is mandatory; instructors will be taking attendance. Instructors: if students are absent from the Sophomore Seminar lecture please create an alternative assignment. Students might attend another VAP lecture/or watch one online via MediaCore. Then write a critical response or alternatively, create a three-page essay reporting on a SAIC alumnus. Recent accomplished SAIC Alumni: Isil Egrikavuk, Joshua Mosley, Angel Otero, Amanda Ross-Ho, Emily Pilloton, Trevor Paglen, Wafaa Bilal, and many others.

Attendance Policy:

Attendance is mandatory. If you are absent more than three times, you will not receive credit for the course. Repeated lateness will count towards an absence, as will leaving before the end of class. If you know you are going to be absent, please let me know. Class begins at 9:00 a.m. and ends at 12:00 p.m. **More than three absences and/or habitual tardiness (whether or not for a reasonable cause) will result in a failing grade.** Students should miss class only for reasonable cause. 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 classes the student is enrolled); observance of a religious holiday; and family illness or death. Please notify instructors of possible absences. It is the student's responsibility to make up missed material and keep up to speed. If you are having difficulties please speak to an instructor and/or someone in Student Advising. Progress reports will be given to students who miss class more than once.

ATTENDANCE POLICY from SAIC Bulletin:

Students are expected to attend all classes regularly and on time. Any necessary absences should be explained to the instructor. Students who are ill should contact their faculty member or leave a message for the instructor in the department office the day they are absent. For an extended absence due to illness, contact Health Services. Notification is then sent to all instructors informing them of the student's absence. For other extenuating circumstances contact the Academic Advising office. Please note that the written notification does not excuse a student from classes.

The instructor gives students officially enrolled in a course credit only if they have responded adequately to the standards and requirements set. If the instructor does not clarify their requirements and absence policy in the course syllabus, students should ask the instructor. Also note that if a student registers late for a class (during add/drop) the instructor counts the missed classes as absences and the student is responsible for assignments given during those missed days.

From page 123-4 of SAIC Bulletin: <http://www.saic.edu/life/policies/index.html#bulletin>

Accommodations for Students with Disabilities

SAIC is committed to full compliance with all laws regarding equal opportunities for students with disabilities. Students with disabilities in need of 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 to me 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.

Statement of Academic Integrity

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, <http://www.artic.edu/saic/life/studenthandbook/rights.pdf>). Appropriate scholarly citation is at the core of academic integrity. One plagiarizes when one presents another's work as one's own; unauthorized assistance on a test or assignment; submission of the same work for more than one class without the knowledge or consent of all instructors; or the failure to properly cite texts or ideas from other sources. It is a form of intellectual theft. Plagiarism need not always be intentional. One can plagiarize even if one does not intend to. The penalty for plagiarizing ranges from a failing grade on the plagiarized assignment to not earning credit for the course. This may also result in loss of some types of financial aid (please refer to the Student Handbook for details). See also the document prepared by the School on plagiarism, *Plagiarism: What It Is and How to Avoid It*. The document is available online on at http://www.artic.edu/saic/programs/resources/library/plagiarism_packet.pdf.

WRITING CENTER

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

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, including the following: getting started with writing; forming a claim or thesis statement; developing ideas; strengthening organization; improving writing style; revising drafts; correcting grammar and punctuation errors; addressing MLA, CMS, and APA style questions; and citing references.

Writing Center tutors work with students to help them find their own solutions to questions. Rather than correcting or editing papers for students, tutors work with students to help them identify issues that need further attention. Tutors may ask students to discuss their ideas as a way to specify, clarify, or deepen them. Tutors may also offer feedback on drafts, suggest writing approaches, review information, and help students analyze their own writing. Ultimately, the goal in the Writing Center is to help students become more proficient, independent writers.

APPOINTMENTS

To schedule an appointment with a Writing Center tutor, students first need to create an account through our online sign-up system: 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. Online schedule instructions are available outside of the Writing Center suite (in the hallway outside of MC B1-03).

CONTACT INFORMATION

wcenter@saic.edu

Coordinator: Leila Wilson, lwilson@saic.edu, 312-345-3588

FALL AND SPRING SEMESTER HOURS

Monday - Thursday: 10:00 AM - 7:15 PM

Friday: 10:00 AM - 5:15 PM

PROJECTS:

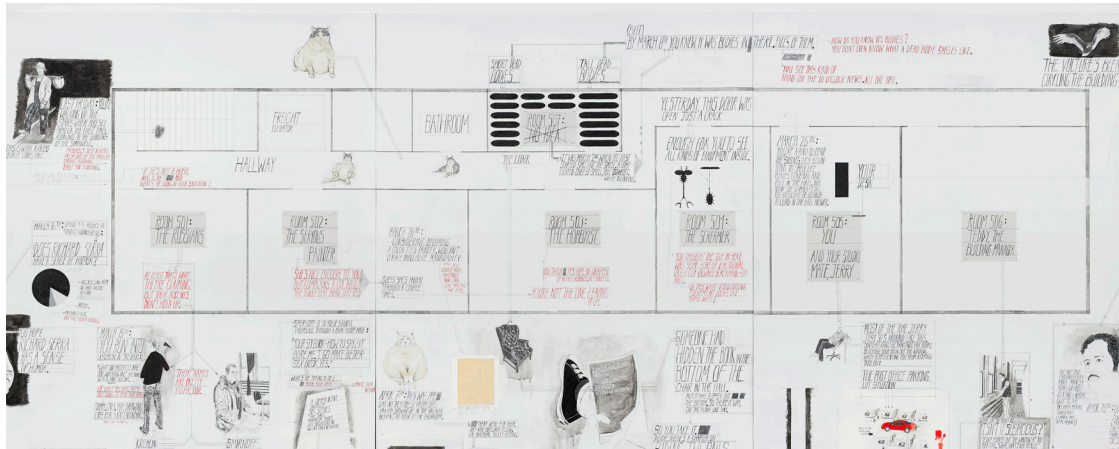
WRITING:

1. DIY FUTURES: WHERE DO I GO FROM HERE?

FEB 14: DIY FUTURES PAPERS due to Writing Fellow

FEB 28: DIY FUTURES PAPERS due to FACULTY

"If you don't know where you're from, you'll have a hard time saying where you're going." Wendell Berry



Deb Sokolow, "You tell people you're working really hard on things these days" detail, 2010

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
3. Unless otherwise instructed by your faculty, use MLA-style formatting and citations: <http://owl.english.purdue.edu/owl/resource/747/01/>

Sophomore Seminar instructors will read the DIY Futures Essay and then assess using the rubric below (rubric also provided on Canvas).

3. SELF-REFLECTIVE ESSAY

APR 18: SELF REFLECTIVE Paper DUE to Writing Fellow

MAY 2: SELF REFLECTIVE Paper DUE to FACULTY

Sophomore Seminar instructors request that students write a self-reflective essay using the following prompt.

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 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.

PROJECTS:

STUDIO:

1. DRAWINGS/WRITINGS

FEB 14 and FEB 21: Critique (in two parts)

DRAWINGS - Make a suite of four drawings that uses the writing exercises done in class as a leaping off point. These drawings should not repeat what is written but perhaps personify or embody the work done. Drawings should be on 18" x 24" or larger paper and can use any compositional strategies and materials you see fit. Use the drawing and writing assignments from "Mapping: The Intelligence of Artistic Work". Writing may be included within the drawings themselves.



Louise Bourgeois, "I Distance Myself from Myself", 2010

Monique Prieto, "Looking Another Way", 2007

"From the earliest years of her career as an artist her drawings were generative of ideas and images that she developed subsequently – sometimes many years after – in sculptures and installations. They played subsidiary roles too, as a visual diary and as a way of capturing what she once described as 'thought feathers ... ideas that I seize in mid-flight and put down on paper.' Drawing was a practice in which Bourgeois sought refuge during periods of mental stress. She explained that 'drawings allow me to pinpoint and define anxiety.' Writing too could perform a similar range of functions. From her teenage diaries to her recently published psychoanalytic writings she used words, often combined with images, to describe memories, evoke fears, issue commands and make patterns through rhythm, rhyme, meter and pun. It is not surprising that at dead of night, when unable to sleep, writing and drawing – her earliest creative means – should come together to such startling effect."

excerpt from the essay 'The Ebb and Flow of an Anxious Mind' by Frances Morris for the exhibition "Louise Bourgeois: I Give Everything Away", Fruitmarket Gallery, Edinburgh, Scotland, and accompanying catalogue "Insomnia in the Work of Louise Bourgeois" by Frances Morris and Philip Larratt-Smith

2. DISCOVERY and EXPLORATION

MAR 21 and APR 4: Critique (in two parts)

Respond to the in class writing assignments and use your developing ideas as a point of research, testing, connection, departure, arrival, etc. Make an exploratory body of work to test the boundaries of both the form and content of your practice. Begin to develop a body of work in preparation for documentation for the e-portfolio component of class.



Jessica Stockholder, "Made of Two Elements", 1990

"I started out as a painter, but I was very interested in the material of the canvas itself, and I liked to place the pieces in relationship to each other on the wall, so that the wall became part of the work. When I was in graduate school, at Yale, I got interested in trying to think about the space in front of the wall, that volume of air, and the way the space between various panels of color on the wall became charged as you read from one to another. It was a very pictorial way of going about things. The pictorial as I understand it implies a certain passivity in the viewer, as well as something timeless and removed. Moving through space, on the other hand, and being aware of material, involves a time-based experience and the memory and accumulation of different views. The way this pictorial thing I do meets that more time-based experience is what I find exciting. My work isn't rectangular and it isn't framed, but it does rely on the rectangle and on framing – on people having some sense of framing in their minds, and some sense of what the pictorial is. The thing that I find most exciting, though, and that first brought me to artmaking, was color. My works are often concerned in some way with how to present color and make it physically and spatially significant."

Jessica Stockholder, excerpt from "Inside the Studio: Interviews"



Lucy Orta, "Refuge Wear", 2009



Lynda Benglis, Blatt, 1969

3. NOW MAKE/NOW SHOW MAY 2 and MAY 9: Critique (in two parts)



Jose Lerma, "Samuel Bernard", 2010



Gedi Sibony, "Untitled", 2009

Using all of your discoveries and research so far this semester, make a work, or series of pieces, that respond to your efforts. This work will be documented and uploaded to your e-portfolio. Consider how specific material evokes content. Consider how shifting the context of the work can completely transform content. Consider how your choices and your life experiences could influence the work. What did you discover during your thinking and research in each of the previous projects this semester? Can this new found understanding be crystallized in some way in your NOW MAKE/NOW SHOW project? This may mean that you use an entirely different set of materials but similar content or that the ideas present in your previous work have evolved or diverged but that the materials remain the same.

4. DOCUMENTATION OF PRACTICE: MAY 9

This assignment is about documenting your practice while pieces are still developing. It is important to be able to demonstrate how an idea, technique, theme, etc. is evolving in your work over time.

Please upload three files (images or PDFs) into Canvas. Two of the items must show work-in-progress and the third must show the finished work. For example, you could upload images of three separate works that all share the same conceptual focus. Or, you might upload sketches, storyboards, material studies, test strips, or any items that show the development of the final work. Alternatively, you could upload a series of images that document the same piece in different stages of development.

Please note that artists pursuing time-based works should create a PDF with URLs that point to a page where the works can be viewed and/or heard. For time-based artists, you might upload a PDF that displays URLs to three different stages of edits that culminate in the final work. Writers should plan to share drafts (PDFs) of works-in-progress, or three works with a related theme.

In addition to the images, you must provide a written contextualization of the development of this work in terms of your formal, material, and conceptual decisions (300-500 words). Describe the different revisions of your idea(s) that occurred during the course of the semester. Please note what future directions you may be exploring with this body of work.

Read though the rubric posted in canvas so you can see how the faculty will be evaluating your creative production in the course.

SCHEDULE

Week one: Thursday, January 24

- **Intro Writing Fellow/Intro Sophomore Seminar Mentor**
- Intro class: with 20-minute slide lecture
- Intro one another: write, speak, perform three sentences about yourself
- **The Idea of an Artist** – reading from “Mapping: The Intelligence of Artists Work” pg 36
- 10 minute in class “free-write” writing assignment on the idea of an artist
- Present and discuss range of opinion: consider culture, practice, form, discipline, and criticality.
- If time: drawing and writing assignments as **internal discovery** activity. From “Mapping: The Intelligence of Artistic Work” – “the voice of now” page 35, “intakes of breath” page 34, “early delving” page 48, “narratives of place” page 54 – 57, “staying in the questions” page 114, “marshalling reference points” page 115
- Intro **DIY FUTURES PAPER – DUE: Week four, Thursday, February 14**
- Intro: **DRAWINGS STUDIO PROJECT – DUE: Week four, Feb 14 and Week five, Feb 21**
- **Sign-up for 20-min advising meetings with me: held between 12 noon and 1 p.m. on FRIDAYS.**

“For an artist this is the only way. There is no help anywhere. He must listen to his own mind”
— **Agnes Martin, “Beauty is the Mystery of Life” in *Agnes Martin* (New York: Whitney Museum of American Art, 1992)**

Homework:

1. **Present Yourself as an Artist: What is your Sensibility?** – Expand upon your free write on the idea of an artist. Crystallize your opinion into one paragraph. Post on class blog, print and bring to class next week.
2. Gather 5 jpeg images from your portfolio that embody or otherwise illustrate your work. Bring them to next class ready to present.
3. **BRING SUPPLIES TO WORK ON DRAWING STUDIO PROJECT NEXT CLASS** and a large pad (18” x 24”) of heavy weight drawing paper (with at least 4 sheets)

READ:

1. “Letters to a Young Artist” excerpts
2. Thomas McEvilley, “Art and Discontent”, “On the Manner of Addressing Clouds” chapter.
3. Letter from Sol Le Witt to Eva Hesse

Week two: Thursday, January 31

- Discuss Readings
- **“What is your Sensibility?”** Individual presentations – 5 min x 12 - 15 students
- **Internal Discovery Activity** – drawing and writing assignments. From “Mapping: The Intelligence of Artistic Work” - “silence” pages 28 – 31, “sudden clear images” page 40, “a predilection to play” page 104, “the mundane and the fantastic” page 106, “dream quotient” page 107, “origins piece” page 58
- **12 - 1 p.m.: 20-min advising meetings with 3 students**

What about writing? When did you start?

"That started in 1965-66. But it was a self-taught situation. After about five years of thrashing about on my own, I started to pull my own thoughts together and was able to begin writing. Since then, I guess I've written about 20 articles."

Do you find it augments your work, or is it separate from it?

"Well, it comes out of my sensibility – it comes out of my observation. It sort of parallels my actual art involvement – the two coincide; one informs the other."

— Robert Smithson Interviewed by Paul Cummings for the Archives of American Art

Homework:

1. Following up on todays in class writing assignments work on your DIY FUTURES PAPER – DUE FEB 14 TO WRITING FELLOW
2. **WORK ON DRAWINGS PROJECT** - BRING SUPPLIES TO WORK ON DRAWINGS STUDIO PROJECT NEXT CLASS
3. "On Being an Artist" edited by Mary Jane Jacob, Ann Hamilton's key-note speech, pgs 28-32
4. Selected Interviews from "Inside the Studio" – Petah Coyne, Jessica Stockholder, Richard Tuttle, Andrea Zittel, Douglas Gordon, Janine Antoni, Mark Dion, Gregory Crewdson
5. Thomas Hirshhorn, selections from "Critical Laboratory" pgs 33-37
6. Theory of Mind Reading chapter from Blink by Malcolm Gladwell

Week three: Thursday, February 7

- Discuss readings
- Studio time: **DRAWINGS project**
Make a suite of four drawings that uses the writing exercises done in class as a leaping off point. These drawings should not repeat what is written but perhaps personify or embody the work done. Drawings should be on 18" x 24" or larger paper and can use any compositional strategies and materials you see fit. Use the drawing and writing assignments from **internal discovery** activity from "Mapping: The Intelligence of Artistic Work"
- **12 - 1 p.m.: 20-min advising meetings with 3 students**

Homework:

1. COMPLETE DIY FUTURES PAPER – DUE NEXT CLASS TO WRITING FELLOW
2. Complete DRAWINGS project - CRITIQUE for ½ students next class
3. Read: Whitescapes chapter from Chromophobia by David Batchelor

Week four: Thursday, February 14

- **DIY FUTURES PAPERS due to Writing Fellow** (please sign up to meet with Writing Fellow next week to review first drafts)
- Critique **DRAWINGS Project** – first seven students (1/2 of class)
- **12 - 1 p.m.: 20-min advising meetings with 3 students**

Homework:

1. Complete DRAWINGS project - CRITIQUE for ½ students next class
2. Read: Chromophobia chapter from Chromophobia by David Batchelor

Week five: Thursday, February 21

- Critique **DRAWINGS Project** – second seven students (1/2 of class)
- **12 - 1 p.m.: 20-min advising meetings with 3 students**

Homework:

1. Make sure you meet with our Writing Fellow this week to discuss their corrections and suggestions and ask any questions about your final draft.
2. **Revise/Rewrite DIY FUTURES Paper – FINAL DRAFT DUE NEXT WEEK TO ME**
3. Read: Idea Generation List.pdf, Documents of Contemporary Art.COLOR.pdf, Documents of Contemporary Art.The Everyday.excerpts.pdf, allan-kaprow-how-to-make-a-happening.pdf, blastedallegories.jennyholzer.truisms.pdf, blastedallegories.peterhalley.online.pdf, baldessari.myfilesofmoviestills.pdf, Rosler.The Garage Sale.pdf

Week six: Thursday, February 28

- **DIY FUTURES PAPERS - FINAL DRAFT DUE TO ME**
- Discuss Readings
- Intro **DISCOVERY project**
DUE: Week nine: Thursday, March 21 and Week eleven: Thursday, April 4
- Intro **Manifesto/Statement – DUE: Week nine, Thursday, March 21**

Industry of the Ordinary Manifesto

Through sculpture, text, photography, video, sound and performance Industry of the Ordinary are dedicated to an exploration and celebration of the customary, the everyday, and the usual. Their emphasis is on challenging pejorative notions of the ordinary and, in doing so, moving beyond the quotidian.

- In class writing assignments, from “Mapping: The Intelligence of Artistic Work” – “seeing the doubleness of the work” pg 116, “alphabetical list as inventory” page 174, “key words” pg 144, “your thinking and working process” page 146, “matrix map” pg 150, “inventive grouping” page 230
- **12 - 1 p.m.: 20-min advising meetings with 3 students**

Homework:

1. Work on **DISCOVERY project**
 2. Work on **Manifesto/Statement - FIRST DRAFT DUE Writing Fellow March 21**
Use all of the in class writing assignments completed so far to assist you in writing your MANIFESTO/STATEMENT paper. Also consider the overlap between your DRAWING and DISCOVERY studio projects. Can you apply insights gained from each project to your MANIFESTO/STATEMENT paper?
 3. **Read:** Selected Artists Manifestos and Statements – Eva Hesse “Letter to Evelyn Koenig” and “Untitled Statements”, Claes Oldenburg “I Am for an Art”, Joseph Albers “The Origin of Art”, Agnes Martin “Beauty is the Mystery of Life” and “An Untroubled Mind”, Baldessari “What Thinks Me Now”, “Documents of the Everyday: Queer”
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Week seven: Thursday, March 7

- Discuss reading
- In class drawing and writing assignments, from “Mapping: The Intelligence of Artistic Work” - “symbolic language” page 210, “five questions” page 212, “five-word composite map” pages 216 – 219
- Studio time: **DISCOVERY** project
- One-on-one advising/desk critiques with me
- **12 - 1 p.m.: 20-min advising meetings with 3 students**

Homework:

1. Work on **DISCOVERY** project – **CRITIQUE for ½ students – March 21**
2. Work on **Manifesto/Statement - FIRST DRAFT DUE Writing Fellow March 21**
3. **Read:** abakanowicz.clemente.pdf, cage.to.schneeman.theoriesanddocuments.pdf, cornell.nevelson.theoriesanddocuments.pdf, cragg.rauschenberg.johns.theoriesanddocuments.pdf, douglasdavis.manifesto.pdf, eliasson.tomaselli.sublime.pdf, hamilton.roth.theoriesanddocuments.pdf, hockney.rivers.interview.pistoletto.theoriesanddocuments.pdf, maciunas.fluxus.to.yokoono.theoriesanddocuments.pdf, mapplethorpe.serrano.theoriesanddocuments.pdf, noguchi.theoriesanddocuments.pdf, philipgustonandmore.fromtheoriesanddocuments.pdf, richardlong.theoriesanddocuments.pdf, richter.theoriesanddocuments.pdf, rothko.theartistsreality.pdf, scharf.to.levine.theoriesanddocuments.pdf, warhol.oldenburg.rosenquist.lichtenstein.theoriesdocs.pdf

Week eight: Thursday, March 14 – **no class spring break**

- **no class spring break**

Week nine: Thursday, March 21

- **Manifesto/Statement – FIRST DRAFT DUE to Writing Fellow** (please sign up to meet with Writing Fellow next week to review first drafts)
- **DISCOVERY project: Critique** – first seven students (1/2 of class)
- **12 - 1 p.m.: 20-min advising meetings with 3 students**

Homework:

1. Work on **DISCOVERY** project – **CRITIQUE for ½ students next class**
2. Work on **Manifesto/Statement - FINAL DRAFT DUE TO ME - April 4**
3. Make sure you meet with our Writing Fellow this week to discuss their corrections and suggestions and ask any questions about your final draft.

Week ten: Thursday, March 28 – **CRIT WEEK**

- **CRIT WEEK - NO CLASS**

*******SOPHOMORE SEMINAR LECTURE*******

Rodney McMillan

Wednesday, April 3, 6:00 p.m.

The Art Institute of Chicago, Rubloff Auditorium, 230 S. Columbus Dr.

Student attendance is required: instructors will be taking attendance.

**If students are absent an alternative assignment must be completed.
You can attend another VAP lecture and write a critical response.**

Week eleven: Thursday, April 4

- **Manifesto/Statement – FINAL DRAFT DUE to ME**
- **DISCOVERY project: Critique** – second seven students (1/2 of class)
- **12 - 1 p.m.: 20-min advising meetings with 3 students**

Homework:

Read: Dave Hickey, “Invisible Dragon”, Chapter One “Enter the Dragon”

Week twelve: Thursday, April 11

- discuss reading
- Intro **Self Reflective Essay**
- Intro **NOW MAKE/NOW SHOW project –**
DUE: week fifteen, Thursday, May 2 and week sixteen, Thursday, May 9
- In class writing assignment from “Mapping: The Intelligence of Artistic Work” – “manifesto, or words to live for” page 240, “artist statement as origin” page 164/165, “matrix map” page 150, “blog post as extended artist statement” page 234, “origins piece” page 58
- Studio time **NOW MAKE project**

Homework:

Work on Self Reflective Essay

Begin work on **NOW MAKE Project**

Read: Dave Hickey, “Invisible Dragon”, “The Great Tsunami” Chapter

Week thirteen: Thursday, April 18

- **Self-Reflective Essay due to writing fellow**
- Discuss Reading
- Advance Registration for Undergraduates (April 10 – 15)
- In class writing assignment from “Mapping: The Intelligence of Artistic Work” - “titles” page 228, “understanding your processes of understanding” 194, “repository of insight” 196
- Studio time/Installation time: **NOW MAKE project**
- **12 - 2 p.m.: 20-min meetings with 6 students – mtgs**

Homework:

1. Studio time: **NOW MAKE/NOW SHOW project** – consider titles
2. **Complete your web presence:** e-portfolio/blog/tumblr/website – must be a singular page dedicated to your art work) and be ready to present next class (with artist statement)
3. **READ: “33 Artists in 3 Acts” Sarah Thornton, Act one**

Week fourteen: Thursday, April 25

- discuss reading
- **Web presence / e-portfolio presentations**

- studio visit – with writing fellow/mentor
- **Studio time: NOW MAKE project**
- **12 - 2 p.m.: 20-min meetings with 6 students – EVALUATION mtgs**

Homework:

1. **Self-Reflective Essay** - Make sure you meet with our Writing Fellow this week to discuss their corrections and suggestions and ask any questions about your final draft.
2. Work on **NOW MAKE/NOW SHOW** project – **CRITIQUE** for ½ students next class
3. **READ: “33 Artists in 3 Acts” Sarah Thornton, Act two**

Week fifteen: Thursday, May 2

- **SELF REFLECTIVE ESSAY DUE to FACULTY – UPLOAD TO CANVAS**
- Critique **NOW MAKE/NOW SHOW** project – first seven students (1/2 of class)
- **12 - 2 p.m.: 20-min meetings with 6 students – EVALUATION mtgs**

Homework:

1. Work on **NOW MAKE/NOW SHOW** project – **CRITIQUE** for ½ students last class
2. **Upload Self Reflective Essay to Canvas/Chalk and Wire**
3. **Upload Documentation of Practice to Canvas/Chalk and Wire**

Week sixteen: Thursday, May 9

- **DOCUMENTATION OF PRACTICE assignment DUE – UPLOAD TO CANVAS**
- Critique **NOW MAKE/NOW SHOW** project – second seven students (1/2 of class)
- **12 - 2 p.m.: 20-min meetings with 6 students – EVALUATION mtgs**

Homework:

1. **Upload Self Reflective Essay to Canvas/Chalk and Wire**
2. **Upload Documentation of Practice to Canvas/Chalk and Wire**
3. **Complete Course Evaluations**