

**SCHOOL OF FINE ART AND MUSIC**  
**Winter Semester 2018**  
**SART\*2800**  
**EXTENDED PRACTICES**



**INSTRUCTOR:** Diane Borsato  
**TECHNICIAN:** Nathan Saliwonchyk  
**TIME:** Mon & Wed, 11:30- - 2:20pm  
**LOCATION:** Zavitz Hall, Rm. 318  
**OFFICE:** Zavitz Hall, Rm. 315  
**EMAIL:** [dborsato@uoguelph.ca](mailto:dborsato@uoguelph.ca)  
**OFFICE HOURS:** Office hours by appointment.

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**CALENDAR DESCRIPTION:**

This course introduces contemporary studio concerns with emphasis on an interdisciplinary approach to art production. Students will be actively engaged in exploring a variety of skills, materials and ideas including video, audio, artist multiples, site work and concept art. These skill sets provide a solid base for upper level courses, where thematic projects encourage students to choose the most appropriate medium for their approach beyond a singular discipline or particular medium.

***Prerequisite(s):*** ARTH\*1220, ARH\*1520, SART\*1050, SART\*1060; (ARTH\*1220 and SART\*1060 can be taken as co-requisites.)

**COURSE DESCRIPTION:**

The course is designed as an intense and playful laboratory for experimentation where students will be actively engaged in exploring a variety of technical skills, materials, methodologies and ideas.

The studio assignments and readings are designed to provide an introductory understanding of formative movements and methodologies of contemporary art, while encouraging a playful uninhibited working process. We learn from our mistakes and our successes, making art is often a process of problem solving. By trying out methods of making and ideas, failures often act as a constructive process that inform how to proceed.

Skill sets in a variety of media will be investigated; video, audio, artists multiples, using everyday objects and actions, alongside methodologies; formal, minimal, conceptual, serial, relational, situational.

The required text, assorted readings and short written responses are considered complimentary and informative to each assignment. They provide historical context, and contemporary thematic parameters that help build knowledge, and vocabulary.

Participation is a key to success in the course. Our group dynamic is essential to creating a productive and constructively critical atmosphere.

**NOTE:** *This is a 0.5 credit course. Each week, students are expected to spend approximately 4 – 6 hours outside of class on related course work.*

#### University Learning Outcomes

The five approved outcomes, both undergraduate and graduate are:

1. Critical and Creative Thinking
2. Literacy
3. Global Understanding
4. Communicating
5. Professional and Ethical Behaviour

These five Senate-approved learning outcomes serve as the basis from which to guide the development of degree programs, specializations and courses; as a framework to ensure outcomes are clear to students and to support their achievement; and to inform the process of assessment of outcomes through institutional quality reviews of programs and departments.

#### **LEARNING OUTCOMES:**

- develop a basic familiarity with conceptual art history and practice, alongside more current approaches.
- develop a basic familiarity with the tools and materials of multi-disciplinary art production including, but not limited to video and audio.
- gain experience in conceptual and serial/process based approaches to art production, alongside formal concerns and appropriate presentation/installation strategies.
- develop a working process, where testing and trouble-shooting are integral to learning, and developing confidence in decision-making and resolution of final projects and presentation.
- develop basic skills at analyzing and discussing art works in a critical context.

#### **REQUIRED TEXT:**

Wood, Paul, *Movements in Modern Art – Conceptual Art*

#### **Subscribe to this list serve for art events in and around Toronto.**

Akimbo: go to: <http://www.akimbo.biz/Join> (and follow the directions)

#### **LAB FEE:**

A compulsory materials fee will be charged for materials provided in support of required course projects. The amount will be invoiced by the Office of the Bursar and paid directly with your tuition payment – no additional payment is necessary. **THE LAB FEE WILL NOT BE REFUNDED AFTER THE THIRD WEEK OF CLASSES.**

**Items Provided by Lab Fee: \$40**

Headphones: \$15  
MiniDV tapes x 2: \$5  
CD + DVD + cases: \$5  
Printing and Ink: \$10  
Mounting supplies: \$5

**FIELD TRIPS: \$40**

One field trip is a mandatory part of this course. Students will be informed of the date of the trip in the first class. Payment details be also be available in the first week of class. Estimated cost of field trip (approximately 6-7 hours including transportation): \$40.

**Items Provided by the student:**

Students will provide all other materials relevant to their multi-disciplinary projects, which may include a USB or small hard drive to keep digital files. Students are also required to obtain the class textbook. Any museum admissions will be paid directly by the student.

**EVALUATION:**

**Studio projects and exercises: 80%**

Videos: 20% (Due: Week 8)

Conceptual Portrait: 20% (Due: Week 4)

Audio: 20% (Due: Week 6)

Seriality: 20% (Due: Week 12)

**Writing and Participation: 20%**

Written reading response (Part 1&2): 10%

Participation + commitment: 10%

As an intensive, collaborative and studio-based learning experience, students missing 3 or more classes will receive a 0 on participation – and because all grades reflect engagement with course materials and activities this will also seriously affect grades in studio assignments.

Studio projects and technical exercises will be evaluated on inventiveness, clarity, depth of investigation in synthesizing the projects' idea and form, craftsmanship and personal commitment. Be ambitious. Students are expected to come prepared, participate during

critiques of peer's work, voice questions and/or responses to assigned readings. Group critiques are an integral component of the class structure and dynamic, where participants are expected to offer constructive critical feedback when discussing the strengths and weaknesses of one others' work. Attendance is mandatory, critiques are the equivalent of exams. Time-based media often require a crew during the production process. Thus collaborating with your peers when needed and contributing to a community atmosphere is integral.

**Important note:** Late work will not be accepted. Students are expected to hand in all assignments and have all work ready for critique by the deadline. Late works will receive zero unless exceptional circumstances arise.

### **FACILITIES:**

Equipment can be booked through the area technician, Nathan Saliwonchuk, room 318/317, office ext: 53659, lab ext: 54165. e-mail: [nsaliwon@uoguelph.ca](mailto:nsaliwon@uoguelph.ca)  
Weekly sign-up sheets for portable equipment are posted outside room 318.  
Weekly sign-up sheets for computer stations are posted outside room 318.

**If you are more than 15 minutes late for a booking your reservation will be cancelled.**

### **Equipment List**

- 9x MiniDV cameras
- 1x Panasonic HVX200 HD camera
- 1x Canon 5D Mark II DSLR
- 1x Canon 7D DSLR
- 1x PD170
- 1x Canon Rebel DSLR
- 1x Canon 30D DSLR
- 2x Nikon Coolpix digital cameras
- 7x tripods
- 4x monopods
- 1x moveable grip arm
- 2x Figrigs steadicams
- 2x Lowell Tota light kits
- 1x Fluorescent light kit
- 2x reflector kits
- 10x microtracks
- 10x mBoxes
- 1x Sound Design professional portable audio recorder
- 1x Audio Technica studio mic
- 1x Sennheiser shotgun mic
- 1x Boom pole and carriage
- 1x hand grip for shotgun mic
- 2x Sennheiser wireless laps mics
- 1x iPad with wall mount

8x iMacs  
Final Cut Studio 3 (Final Cut Pro 7)  
Photoshop CS4  
Illustrator CS4  
Pro Tools LE 8  
6x media players  
1x dvd player  
Many tvs  
1x HD Projector  
1x micro portable projector with tripod  
Many speakers  
2x iPod nanos  
1x electric drill  
Hanging supplies for drawings and wall projects  
Various floating shelves to display object-based work