



SART*3770 Experimental Studio II

Fall 2019

Section(s): C01

School of Fine Art and Music

Credit Weight: 0.50

Version 1.00 - August 16, 2019

1 Course Details

1.1 Calendar Description

Students will explore and consider the found object and appropriation in art, the use of language and text in art, and other conceptual art practices in various media. In a context of critical reading, writing, class exercises and discussion - students will continue developing their technical skills in video and sound production. We may also consider such forms as collage, the artist book and/or artist multiple, performance, social practice art, and other experimental studio strategies.

Pre-Requisites:

SART*2800

Restrictions:

Registration is limited to students registered in the Art History or Studio Art specializations with an average of 70% in all ARTH and SART course attempts.

1.2 Course Description

This course is designed to establish a focused and individual approach to art production in preparation for independent research and production. The semester will include introductory exercises, readings, a class field trip, two thematic assignments, and one self-directed collaborative work based on the students' own research in close consultation with the instructor. Works produced in class will be documented and archived by students on the course blog throughout the term with images and textual descriptions.

Readings and illustrated lectures will provide a historical and current base for assignments while initiating class discussion. This structure aims to maintain a balance between form and concept, and provide participants with the tools and critical awareness for a rigorous exploration of their own work. Written responses to readings and/or events will be scheduled. I encourage you to take chances, push boundaries and develop an active, uninhibited working process.

Remember, we learn from our mistakes and our successes.

Our class dynamic is of primary importance, and participation in the studio community is essential to develop a critical and supportive atmosphere. This practice should extend to the larger art community, as students begin to participate within a broader context.

1.3 Timetable

Please see online course schedule.

Timetable is subject to change

1.4 Final Exam

Exam time and location is subject to change. Please see WebAdvisor for the latest information.

2 Instructional Support

2.1 Instructional Support Team

Instructor:	Ella McGeough
Email:	mcgeough@uoguelph.ca

3 Learning Resources

4 Learning Outcomes

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4.1 Course Learning Outcomes

By the end of this course, you should be able to:

1. **Name and interpret examples of historical and contemporary artworks in various artistic media, including the work of peers**
2. **Use and practice advanced technical tools and software in the production of works in video, audio, and other artistic media**
3. **Name and apply several appropriate research methodologies and conceptual strategies to making artistic decisions**
4. **Practice creative thinking and expression in the production of independent and collaborative artworks**
5. **Communicate concepts and information clearly orally, in writing, and in media including video and audio.**
6. **Collaborate respectfully with others, individually and in teams**
7. **Reflect on ideas about a broad range of subjects as they are explored by artists**
8. **Manage time effectively and meet deadlines in class**

5 Teaching and Learning Activities

6 Assessments

EVALUATION: Assignments will be evaluated on inventiveness, clarity, depth of investigation in synthesizing the projects' idea and form, craftsmanship, and personal commitment. **Be ambitious. Take Risks.** Students are expected to come prepared, participate during critiques

of peers 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. 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. Becoming a practicing artist requires many skills: developing technique, conceptual and formal rigor, being theoretically informed, developing the vocabulary and critical awareness to discuss your own work and the work of your peers, writing about these concerns in a coherent and succinct manner when applying for grants and exhibitions, and actively participating in a community both locally and internationally. It is for all these reasons that our group dynamic as a class is important - and why I place such emphasis on participation.

IMPORTANT NOTES: The grade for studio assignments will take into account whether students show and discuss work in progress. Participation will take into account whether students come prepared when work periods are scheduled, participate in class discussions and critiques of peers work, and display an active commitment to contemporary art both inside and outside of class. Critiques are considered exams – attendance is mandatory.

6.1 Assessment Details

Conceptual Exercises (25%)

Date: September 17, October 8, October 22, November 5, November 26

conceptual exercises: students will be responsible for enacting and documenting **5 minimal interventions** over the course of the semester. this ongoing project will focus attention on both historical precedents and contemporary examples. special attention will be applied to discussing the questions, "what is a concept?" and "why are concepts necessary?", and "what is the role of concepts in contemporary artistic practice?". these questions will be critically important to developing the following assignments.

Message in a Bottle (15%)

Date: Tue, Sep 24, 11:00 AM

text work (message in a bottle): students will create a text work that communicates a message to a subject position outside of their own (another time, another species, another culture, another ____). students must remember that the medium is (also) the message. students are encouraged to consider their project as a thought experiment rather than a tangible work. therefore, students should work beyond the scale of their current material production to envision an ambitious project without typical financial, technological, and material constraints. students will present their project in the form of a proposal. this proposal must include a written description and mock-up (drawing, 3D model, or computer generated).

Polymorphous Magical Substance (15%)

Date: Tue, Dec 3, 11:00 AM

colour (polymorphous magical substance): students will collaborate in groups of 2-3 to design a participatory project in terms of social praxis and/or relational aesthetics. this project will explore colour along an infinite gradation. much like one's subject position, colour is both a concept and a lived-reality that resists easy definition. by considering colour from multiple categorical markers (philosophically, culturally, socially, aesthetically,

emotionally), students will be encouraged to reflect upon the space between colour: "where does colour end?" "where does colour begin?"

video work (research-as-art): (15%)

Date: Tue, Oct 29, 11:00 AM

video work (research-as-art): students will develop a video work, combining text and moving image, that follows a critically engaged research. while students will be free to determine their own research interests, special attention will be paid to their methodology and its appropriateness to their subject matter. students will receive tutorials in video and sound editing, green-screens, and appropriating found material. final work must be under 5 minutes in length.

class participation + in-class activities (30%)

Participation: reading/response assignments, exercises, presentations, participation and commitment

Participation will take into account whether students come prepared when work periods are scheduled, participate in class discussions and critiques of peers work, and display an active commitment to contemporary art both inside and outside of class. Critiques are considered exams – attendance is mandatory.

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7 Course Statements

7.1 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

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.

An updated equipment list will be available in the first class.

Bookings from Day Hall must be done through the Zavitz secretary at least 48 hours before equipment is required or it will not be accepted.

7.2 Special Needs

Students with disabilities, particular religious beliefs, or others who might need some modifications to be made to the course schedule or requirements should see us during office

hours, as soon as possible, to make arrangements.

7.3 Policy on Children in Class

Currently, the university does not have a formal policy on children in the classroom. The policy described here is just a reflection of my own beliefs and commitments to student, staff, and faculty parents:

1. All exclusively breastfeeding babies are welcome in class as often as is necessary;
2. For older children and babies, I understand that unforeseen disruptions in childcare often put parents in the position of having to miss class to stay home with a child. While this is not meant to be a long-term childcare solution, occasionally bringing a child to class in order to cover gaps is perfectly acceptable;
3. I ask that all students work with me to create a welcoming environment that is respectful of all forms of diversity, including diversity in parenting status;
4. In all cases where babies and children come to class, I ask that you sit close to the door so that if your little one needs special attention and is disturbing learning for other students, you may step outside until their need has been met;
5. Finally, I understand that often the largest barrier to completing your coursework once you become a parent is the tiredness many parents feel in the evening once children have gone to sleep. While I maintain the same high expectations for all students in my class regardless of parenting status, I am happy to problem-solve with you in a way that makes you feel supported as you strive for school-parenting balance.

8 University Statements

8.1 Email Communication

As per university regulations, all students are required to check their e-mail account regularly: e-mail is the official route of communication between the University and its students.

8.2 When You Cannot Meet a Course Requirement

When you find yourself unable to meet an in-course requirement because of illness or compassionate reasons please advise the course instructor (or designated person, such as a teaching assistant) in writing, with your name, id#, and e-mail contact. The grounds for Academic Consideration are detailed in the Undergraduate and Graduate Calendars.

Undergraduate Calendar - Academic Consideration and Appeals

<https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-ac.shtml>

Graduate Calendar - Grounds for Academic Consideration

<https://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/index.shtml>

Associate Diploma Calendar - Academic Consideration, Appeals and Petitions

<https://www.uoguelph.ca/registrar/calendars/diploma/current/index.shtml>

8.3 Drop Date

Students will have until the last day of classes to drop courses without academic penalty. The deadline to drop two-semester courses will be the last day of classes in the second semester. This applies to all students (undergraduate, graduate and diploma) except for Doctor of Veterinary Medicine and Associate Diploma in Veterinary Technology (conventional and alternative delivery) students. The regulations and procedures for course registration are available in their respective Academic Calendars.

Undergraduate Calendar - Dropping Courses

<https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-drop.shtml>

Graduate Calendar - Registration Changes

<https://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/genreg-reg-regchg.shtml>

Associate Diploma Calendar - Dropping Courses

<https://www.uoguelph.ca/registrar/calendars/diploma/current/c08/c08-drop.shtml>

8.4 Copies of Out-of-class Assignments

Keep paper and/or other reliable back-up copies of all out-of-class assignments: you may be asked to resubmit work at any time.

8.5 Accessibility

The University promotes the full participation of students who experience disabilities in their academic programs. To that end, the provision of academic accommodation is a shared responsibility between the University and the student.

When accommodations are needed, the student is required to first register with Student Accessibility Services (SAS). Documentation to substantiate the existence of a disability is required; however, interim accommodations may be possible while that process is underway.

Accommodations are available for both permanent and temporary disabilities. It should be noted that common illnesses such as a cold or the flu do not constitute a disability.

Use of the SAS Exam Centre requires students to book their exams at least 7 days in advance and not later than the 40th Class Day.

For Guelph students, information can be found on the SAS website

<https://www.uoguelph.ca/sas>

For Ridgetown students, information can be found on the Ridgetown SAS website
<https://www.ridgetownc.com/services/accessibilityservices.cfm>

8.6 Academic Integrity

The University of Guelph is committed to upholding the highest standards of academic integrity, and it is the responsibility of all members of the University community-faculty, staff, and students-to be aware of what constitutes academic misconduct and to do as much as possible to prevent academic offences from occurring. University of Guelph students have the responsibility of abiding by the University's policy on academic misconduct regardless of their location of study; faculty, staff, and students have the responsibility of supporting an environment that encourages academic integrity. Students need to remain aware that instructors have access to and the right to use electronic and other means of detection.

Please note: Whether or not a student intended to commit academic misconduct is not relevant for a finding of guilt. Hurried or careless submission of assignments does not excuse students from responsibility for verifying the academic integrity of their work before submitting it. Students who are in any doubt as to whether an action on their part could be construed as an academic offence should consult with a faculty member or faculty advisor.

Undergraduate Calendar - Academic Misconduct

<https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-amisconduct.shtml>

Graduate Calendar - Academic Misconduct

<https://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/index.shtml>

8.7 Recording of Materials

Presentations that are made in relation to course work - including lectures - cannot be recorded or copied without the permission of the presenter, whether the instructor, a student, or guest lecturer. Material recorded with permission is restricted to use for that course unless further permission is granted.

8.8 Resources

The Academic Calendars are the source of information about the University of Guelph's procedures, policies, and regulations that apply to undergraduate, graduate, and diploma programs.

Academic Calendars

<https://www.uoguelph.ca/academics/calendars>