

The University of Western Ontario - Department of Visual Arts – September - December 2015

Course: VAS 2282A Title: BFA Studio Seminar - Section 001

Location: VAC 247 Time: Friday 1:00-5:00 a.m.

Instructor: Kim Moodie

Email: komoodie@uwo.ca Office Hours: TBA Office: VAC 118

Phone: 519-661-2111 ext.86195

Course Description:

Visual Arts 2282 is a second year studio /theory seminar course required for students taking an Honors Specialization in Studio Arts. A focus of the course is the development of an informed, studio practice in the context of an introduction to various methods and practices of professional artists. Structured around technical workshops, seminars, writing assignments and critiques this course is intended to assist students to begin preparations for the portfolio review required for admission into VAS 4430 Practicum (BFA Graduating Studio Seminar course).

Learning Outcomes:

[a] Development of a disciplined, objective and experimental studio

will not be accepted 3 weeks past due date and not at all after the end of the course.

Medical Policy:

Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth 10% or more of their final grade must apply to the Academic Counseling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department.

For UWO Policy on Accommodation for Medical Illness:

<http://www.uwo.ca/univsec/handbook/appeals/medical.pdf> [downloadable Student Medical Certificate (SMC): <https://studentservices.uwo.ca> under the Medical Documentation heading]

Specific Policy on assignments totaling less than 10%: Accommodation for missed assignments, or attendance, totaling less than 10%, due to medical reasons, may be arranged with the instructor as long as the student contacts the instructor no later than the day after the assignment or attendance is due.

Mental Health Policy:

Students who are in emotional/mental distress should refer to Mental Health@Western http://www.health.uwo.ca/mental_health/ for a complete list of options about how to obtain help.

OWL:

All students will have access to the OWL Sakai course site:
<https://owl.uwo.ca/portal/site/owldocs>

Suggested Useful Material:

Subscription to one Canadian art journal/ magazine from the following options: BlackFlash, Border Crossings, C Magazine, Public An active email account

RESOURCES:

On-line resources The Centre for Contemporary Canadian Art
<http://www.ccca.ca/start.html?languagePref=en&>

Art listings, journals, blogs Akimbo (Canada) <http://www.akimbo.ca/> Artforum (International) <http://www.artforum.com> e-Flux (International) <http://www.e-flux.com>

Galleries in London, ON Museum London www.londonmuseum.on.ca 421 Ridout Street North (at Dundas) The McIntosh Gallery www.mcintoshgallery.ca on campus approaching Social Science The Forest City Gallery www.forestcitygallery.com 258 Richmond Street (near Horton St.) The ARTS Project www.artsproject.ca 205 Dundas St. (by Central Library) Michael Gibson Gallery www.gibsongallery.com 157 Carling Street (near Richmond) Parker Branch www.parkerbranch.ca 99 1/2 Stanley St. (at Wharncliffe) (On hiatus) DNA Artspace <http://www.dnaartspace.com/> 123 Dundas St. (East of Talbot)

thought. The quality of the background preparation and research, engagement with process and outcome of the studio production is exemplary.

80-89 (Excellent, A) The work shows originality and exhibits a high degree of critical engagement. The work is clearly focused and intelligently presented. Mastery of complex ideas is demonstrated. The studio work has clarity and ambition. The quality of the studio production immediately engages the viewer. The studio work has been sufficiently developed and demonstrates mastery of techniques so that results are compelling. Background preparation and research, engagement with process and outcome of the studio production is impressive.

75-79 (Very Good, B+)The work shows above average analysis, critical thinking and independent thought. It demonstrates a clear awareness of the parameters of the assignment and a very good attempt to respond creatively to them. The work demonstrates reasonable depth and/or breadth and engages in a production that is appropriate to the level of the course. The quality of studio work engages the viewer and demonstrates above-average mastery of techniques. Background preparation and research, engagement with process and outcome of the studio production is very good.

70-74 (Good, B) The work shows a satisfactory attempt at analysis and critical thinking. It shows a good attempt to respond to assignment parameters. The work demonstrates some depth and/or breadth, making references to appropriate course material/art context. The studio production engages the viewer and demonstrates a sufficient mastery of techniques. Background preparation and research, engagement with process and outcome of the studio production is satisfactory.

60-69 (Competent, C) The work demonstrates adequate engagement with the project. It shows an attempt to respond to assignment parameters but does so at a very basic level that lacks creativity. Engagement with studio production demonstrates basic mastery of techniques. Background preparation and research, engagement with process and outcome of the studio production is competent.

50-59 (Marginal, D) The work shows less than adequate engagement with the topic and with the material covered by the course. The studio work waivers in its attempt to respond to assignment parameters and tends to be simplistic. Engagement with studio production demonstrates less than a basic mastery of techniques. Background preparation and research, engagement with process and outcome of the studio production is less than satisfactory.

Below 50 (Unacceptable, F)The work demonstrates a failure to comprehend/engage the topic. The studio work is incomplete and lacks redeeming creative merit. The work clearly does not meet the minimal requirements of the assignment. Background preparation and research, engagement with process and outcome of the studio production is unacceptable.

Guidelines for VAS 2282A Participation:

- 1] Participation includes participating verbally in class discussions and critiques in a productive, mature manner. It also includes professional and respectful behaviour during all class activities.
- 2] Participation includes attending classes punctually and prepared with required materials to discuss, present or work, preparing all readings and attending all events included on the course outline or announced periodically throughout the course and staying for the entirety of the class.
- 3] Respecting the rules of the building, respecting the department's equipment and treating other

student's art and materials with respect. This includes taking your work down when a booking is finished, ensuring the location of your critiques and that they will not interfere with any other class or student booking.

Guidelines for Independent Studio Work:

- 1] Your project should be started as soon as possible.
- 2] You should have a thematic or concern in the work that you are prepared to discuss in critique. This can range from philosophical, political, social, or aesthetic concerns. Your media and techniques should be clearly related to your thematic concerns.
- 3] The work(s) can be in any media.
- 4] Workload: Whether it is a series or a single piece, the amount of work produced should be appropriate to 12 weeks of research and production.
- 5] The instructor expects to be informed on a regular basis on the projects progress. Time is allotted in most classes for consultation. Individual meetings can also be arranged outside of class time. Projects that the instructor has not seen in stages of progress throughout the course will not be accepted for grading. Please note that projects handed in for more than one course is considered a form of plagiarism.

Guidelines for Dossier Project:

This is a major research project that may act as a sketchbook, journal, file folder and/or experimental tool. It is meant to help you develop intellectual and material interests and organize them in creative and individual ways. It must be well organized and legible. It should include notes and sketches on your studio project. It should include notes on artists, individual art works, exhibitions, art performances, art lecture, art films, and should have a significant section based on what you have seen on your own, independent of class. It should also include some musings, thoughts on the presentations, exhibitions, etc. that you have been to with the class. These musings are important because they indicate that you are thinking about, considering, what you hear and see. You will develop the form your research project takes. It could be a book (a scrapbook, a zine,) a blog or other medium that will allow you to collect, analyse and creatively synthesize information and ideas. It should have 6 reports of 250-275 words with illustrations and footnotes. These can be based on Gallery visits, Art Now talks, Studio visits etc. Those students who write intelligent reports and exhibit some individual activities relative to the reports will receive the best grades. Those students who base their reports primarily on class activities will have their grades base upon proportions of independence and the intelligence of reports.

An extra part of this project will include a 250 word artist's statement., so in total there should be SEVEN REPORTS.

At 15% of the final mark, this should not be undervalued. Do not think you can throw this together at the last minute.

Guidelines or Seminar Project:

This report should be on a Canadian artist who has received a significant grant from either a provincial or federal granting body or a residency. A brief but informative discussion of the

guidelines for this

www.westerncalendar.uwo.ca/2015/pg113.html# or the 2015/2016 Western Academic Calendar, p. 19, with regards to academic penalties for plagiarism.)

Medical Policy:

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Mental Health Policy:

Students who are in emotional/mental distress should refer to Mental Health@Western http://www.health.uwo.ca/mental_health/ for a complete list of options about how to obtain help.

Building Access:

The John Labatt Visual Arts Centre will be closed at 10:00 pm each night. There will be no after-hour access for undergraduate students. The Centre is open weekends 12:00 noon-5:00 pm. Students should be prepared to vacate the building promptly at 10:00 pm and 5:00 pm. You must also sign-in with the building monitors when working in the workshop areas outside of regular office hour

One of the most important resources for course counselling, special permissions, course changes, grade appeals, etc., is the **Undergraduate Chair of Visual Arts, Prof. David Merritt (tel. 519-661-2111 ext. 86182; vaugc@uwo.ca)**. Please note, however, that should you encounter any serious difficulties due to illness, family emergency, etc., you should consult the Academic Counselor for your Faculty (Mr. Ben Hakala or Ms. Amanda Green for the Faculty of Arts and Humanities).

The Student Development Centre (WSS room 4111; tel: 519-661-3031; www.sdc.uwo.ca) offers a wide range of useful services to students including workshops on learning skills, career and employment services, and an effective writing program, amongst many more.

The D.B. Weldon Library offers orientation tours from the first week of classes until Thanksgiving, where you will get acquainted with the numerous research resources available. As well, the University libraries have an extremely useful website where you can search the library system, the databases, view your circulation record, renew materials, access your UWO e-mail account, and much more. Check it out at: www.lib.uwo.ca.

Financial Aid Services is your main source of information for OSAP, bursaries, loans, scholarships, and the work-study program which offer part-time positions on campus for Western students. Tel: 519-661-2100; e-mail, finaid@uwo.ca; or check out their website at http://www.registrar.uwo.ca/student_finances/financial_counselling.html

Course Timetable:

This guideline may be altered due to resource accessibility

Sept. 11 - Course Introduction

Sept. 18 - Visit to Museum London and Michael Gibson Gallery

Sept. 25 - Visit to Forest City Gallery, DNA Gallery, Satellite Gallery and the Arts Project.

Oct. 2 - Visit to Various Artist studios.

Oct.9 - Studio Work Period

Oct. 16 - Mid Term Crit- Studio Projects

Oct. 23 - Seminar Presentations

Oct. 30 - Fall Break-no class.

Nov. 6 - Seminar Presentations

Nov.13 - Seminar Presentations

Nov. 20 - Visit to Professional Artist Studios and McIntosh Gallery.

Nov. 27 - Consultation with Instructor- Studio Work Period.

Dec. 4 - Final Crit

Dec. 11 - Submission of Dossier/Notebook.