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## Course Syllabus

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### Course Information

*HUAS 6391.501 Creativity Workshop: Visual Arts, Fall 2012, Monday 7:00 – 9:45 pm*

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### Professor Contact Information

*Professor Marilyn Waligore, 972-883-2001, [waligore@utdallas.edu](mailto:waligore@utdallas.edu), AS 2.104, Thursday 5:15 – 7:45pm, and by appointment*

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### Course Pre-requisites, Co-requisites, and/or Other Restrictions:

Students are expected to have some proficiency in at least one medium involving digital and/or studio-based visual art.

### Course Description

This course provides a framework for the development of a personal visual vocabulary and an opportunity for exchange in the context of group critique. Structured around a series of individual portfolio reviews with the instructor, group critiques, open studio work sessions, lectures and discussions on readings in contemporary art, and student oral presentations on their artwork, the course emphasizes student creative productivity, along with engagement in contemporary art dialogues. Students will identify artists with which they have an affinity, locate vocabulary specific to their working process and conceptual approach, and develop a body of work in tandem with a refinement of ideas informing that portfolio. Readings will emphasize current issues in contemporary art and corresponding critical and theoretical discourses.

### Student Learning Objectives/Outcomes

Students will generate a portfolio of images, expanding upon their practice within a visual art medium, while applying concepts relating to critical and historical frameworks. They will discuss recent publications in contemporary art and review artworks firsthand, in order to place their own creative work within current dialogues. Students will develop skills in critical analysis as they assess the creative work of their peers through written and verbal group critiques. Through participation in workshops, they will locate a personal vocabulary, in order to write a concise artist statement. Finally, they will deliver a class presentation and produce work in a published form, in order to expand their audience and to communicate their ideas in lecture format.

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### Required Textbooks and Materials

**A selection of articles, available electronically, via eLearning or McDermott Library links:**  
Select one of these readings, following the syllabus schedule, and generate a set of questions to foster class discussion:

### ***Art and History:***

Gibbons, Joan. "Revisions: The Reassembling of 'History.'" *Contemporary Art and Memory: Images of Recollection and Remembrance*. London: I.B. Tauris, 2007. 52-72. Print.

González, Jennifer A. "Fred Wilson: Material Museology." *Subject to Display: Reframing Race in Contemporary Installation Art*. Boston: MIT Press, 2008. 65-119, 258-263. Print.

Solomon-Godeau, Abigail. "The Phantom Photographer." *Art in America* 10 (Nov. 2011) : 128-133. Print.

### ***Art, Process, Concept: locating the artist's vocabulary:***

Barliant, Claire. "Photography and the Object Manqué." *Art in America* 3 (Mar. 2012) : 108-117. Print.

Demos, T.J. "Art after Nature: The Post-Natural Condition." *Artforum* 50.8 (Apr. 2012): 190-201. Print.

Deschenes, Liz ; Sholis, Brian. "In the Studio." *Art in America* 3 (Mar. 2012): 150-157. Print.

Ferguson, Russell. "Skin and Surface." *Jeanne Dunning: Study after Untitled*. Ed. Heidi Zuckerman Jacobson. Berkeley: University of California, Berkeley Art Museum/Pacific Film Archive, 2006. 81-88. Print.

Jacobsen, Heidi Zuckerman. "Fox/Mouse/Belt: A Personal Field Guide to the Work of Mark Manders." *Mark Manders: Parallel Occurrences/Documented Assignments*. Eds. Heidi Zuckerman Jacobsen and Ann Philbin. Aspen, Colorado and Los Angeles: Aspen Art Press/Hammer Museum, 2010. 116-138. Print.

Jones, Caroline A. "Post-Studio/Postmodern/Postmortem." *The Studio Reader: on the Space of Artists*. Ed. Mary Jane Jacob and Michelle Grabner. Chicago: University of Chicago Press, 2010. 286-301. Print.

Koplos, Janet. "Secret Lives of Objects." *Art in America* 2 (Feb. 2012) : 92-97. Print.

**elearning** (<http://galaxy.utdallas.edu>) will be your source for the assignments, listings of any updates to assignments or the syllabus, especially as they relate to field trips, and evaluations of assignments. To locate your user ID and password go to <http://netid.utdallas.edu>

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### **Assignments & Academic Calendar**

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CALENDAR *details may be subject to change at the instructor's discretion*

August 27	<b>Introduction</b> <b>Discussion of semester portfolio project and class presentation</b> <b>Readings: locating a vocabulary / art and history</b> <b>(sign-up to lead discussion of selected article or chapter)</b>
September 3	Labor Day – no class
September 10	<b>Visual Introductions: bring image(s) representative of coursework for the semester, along with written artist statement and/or semester project proposal</b> <b>Discussion: locating a personal vocabulary</b> Jacobsen, Heidi Zuckerman. "Fox/Mouse/Belt: A Personal Field Guide to the Work of Mark Manders." Koplos, Janet. "Secret Lives of Objects."
September 17	<b>Discussion: process and nature</b> Jones, Caroline A. "Post-Studio/Postmodern/Postmortem." Demos, T.J. "Art after Nature: The Post-Natural Condition." <b>Discussion: preparing for the Class Presentation</b>
September 24	<b>Discussion: process and photography</b> Deschenes, Liz ; Sholis, Brian. "In the Studio." Barliant, Claire. "Photography and the Object Manqué." Ferguson, Russell. "Skin and Surface. "
October 1	<b>Group Critique</b>
October 8	<b>Discussion: art and history part I</b> Gibbons, Joan. "Revisions: The Reassembling of 'History.' " Solomon-Godeau, Abigail. "The Phantom Photographer."
October 15	<b>Discussion: art and history part II</b> González, Jennifer A. "Fred Wilson: Material Museology." <b>Workshop: Outline for Class Presentation</b> <b>Bring printed draft</b> of 250-500 words, double-spaced, to serve as an outline for the Class Presentation.
October 22	<b>Group Critique</b>
October 29	Visit to <b>Rachofsky/Faulconer Collection</b> 7:30pm - 9:00 pm 14105 Inwood Road, Dallas, 75244 please arrive promptly!
November 5	<b>Workshop: refining your artist statement</b> <b>Bring printed drafts</b> of artist statement (250 words) and personal vocabulary list of at least five terms, with commentary.
November 12	<b>Group Critique</b> <b>Discussion: options for artist book/webpage</b> -copyrighting unpublished images

<b>November 19</b>	<b>Fall Break: no class meeting</b>
November 26	Open Studio Workday
December 3	<b>Class Presentations on Creative Work</b>
December 10	<b>Class Presentations on Creative Work</b> <b>DUE: artist statement, publication of creative work, class presentation outline.</b>
December 17	Final exam week?

**All written assignments will be submitted via elearning.**

**Microsoft Word Documents (doc or docx) are the expected format for submissions. Rich Text Documents (rtf) may be substituted in some cases.**  
**(Please NO Word Perfect documents, PDF documents, or HTML documents!)**

### **Grading Policy**

#### **Course Requirements/ Evaluation Criteria :**

**Course Requirements:** Attendance and participation in class workshops, critiques, and discussions; production of artwork for periodic group and individual reviews of creative work; artist statement; oral presentation on creative work with outline; written and oral responses produced in the context of a peer review; presentation of artwork in a published format--artist book (published via online sites, such as blurb) or website.

*Students are encouraged to arrange appointments with the instructor to address questions regarding individual progress.*

***production of artwork for periodic group and individual reviews of creative work: 60%***  
Regular progress in the production of creative work and the refinement of the artist statement.

#### ***class attendance and participation 15%***

This category includes: active participation in critique and discussion, completion of assigned readings, and preparation for group critique:

- written and oral responses produced in the context of peer review during group critique
- brief discussion of an artist work selected from the Rachofsky Collection
- preparation for fostering discussion of a selected reading--one of the articles or chapters from the assigned reading list. Forward via elearning several interpretative/exploratory discussion questions **one week prior to scheduled class discussion.**

#### ***presentation outline and corresponding class presentation: 20%***

Double-spaced essay of 250 – 500 words.

Please bring initial printed draft to workshop, and forward final word document via eLearning.

This written outline will serve as the basis for a class presentation, to be accompanied by projected visual examples, designed to place the creative work within a contemporary art context.

***presentation of artwork in a published format: 5%***

Artist book (published via online sites, such as blurb) or artist webpage or website. Selection of options for “publishing” creative work will be discussed in class and with the instructor, to locate a solution appropriate to each individual student’s skill level.

**Guidelines for submission of work for evaluation:**

- 1) Submit electronic image files via ATEC server
- 2) Submit electronic texts (annotations, essays, etc.) via eLearning
- 3) Prints will be presented during class in critique.
- 4) Digital works, as in video or new media projects, will be projected.

**Evaluation Criteria for Creative Work :**

**1-the relationship between content and form: Is the image a work of art?**

How does the idea that serves as the point of origin for the image influence the selection of materials and processes for execution? How does the meaning of the work and its construction interrelate?

**2-experimentation: Have we seen this before?**

What risks, in terms of challenges to convention or experimentation with materials, were taken to arrive at the final form of the work? Does the work surprise the viewer in terms of correspondences between content and form? Are there new combinations of familiar methods, materials, and visual approaches to design?

**3-presentation: Are we convinced?**

Considering the limitations of the workshops, what kind of care and attention was devoted to the creation of the photographs/images? If the project was less ambitious in terms of scale and execution, perhaps a series of images will best demonstrate the overall intention of the artist in terms of concept .

**4-concept: What’s the idea?**

The concept informing the creation of the final project may be complex and multi-faceted. Photographic work may be more conceptual and less dependent upon traditional aesthetic criteria for evaluation.

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**Course & Instructor Policies**

**Photography Technical Assistance: Senior Lecturer Diane McGurren**

Email: mcgurren@utdallas.edu

office: AS 2.114

hours TBD

**Late work: Assignments that are turned in late are downgraded one letter grade and must be submitted within two weeks of the deadline.**

**Class Participation**

**Attendance is required and the final grade for class participation will be lowered due to absenteeism.** Arriving at class late or leaving early is disruptive, and should be avoided. Students, who are absent from class when assignments are announced, need to check with other

students regarding the parameters of the exercise. The instructor will only clarify specific points. Students will need to work outside of class time in order to finish assignments in a timely manner. **Work submitted for evaluation must be generated by the individual student and must represent the product of activity from the current semester and class.** Any student with a severe illness or with other problems that hinder their attendance should contact the instructor at 972-883-2001 or [waligore@utdallas.edu](mailto:waligore@utdallas.edu). Students have the responsibility to obtain a written medical excuse from a doctor and to submit it to the instructor if absences are due to medical problems. Students with special needs that relate to physical challenges should consult with the instructor as early as possible during the semester.

Proper academic conduct during class is expected. Enrolled students are responsible for maintaining a cooperative environment (i.e. Do not type email messages/chat or engage in cell phone calls during lectures and critiques)

**Withdrawal dates:** Observe the university calendar online for the deadline to withdraw from classes: **Tuesday, November 13.**

**Equipment and the Laboratory:** Instruction on the use of equipment and care of facilities is designed to prevent damage through misuse. Questions on the use or location of equipment should be directed to the instructor. Only currently enrolled digital photography students with prior experience in photography are permitted to use the darkroom. Students may gain access to the lab during scheduled building or lab hours outside of scheduled class time, with permission of instructor. ATEC lab hours are posted.

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## Technical Support

If you experience any problems with your UTD account you may send an email to: [assist@utdallas.edu](mailto:assist@utdallas.edu) or call the UTD Computer Helpdesk at 972-883-2911.

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## UT Dallas Syllabus Policies and Procedures

The information contained in the following link constitutes the University's policies and procedures segment of the course syllabus.

Please go to <http://go.utdallas.edu/syllabus-policies> for these policies.

***The descriptions and timelines contained in this syllabus are subject to change at the discretion of the Professor.***