

San José State University
Department of Art and Art History
Art 002: The Artist in Contemporary Culture, Sec 3

Course and Contact Information

Instructor:	Michelle Wilson
Office Location:	Art 313
Telephone:	Use email.
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Office Hours:	Mondays, 12:30-1:30
Class Days/Time:	Mon/Wed 10:30-11:45
Classroom:	108

For information about majors and minors in Art & Art History, for change of major/minor forms and a list of advisors: <http://www.sjsu.edu/art/> or the Art & Art History department office in ART 116, [408-924-4320](tel:408-924-4320), art@sjsu.edu

Faculty Web Page and MYSJSU Messaging

Copies of the course materials such as the syllabus, major assignment handouts, etc. may be found on our class Canvas page. You are responsible for regularly checking with the messaging system through MySJSU.

Course Description

Introduces art beginners to roles that artists play in contemporary culture. Students will encounter critical readings and problem-solving: principles of form and theory and research applied to real-world situations frequently confronted by contemporary artists.

Course Goals and Student Learning Objectives

Artists think creatively and visually across all media, and they have many roles in society. Roles to be considered will include (but are not limited to) the hero, rebel, cultural interpreter, culture-jammer, trickster, data visualizer, DJ/ remixer, and cultural healer/ record-keeper.

This course is a seminar with readings and studio-practice homework to be done both during and outside of class time. Students will also be expected to attend at least one art lecture and to attend at least one off-campus gallery opening.

Course Learning Outcomes (CLO) (Required)

Upon successful completion of this course, students will be able to:

1. LO1: build on skills in creative problem-solving, brainstorming, and visual communication
2. LO2: deploy their skills in visual research and in applying theory to new situations
3. LO3: demonstrate familiarity with the language of visual critique

4. LO4: expand their skills in writing to include formats of written proposal, formal description and analysis, and critical blog
5. LO5: decipher the cultural roles played by various contemporary artists

Required Texts/Readings

Required videos, podcasts and readings for the semester will be drawn from a variety of sources, including (but not limited to) textbook entries, art periodicals, artists' writings/interviews, and legitimate internet sources.

These documents will be made available through Canvas, either as files for download or as web links, and will be presented at the beginning of each relevant unit.

Other technology requirements / equipment / material:

Each student is required to procure a sketchbook (8" x 10", 9" x 12" or similar size) as well as basic drawing tools such as pencils, pens, erasers, etc., to be used in and out of class. This sketchbook may also be used for other classes and work, however, may be required to be turned in to instructor for some assignments, so it is recommended that this be kept in mind regarding use for other work.

Students will be required to supply and procure their own studio materials to complete studio assignments, their particular needs will depend on how they approach the project(s).

The Shop Safety Test

Students who use the shop facilities will be required to pay a \$20 fee to take the Shop Safety Test before they can use the facility. The fee must be paid prior to the student taking the Shop Safety Test. Students may pay at the Bursar's Office, located in the Student Services Center, directly into Fund 62089 with cash or check. The test and fee are required only once a calendar year, so if you took the test during the Spring 2015 semester, you will not be required to pay this fee again until Fall 2016. If you paid the fee in Spring 2015, you must pay the fee again for Spring 2016. The shop test is valid for one (1) calendar year.

In order to take the Shop Safety Test and use the School of Art & Design Shop Facilities, you must:

- Bring a receipt for the fee paid at the Bursar's Office into Fund 62089. The Bursar's Office accepts cash or check only.
- Be enrolled in at least one 3-unit Art or Design course during the spring 2016 semester.

Library Liaison

The Library Liaison for art is Rebecca Kohn, <http://tinyurl.com/hv3mc9l>, and her email is rebecca.kohn@sjsu.edu.

Course Requirements and Assignments

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

Project Deadlines

Deadlines are listed in the Course Calendar. Any work not turned in on the date it is due is considered late. Ten percent will be deducted from the grade for every class period it is not turned in.

Special circumstances will be taken into consideration (e.g. Illness, court appearance, death of a relative.)

The instructor reserves the right to alter assignments and change project due dates with sufficient notice to the students.

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Determination of Grades

Students will respond to course readings and videos with short journal entries. The three primary projects will be "studio practice" projects informed by the readings.

30% Journal Entries:

Periodic short journal entries, responding to the course readings and videos, each journal entry will address a specific question or concept which will be assigned for each reading, and may additionally address how the reading will tie into the studio project that the class is currently working on. These entries may take the form of lists, collages, word-association exercises, and 500 word essays, depending on the assignment.

20% Project #1 – The Artist as Publisher

Course Learning Outcomes

CLO1: Exposure to some history of artist publications.

CLO2: Practice developing an idea through sequence and structure

CLO3: Learn to interpret and be inspired by art outside of the traditional art canon

CLO4: Create an artist publication based in a topic of your choice.

CLO5: Understand the role of the artist in publications both formal and informal.

CLO6: Learn some basic bookbinding and artist book/zine structures.

20% Project #2 – Activist Art Project

CLO1: Research and develop a project

CLO2: Learn to use art as a vehicle for social issues and

CLO3: Learn about the relationship between making work and promoting work as an artist

CLO4: Consider how audience and community affect the outcome of a work

CLO5: Develop a project that empowers, disrupts, engages, and narrates a point of view

20% Project #3 – Artist Role in a Series

CLO1: Explore one of the roles of an artist that was discussed in class.

CLO2: Learn to develop ideas over the course of a series of artworks.

CLO3: Learn to present and discuss this work

CLO4: Create an ambitious series of artworks that are related in scope or theme.

CLO5: Learn about synergistic outcomes and surprise when working on a theme throughout multiple artworks

10% Class Participation:

Involvement in class discussions of the weekly readings, group discussions of projects in progress, participation in field trips, participation in project critiques.

NOTE that University policy F69-24, “Students should attend all meetings of their classes, not only because they are responsible for material discussed therein, but because active participation is frequently essential to insure maximum benefit for all members of the class. Attendance per se shall not be used as a criterion for grading.”

Grades will be assigned according to University policy from A to F as outlined in the SJSU catalog. All work must be finished and turned in according to ascribed deadlines and instructions.

Your grade will be based on my assessment of your work, based on the criteria and rubric listed for each project. The three assignments are designed to test your ability to creatively apply the concepts from lectures and readings to specific problems. These skills will improve as you apply them to solving incrementally more difficult problems over your college career and beyond.

Rubrics will be posted to Canvas and can be reviewed at any time during the development of a project.

I will assign you a numerical grade for each of your reading response blogs and proposal projects in this class, as follows:

97-100 = A+ 93-96 =A 90-92 =A-

87-89 =B+ 83-86 =B 80-82 =B-

77-79 =C+ 73-76 =C 70-72 =C-

67-69 =D+ 63-66 =D 60-62 =D-

59 and below = F

A= Excellent work

B= Above average work

C= Average work

D= Below average work

F= Unsatisfactory work

Classroom Protocol

Lectures and slideshows will occur at the very beginning of class.

Cell phones and laptops must be put away during all lectures and videos.

Students are required to present projects professional and on time. **Participation in discussions and group critiques is also required. You will not pass this class if you never speak in class.**

Consent for Recording of Class and Public Sharing of Instructor Material

[University Policy S12-7](http://www.sjsu.edu/senate/docs/S12-7.pdf), <http://www.sjsu.edu/senate/docs/S12-7.pdf>, requires students to obtain instructor’s permission to record the course and the following items to be included in the syllabus:

- “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor’s permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the

intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”

In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.

“Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

University Policies

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs’ [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>”

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Spring 2017

This schedule is subject to change with fair notice; notice will be made through email and Canvas.

Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	Jan 30	Introduction to course, Syllabus review, Brain Trusts Groups assigned Assignment: First Journal Entry – 5 Fears of Being An Artist, and My Most Successful Project
2	Feb 1	The Artist and Their Practice, What is Success? What is Failure? Turn in journal entry
2	Feb 6	Bookbinding demos
3	Feb 8	NO CLASS
3	Feb 13	The Artist as Publisher – class meets at MLK Library to view artist publications Assignment: Journal entry on artist publications Assignment: Come with mock-ups and sketches for Artist Publication Can not use any models made in class for final project – due Feb 23 in class
4	Feb 15	The Artist as Storyteller Turn in journal entry Assignment: Reading from <i>The Critique Handbook</i>
4	Feb 20	Critiques – how to understand and survive
5	Feb 23	Sketches and proposals for Project #1 – Artist as Publisher due Brainstorming and Critique with Brain Trusts and individual consultations with instructor on Artist as Publisher project

Week	Date	Topics, Readings, Assignments, Deadlines
5	Feb 27	The Artist as Visual Anthropologist, Cultural Interpreter and Ethnographer
6	Mar 1	The Artist and Copyright
6	Mar 6	Project #1, The Artist As Publisher due, class critique
7	Mar 8	Project #1, The Artist As Publisher due, class critique continued
7	Mar 13	The Artist As Activist, Project #2 Introduced
8	Mar 15	The Artist As Trickster, Culture Jammer and Fire Starter Watch “The Yes Men Fix the World”
8	Mar 20	The Artist As Trickster, Culture Jammer and Fire Starter continued Finish watching, “The Yes Men Fix the World” Assignment: Journal entry on culture jamming
9	Mar 22	The Artist in the Environment Turn in journal entry Group exercise – Sense of Place
9	Apr 3	The Artist in Environment Continued, The Artist as Mapmaker and Geographer Assignment: Map drawing of SJSU (counts as a journal entry) Due April 5
10	Apr 5	The Artist in Community, The Artist as Healer Watch “The Barefoot Artist” Journal Entry due Assignment: Sketches and models for Artist as Activist due April 10.
10	Apr 10	Brainstorming and consultations with Brain Trusts and Instructor and Class Discussion on Artist as Activist project
11	Apr 12	The Artist in Community, The Artist as Healer continued Finish “The Barefoot Artist”
11	Apr 17	Project #2 due, class critique
12	Apr 19	Class critique continues
12	Apr 24	Class critique continues
13	Apr 26	The Artist Role in a Series, Project #3 Introduced
13	May 1	The Artist as Scientist
14	May 3	Brainstorming session for collaborative projects with Brain Trusts, individual consultations
15	May 8	Possible Visiting Artist lecture The Artist as Curator, Collector, and Archivist – My Whitney Biennial Exercise
15	May 10	Artist As Survivor – Promotion, Networking, and Negotiation

Week	Date	Topics, Readings, Assignments, Deadlines
16	May 15	Critiques of Artist Role in A Series Critiques of Artist Roles in A Series continued
Final Exam		Critique of Artist Role in a Series completed Friday, May 19, 9:45 AM