San Jose State University  
Department of Art and Art History  
ART 197, Section 01: BA Senior Project  
Spring 2019  

Course and Contact Information  

Instructor:  
Léonie Guyer  

Office Location:  
Art 331  

Email:  
leonie.guyer@sjsu.edu  

Office Hours:  
Tuesdays & Thursdays, 4:30-5:30 pm &/or by appointment  

Class Days/Time:  
Tuesdays, 6:00-8:45 pm  

Classroom:  
Art 110  

Prerequisites:  
15 units of upper division work in the major  

Additional Information:  

* Email is generally the best method of contact outside office hours.  
* Emergency:  911  
  Campus Escort:  42222  
* Individuals with disabilities may contact the Disability Resource Center (DRC), Administrative Building 110,  
  408/ 924-6000, for a variety of formats such as Braille, large print, sign interpreters, assistive listening devices,  
  audio tape and accommodations for physical accessibility.  

Course Description  

Creation of a studio art or design capstone project consisting of new work in media selected by student to  
be documented and presented to studio or design faculty.  Image presentation / lectures, readings and  
discussion will help students expand their knowledge of contemporary and historic art and art issues,  
cultivate visual awareness, critical thinking and communication skills.  

Course Learning Objectives Course Learning Outcomes (CLO)  

Upon completion of this course, students will be able to:  
1. Articulate, through verbal and visual presentation, their processes and methods as creative  
   professionals in the 21st century  
2. Critically engage ideas generated through readings, critique, and visual analysis  
3. Prototype their BA final project through a written proposal, including material and/or technical  
   specifications and mock-ups for participation in group show  
4. Generate an online artist portfolio, or professional website  
5. Write an artist statement, cv/ résumé, bio and cover letter
6. Give a formal, verbal presentation of their artwork and answer audience questions
7. Work within deadlines, completing projects by agreed upon dates/times

**Required Reading / Viewing**

“On the Manner of Addressing Clouds” from *Art and Discontent: Theory at the Millennium* by Thomas McEvilley, Documentext
Selections from *M/E/A/N/I/N/G: An Anthology of Artists’ Writings, Theory, and Criticism*, Susan Bee and Mira Schor, Editors, Duke University Press

Additional readings (required and optional) and media links will be uploaded on Canvas. Texts, films and videos will be drawn from a variety of sources, including (but not limited to) critical essays, artists' writings/interviews, art periodicals, and reliable internet sources.

**Required Materials**

You are required to purchase one lined notebook and one unlined notebook or sketchbook for visual exploration and research. These materials must be used exclusively for Art 197 and must be brought to every class. A laptop and thumb-drive are also highly recommended.

**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.

**Course Assignments:**

Work with dedication in your chosen disciplines to produce new art;
Present new work for critique during the semester;
Complete required readings/viewings and be prepared to discuss in class;
Complete research/presentations and critical writing assignments on time

**Project Deadlines**

Deadlines are listed in the Course Schedule and will be posted on Canvas throughout the semester. Students are responsible for knowing the deadlines and assignment requirements. Any work not turned in on the due date is considered late, and will be graded down.

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

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

Students are expected to be punctual for class and actively engaged during all class meetings. Cell phones or other devices that detract from full attention should be turned off or silenced. Cell phones, laptops and other devices must be put away during all lectures, videos and discussions.

**Important Note:** If you are absent from class, it is your responsibility to find out what you have missed and how to catch up with the work (e.g. exchange phone numbers with a classmate and ask to look at their class notes; meet during my office hours, etc.).

Communication

Please feel free to contact me with questions or concerns regarding an assignment, the course in general, or other relevant topic. If you must be absent please communicate with me 24 hours in advance, directly or by email: leonie.guyer@sjsu.edu. If you can't give me advance notice, email me as soon as possible.

Determination of Grades / Grading Policy

Your grade will be based on my assessment of your effort and your work, attention to learning, development of skills throughout the semester, and participation in class.

Grading determined as follows:

**60%  New Work – in media of your choice**

**10%  Class Participation**

**10%  Artist Research Assignments**

**10%  Critical Writing Assignment**

**10%  Artist Packet: artist statement, cv/résumé, bio**

I will assign letter grades; letters correspond to numerical values as follows:


**NOTE:** University policy F69-24 states that “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.”
Library Liaison

Gareth Scott is the Library Liaison for the Art & Art History Department. He welcomes students to contact him with research questions by email and/or phone, and to meet with him in the Martin Luther King, Jr. Library.

Gareth Scott
email: gareth.scott@sjsu.edu
phone: (408) 808-2094
Dr. Martin Luther King, Jr. Library
4th Floor Administration Offices

Art & Art History Department Image Database

For your art research, you may also use the SJSU Art History and Visual Culture VRL Image Database. This is an excellent resource which you can access here: http://arth.sjsu.edu/image_db/index.php.
username: arth
password: to be announced

Consent for Recording of Class and Public Sharing of Instructor Material

University Policy S12-7, 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 at http://www.sjsu.edu/gup/syllabusinfo/”

How to Take Notes

It is essential to take notes during class. You will get more out of class by taking notes because you will remember and retain more information. Taking notes trains you to observe and think more carefully about the information the instructor presents. In the future, the notes you take in class may offer helpful language to refer to when writing artist statements, proposals, grant applications, etc.

Don't worry that your notes may not be perfect. There is no way to know what information will be significant to you later. A good guideline is if something perks your interest, make a note of it. You can figure out what it means or doesn't mean later.

The more you do it, the easier it becomes. Taking notes is essential in many art careers, and it is a good skill to have.

Actually write your notes by hand – refrain from typing them on tablets or computers. Besides being distracting to others, actually writing your notes will mean that you remember them more coherently – and this will lead you to more developed thoughts and responses.

If you take them seriously, your notes will start to reveal to you what you are paying the most attention to, what you are most interested in, what you are most intrigued by – they may even start to reveal something about yourself. Reading someone else’s notes, or just sitting there during lectures, group discussions and critiques, is no substitute for applying your own perceptions and thoughts. Becoming an active critical thinker is an important part of your artistic development.

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The instructor reserves the right to make adjustments at her discretion; schedule is subject to change with fair notice.

Course Schedule

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<th>Week</th>
<th>Date</th>
<th>Topics, Readings, Assignments, Deadlines</th>
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<tr>
<td>1</td>
<td>1/29/19</td>
<td><strong>Introduction</strong> to course &amp; syllabus review; student &amp; professor introductions; discussion: two questions for the artist (Marina Abramović, paraphrased); art, alchemy as metaphor, and the energy of transformation</td>
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Assignments:
1) Review course materials
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<th>Date</th>
<th>Assignment</th>
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| 2/05/19    | **2) Old work / New work:** revisit a “failed” or unresolved work to generate new work to be presented for Critique on 2/26 or 3/05  
**Image presentation / lecture / discussion**  
**Assignments:**  
1) Ongoing studio work  
2) Artist research: a) review this week’s image presentation on Canvas, Modules; b) select one image, print-out high quality hard copy; c) do further research on the artist (methodology tbd); d) bring print-out / prepare to discuss in class  
3) Continue reading “On the Manner of Addressing Clouds” by Thomas McEvilley; take notes / prepare to discuss in class |
| 2/12/19    | **Artist research: discussion**  
**Image presentation / lecture / discussion**  
**Assignments:**  
1) Ongoing studio work  
2) Artist research: follow steps a-d as above  
3) Complete reading “On the Manner of Addressing Clouds” by Thomas McEvilley; take notes / prepare for class discussion on 2/19 |
| 2/19/19    | **Presentation discussion: how to write an artist statement, bio, cv/résumé**  
**Discussion:** “On the Manner of Addressing Clouds” by Thomas McEvilley  
**Assignments:**  
1) Ongoing studio work  
2) Writing assignment: Current Exhibition / Critical Response – from a list of recommended museum & gallery exhibitions, choose one to visit and write a critical response in 500 words (guidelines will be given and discussed in class) **DUE:** 3/12  
3) Reading from M/E/A/N/I/N/G: An Anthology of Artists’ Writings, Theory, and Criticism (details forthcoming) |
| 2/26/19    | **CRIT: Old Work / New Work:** bring an old work which you have used as a trajectory for new work, and 2 or more new works (may include work in progress)  
**Assignments:**  
1) Ongoing studio work  
2) Read Jack Whitten interview, BOMB Magazine |
| 3/05/19    | **CRIT: Old Work / New Work:** bring an old work which you have used as a trajectory for new work, and 2 or more new works (may include work in progress)  
**Assignments:**  
1) Ongoing studio work  
2) Read Vija Celmins interview, Parkett |
| 3/12/19    | **View / discuss:** Yoko Ono: Cut Piece; Sol LeWitt: Wall Drawings  
**DUE:** Critical writing assignment (refer to Week 4)  
**Assignments:** |
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| 8 | 3/19/19 | **Presentation / discussion: Sources of Inspiration**  
Ideas and inspiration may come from anywhere – contemporary art, art history, literature, music, film, pop culture, urban experience, nature, science, relationships, politics, etc. What resonates with you, intrigues, obsesses you, and why? Bring an example of something that inspires you – it may be visual material, audio, text, an object, ephemera, etc. – and be prepared to discuss.  
**Assignments:**  
1) Ongoing studio work |
| 9 | 3/26/19 | **Presentation / discussion: On exhibitions** – what kinds of decisions do artists make when creating exhibitions of their work? How do decisions concerning the selection of work, context, aspects of installation, exhibition labels and texts, accompanying publications, events / programs, etc. convey the artist’s intention and shape the viewers’ experience? How to develop your written proposal for Senior Project / participation in group show?  
**Assignments:**  
1) Ongoing studio work  
2) BA Senior Project proposal – 1 page, including material &/or technical specifications for participation in group show; 2-3 work samples (jpegs); to be submitted in class **DUE: 4/16/19**  
3) Reading: “The Free Show” from *The Importance of Being Earnest: Travel Essays in Art* by Eileen Myles; take notes / prepare to discuss |
| 10 | 4/02/19 | SPRING RECESS |
| 11 | 4/09/19 | **Image presentation / lecture / discussion**  
**Assignments:**  
1) Ongoing studio work  
2) Artist research: follow steps a-d (see Week 2)  
3) Reading: Coco Fusco and Guillermo Gomez-Pena interview, BOMB Magazine |
| 12 | 4/16/19 | **Artist research: discussion**  
**Discussion: Planning / organizing / installing class exhibition**  
**DUE:** Written proposals for participation in group show  
**Assignments:**  
1) Ongoing studio work  
2) Reading: “Does Timelessness Count?” from *For the Ordinary Artist* by Bill Berkson |
| 13 | 4/23/19 | **Discussion of readings**  
**Film / video (tba)**  
**Assignments:**  
1) Ongoing studio work |
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<tr>
<td>2)</td>
<td>Required reading (tba)</td>
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<td>14</td>
<td>4/30/19 <strong>Collaborative work session:</strong> curatorial / installation plan for class exhibition</td>
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<td>15</td>
<td>5/07/19 <strong>Class exhibition / Final Crit</strong></td>
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| 16     | 5/21/19 **Final Class meeting:** Tuesday, May 21, 7:45 pm **Discussion:** Art / Life  
What skills, tools and resources are needed to navigate life as an artist? How does an artist develop an ongoing practice? How do artists and arts professionals find support and support one another in the process of making their work, making a living, creating culture and community? |