

San José State University
Department of Art and Art History
ART 208, Section 1, Prof.Prac.: Exhibits,
Comm, Grants, Art Res
Spring 2020

Course and Contact Information

Instructor: Jamil Hellu
Office Location: IS 208
Telephone: (408) 924-4685
Email: jamil.hellu@sjsu.edu
Office Hours: Tuesdays 5:00-6:00pm by appointment
Class Days/Time: Tuesdays, 6:00-8:50pm
Classroom: IS 219 C
Prerequisites: Classified status in Art or instructor consent

Course Description

Professional practice in the discipline of fine art photography is multi-faceted and complex. To embrace this diversity, Art 208 Graduate Photography Critique offers rotating topics that influence portfolio development, emphasize an ongoing critique of work, and build a healthy professional practice. Repeatable for up to 18 units of credit when course topic changes.

Course Content and Objective

This course will primarily be devoted to the production, discussion, and critique of the ongoing work of graduate students participating in this class. Critiques will be held on a weekly basis. In the event that a lecture or exhibition of importance to our group is occurring elsewhere, we will make arrangements to meet at the designated site.

The 5:00 Tuesday night lecture series is an important component of the Department of Art & Art History. Speakers are chosen by faculty from each program for their prominence in the contemporary art world. You should make every effort to attend, especially when lecturers are relevant to our Photo program.

We will begin each class by visiting the gallery openings in the Art Building. We will meet in the classroom at 6:30. The last 20 minutes of each class meeting will be set aside for discussion. Think about information you might want to present to the group such as announcements on events or opportunities, conflicts you might be encountering in your graduate teaching, suggestions for the department in general, soliciting assistance for a project you're working on, etc.

Course Learning Outcomes

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

1. Further develop ability to visually communicate ideas in a manner that is aesthetically and conceptually engaging
2. Further develop technical skills
3. Use technical skills to develop/continue aesthetically resolved projects with strong concepts
4. Refine understanding of the importance of professional presentation, and present your work in a compelling manner (with either a traditional or experimental approach)
5. Develop/refine ability to write about your own work and art practice, and to recognize the writings of others relevant to your work and practice.
6. In the service of the above, attend lectures regularly, participate in readings/discussions and attend field trips
7. Learn to work within deadlines: complete projects by dates you've agreed upon
8. Upon successful completion of this course, students will have the ability to: develop/continue development of a strong body of work that is professionally presented and technically sound, with thoughtful, interesting content, and a strong, well written artist statement.

Disability Accommodations

Students who may need an academic accommodation based on the impact of a disability must initiate the request with the Disability Resource Center (DRC), Administrative Building 110, Phone: (408) 924-6000. Students should contact the DRC as soon as possible since timely notice is needed to coordinate accommodations.

For emergency: call 911 / For campus escort: 42222

Library Liaison: Gareth Scott - gareth.scott@sjsu.edu

King Library 4th Floor: Administration Offices Phone: 408-808-2094

Attendance

Regular, on time attendance, and active participation in class discussions are required for all students. Auditors are not permitted in this course.

Please keep in mind that for classes such as this one, active participation is very important. You are expected to attend most class meetings, including those during which you yourself are not presenting or having work critiqued, and you are expected to actively participate in discussions about the work of your peers, readings, lectures, etc. We only meet once a week, which means you've missed a week of instruction if you miss one class meeting.

Methods of Critique

The critique of a student's performance is the instructor's responsibility. Through my guidance, we will work together to create a safe and constructive environment, in which we will share our honest opinions and thoughts. I will lead discussions and will encourage everyone to participate through positive dialogue. Be respectful of your peers.

Evaluation & Grading

Class critiques and discussions will be used to analyze and discuss photographic images as a form of personal expression and communication. Critiques will address conceptual, aesthetic, and technical approaches within each student's work.

A = Outstanding work. Exemplary participation, excellent attendance and punctuality.

Thoughtful ideas presented in a clear and engaging manner; among the very best.

B = Above average and good quality work. Ideas are interesting and successfully presented.

Work shows potential but not necessarily with distinctive approach.

C = Average work with minimum required attendance and participation.

Achieves minimum assignments' requirements, but not particularly clear, nor ambitious.

Quality of work is below that of most other projects submitted.

D = Unsatisfactory: does not satisfy the minimum requirements of the assignment; generally unsatisfactory in terms of quality and clarity. Poor attendance, punctuality, participation.

Incomplete and or late work.

F = None of the above - Failing Grade

Numeric grade equivalents:

100%	A+	79% - 78%	C+
93% - 99%	A	77% - 73%	C
92% - 90%	A-	72% - 70%	C-
89% - 88%	B+	69% - 68%	D+
87% - 83%	B	67% - 63%	D
82% - 80%	B-	62% - 60%	D-
		Below 60%	F

Your final grade will be based on the following:

Participation: 20%

Readings/writing: 20%

Presentation of work/critique: 60% (20% for first crit & 40% for the final crit)

Extra credit

I am happy to consider proposals for extra credit. For example: write a review on photography exhibition, get your photograph published in a newspaper, magazine, or book... or exhibit your work in a gallery or museum.

*Except in cases, students have the right, within a reasonable time, to know their academic scores, to review their grade- dependent work, and to be provided with explanations for the determination of their course grades." For more details, see University Policy F13-1 at: <http://www.sjsu.edu/senate/docs/F13-1.pdf>

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. For more information: www.sjsu.edu/gup/syllabusinfo/ - Dropping Adding

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: www.sjsu.edu/gup/syllabusinfo

Required equipment and supplies

-You must have your own laptop computer to take this course.

- Adobe Creative Cloud: I encourage you to download have the latest edition of the Adobe Creative Suite. As an SJSU student the software is FREE for you! For this course, software is not required, but Adobe Photoshop, Lightroom, and possibly Premiere Pro, could be helpful. Follow the instructions at this link to download your free software: <http://its.sjsu.edu/services/software/adobe/>

-Though we provide chemistry (darkroom) and printers and ink (digital lab) you will be financially responsible for purchasing your own paper and presentation supplies. If you print a very large number of prints, you may be asked to pay for excess printing at a very reasonable rate. Most of the time this does not happen. But in extreme cases it is a possibility. You should inquire ahead if you plan to print a very large series, or print very large prints.

-Presentation materials: cost varies widely depending on what you choose, but you will likely spend \$100 to \$200 or more on this class for presentation materials.

Recommended:

-Canned air for scanning.

-White cotton gloves for handling paper during printing.

-Large cardboard, plastic tubes, or large portfolio for transportation of digital prints.

-An external hard-drive to back-up your work. Depending on the size of your computer's hard drive, you may want to buy more storage in the form of an external hard drive.

-You should back up your computer regularly. Even if you never lose or drop your laptop, hard drives fail. In fact, they are guaranteed to fail; it's only a matter of time. ***Loosing data because your hard drive fails will not be accepted as an excuse for late assignments in this course.***

Shop Safety

If you plan to use the Shop (located in the Art Building) for realization of any of your projects, you must take and pass the "shop safety test," which costs \$20 for the year. Using the Shop is not required for this course, though it does have a very nice mat cutter available for your use. If you took and passed the test last semester, you do not need to take it again this semester. If you are interested in taking the test, you should contact the shop asap to set up an appointment: 924-4357. If you miss this opportunity, you will not be able to use the shop until after you take and pass the test next semester, during the testing period.

Important Reminders

In case you set up a show of your work at the Student Galleries, we'll arrange a visit into the class schedule. You may use the galleries in any way you wish. Experiments are fine. The work does not at all have to be formal, matted, framed, or properly hung on the wall, though that is fine too, of course. It's your space for a week, to do with as you wish. This is an amazing opportunity that most art schools do not offer. Please take advantage of it.

No web surfing, phone calls, texting, or personal emails during class time.

Personal Projects and Critiques

Students are required to develop a photographic project based on personal interests and conceptual concerns. As graduate students, some of you are already working on a specific project, some of you may not. In either case, use this opportunity to deepen the conceptual framework of your work, pushing the boundaries of your own creative process.

The semester will primarily be devoted to critiquing your work. We will critique the work of two grads per class for 45 minutes each. There will be a 15- minute break between each crit. Each student must sign up for two critiques. The first critique should feature work in progress. The second critique should involve work closer to completion, including physical prints, or work in its final form.

For our final meeting on May 19, each student is required to present 3 prints along with an artist statement.

Project proposal

Due Feb 4

Students are required to write a one-page proposal, describing the work you plan to develop during this course.

The proposal should be printed, typed in Times New Roman, 12-point font, and double-spaced.

Readings

Due Feb 11

Students are required to choose an article or essay that is related to their own art-making process. It can be selected among any subject, fiction or non-fiction.

You must save or scan the essay in .pdf format. The deadline to submit your essay via email to me is Feb 10. I will then assemble all of the essays as a course reader for the class.

Photography Exhibition Review

Due: March 24

Students are required to attend and review the exhibition “*Dawoud Bey: An American Project*” at the San Francisco Museum of Modern Art, which runs from February 15 to May 25. As a major retrospective of the photographer, the exhibition includes work from eight series and is organized to reflect the development of Bey’s vision over the course of his career.

Your response should be a thoughtful analyzes of the work included in the exhibition, considering how the photographs are presented in the context of a curatorial theme. Think about the sequence and presentation of work on the wall and choices of size, framing, and wall paint.

The review should be printed, at least 3 pages, typed in Times New Roman, 12-point font, and double-spaced.

***DISCLAIMER**

In this class, I reserve the right to show a broad range of course materials and content. It is important to critically consider how the work is contextualized and how it might function culturally, politically, and socially. Should you at any time in the course of the class feel offended by something you have seen or heard, you are encouraged to voice your opinions within class discussion. If you feel that you cannot stay, remove yourself from the classroom as discreetly as possible and follow up with an email response.

ART 208. Section 1/ Prof.Prac.: Exhibits, Comm, Grants, Art Res, Spring 2020
Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	Jan 28	Class overview and introductions
2	Feb 4	6:00 – 6:30pm: gallery visit 6:40 – 7:25pm: critique 1: _____ 7:40 – 8:25pm: critique 2: _____ 8:30 – 8:50pm: class discussion (Project proposal due)
3	Feb 11	6:00 – 6:30pm: gallery visit 6:40 – 7:25pm: critique 1: _____ 7:40 – 8:25pm: critique 2: _____ 8:30 – 8:50pm: class discussion (All Readings due)
4	Feb 18	6:00 – 6:30pm: gallery visit 6:40 – 7:25pm: critique 1: _____ 7:40 – 8:25pm: critique 2: _____ 8:30 – 8:50pm: class discussion
5	Feb 25	6:00 – 6:30pm: gallery visit 6:40 – 7:25pm: critique 1: _____ 7:40 – 8:25pm: critique 2: _____ 8:30 – 8:50pm: class discussion
6	Mar 3	6:00 – 6:30pm: gallery visit 6:40 – 7:25pm: critique 1: _____ 7:40 – 8:25pm: critique 2: _____ 8:30 – 8:50pm: class discussion
7	Mar 10	6:00 – 6:30pm: gallery visit 6:40 – 7:25pm: critique 1: _____ 7:40 – 8:25pm: critique 2: _____ 8:30 – 8:50pm: class discussion
7	Mar 10	6:00 – 6:30pm: gallery visit 6:40 – 7:25pm: critique 1: _____ 7:40 – 8:25pm: critique 2: _____ 8:30 – 8:50pm: class discussion
8	Mar 17	6:00 – 6:30pm: gallery visit 6:40 – 7:25pm: critique 1: _____ 7:40 – 8:25pm: critique 2: _____ 8:30 – 8:50pm: class discussion

9	Mar 24	6:00 – 6:30pm: gallery visit 6:40 – 7:25pm: critique 1: _____ 7:40 – 8:25pm: critique 2: _____ 8:30 – 8:50pm: class discussion (Dawoud Bey’s exhibition review due)
10	Mar 31	Cesar Chavez Day (Observed) - Campus Closed / Spring Recess
11	Apr 7	6:00 – 6:30pm: gallery visit 6:40 – 7:25pm: critique 1: _____ 7:40 – 8:25pm: critique 2: _____ 8:30 – 8:50pm: class discussion
12	Apr 14	6:00 – 6:30pm: gallery visit 6:40 – 7:25pm: critique 1: _____ 7:40 – 8:25pm: critique 2: _____ 8:30 – 8:50pm: class discussion
13	Apr 21	6:00 – 6:30pm: gallery visit 6:40 – 7:25pm: critique 1: _____ 7:40 – 8:25pm: critique 2: _____ 8:30 – 8:50pm: class discussion
14	Apr 28	6:00 – 6:30pm: gallery visit 6:40 – 7:25pm: critique 1: _____ 7:40 – 8:25pm: critique 2: _____ 8:30 – 8:50pm: class discussion
15	May 5	6:00 – 6:30pm: gallery visit 6:40 – 7:25pm: critique 1: _____ 7:40 – 8:25pm: critique 2: _____ 8:30 – 8:50pm: class discussion
16	May 12	Study/Conference Day (no classes or exams)
17	May 19	Final Exam: 5:15pm-7:30pm 3 prints along with an artist statement

This syllabus is subject to change, in the event of unforeseen circumstances, or in the case that changes will significantly enhance the quality and content of the course.