

San José State University
Department of Art and Art History
Art198: BFA Seminar, Section 3
Spring Semester 2021

Art 198: BFA Seminar, Section 3 Tuesday 12:00 - 2:45 PM | ONLINE | Prerequisites: Prior acceptance in the BFA Program, or instructor consent | Units: 3

i: SHAUN O'DELL

o: Art Building 315 (office hours: T/TR 11-12PM)

t: (408) 924 - 4348, email preferred

e: shaun.odell@sjsu.edu

i: Art Department

o: ART 116

w: www.sjsu.edu/art

e: art@sjsu.edu

ADDITIONAL CONTACT INFORMATION

- E-mail is generally the best method of contact during non-office hours.
 - Please allow 48-hours for an email response.
 - 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.
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Course Description

This class provides intermediate and advanced students from all fine arts disciplines a forum for interdisciplinary dialogue within a rigorous and supportive critique process. As students continue to evolve their own body of work in the medium of their choice, they simultaneously engage in discussion with artists who work in other media to develop a shared critical analysis of their respective art practices. Students work on refining their conceptual approaches and presentation skills, and develop a portfolio of images and a written artist statement as well as research and prototype

their BFA exhibition through a written proposal and technical specification. This course includes critiques, guest artists, field trips, studio visits, and gallery visits.

Course Format

Faculty Web Page and MYSJSU Messaging (Optional)

Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on my faculty [web page at http://www.sjsu.edu/people/firstname.lastname](http://www.sjsu.edu/people/firstname.lastname) and/or on [Canvas Learning Management System course login website](#) at <http://sjsu.instructure.com>. You are responsible for regularly checking with the messaging system at MySJSU on [Spartan App Portal http://one.sjsu.edu](http://one.sjsu.edu) (or other communication system as indicated by the instructor) to learn of any updates. All written work must be submitted via Canvas by the beginning of class in PDF format unless stated otherwise. Canvas will also be used for announcements about gallery openings, studio visits, cultural events, deadlines and changes to the course schedule. Ensure your Canvas contact works.

GE Learning Outcomes (CLO)

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

- CLO 1: Articulate, through verbal and visual presentation, their processes and methods as working artists in the 21st century
- CLO 2: Critically engage ideas generated through readings, critique, and visual analysis
- CLO 3: Prototype their BFA exhibition through a written proposal, including material and/or technical specifications and mock-ups
- CLO 4: Generate an online artist portfolio using appropriate web technologies
- CLO 5: Write an artist statement, CV/ résumé, bio and cover letter
- CLO 6: Give a formal, verbal presentation of their artwork and answer audience questions
- CLO 7: Work within deadlines, completing projects by agreed upon dates/ times

Required Texts/Readings

Boris Groys, Politics of Installation from Going Public, Sternberg Press 2010

Paul Chan, 'Duchamp, or Freedom: A Comedy' from Selected Texts 2000-2014

Recommended Texts

Other technology requirements / equipment / material

Purchase one lined notebook for readings, notes, strategic planning research, and one unlined notebook or sketchbook for visual research and exploration. The notebook must be used exclusively for Art 198 and must be brought to every class along with a writing utensil. A laptop with Adobe CC Suite (freely available to SJSU is required for in-class work use and projects. Entrance fee to SFMOMA may be required.

Adobe CC: Free download for SJSU students available here:

<http://www.sjsu.edu/ecampus/teaching-tools/adobe/index.html>.

Lynda.com: Free access through the SJSU library portal here (with library card):

<https://www.lynda.com/portal/patron?org=sjlibrary.org>

Hazardous Materials (HAZMAT)

Basic training powerpoint: <http://www.sjsu.edu/fdo/docs/hazmatandlabsafetyguidance.pdf>. Material Data Safety Sheets (MSDS) must be on file for all potentially hazardous materials before they can be used in any of the Art & Design facilities. Students must submit one copy of the material's MSDS to the department in Room 104 and a second copy to the faculty member responsible for the class in which the material will be used. Note that food containers cannot be used for chemical storage and that common household items (bleach, vinegar, etc.) are deemed hazardous materials and must be stored appropriately.

Shop Safety

Please watch the video below <http://www.sjsu.edu/at/atn/webcasting/events/shopysafety/index.html>

Library Liaison Gareth Scott

Email: gareth.scott@sjsu.edu Phone: (408) 808-2094

Dr. Martin Luther King, Jr. Library 4th Floor Administration Offices

Art and Art History Resources: <https://libguides.sjsu.edu/Art>

Grading Information (Required)

Grades will be assigned according to University policy from A to F as outlined in the SJSU catalog. Your grade will be based on my assessment of your work, based on the criteria and rubric listed for each project. The assignments are designed to test your ability to creatively apply concepts from lectures, videos, and readings to specific problems. Select assignments and in-class exercises may be graded as 'Complete/Incomplete' and must be completed to pass the course. A 'complete' essentially means that all requirements and directions have been followed and attempted in good faith, any questions have been answered, and the work has been submitted on time and meets the required length. I will assign you a numerical grade for the 4 main projects 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

Grading Policy

Rubric A = 100 - 90% = Outstanding

Student exhibits exemplary effort at comprehension and application of the course curriculum. Work is submitted on time, with careful and thoughtful attention to detail; among the very best.

B = 89 - 80% = Above Average

Student completes assignments, and demonstrates a good grasp of key concepts, shows potential. Student participates actively in the classroom through seminar discussion. Quality of work is roughly equal to the majority of work completed by other students.

C = 79 - 70% = Average – Below Average

Student completes the assignment but may lack enthusiasm or drive to push the work into a detailed creative or critical space. The work lacks creative and aesthetic effort. Student is not engaged consistently in the classroom environment.

D = 69 - 60% = Unsatisfactory

Student does not complete the work as assigned. Substantial problems exist in student's work. Lack of commitment is clearly evident.

F = < 60% = Fail

Student does not submit work, or work is below unsatisfactory level.

Incomplete grades are not given in this course except in cases of documented emergencies.

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>.

Introductory Presentation: 15%

BFA Exhibition Proposal with technical specifications: 25%

Artist Packet / Online Portfolio: 25%

Final Critique & Portfolio Feedback: 15%

Participation: 20% (Preparedness for readings, field trip and class discussions, small group work, peer feedback, in-class assignments, etc.)

**Cover Letter, Creative Strategic Planning & Mini Reading/Writing Assign:
Complete/Incomplete**

All projects are due at the beginning of class on the due date in hard copy or pdf format on Canvas (see schedule), unless otherwise stated. Images must be in jpeg or png format. No Pages files please. All assignments and exercises listed below must be completed to pass the course.

Introductory Presentation of Work (8-10 min.): 15%

Introduce the class to the main ideas, themes and questions behind your work, key sources, and influences, exploratory ideas for BFA exhibition proposal. Include 3-4 images of your work (in-progress

work is fine), 1 inspirational/influential work by a well-recognized, contemporary artist, 1 “show and tell” image (anything you’d like to share that is inspiring or preoccupying you right now) and outline 2 exploratory ideas/directions/significant variations on an idea for your BFA exhibition for discussion/feedback. Be sure to include image credits and to cite your work appropriately. Upload your presentation to Canvas. (CLO 1, 2, 3, 7)

Final written BFA Exhibition Proposal with technical specifications: 25%

Research and prepare for your BFA Exhibition with a written proposal through technical specification. This is a requirement for your BFA Project and is one of the main objectives of this course. Your proposal must include a detailed 250-word exhibition proposal summary, a clear visual layout of your work within the site specific space of your ideal SJSU gallery space, a budget projection for materials and expenses, and a timeline of key steps (around 100-150 words). Upload with a photo of the completed Art 199 form available from the Art Office, signed by your sponsoring faculty/BFA Advisor. (CLO: 1, 3, 7)

Final Artist Packet as Online Portfolio: 25%

Develop an online portfolio/website including the following components: **artist statement (around 250 words), bio (around 100 words), CV, 4 high quality work samples with image credits (title, medium, dimensions, date, collaborators, installation venue) and brief image descriptions (50-75 words).**

Consider class discussions, exercises, individual and class feedback. Design formatting should be consistent and prioritize legibility, professional impact. (CLO 1, 4, 5, 7).

Final Critiques: 15%

Present one new work/s or one substantially developed work for final critique along with a draft of your online portfolio for feedback. Be prepared to share about your ideas in relation to your BFA Proposal. It’s fine if the work you would like to be critiqued is still in-progress—but the ideas and work must be substantially developed from your Introductory Presentation. Carefully consider the presentation/context (installation, framing, etc.).

Prepare one question and area of feedback for the class to consider. (CLO 1, 2, 3, 7)

Participation: 20%

You are expected to arrive on time and be prepared for all readings, assignments, and presentations. Active engagement in class dialogue, field trip/s, critiques, occasional small group work, and individual reflective in-class exercises is essential. Your considered and generous peer feedback is also required for occasional

assignments, in-class work. Please note: Canvas cannot automatically assign peer feedback if your assignment is late and alternate arrangements for peer feedback are often not feasible. Check assignment deadlines, requirements and comments on Canvas regularly to ensure you are timely and up-to-date. Texting or using your phone or laptop for personal use will adversely affect your participation.

Writing/Reading Assignments: Complete/Incomplete

You will be asked to prepare short reading responses (each about ½ page) and occasional Canvas/Discussion Forum comments. Readings and requirements will be detailed on Canvas and are due at the beginning of class unless stated otherwise. (CLO: 1, 2, 7)

Creative Strategic Planning: Complete/Incomplete

Reflect and set future goals and action plans in selected worksheets adapted from Creative Capital Strategic Planning Workbook.

Cover Letter: Complete/Incomplete

Drawing upon creative strategic planning work and goals, research and prepare a 1-page, professionally formatted cover letter for a vetted professional art-related opportunity (internship, residency, exhibition, etc.). Class work and discussions will also include beginning research for a basic professional database outlining relevant opportunities and communications. The Cover Letter and Artist Packet together comprise the essential components for future submission in a relevant application of choice. (CLO 1, 2, 5, 7)

Individual Artist Talk

Introduce your work. You may show 15 images (including research images) and present for 20 minutes followed by a short discussion

Of the 15 images:

12 images of your own work

3 images of work by other artists

Students will present on THREE artists, cultural practitioners, collectives, thinkers et al, with an emphasis on articulating common, thematic elements found among them. You will choose practitioners whose work has influenced you as a thinker and as a maker. One of these should directly relate to the themes/concepts that you explore in your own work. The other two will be those whose ideas/works have helped to develop, support, question, and challenge you as an artist.

The presentations may be digital, analog, or (preferably) some combination of both. You may bring in any media – catalogs, books, sound, performance, text, film, etc. – that might strengthen your presentation.

Critiques

Critiques are the formal presentation of your studio work. These will be your midterm and final course critique. It is your responsibility to organize a digital presentation of your work to be shown in class through Zoom. Treat this like a professional presentation.

Critiques: Midterm format: Interview, Press Release, Artist Statement

Interview, Press Release, Artist Statement

Breaking out in couples, students will take turns interviewing each other about the work presented for the critique, by asking 10 provided questions. The interviewer will take notes while interviewing. The following session, the interviewers will read out loud their “press release” of the interviewee. After the reading, the interviewer will give a copy to the interviewee.

This is going to help with the artist statement that the student will provide as a draft, and with feedback, a revised and polished final statement.

Critiques: Final format:

The critique will take the form of reflections and questions from the audience to the artist, without the artist first explaining the work.

Readings : Essay by Paul Chan (Selected writings 2000 - 2014) : ‘Duchamp, Or Freedom: A Comedy’

Boris Groys, Politics of Installation from Going Public, Sternberg Press 2010

Read and discuss the essays 'Duchamp, Or Freedom: A Comedy' and Boris Groys, Politics of Installation from Going Public, Sternberg Press 2010. You are expected to come prepared with notes informing the points of reflection which you will bring into the group discussion. Active participation is expected.

Artist research:

You will research and share reflections on the artists works viewed in class.

Journal Assignment

jour·nal

noun

a daily record of news and events of a personal nature; a diary.

Synonyms: diary, daily record, daybook, log, logbook, chronicle, trademark,

Daytimer

You are urged to produce a work, which is 'journalistic' in its nature. You will work in any chosen medium, or the medium of your particular practice. The final outcome could be a single object (drawing/ tapestry/ pottery)/ audio file/ moving image. The only condition is that it remains 'journalistic' which in its nature imbibes : dailyness, time, the personal. Hence, the condition to make a mark everyday of the term, up to 'conclusion'* on Nov 12 (and continue further if you like/ if this has triggered something interesting/ unexpected). The diary/ journal is an accumulation of personal thoughts over time, a palimpsest**, a record which embodies time in its physicality and content. Inherent to this process is the consideration of drawing as an act, which is truest/ closest to pure thought, whether you are drawing with light (as in photography), charcoal, thread or mud.

This is a journal in its respective form/ medium.

The work will be shared on the 12 Nov, but will not be a critique or discussion around it, unless you specifically request a critique.

Final Examination or Evaluation

Online Portfolio (statement, bio, CV, at least 4 work samples with image credits (title, date, medium, size) and short image descriptions. Critique work sample and related project statement

The final examination for this class be on Friday, May 21ST from 9:45am - 12pm

Late & Incomplete Work

Work is considered late if posted after the due date/time. The default time for submission of work is the beginning of class, unless specified otherwise in the schedule. Any deadline missed will result in lowering the assignment grade one letter grade for each week that it is late. If you receive a comment on Canvas about missing or insufficient work, you must re-submit your work by the following class to receive to receive a 'Complete.' If you anticipate missing class, being late, or leaving early, it is your responsibility to let me know before the class. Special circumstances will be taken into consideration (e.g. illness, court appearance, death of a relative.) with appropriate documentation. Some class exercises, lectures and in-class peer feedback cannot be repeated. Check Canvas, come to office hours and/or ask classmates about missed work before emailing.

Classroom Protocol

You are required to actively engaged for the full length of the class. All assignments, deadlines, and dates of which you are expected to present work, are listed clearly on Canvas and any changes on the schedule will be announced in class with fair notice. Ensure your Canvas/My SJSU messaging works and regularly review assignment requirements and comments on Canvas. Texting or using your phone or laptop for personal use is not allowed.

Department Advising

For information about majors and minors in Art & Art History, for a 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, art@sjsu.edu

Art Building After Hours Access Policy

Please see the attached document for further information. Contact Bill Alley (Bill.Alley@sjsu.edu) or Lydia Black (Lydia.Black@sjsu.edu) if you have questions.

University Policies

Per University Policy S16-9 (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant information to all courses, such as academic integrity, accommodations, dropping and adding, consent for recording of class, etc. is available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](#) at <http://www.sjsu.edu/gup/syllabusinfo/>

ART 198, Section 03 / BFA Seminar, Spring 2021

Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	FEB. 2	Intros & syllabus review / 1st Reading Assign / Presentation Schedule & Intro to BFA Proposal Assignment / BFA exhibition proposal / Artist Text/ Things to do: Make an Artist Presentation, produce an Artist Statement, produce an Exhibition Proposal, generate new inquiry Reading: Boris Groys, <i>Politics of Installation</i>
2	FEB. 9	Artist Talks 1 Present on a Zoom at the start of class. Sign up for BFA Proposal Meetings Discussion: <i>Politics of Installation</i> Due: BFA exhibition proposal
3	FEB. 16	Artist Talks 2 Present on Zoom at the start of class. Assignment: BFA Exhibition proposal and 2nd Artist Presentation GUEST ARTIST/S Ryan Wallace
4	FEB. 23	BFA Exhibition Process with Gallery Exhibition Coordinator Assignment: Continue work on 2nd Artist Presentation and BFA exhibition proposal and arrange meeting with instructor
5	MAR. 2	FIELD TRIP:

6	MAR. 9	WORKSHOP 2nd Artist Presentation. Individual Discussions on BFA exhibition proposals
7	MAR. 16	2nd ARTIST PRESENTATION GROUP 1 Due: Work on BFA Proposal
8	MAR. 23	2nd ARTIST PRESENTATION GROUP 2
9	MAR. 30	Artist TEXT, BIOS & CV's / Intro to online portfolios **ATC** Due: BFA Proposal Assignment Due Due: Be prepared to work on artist packet/portfolios in class from now on (download Adobe CC)
10	APR. 6	NO CLASS. SPRING BREAK Due: BFA Proposal Peer Feedback
11	APR. 13	VISITING ARTIST LINDSEY WHITE? Due: Research 3 professional opportunities & website platform direction JOURNAL assignment
12	APR. 20	JOURNAL assignment presentations 1
13	APR. 27	JOURNAL assignment presentations 2 Due: Rough Website for peer feedback
14	MAY. 4	Critiques / Research & Meetings Due: Website Feedback for two peers
15	MAY. 11	Critiques /

Final Exam	MAY 21ST, 9:45-12	Exam Day: Final Critiques: Potluck Snacks! Due by 9:45am: Online Portfolio (statement, bio, CV, at least 4 work samples with image credits (title, date, medium, size) and short image descriptions. Critique work sample and related project statement
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*This schedule is subject to change with fair notice given in class and on Canvas.