

Research Studio: Practice and Product

Spring 2012

ART 117 T, Th 9:30-11:25 009 Recitation Hall

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Catalog Course Description: Problem solving for the artist and designer through projects that are media-independent. Discussion of creative strategies for idea-generation, research, critical analysis, and communication. Exploration and discovery toward the establishment of a productive studio practice. Projects include both individual and collaborative investigations.

Our Course Description: Through five specific problems we will move from the contained object to the conditions of site/space and the organization of information. At the same time we will be looking inward at personal views and habits that would allow for original points of view and that might create provocative experiences.

We are going to approach research as a creative activity used to measure, categorize, pinpoint, and contain, however poorly or impossibly, actions, objects and ideas. We will study the qualities of time, space, systems, and processes as ideological constructs (as ideas constructed by culture) that inform our deepest convictions and behaviors; and we will try to locate our individual beliefs—where we agree or disagree with larger cultural interpretations—about the way we divide and order our world.

Course Objectives: The constant expansion of what might constitute the art object or experience. Our goal is to find the place where personal views intersect with cultural ideas, and to use this fertile territory as ground from which to generate objects, mechanisms, texts, images, and actions.

With the lack of media specificity, you should allow your thoughts and research to direct you towards the best possible means of relaying your concept to a public sphere. This should lead to intense experimentation with the physical attributes and problems of different mediums, and further into consideration of how one documents/catches and displays/manifests these complex processes.

As you research different media, you should also be learning how to better research ideas. I expect that you will push past your first idea, give yourself a number of possible approaches, test these possibilities, and deeply develop the approach of your choosing.

Alongside the physical experimentation required in the course, one should come away with a more developed critical vocabulary. We will discuss and try to expand the way that we respond to and interpret works of art in conjunction with our expanding the possibilities of a work of art.

Materials: Everything and anything is material for the five projects you will make for the course. You need to be creative in your search for and acquisition of different materials. I will help in any way that I can or lead you to a better resource to answer your questions.

You should have a sketch book/journal with you at every class so that you can take notes. In addition, during the course of the semester you will need to have access to all methods of recording the sensory world around you (video, still camera, audio recording, anything else you can think of). You should all have a digital still-camera, but you should try to make sure that you can access video/film and audio recording devices.

Readings: This class will consist of lecture, discussion, and physical making. I expect you to give the same energy to reading and discussion that you give to your work. Reading is mandatory for doing well in this course. **DO THE READING!!!**

Writing: You will be asked to do some writing that coincides with projects, proposals and critiques during the course of the semester. Writing should be typed and labeled appropriately. I do not require a specific format, but like the work you produce for the class, you should let the form be led by the purpose.

Arithmetic: You may have to divide...you might even need to add. We will all work on this together.

Evaluation

-Grading will be assessed by the following: completion and evaluation of research and assignments, focus and participation during class, attendance.

Completion and evaluation of assignments: Each assignment will be evaluated by reviewing the research done in the development of a work (50%) and the final piece presented to the class (50%). A completion date will be given for all assignments so that we may have group critiques. It is expected that as much as possible will be done to bring your work to a high resolution for these events. This includes any necessary time outside of class. (60% of total grade)

Focus and participation during class: It is expected that you will come to class attentive and ready to work. The time in a studio class is imperative to understanding the material covered and your focus is essential in generating helpful discussion. Participation in class discussion will be taken into account—particularly in the case of borderline grades. (30%)

Attendance: After three absences your grade will be lowered by one letter grade per absence. Tardiness over thirty minutes will count as a half-day absence. (10%)

More on Evaluation

-While one's response to creative activity can be a very subjective(personal) experience, there are particular and concrete things that can be evaluated. One can see clear improvement in the ability to articulate the reasoning behind decisions, and, more importantly, it is quite easy to see the effort that a student makes in class and the time a student has spent on outside assignments. That said, you can be assured that I will not be grading your work on whether I "like" it, but on your willingness to search for a solution to the proposed problems.

We will meet two times during the semester to discuss where you stand in the class, and what you can do to change your standing if you wish to. You may also inquire about your standing at any time during the semester.

Rubric

- A- -completion of all assignments
 - less than three absences
 - evidence of care in the finished work
 - analytical and observational participation in group critiques
 - attentiveness during class and openness to criticism

- B -completion of all assignments
 - less than three absences
 - evidence of effort given to finished work
 - participation in group critiques
 - attentiveness during class

- C -missing completion of one assignment
 - absence of more than three classes
 - evidence of effort given to finished work
 - lack of participation in group discussions

-leaves class early on a regular basis

- D
- missing more than one assignment
 - absent more than four classes
 - lack of effort given to finished work
 - no participation in group discussions
 - comes late and/or leaves class early on a regular basis

Some Additional Notes About the Class

-Students are required to provide their own materials.

-It is the student's responsibility to find out about and complete work from classes missed. You may, and should, call or e-mail me (or another student if they have agreed to this) to find out what you need to do for the next class.

*You need to take the responsibility to speak with me if there is a problem that is causing you to be uncomfortable in class, to miss many classes, or miss turning in homework assignments. Without your communication I cannot consider alternative options to get you through the course. Take advantage of my office hours.

*Students requiring special assistance (including those affected by Americans with Disabilities Act) should let me know how I can help to make the classroom or the things I am teaching more accessible. I cannot make changes if I do not know that they need to be made.

Some materials and equipment used for art making pose a potential hazard if students do not follow safe practice procedures. Federal and state laws require that students be informed regarding the materials used in the classroom. Safe practice procedures are an integral part of instruction in studio classes. Students are responsible for being aware of the properties of materials they use and the proper procedure for using equipment in the school.

Tentative Schedule

T 2/7	Introduction, discussion of personal definitions of time and space, handout first two assignments (collection, timekeepers)
TH 2/9	Group discussion
T 2/14	Proposal for semester long piece due (piece should be started this week). View film
TH 2/16	Bring Timekeepers to class.
T 2/21	Presentation of Time keeping research and popular references to time
TH 2/23	Work day
T 2/28	Critique Problem 2- <i>Space of Time/ time keeping instrument</i>
TH 3/1	Critique Problem 2. Introduce Problem 3
T 3/6	Discuss Problem 3- <i>Space through Time/ Group project</i> , discuss reading.
TH 3/8	display homework- photos of lighting in the built environment
T 3/13	Discuss Homework- Models of space with 5 different proposals
TH 3/15	Install Problem 3/group space/shift projects
T 3/20	Critique Problem 3
TH 3/22	Critique Problem 3. Introduce Problem 4
3/27, 3/29	No Class, Spring Break
T 4/3	Discuss Problem 4- <i>Information as Art—documentation and display</i>
TH 4/5	Group review of research

T 4/10	Workday
TH 4/12	Workday
T 4/17	Critique Problem 4
TH 4/19	Critique Problem 4 , Introduce Problem 5
T 4/24	Discuss Problem 5- <i>Creative Models–repetition and difference</i>
TH 4/26	Display and discuss sampling from everyday life, review readings (the uses of repetition and rhythm)
T 5/1	Workday
TH 5/3	Workday
T 5/8	Critique Problem 5
TH 5/10	Workday
T 5/15	Critique semester long projects– Problem 1