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## **SENIOR SEMINAR – ART 485-01/ CRN 13134**

Rhodes College, Art Department  
Fall 2012, Clough 312, T/TH 6-8:30pm

### **TEXT:**

- The Practical Handbook for the Emerging Artist, (second edition) Margaret R. Lazzari, Harcourt College Publishers, 2002 -\$15-25
- How to Survive & Prosper as an Artist: Selling Yourself Without Selling Your Soul, (sixth edition) Carol Michels, Henry Holt & Co, NY, 2009 - \$8-15

### **SEMINAR OVERVIEW:**

Seminar is a capstone course for the Rhodes College Art Major & Minor. The purpose of this seminar is to provide studio artists the opportunity to pursue individually designed creative projects AND research, undertaken with the approval and guidance of the art faculty as well as a group of their peers. The production component to this course is largely self – regulated. Expect to spend 10 hours **minimum** per week for 14 weeks on research and production. These projects will result in the development of a body of work that focuses on depth of research and commitment to precise conceptual exploration.

### **REQUIREMENTS:**

#### Critiques:

For Weekly critiques this semester you will be divided into Groups A&B. You must be prepared to exhibit fresh work on days as notated in the schedule. Your active, professional and committed participation during weekly critiques with faculty and peer group is expected. This means in addition to having work installed and ready to critique, you will participate in group discussions consistently and generously. You must demonstrate professionalism by fostering an active interest in your colleagues' work by accepting and offering constructive criticism throughout the semester.

There will be several Artist Lectures this semester that take place on Thursday nights. Your attendance is a mandatory component to the class. In addition, you will also have several opportunities to have individual critiques with guest and visiting artists. Critiques with visiting artists are a special privilege that I expect you to take advantage of. Come to these appointments early so that you may install work before the visitor is ready to meet with you. You may bring both finished and in-progress work as well as a copy of your most recent artist statement.

There will be two formal critiques over the course of the semester: one at midterm and one at final. On these occasions you will present finished work to Art Department Faculty, Thesis colleagues, art majors & friends. Bring a copy of your artist statement to be read before your work is discussed. **Midterm critique will take place Tuesday, October 9<sup>th</sup> from 6-8pm and Final Critique will take place Tuesday, December 4<sup>th</sup> from 6-8pm.**

#### Proposals & Artist Statements:

The Senior Seminar proposal serves several purposes: first, it communicates your intentions to the studio faculty and seminar class. Second, it serves as a plan of action,

outlining the steps you will be following, the problems you expect to confront and some sort of prediction as to what your outcomes might be. Finally, the approved proposal becomes a contract between the artist, the faculty and the seminar class and serves as one of the basis for which the seminar work will be judged. Artist Statements should be a streamlined statement that is generated from the proposal rhetoric and serves to introduce the concepts, methods and motivation in the work you present. Your Artist Statement will become a document that is used as an introduction for your work both at midterm and final critiques, but will likely also be used to apply for schools, grants and exhibitions. Submit all proposals, drafts and statements typed and double spaced. Proposals & Artist Statements will be due at various stages over the course of the semester. On days that these assignments are due you must email an electronic version to me BEFORE CLASS and bring copies for your classmates to class. Statements & proposals will be read by you aloud before being discussed.

#### Work Schedules (Studio Residence & Mandatory Studio)

You will keep a consistent work schedule this semester in which you will be required to account for your time. **AT LEAST 5 hours per week will be spent working in the Senior Studio or woodshop as STUDIO RESIDENCE.** You will provide me with your projected weekly work schedule of “studio hours” so that I may drop in while you are in residence and working. On evenings when we attend 7pm lectures as a class, from 6-6:45 will be MANDATORY Studio work time which can be counted toward your Studio Residence for the week.

#### Portfolios

At the end of the semester submit a Digital Portfolio documenting work generated in this class. The portfolio will include work presented at the Midterm and Final critiques as well as other significant (if not resolved) pieces that relate to your overall body of work. Include 10 (Hi Res@ least 300 dpi @4” on the longest side) JPEG images including no more than 2 details and 2 installation shots. Generate a slide list with materials, date, dimensions and title of each piece. Label each image with your last name and a number corresponding to the included slide list (ex: harmon\_1 or harmon\_2detail.) You will submit the portfolio to me as hardcopy disk no later than **10:00AM Monday, December 10<sup>th</sup>**.

#### Art Events:

This semester you are expected to attend at least FOUR art events: TWO art department functions including lectures & openings in conjunction with the Clough-Hanson Gallery, MOSS & Ruffin Lectures, AND TWO off campus events which may include openings/exhibitions/lectures at Material, David Lusk Gallery, the Medicine Factory, Memphis College of Art, the University of Memphis, Odessa, etc... over the course of the semester. (THURSDAY NIGHT LECTURES, ARTIST CRITS OR OTHER MANDATORY EVENTS DO NOT COUNT TOWARD THIS REQUIREMENT)

In a 2 page, typed double spaced essay, you will discuss the following for each of the four events:

- Title of the event/ title of the exhibition
- Full name of the artist(s) showing work / title of exhibition
- date(s) attended
- Location of event and other important identifying information
  - IE: “Natural Theories” Opening Reception for Exhibition

Sally Snow, Robert Rock & Jack Sparrow

Friday; 10/22/12; 7pm

Material Art Space in conjunction with Broad Ave. Art Walk

- Give short description of the work:
  - IE: Three types of oil paintings; ranging in scale from 16x20-36x48".  
Abstract works that invoke natural elements
- Give your impressions of the work (or work discussed )at each event – what do you think the aim of the artist was? Was the work successful? Why or Why not?  
**DUE no later than 10am Monday, December 10<sup>th</sup> via email.**

\*\* Seminar Notebook:

At this point in your career you should be proficient at keeping a prolific sketchbook. This will contain crit notes, drafts of statements and proposals, research and reference material and your artist lecture outline and plans. This notebook should be with you during class at all times. Although the completed notebook will not be graded, you should be prepared to reference notes, studies, research with me during critiques, discussions and lectures.

**ATTENDANCE POLICY:**

THIS IS SERIOUS BUSINESS: Attendance and punctuality is an absolute for the successful completion of this course. You will be granted **three** unexcused absence. On the occasion of your **fourth** unexcused absence, you can expect your letter grade to drop one full point. An expected A- will become a B-. Every unexcused absence after the third will lower your grade an additional letter. Five or more absences will result in failure.

If you miss class on a night when you have work that is due, you will show the following critique night and then resume your Group Crit Schedule.

**STUDIO:**

The Senior studio is a great privilege and should be treated as such. **ENTRY CODE IS 413. DO NOT GIVE THE CODE TO THE STUDIO OUT TO OTHER STUDENTS.** Keep the space clean, free of trash, and return any tools that you borrow from the Art Department facilities. Do not write on, or intentionally paint on any walls, floors or surfaces. Do not borrow tools or materials from others in the space without permission.

This a co-operative production/storage/staging space in which you are all part owner.

This semester each of you will be responsible for keeping personal chemical inventories to be kept on site at your station in the studio. For each material you use in the studio, you must obtain a manufacturers MSDS sheet. All MSDS sheet must be kept in an up-to-date folder and should be available for inspection at any point in the semester. Any flammable or materials must be stored in the fireproof cabinet in Clough 312 or 219.

At any point if you fail to maintain your space, fail to respect the space of others or if you fail to adhere to Art Department Facilities policy, your Senior Studio privileges will be revoked.

**COURSE OBJECTIVES:**

Essential course objectives:

- Developing creative capacities (inventing, designing, performing in art)
- Learning to apply course material by improving problem solving, thinking and technique
- Developing specific skills, competencies, and points of view needed by professionals in the field most closely related to this course.

<b>ASSESSMENT &amp; GRADING:</b>	
<b>WEEKLY CRITIQUES:</b> Consistent and rigorous production is an absolute requirement to completing the course. You are expected to present new work which demonstrates conceptual development each week. I will be looking for quality of craftsmanship, mastery of material and intention in installation and presentation. Includes production of work on a weekly basis, meeting deadlines for assignments including proposals, statements, portfolios etc.	35%
<b>CRITIQUE &amp; DISCUSSION PARTICIPATION:</b> Includes active, professional and committed participation and a cultivated investment in your peers during class and weekly crits.	15%
<b>MIDTERM &amp; FINAL CRITIQUES:</b> By both the half way point and the end of term you must complete the work you set out to as proposed. These formal critiques are an opportunity for you to demonstrate growth and develop in facility as well as intellectual depth and breadth during the process. Indication of progress will include incorporating/responding to critique suggestions in revising work.	20%
<b>WORK ETHIC &amp; PROFESSIONALISM:</b> Includes logging minimum number of hours, consistency in studio schedule, housekeeping and adherence to proper EPA & OSHA guidelines.	15%
<b>ADDITIONAL CRITIQUES:</b> Participation with Visiting Artists and guest Critics	10%
<b>ART EVENTS ATTENDANCE &amp; ESSAY:</b> At least 3 a la carte events (not on syllabus)	5%

## CLASS CALENDER\*

*I reserve the right to revise, change or add-to this list in anyway appropriate throughout the course of the semester*

### **Thursday, August 23:**

Syllabus, Bubble Diagrams & Adjective Lists

**HW:** Bubble Diagrams & Adjective Lists

TEN GESTURES

Studio Lottery and Set up

### **Tuesday, August 28:**

Garrick Florence: Chemical Hygiene and Studio Requirements

Discussion of Bubble Diagrams & Adjective Lists

TEN GESTURES IN PROGRESS

**HW:** TEN GESTURES

### **Thursday, August 30:** \_\_\_\_\_ Meet at Brooks Museum Atrium 6pm

**ARTIST LECTURE-**“Sonya Clark: From Hair to There” Presented in conjunction with exhibition  
The Soul of a City: Memphis Collects African American Art, 7pm, Brooks Museum

**HW:** TEN GESTURES

### **Tuesday, September 4:** \_\_\_\_\_ Weekly Crit GROUP A&B-TEN GESTURES

**HW:** Initial proposals

### **Thursday, September 6:** \_\_\_\_\_ MANDATORY STUDIO 6pm-6:45pm

**ARTIST LECTURE-**“In Search Of... “ Christopher Ulivo, Dustin Dennis & Amanda Lechner  
7pm, Blount Auditorium

**Friday, September 9:** Individual Crits with Christopher Ulivo; Dustin Dennis & Amanda  
Lechner 9:30-11:45/ Lunch with the Artists 12:00-1:30 / Continue Crits 2-3:30pm

Clough Hanson Opening Reception: “In Search Of...”, 6-8pm

### **Tuesday, September 11:** \_\_\_\_\_ Weekly Crit GROUP A-Initial proposals DUE

(Email electronic version to Erin. Bring copies for group and be prepared to read aloud.)

**HW:** Studio + Revise Initial proposals

### **Thursday, September 13:** \_\_\_\_\_ Weekly Crit GROUP B-Initial proposals DUE

(Email electronic version to Erin. Bring copies for group and be prepared to read aloud.)

**HW:** Studio + Revise Initial proposals

### **Tuesday, September 18:** \_\_\_\_\_ Weekly Crit GROUP A- Final proposals DUE

(Email electronic version to Erin. Bring copies for group and be prepared to read aloud.)

**HW:** Studio + Initial Artist Statements

**Wednesday, September 19: MANDATORY-** FILM SCREENING- “In Search Of...” with  
remarks by Steven Schlozman, Crosstown Arts; 427 N. Watkins; time TBA

### **Thursday, September 20:** \_\_\_\_\_ MANDATORY STUDIO 6pm-6:45pm

**MOSS/COMMUNITIES IN CONVERSATION LECTURE:** In conjunction with “In Search Of...” exhibition; Dr Steven Schlozman, Assistant Professor of Psychiatry, Harvard Medical School & Author *Zombie Autopsy*, Blount Auditorium, 7pm

**Tuesday, September 25:** Weekly Crit GROUP B- Final proposals DUE  
(Email electronic version to Erin. Bring copies for group and be prepared to read aloud.)  
**HW:** Studio + Initial Artist Statements

**Thursday, September 27:** MANDATORY STUDIO 6pm-6:45pm

**ARTIST LECTURE:** Erin Harmon in connection with MATERIAL Exhibition, 7pm, Orgill

**Friday, September 30:** MATERIAL Opening Reception; 2553 Broad Ave;-  
Erin Harmon 6-8pm

**Tuesday, October 2:** Weekly Crit GROUP A-Artist Statements DUE  
**HW:** Studio + Refine Artist Statements

**Thursday, October 4:** Weekly Crit GROUP B-Artist Statements DUE  
**HW:** Studio + Refine Artist Statements

**Tuesday, October 9:** MIDTERM CRITIQUE WITH DEPARTMENTAL FACULTY

**Thursday, October 11:** MANDATORY STUDIO 6pm-8:30  
Midterm Response Assignment

**Tuesday, October 16:** ***NO CLASS – FALL BREAK!***

**Thursday, October 18:** Weekly Crit GROUP B-Midterm Response DUE  
**HW:** Studio

**Tuesday, October 23:** Weekly Crit GROUP A-Midterm Response DUE  
**HW:** Studio

**Thursday, October 25:** MANDATORY STUDIO 6-6:45pm

**ARTIST LECTURE-** John Dilg, 7pm, Blount Auditorium

**Friday, October 26:** Individual Crits with John Dilg 9:30-11:30 /Lunch with the Artist 11:45

Clough Hanson Opening Reception: John Dilg, 6-8pm

**Tuesday, October 30<sup>th</sup>:** Weekly Crit GROUP B  
**HW:** Studio

**Thursday, November 1:** MANDATORY STUDIO 6-6:45pm

**ARTIST LECTURE:** Jordan Martins in connection with MATERIAL Exhibition, 7pm, Orgill

**Friday, November 2:** MATERIAL Opening Reception; 2553 Broad Ave;-  
Jordan Martins 6-8pm

**Tuesday, November 6:** \_\_\_\_\_ Weekly Crit GROUP A  
**HW:** Studio

**Thursday, November 8:** \_\_\_\_\_ Weekly Crit GROUP B  
**HW:** Studio + Refined Artist Statement

**Tuesday, November 13:** \_\_\_\_\_ Weekly Crit GROUP A  
**HW:** Studio+ Refined Artist Statement

**Thursday, November 15:** \_\_\_\_\_ MANDATORY STUDIO 6-6:45pm

**MOSS LECTURE: Melody Duesner** (Rhodes class of '99) Blount Auditorium; 7pm

**Tuesday, November 20:** \_\_\_\_\_ Weekly Crit GROUP B- Artist Statements DUE  
**HW:** Studio+ Refined Artist Statement

**Thursday, November 22:** \_\_\_\_\_ ***NO CLASS – THANKSGIVING BREAK!***

**Tuesday, November 27:** \_\_\_\_\_ Weekly Crit GROUP A-- Artist Statements DUE  
**HW:** Studio+ Refined Artist Statement

**Thursday, November 29:** \_\_\_\_\_ **MANDATORY STUDIO 6-8:30PM**  
**Individual Meetings with Erin**

**Tuesday, December 4: FINAL CRITIQUE WITH DEPARTMENTAL FACULTY**

**ART EVENTS ESSAY & DIGITAL PORTFOLIOS**

Should be delivered as hard-copy disk in my mailbox or the basket on my office door

NO LATER THAN

**10AM MONDAY DECEMBER 10<sup>TH</sup>**

**I cannot accept digital portfolios via the Academic Volume or email because of size limitations**