

Arts 480,481 Advanced Studio

Kenyon College Department of Art

Gambier, Ohio

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Advanced Studio 480.00

The Senior Seminar experience represents the culmination of your artistic journey at Kenyon. It provides you the unique opportunity to work independently for an extended period of time. You will have the luxury of a semi-private studio to produce a body of work that is thoroughly conceived and executed, culminating in the public presentation of your work at the College's premier exhibition space. It is a project that I hope you are all extremely excited about, because it is a great and rare opportunity for undergraduate artists to have such an extensive and professional presentation of their art.

I expect you to work harder this semester than you have during any other semester at Kenyon. That said, I also expect you to experience some ups and downs. The preparation of any show always includes moments of exhilaration as well as periods of profound self-doubt. But if you anticipate these at the outset and learn to work through them, it will make your journey much smoother.

As a class, I expect a strong communal bond between all of you. Your colleagues can be one of the best resources for ideas, constructive criticism, and praise. I do not want you to hold back in giving feedback of any kind, particularly in the early stages. In the first 6-8 weeks, it is vital to be forthright and honest with each other. As the artist, and creator of this project, one of your tasks will be to filter the comments you are given, using them in a way that is most beneficial to your own productivity.

We will spend an ample amount of time this semester on the formal, thematic, and practical levels involved with creating the work for your show. The guiding principle I use to discuss work "formally" is a three-part temporal reading of a work of art: *spectacle/impact, complexity/richness, and pay-off/reward*. Thematically, you will all need to confront three layers in your work: the *personal, cultural, and social/political*. These themes many vary greatly from project to project, but they must be accounted for to some degree within the work. We will also discuss how to enable your work to utilize the exhibition space at Olin to its maximum potential. There is no point in creating a project that cannot be shown effectively. This might involve anything from a decision about how many wall pieces need to be made, to how to make an installation that incorporates the space in an integral, seamless, and dynamic manner.

I will meet with you individually in your studios about a third of the time, while our group meetings will include discussion of articles, presentations about artists, as well as group studio critiques. The first "public" presentation of your emerging body of work will occur just before the Thanksgiving Break. In the two-month period between now and then, I want you think of the first month as a time to experiment with new ideas and

methods, and the second month as a time to produce several exhibition quality pieces. If at this time you decide you need to alter the direction or emphasis of your work, there
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will still be some opportunity to do that. Within these guidelines you need to recognize that your work will be steadily growing and evolving. However, it is critical that you understand that the senior exercise (your exhibition) is expected to be conceptually and formally consistent and unified. By creating a show that has great visual impact and is thematically rich and interesting you will have created your first professional caliber exhibition. Many senior shows in the past have been so strong that I have urged students to send out slides to galleries and grant organizations right away.

As you know, we require a written statement to accompany your work. We also expect you to be able to discuss your work intelligently, on both a personal and cultural level, while placing it within the context of contemporary art. You will be asked to work on the written and verbal dimension of the senior exercise throughout this semester.

Schedule of events:

Week 1 --Aug 30: introductions, discuss ideas for projects, receive materials

Week 2 --Sept 6: read and discuss one page artist statements of ideas and intents, view supporting visuals, discuss articles

Week 3 --Sept 13: student presentation (1)/individual studio visits (professor only)

Week 4 --Sept 20:** student presentation (2)/group studio critiques, ***1st grading cycle

Week 5 --Sept 27: discussion of articles with individual presentations (3,4)

Week 6 --Oct 4: individual studio visits (professor only)

October Reading Days

Week 7 --Oct 11:** discussion of articles with individual presentations (5,6), group studio critiques, ***2nd grading cycle

Week 8 --Oct 18: individual studio visits (professor only)

Week 9 --Oct 25: articles, presentations (7,8)/independent work time

Week 10 --Nov 1: presentations (if necessary)/group critique

***Week 11 --Nov 8:** **presentation of work/3rd grading cycle**

Week 12 --Nov 15: final articles, presentations

Thanksgiving Break

Week 13 --Nov 29: independent work time/individual studio visits (professor only)

Dec 1—**Open Studio Party, Bexley, Colburn******

Week 14 --Dec 6: **Final Group Critique/final grading cycle**

The grade for each of the four grading cycles will be 20% of your final grade. The remaining 20% will be on your presentation, critiquing and class participation. Excessive

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absences will result in a lowered final grade. All absences must be “excused”. Late arrivals are not acceptable.

Special needs: If you have any special learning needs (disabilities) that may affect your performance in this class, be sure to communicate this to me so that I can make any adjustments possible that will enable you to succeed at your highest level.

Criteria for evaluation of work:

Temporal experience:

Visual Impact (20): *first impression, punch, spectacle, freshness*

Complexity (20): *contextual richness and depth of meaning and/or experience, shelf life*

Pay-off (10): *surprise, plot twist, reward, the unexpected*

Thematic strength (20): *the quality and sophistication of the work’s content*

Imaginative achievement (10): *flights of fancy, personal and fresh*

Technical achievement (10): *fine craftsmanship*

Process/work ethic (10): *has enough time gone into the production of a work?*

Other comments:

PERSONAL/CULTURAL/SOCIO-POLITICAL

TECHNIQUE & CONCEPT