

Syllabus: A-S 390 001

Studio.Post.Studio

Dmitry Strakovsky, Assistant Professor

Web Page: www.shiftingplanes.org

Reynolds Building #211 (green hand above the door)

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Reynolds Building Room 101

Class Hours: TR 10:00 am-12:50 pm

Lab Hours: TR 12:50 pm-1:50 pm (additional times will be arranged throughout the semester)

OFFICE HOURS

Email for appointment.

CLASS WEBSITE

<http://www.shiftingplanes.org/classes/?q=node/12>

COURSE DESCRIPTION

Contemporary art world contains a variety of artistic approaches: post-studio conceptually driven work exists side by side with newly re-minted abstraction, oil and acrylic is shown right next to performance and video art. What is the meaning of object production in this environment? There are many (at times conflicting) answers to this question. One thing for certain, it is 100% different then what it was even a decade ago!

Through readings, screenings, discussion and directed production assignments we will follow major trends and artistic strategies relating to object production and transformation of studio practice. The course will focus on making students aware of their own production choices and how they relate to contemporary art setting.

LEARNING OBJECTIVES

1. Demonstrate understanding of major art historical/theoretical trends from late twentieth century up to NOW through readings, discussions and presentations of artistic strategies.
2. Demonstrate knowledge of contemporary artistic strategies through case studies and production assignments.
3. Demonstrate an ability to place your work in the contemporary art production context in aural and written form.

TEXT USED

All reading will be provided by the instructor. Individual internet-based research is highly encouraged.

FEES: There is a \$60 Lab Materials Charge for this class.

CELLPHONE AND IM POLICY

Do not talk on your cellphone inside the classroom space. Do not IM or use any social software during lectures and/or presentations.

STUDENTS WITH DISABILITIES OR CHRONIC MEDICAL ILLNESS

If you have a documented disability that requires accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course you must provide me with a letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address: jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities. Please work on this matter quickly so that I can accommodate your needs before the first graded assignment is due.

COURSE REQUIREMENTS AND GRADING POLICY

This is an advanced class. A high degree of individual research is expected. The work will be evaluated on its engagement with the topics discussed in class. Student research of art historical and theoretical materials and *understanding of contemporary art climate* are the main goals of the class.

Grades will be determined through demonstrated mastery of the learning objectives established for this course. The minimum requirements are as follows:

1. *Attendance in class.*
2. *Demonstration through practical application and presentations of the concerns, skills, and techniques articulated in the Learning Objectives for the course and for each project.*

Letter grades will be given in this class using the standard grading scale:

100-90%=A (Represents an exceptionally high achievement as a result of aptitude, effort and intellectual initiative. Work created well exceeded all of the requirements for the project/course.)

89-80%=B (Represents a high achievement as a result of ability and effort. Work created met all requirements for the project and exceeded some of them.)

79-70%=C (Represents average achievement. Work met all requirements for the project/course.)

69-60%=D (Represents the minimum passing grade. Work met some requirements for the project/course and failed to meet some.)

59% and below=E (Represents unsatisfactory performance and indicates failure in the project/course. Work did not significantly meet requirements for the project/course.)

Grades will be determined by the following formula:

In-class crits and discussion of the readings (optional paper)	%30
Presentations on artists (4)	$\%2+\%5+\%5+\%5 =$ %17
Assignments	
Assignment 1:	%3
Assignment 2:	%5
Assignment 3:	%5
Assignment 4:	%5
Assignment 5:	%5
Final Project	
1. proposal	%10
2. execution	%10
3. presentation	%10

Note: You can find assignment descriptions on the class website.

Final Critiques: Attendance at each critique is mandatory, as projects will be submitted at the beginning of each scheduled critique. If you miss a critique with an unexcused absence you will receive an E for the project. Participation in the critique will count as a part of your project grade. If your project is not finished you still need to participate in the critique. Students are expected to make a significant contribution to the critique process, speaking about their own work and the work of others.

ATTENDANCE POLICY:

A student's physical presence in the classroom is a prerequisite for active learning to occur. It is not enough that you do work at home on your own computer. If you are not in class during class time, you will be penalized as written below. **TO BE COUNTED AS PRESENT, YOU MUST BE PRESENT FOR THE ENTIRE CLASS TIME UNLESS SPECIFICALLY EXCUSED BY THE INSTRUCTOR.**

Student is allowed 3 excused absences and 1 unexcused. Each consecutive absence is an automatic 5% deduction from your final grade for the class. Coming to class late (after 10:05am) 3 times will result in 1 unexcused absence. Failure to appear in 8 classes (excused or unexcused) will result in automatic failure.

LATE ASSIGNMENT POLICY:

Each class day an assignment is late a point is taken off.

TARDINESS

Arriving to class late three times will be counted as one unexcused absence. Entering class late is disruptive and disrespectful to the students who arrive on time.

MAKE-UP OPPORTUNITY

When there is an excused absence, you will be given the opportunity to make up missed work and/or exams. It is your responsibility to inform the instructor of the absence preferably in advance, but no later than one week after the absence has occurred.

VERIFICATION OF ABSENCES

If you are absent from class for a situation that is deemed excused by the UK Senate, you must present appropriate documentation to me within one week of your absence.

ACADEMIC INTEGRITY, CHEATING AND PLAGIARISM

Integrity: University of Kentucky students are responsible for adhering to the University's policies regarding academic discipline that are published in the Undergraduate Bulletin and the Student Handbook. Simply put if you use any unethical practice in your work, you are putting yourself and others at risk of failing or being expelled from this course and/or from the University.

Cheating: Cheating is defined by its general usage. It includes, but is not limited to, the wrongfully giving, taking, or presenting any information or material by a student with the intent of aiding himself/herself or another on any academic work which is considered in any way in the determination of the final grade.

Plagiarism: All academic work, written or otherwise, submitted for credit in this course, is expected to be the result of your own thought, research, manipulation, manual effort or self-expression. If you submit work purporting to be their own, but which in any way borrows ideas, manipulation, organization, wording or anything else from another source without appropriate acknowledgment of the fact, you are guilty of plagiarism. Plagiarism includes reproducing someone else's work, whether it be a published article, an artwork, a project from a friend or whatever. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which you turn in as your own, whoever that other person may be. You may discuss assignments among your peers or with an instructor or tutor, but when the actual work is done, it must be done by you, and you alone. (See below for details on group projects and collaborations.)

For written work: when your assignment involves research in outside sources or information, you must carefully acknowledge exactly what, where and how you have employed them. If the words of someone else are used, you must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic.

For Group Work and Student Collaboration:

This course may include work created and/or discussed in a group. When this arises it is your responsibility to contribute to your highest ability. At the beginning of any group project, the rules on what constitutes plagiarism will be reviewed and refined to include the collaborative nature of that particular assignment.

CLASSROOM BEHAVIOR, DECORUM AND CIVILITY

In order to create the class atmosphere together you will be expected to: participate in class work and discussions throughout the entire scheduled class time, clean up after yourselves without complaint during and after class and when working in the lab after hours, be respectful and tolerant of other people in the lab when you are working (regardless of their gender, race, ethnicity, national origin, religious affiliation, sexual orientation, political beliefs, age or ability,) be focused and motivated towards success.

CLASSROOM AND STUDIO SAFETY GUIDELINES

It is required that all students take all necessary actions to protect their respiratory system, eyes and other body parts. **Students are required to use safety equipment as needed:** such as proper clothing, footwear, eye protection, hair ties and work gloves **when appropriate. Safe use of materials is required.**

These requirements are set to create a safe environment for all, and to help students gain knowledge and skills for the safe creation of artwork. Failure to adhere to proper safety standards and procedures will have a negative impact on your grade and your health. Let's all enjoy a safe, healthy and creative semester.

PRELIMINARY SEMESTER SCHEDULE

(subject to change based on instructional needs)

January 14	Say "Hello" look over the syllabus. assign reading ☺
January 19	Discuss "Modernist Painting"
January 21	Assignment 1 CRIT
January 26	Assignment 2 CRIT
January 28	Assignment 2 CRIT continued Discuss "Function of the Studio"
February 2	Artist Presentations Discuss "AntiForm" Consultations for Assignment 3
February 4	Artist Presentations Discuss "The Shape of the Art Environment" Consultations for Assignment 3
February 9	<i>WORK DAY → Dima at CAA</i>
February 11	<i>WORK DAY → Dima at CAA</i>
February 16	Assignment 3 CRIT
February 18	Assignment 3 CRIT continued Discuss excerpts from "After Modern Sculpture"
February 23	Assignment 3 DOCUMENTATION due Discuss "Communist Manifesto" and excerpts from "Six Years: The Dematerialization of the Art Object"
February 25	Artist Presentation Assignment 4 (first draft) due Consultations for Assignment 4
March 2	Artist Presentation Assignment 4 due Discuss "Economist: Art World Report" Consultations for Assignment 5
March 4	Artist Presentation Discuss excerpts from "Damaged Goods" Consultations for Assignment 5
March 9	Assignment 5 Presentations
March 11	Assignment 5 Presentations

	SPRING BREAK
March 23	Final Assignment Proposal Rough Draft due Consultations for Final Assignment
March 25	Artist Presentations Discuss excerpts from "Work Ethic" Consultations for Final Assignment
March 30	Artist Presentations Discuss excerpts from "Relational Aesthetics" Final Assignment Proposal Due
April 1	Artist Presentations Discuss "Enter the Dragon"
April 6	Artist Presentations Discuss excerpts from "Work Ethic"
April 8	WORK DAY Consultations for Final Assignment
April 13	WORK DAY Consultations for Final Assignment
April 15	WORK DAY Consultations for Final Assignment
April 20	WORK DAY Consultations for Final Assignment
April 22	FINAL CRIT
April 27	FINAL CRIT
April 29	FINAL PACKET REVIEW