ART 6180-1 Spring 2015
Graduate Critique
3 hours credit
Tuesday, 9:10 - 12:05, ART 365, or as announced
Maureen O’Hara Ure
Assistant Professor (Lecturer)
Office: ART 366
Office hour: Mondays (when school in session) 4:45-5:45 pm for drop-ins. Otherwise, by appointment
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Course Description (from the Catalogue)
A course to connect both the individual's studio production & community engagement in-group critiques. Work from personal space is exposed to broader considerations from the varied perspectives of the group. The analysis & criticism expand our focus to explore historical & contemporary issues as they relate to our singular experience.

Course Objectives: Creative Process will be the primary topic of this seminar. Starting off reading essays by thinkers in the visual arts & other creative fields, students will be challenged to consider the current state of their own studio practices. They will meet with peers in small groups every 4 weeks to discuss works-in-progress. Approximately twenty percent of the course will provide help sorting out the career issues which will confront the graduate art student as years of formal education come to an end: employment, workspace, gallery & other exhibition opportunities, proposal writing, small business concerns e.g. contracts & copyright, taxes, etc. Some guidance will be offered to those planning to pursue opportunities to teach on the college level.

Teaching & Learning Methods: Graduate Critique will require excellent, on-time attendance, with participation a major component of the final grade in course. Students are to arrive each session well-prepared to discuss the assigned readings. All students are expected to contribute to discussions. There will be frequent guests.

Some seminars will start off with students writing brief responses to a question they were asked to consider the previous week. Students will maintain a folder for this class, saving handouts and bringing this folder each week in case the discussion returns to a previous topic. They will check email frequently for notices of opportunities & other items. (Note: Some docs will be too complex to comprehend on small screens.)

There will be one major writing exercise, a work of fiction, a short story featuring an artist (or graduate art student) not unlike oneself as the main character. Story
should likely include some conflict. This project will be discussed at length in late January.

DEADLINES are deadlines. Late work will receive neither full credit nor professor’s edits, but skipping any project will lower one’s final grade in course. If absent on the day a written assignment is due, the student should email the paper to professor (in doc or docx format) at regular class time & then later hand in a hard copy.

Several Recommended Options will be identified. Making use of these opportunities will be used as one way professor will assess the level of student’s engagement in the graduate studio program. While schedules may make it unlikely anyone will participate in all these opportunities, every student will make use of some of the Recommended Options (or negotiate with professor to replace with others which present equivalent intellectual challenges.)

Recommended Options to begin term
1. Brunvand’s guest, James Coupe, Lecture, Gould Auditorium, Jan 22, 3:45 pm
2. James Coupe, Studio Visits, Jan 23, 2 to 5 pm. (Google him if you do not attend his lecture. Think about how you might use his visit.)
3. Barbara London, curator, Feb 4, 4:30
4. Tony Kushner, playwright, Kingsbury Hall, Feb 5, 7 pm. (Free Ticket)
5. Mia Fineman, (photo) curator, Feb 25, 4:30
6. Saltgrass Printmakers (w/ Sr Seminar) discussion of 501c3 non-profits, Mar 12, eve, TBA
7. Taft-Nicholson Center Artist-in-Residency, College of Humanities application due Mar 30. (Only apply if you’ll accept if application is successful!)
8. Meyers-Briggs exercise (w/ Sr Seminar. See Maureen for packet by Mar 10 if you will attend Apr 2 eve lecture on Personality Theory MLIB 1725.)
9. Brunvand’s next 3 guests, Grace, Koven & Manaris, events TBA

(Tentative) Calendar to begin semester
Jan 13 Intro to course. Questionnaire due tomorrow 9 am
Jan 16 Gallery Stroll, recommended. 3rd Fris./month many city art venues open late, including Rio Gallery Fellowship Show, Denyer & Wischer et al
Jan 20 Response to Influences query. Sketchbooks. Art Hazards. Peer critiques in groups of 3, 20 mins. or more each artist to complete by Feb 6.
Jan 22 James Coupe, Marriott Lib Gould Auditorium 3:45
Jan 23 Coupe, Studio Visits, 2 to 5 pm
Jan 27 CHANGE OF VENUE. MLIB213N (Hoopes) Guest, Prof. Jeff Metcalf. Clock Your Week Exercise starts. Prepare to discuss Use of Time next class when we look at Productivity. Download state Fellowship application by Feb 2 & bring to discuss next class
Feb 3 Fellowship application & other proposal writing discussed
Feb 5 Playwright Tony Kushner, Kingsbury Hall, 7 pm (Ticket)
Feb 6  Mike Leigh’s "Mr. Turner" opens, Broadway Cinema. May be Required or Recommended, TBA
Feb 10 Guest, Shawn Porter, Narrative of a Public Art Project
Feb 17 Notes for Short Story due, typed. Be prepared by today to discuss assigned Kentridge video (though this may be later in month.) Next Brunvand guest, Lindsay Grace, arrives on campus.
Feb 24 Guest, Prof Stephen Goldsmith on creation of Artspace etc
Mar 10 Hand in 3 typed copies, Short Story (featuring an artist not unlike yourself.)
Mar 11 If participating in Meyers Briggs exercise Apr 2, packet due
Mar 13 Required Rio Gallery Fellowship show closes
Apr 2 Recommended Option, lecture on personality theory (w/ Sr Seminar) eve, time TBA, MLIB 1725
Apr 28 Last class.

CLASS CALENDAR, posted outside Owen Reading Room, 3rd floor Art Bldg, will be updated frequently.

Resources
Assigned readings will be made available via CIS, Marriott Library Reserve.

Video, via Youtube or Art 21, pbs.org's excellent site, William Kentridge, Anything is Possible. Prepare to discuss as early as 2/17. of Pay attention to how artist describes his complex creative processes. Consider how he makes use of assistants.

Required Exhibits to Begin Term
UMFA (con)text  Open now
Fellowship Show, Rio Gallery, Now through 3/13
UMoCA, shows, including Sophie Calle, TBA

Evaluation methods & criteria
I will note your attendance, and note the level of your preparation for & participation in each week's class. I will consider how well you performed in brief written responses to readings or other assigned discussion topics, and factor that evidence of your overall preparation into your final grade. Your performance on the one major writing project, the short story, will be an important element in grading. I will ask at end of term how many of the Recommended Options you took advantage of this semester.

A= Excellent. Superior written work. Superior level of preparedness out of class, participation in class, and engagement with guests and other Recommended Options
B= Good. Written work improved. Good participation & grasp of course content
(B- is required to receive graduate-level credit.)
Faculty & Student Responsibilities
To provide the best climate for learning, & to facilitate discussion, professor & students will maintain a respectful, professional classroom environment. Kindly turn off cell phones and other electronic devices during Seminar. (Exception: e-readers in lieu of paper texts.)

Class will start promptly at 9:10 am. Arrive on time, prepared with assigned readings, ready to go. Absentees need to consult class calendar, posted outside Owen Reading Room & not get behind in class. Deadlines, assigned readings & other homework descriptions, changes of venue, etc. updated on the 3rd floor Art Building calendar. I will also email those on the class list frequently, so check for those updates.

The U of U seeks to provide equal access to its programs, services & activities for people with disabilities. If you have need of accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Union Bldg. CDS will work with you & the professor to make arrangements for accommodations.

This syllabus is likely to be amended as semester progresses, so expect frequent announcements in class & via email.