**SENIOR THESIS STUDIO 1 Fall 2016**

Course FAA 5081

M/W 11:15-12:35

Room 4421

Instructors

Kate Ball kate.ball22@gmail.com

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The class meets on M/W from 11:15-12:35 in room 4421

Week 1 Aug 22 Mon Introduction to course; Generally outline the Capstone experience, Discuss the structure of the class and what is due this semester: Fall Work Proposal, Visual Thesis Proposal, All Stars Show Proposal, Professional blog/website, Exhibition Review Assignment. Studio Work

Review Contemporary Artists List

Complete studio assignment request form

Aug 24 Wed Introductory Critique–Bring in prior work

Week 2 Aug 29 Mon Intro. to Fall Work Proposal: Thinking within your work; Introductory Critique–Bring in prior work

Sep 31 Wed Introductory Critique–Bring in prior work

Week 3 Sep 5 Mon – **LABOR DAY – NO CLASS**

Sep 7 Wed Introductory Critique–Bring in prior work

Week 4 Sep 12 Mon Introductory Critique–Bring in prior work

Sep 14 Wed Class Discussion–Fall Work Proposals Review websites/blogs

FALL WORK PROPOSAL DUE - bring hard copy for in class discussion.

Week 5 Sep 19 Mon Discuss what a Visual Thesis Proposal is, look at examples and discuss, and start writing

# Bring in potential working ideas for about what you will produce for your Capstone Project/Solo show in the spring What are the recurring concepts and themes in your work. Bring your laptop.

Sep 21 Wed Individual critiques / Assign research artist

# Week 6 Sep 26 Mon Individual critiques\ Assign research artist

Sep 28 Wed Individual critiques\ Assign research artist

Week 7 Oct 3 Mon Individual critiques\ Assign research artist

Oct 5 Wed Individual critiques\ Assign research artist

Week 8 Oct 10 Mon Individual critiques\ Assign research artist

Mid semester grade report

Oct 12 Wed FIELD TRIP

Week 9 Oct 17 Mon Field Trip

Oct 19 Wed Small group critiques- Discuss presentation strategy for final critique and assigned research artist.

Presenting: Sammi, Gillean, McCall /// Critiquing: Sariya, Megan, Tyler

Week 10

Oct 24 Mon Small group critiques- Discuss presentation strategy for final critique and assigned research artist.

Presenting: Mackenzie, Jace, Josh /// Critiquing: Richard, Aaron, Joseph

Oct 26 Wed Small group critiques- Discuss presentation strategy for final critique and assigned research artist.

Presenting: Tyler, Joseph, Mikey /// Critiquing: Grant, McCall

Week 11

Oct 31 Mon Small group critiques- Discuss presentation strategy for final critique and assigned research artist.

Presenting: Richard, Grant, Aaron /// Critiquing: Mackenzie, Jace, Josh

Nov 2 Wed Small group critiques- Discuss presentation strategy for final critique and assigned research artist.

Presenting: Sariya, Megan /// Critiquing: Sammi, Gillean, Mikey

Week 12 Nov 7 Work day NO CLASS - Faculty are available for consultation

**ALL STUDENTS ATTEND EACH DAY OF FINAL CRITIQUE**

Nov 9 Wed Final Critique Sammi, Gillean, McCall

Week 13 Nov 14 Final Critique Mackenzie, Jace, Josh

Nov 16 Final Critique Tyler, Joseph, Mikey

Week 14 Nov 21 Mon Final Critique Richard, Grant, Aaron

Nov 23 Final Critique Sariya, Megan

Nov 27 Sun THESIS PROPOSAL DUE via email to both instructors

Week 15 Nov 28 Mon Exhibition Research & Analysis project due Group presentations

ALL STAR PROPOSALS DUE TO FACULTY

Nov 30 Wed Potluck and Class discussion/Feedback Course evaluations–Bring your laptops

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**Learning Outcomes**

Upon completing this semester, students will:

• Have defined an acceptable direction and scope for their Senior Thesis Project for Solo Show and DAAPWorks.

• Have begun work on the visual and written parts of Senior Thesis Project.  
• Demonstrate through verbal and written critical discourse an increasing understanding of your

creative work, and its connections to art history, contemporary art, and the cultural milieu.

• Demonstrate an understanding of how presentation affects the reception and perception of art through the

creation and exhibition of art work.

**Course Description**

This course serves as the first semester of the capstone experience for Fine Arts majors. It promotes research and experimentation leading to the development of a successful Senior Thesis Project. The senior thesis project consists of two component parts: the visual thesis and the written thesis.

This semester, you will be undertaking creative research that will support the development of all aspects of your thesis. Creative research explores the processes of ideas–theoretical, aesthetic, practical, technical, and methodological–and produces representations of those ideas. Thus, the creation of a senior thesis project isn’t just about “making work”, but will require you to ask questions, seek answers, read, write, think about and discuss the path you have chosen to take. Course activities include individual and group critiques of the developing project, the development of a thesis proposal, research and discussion of project concepts, discussion of presentation options for artwork, and discussion and analysis of how presentation affects the meaning of the work.

Because this 3 credit hour course meets only 3 hours per week, it is required that you work a minimum of 6 hours per week outside of class on coursework.

**Assignments**

For this class, you will produce the following:

**Fall Work Proposal** a brief estimate of the studio work you will present at the final critique for this class

**Visual Thesis Proposal**–a written proposal of your intended research for studio work leading to your Solo Show

**Studio Work**–the results of your studio work this semester

**Exhibition Research and Analysis**–gallery visit and analysis of two off-campus exhibitions

**~~Presentation on an Artist-~~** ~~5 minutes presentation in class on an assigned artist~~

**All Star Show Proposal-** Entry form for a competitive show in the Reed Gallery

**Fall Work Proposal (beginning of the semester)**

During the Fall semester, you will propose and execute a body of work which will lay the foundation for your thesis work next semester. It will be generated in response to questions and prompts in Fall Work Proposal (see below). The quantity and scope of work are up to you. Your proposal will be shared with the instructors. This proposal will be used to evaluate your progress and success in meeting your goals at the end of the semester. Your proposal should describe the concepts, methods, and materials you plan to explore this fall.

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**Thesis Proposal (end of the semester)**

Based on your responses in the Fall Work Proposal, work made in the weeks that follow, and critical discourse about your work, you will generate a proposal statement that will link the work created this semester with pertinent research topics to be pursued in the spring. This proposal will also serve as a ‘seed document’ for your Written Thesis to be written in Spring Semester. In this document, you will state a point of view about your subject and begin to list how you will defend it.

**Studio Work**

There will be three reviews of your artwork this semester. For each review, you are required to display the following:

1. All work relevant to your visual thesis idea.

2. All sketches or sketchbooks, maquettes, contact prints, models, raw footage, tests, experiments, proofs, etc. of work related to your thesis.

**Exhibition Research and Analysis Project**

For this assignment Student groups will visit 2 off-campus exhibitions on their own and do a written analysis of how the presentation of the artwork affects the viewer’s perception of it. The groups will present their research to the class at the end of the semester. Detailed instructions and worksheets for these exercises can be found in the “Exhib. Research”doc in the Documents section on Blackboard.

**Minimum Basic Requirements**

1. Have in your possession the proper materials & equipment necessary to satisfactorily complete your work.
2. Be in class ON TIME and PREPARED.
3. All work must be completed on time & presented at the start of each review. Attendance at reviews is expected, even if your work is not ready. Failure to present a project at review results in an F for that review.

4. Ask questions & comment on the subject being discussed in class and at reviews.

5. Help keep the classroom clean.

6. No unauthorized computer, cell phone, or tablet use during class time.

**Evaluation**

All grades will be based on a set of specific criteria as outlined below. Final grades are based on completion and quality of assignments and critiques, and can and will be affected by factors such as #1-6 above, and may improve (if deficient) based on considerable effort over the course of the semester. No incompletes will be given unless there is a medical excuse.

Written Critique Feedback 5pts

Fall Work Proposal 10pts

Website 10pts

Studio Work 25pts

Thesis Proposal 20 pts

All Star Proposal 10 pts

Participation in Class 10 pts

Exhibition Research & Analysis project 10pts

Total 100 points

**Attendance Policy**

Attendance is mandatory. You must sign the attendance sheet to be counted as present. Arriving late, leaving

early, unauthorized computer or cell phone use, or sleeping in class will be counted as ½ an absence. THREE or more absences for any reason may produce results from a lower grade, to a request to withdraw from the class. If you find yourself in a situation where something is causing you to be absent often and fall behind in your work, please speak with one of the professors as soon as possible. We will do our best to accommodate you.

**Writing Help**

For those of you who might need help with writing your written documents, you have two options:

1. Peer Experts on Essays and Reports are available at the PEER Drop-In Writing Center in 2506 French Hall West or online at [www.etutoring.org](http://www.etutoring.org) . They will meet with you one-on-one on a drop-in basis and are open Mon-Fri from 10am-2pm.

2. Contact the Writing Center in Room 257 in McMicken Hall for an appointment. (Their number is 556-3912.) They can team you up with someone who will sit down with you to go over your documents.

**Electronic Communication Policy**

In this class Blackboard will be used to distribute course materials and to communicate within the class. For help with Blackboard, call the Blackboard Help Center, 513-566-1602, Mon. through Fri., 8 a.m. to 11 p.m. and Sunday from 4 p.m. to 11 p.m. As stated above, there is to be no unauthorized computer, cell phone, or tablet use during class time.

**Disclaimer:** Because the history of art includes such things, this class may include discussion, reading and viewing content of mature nature including the nude human form, sexual content, images of war or other violence, and animal and human corpses. We encourage any student with concerns regarding such artwork or course content to speak with us in person.

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| Laptop and Technology  Classroom Use Policy | * **Acceptable Usage:** includes taking notes, following along with the instructor on software demonstrations, whole class activities, working on assigned in-class exercises/projects, and discussions that do require laptop use. * **Inappropriate Usage:** includes instant messaging, e-mailing, surfing the Internet, playing games, chatting, writing papers, doing homework (for other courses), etc. during class time. Also, do not display any material on computer screens that may distract or offend classmates and instructor. When classroom activities require sound, please use headphones and do so at an appropriate volume level. * **Monitoring Policy:** For the first or second inappropriate usage, instructor will politely request observance of the technology policy. Continued inappropriate usage thereafter will be noted and will lead to **reducing your final course grade by at least 1/3 letter grade for each infraction**. Use your laptop and smart devices appropriately and responsibly. |
| Code of Conduct | The University Rules, including the Student Code of Conduct, and other documented policies of the department, college, and university related to academic integrity will be enforced. Any violation of these regulations, including acts of plagiarism or cheating, will be dealt with on an individual basis according to the severity of the misconduct. It is assumed that students legitimately own all software used to complete projects, and that projects consist solely of work created by the student, unless otherwise noted in writing. |
| Special Needs Policy | If you have any special needs related to your participation in this course, including visual impairment, hearing impairment, physical impairment, communication disorder, and/or kind of learning disability that may influence your performance in this course, it is important to meet with the instructor to arrange for reasonable provisions to ensure an equitable opportunity to meet all the requirements of this course. At the discretion of instructor, some accommodations may require prior approval by Disability Services. |
| Plagiarism | The UC Student Code of Conduct defines plagiarism as:   * Submitting another's published or unpublished work, in whole, in part, or in paraphrase, as one's own without fully and properly crediting the author with footnotes, citations or bibliographic reference. * Submitting as one's own, original work, material obtained from an individual or agency without reference to the person or agency as the source of the material. * Submitting as one's own, original work, material that has been produced through unacknowledged collaboration with others without release in writing from collaborators.   Penalties for plagiarism.   * Formal report of academic misconduct.  (UC student disciplinary records are maintained for 6 years with access limited to those with an educational need to know and those who receive permission from the student – law school admissions, government employers, etc.) * Reduced or failing grade on the exercise. * Reduced or failing grade for the course. * Recommendation to the College Hearing Panel/Dean/Provost for probation, suspension, dismissal. |

**Senior Thesis Seminar**

**Fall Work Proposal**

Purpose: Think about your own work and start writing about it.

What to Do: Read all the questions and try to answer them as honestly as possible. There is no right or wrong answers, however answering this questions will help you think deeper into your work.

What to Hand In: For the due date bring a hard copy of your answers to class.

1. Why do you produce artwork? Do you produce artwork for a reason? ¿Do you think it is important to have clear intentions when you are producing artwork?
2. Is it important for you to subscribe to a specific medium? Why? Please elaborate.
3. What does being a (photographer, painter, sculpture, new media artist, installation artist, performance artist…) mean to you? And being an artist?
4. Make a list of words in relation to your work, and then make a list of words associated to those words. Start with the words that you most relate your practice with and move away from those thinking deeper about your work.
5. Make a detailed description of a body of work you have recently created. Here are some questions that might help: What is the medium you used for this work? What is the format? What are the physical proportions? What is the primary intention of your work? What are the secondary themes in your work?
6. Make a list of questions that you and you work are concerned about? It could be anything from global concerns, social concerns, a thing on your mind, a personal concern.
7. What kind of artists or creators do you relate to your practice? Why?
8. What are the themes or lines you wish to develop in your work? Name 5 investigation axis you would like to explore with your work this semester?
9. Write an objective description of your work, in less than 20 lines, with a precise and direct language. What is the work about and how do the theme materialize through the work?
10. Make a list of works you would like to create this semester.

**Senior Thesis Studio: Exhibition Research & Analysis Exercise**

**Purpose:** To investigate and learn how the physical make up and presentation of artwork affects the viewer’s perception of it.

**What to Do:** Your group must visit ~~two~~ OFF-CAMPUS art exhibits at a gallery or museum (not a coffee shop or bar).   
complete the worksheet for each exhibit.

**What to Hand In:** For the due date organize a visual presentation about the show illustrating the points on the worksheet. Discuss how the presentation affected your responses to the art.

**Senior Thesis Studio**

**Exhibition Analysis Worksheet**

1. **General Description of the Show**
2. The artists’ name(s):
3. How many pieces are in the show:
4. Describe the location/context of the exhibition space:
5. Describe your perceptions on the content or idea behind the work:
6. **Give Detailed Descriptions of the Following:**
7. The method of presentation of artwork (media of artwork, size of artwork, and

how it is presented- frames, mats, pushpins, pedestals, etc.)

1. The nature of the exhibition space (size, shape, ceiling height, formal, informal, etc.)
2. The type and nature of the lighting in the exhibition space
3. The relationship of the art pieces to each other (physical and thematic)
4. Other external factors (noise level, air currents, number of people in the space, etc.)
5. The presence, appearance, and content of any label copy or exhibition signage (wall text, statements), and whether it enhances or detracts from the artwork.
6. **How the Presentation Method Affects the Art**

Whether you feel that the method used to present the work *supports and enhances* or *detracts from and*

*weakens* its meaning for the viewer, clarify the criteria upon which you are basing this opinion.

**Senior Thesis Seminar**

**Fall Semester**

**Thesis Proposal Guidelines**

**Purpose:** To articulate your current idea for your senior thesis project, to clarify its current state, and formulate a plan for the future.

During the Fall semester, in addition to making finished work, you will carry out research and experimentation as you define what your Thesis project will be. The Thesis Proposal should describe the concepts, methods, and materials you plan to work with this semester. This statement will also serve as a ‘seed document’ for your Written Thesis in the spring. In addition to drawing from your Fall Work Proposal, you may consider using your blog postings or website content as points of departure for this statement.

**Your statement should reconsider answers to questions in Fall Work Proposal assignment.**

A thesis is a statement that takes a particular point of view that must be defended or maintained. Put somewhat differently, a thesis (visual or written) argues for a particular point of view that you hold about a subject.

**Requirements for the Thesis Proposal:**

The written thesis is expected to be a serious research paper, one that shows the extent and breadth of the creative research you have done inside and outside the studio and that defends your point of view about your subject. This semester, you will formulate a written thesis proposal in preparation the Written Thesis. This proposal will serve as the foundation for the thesis paper you will write in the following semester.

**The proposal should be a minimum of 750 words in length, and must include the following:**

1. An introductory paragraph outlining your current idea, and which includes a strong thesis summary

statement (see details below)

1. A discussion of the thesis-related research and experimentation (technical, conceptual) you have undertaken to date (and/or your best description of research to be pursued).
2. A description of your current plans for developing and interpreting your idea in visual form. It is too early to know precisely what your show will look like—but you should be able to describe a *general* sense.

**Thesis Summary Statement (contained within the introductory paragraph).**

Your thesis summary statement is the single most important passage in your final thesis paper. In a single statement (typically 1-2 sentences), you sum up the essence of your thesis project. Your writing here should be concise and clear, but general enough to convey the one ‘big idea’ that your thesis embodies. By this point in your progress towards DAAPWorks, you should have a handle on what this big idea is.

**Grading Criteria for the Thesis Proposal**

The following criteria will be used for grading the proposal:

1. The first paragraph contains a strong thesis statement.
2. The document shows competence in technical, written and/or verbal research that supports the work.
3. The document contains a viable plan for developing and interpreting the idea.
4. Paper has no spelling, syntax, punctuation, or grammatical errors.

Senior Thesis Seminar–Fall Semester

**BLOG/WEBSITE**

**Purpose:** To create a record of activity and research that will assist in composing the

written thesis and in creating a professional profile online.

This semester, you will be required to keep posting to a blog/website that you set up. (If you have not yet taken Practicum, you will need to set up a blog that includes the items found in “Setting Up a Blog” below.) This website/blog will be factored into the grade you receive for your visual work.

**What to Do:** Make regular posts between Weeks 1 and 13 (at least every other week) of the semester. Postings could include:

1. Images of thesis-related work-in-progress
2. Links to websites from which you are gaining valuable information or inspiration
3. Discussions and visual examples of artists and/or exhibitions that in some way relate to your developing thesis project

Postings must not include casual personal information. Save that activity for Facebook. This should exist as something that you could present for exhibition and other professional opportunities.

**Setting Up a Blog/Website:** Use either [www.wordpress.com](http://www.wordpress.com) or [www.blogger.com](http://www.blogger.com) to set up a blog. Use Weebly or Otherpeoplespixels, squarespace or any other formats you can find.

Your blog/website must include the following:

1. features that will allow people to find you (contact info., links to social platforms such as Facebook etc.)

2. categories such as : artwork, resume, list of exhibitions, influences, technical processes, and research

If you already have a blog or website, please check to make sure it contains the above features, and update/alter it as necessary. Get set-up help if you need it.

**Contemporary Artists List (for starters)**

Marina Abramovic–performance, body art

Tomma Abst–painting, abstract

Robert Adams–photography

Terry Allen–installation, music

Janine Antoni–sculpture

Polly Apfelbaum–painting, installation

Ei Arakawa–installation, conceptual

Martin Arnold–video

Michael Asher–installation

Ed Atkins–video, text, installation

Alex Bag–video, performance

Matthew Barney–film, performance, Installation

Vanessa Beecroft–performance, photography

Sadie Benning–video

Huma Bhabha–sculpture

John Bock–performance, humor

Lee Bontecou–sculpture

Trisha Brown–performance

Kathe Burkhardt–painting, figurative, sexuality

David Byrne–films, performance, art

Janet Cardiff–sound, video, sculpture

Helen Chadwick–sculpture

James Casebere–photography

Maurizio Cattelan–sculpture

Viya Celmins- painting

Tony Conrad–performance, film, music

John Currin–painting

Gregory Crewdson–photography

Moyra Davey–photography

Raoul De Keyser–painting, figurative, abstract

Rinike Dijkstra–photography

Peter Doig–painting, figurative

Zachary Drucker/Rhys Ernst–photography, queer performance

Nicole Eisenman–painting, figurative

Olafur Eliason–installation, science, nature

Brian Eno–sound, music

Oyvind Fahlstrom–painting

Rochelle Feinstein–painting

Urs Fisher–installation, sculpture, conceptual

Harrell Fletcher–social practices

Andrea Fraser–performance, institutional critique

Ellen Gallagher–painting

Gaylen Gerber–photography, installation, painting

Nan Goldin–photography, social milieu, sexuality

Jack Goldstein–painting, sound, conceptual

Misha Gordin–photography

Katharina Grosse–painting

Wade Guyton–painting

Cai Guo-Qiang–sculpture, fireworks, painting

Mary Heilmann–painting, abstract

Lynn Herschmann–video

Sheila Hicks–fiber art

Alex Hubbard–video

David Humphrey–painting, figurative

Pierre Huyghe–relational aesthetics, installation, performance

Kitchen Motors Art and Music Collective

Martin Kippenberger–painting

Bohnchang Koo–photography

Jeff Koons–sculpture, marketplace engagement

Paul Kos–mixed

Michael Krebber–painting, conceptual

Wolfgang Laib–installation, natural substances

Donald Lipski–sculpture

Charles Long–sculpture, sound collaboration with Stereolab

Charles LeDray–sculpture, clothing

Linder–music, film, collage

Loretta Lux–photography

Christian Marclay–sound, performance

Chris Marker–film, installation

Fabian Marraccio–painting, abstract, installation

Helen Marten–painting, video, installation

Ryan McGinness–photography

Josephine Meckseper–sculpture, marketplace critique

Boris Mikhailov–photography

Linda Montano–performance

Moriko Mori–performance, video

Takashi Murakami–painting, marketplace engagement

Wangechi Mutu–collage

Laurel Nakadate–photography, performance, social/sexual practices

Rivane Neuenschwander–installation, photography

Ernesto Neto–installation

Pauline Oliveros–sound

Orlan–performance, body manipulation

Laura Owens–painting

Charlemagne Palestine–sound, performance

Steven Parrino–painting

Harvey Pekar–comics

Giuseppe Penone–sculpture, Arte Povera

Paul Pfeiffer–video

Jack Pierson–photography, text, installation

Raymond Pettibon–drawing, painting

Seth Price–painting, video, conceptual

Richard Prince–painting, sculpture

R.H. Quaytman–painting, abstract, photography

Charles Ray–sculpture, conceptual

David Reed–painting, abstract

Elaine Reichek–fabric, embroidery, drawing

Daniel Richter–painting

Gerhard Richter–painting, abstract, figurative

Pipilotti Rist–video, utopian body representation

David Robbins–conceptual practices

Sterling Ruby–ceramics, sculpture

Lucas Samaras–photography, sculpture, self-representation

Fred Sandback - Sculpture

Dana Schutz- Painting

Alan Sekula–photography, conceptual

Richard Serra–sculpture, installation, public art

Jim Shaw–sculpture, drawing, painting

Cindy Sherman–photography, self-representation

Christoph Schlingensief–film

Amy Sillman–gestural painting

Frances Stark–painting, text, video

A.L. Steiner–photography, queer practices

Jennifer Steinkamp–video

Jana Sterbak–sculpture

Rudolf Stingel–painting, abstract, figurative, conceptual

Catherine Sullivan–performance video

Larry Sultan–“The Valley”, photography

Hito Steyerl–post-internet, text, video

Sam Taylor-Wood–video, photography

Paul Thek–installation, queer aesthetics

Mickalene Thomas–painting, collage

Wolfgang Tillmans–photography, figurative, abstract, conceptual, commercial

John Torreano–painting

Ryan Trecartin–video, performance, post-internet, narration

Luc Tuymans–painting, figurative

Piotr Uklanski–conceptual practices

Charline Von Heyl–painting

Kara Walker–painting, video, installation, racial politics

Kelley Walker–painting, conceptual

Sara Walker–digital influenced painting

John Waters–films, artwork

Gillian Wearing–video and photo

Carrie Mae Weems–photography, racial politics

Liu Wei–sculpture

Fred Wilson–installation, institutional critique, racial politics

Robert Wilson–stage design, sculpture

Erwin Wurm–performance, video, sculpture

Andrea Zittel–sculpture, conceptual practices

Molly Zuckerman-Hartung–painting