



ART 460 Post-Material Studio

Units: 4

Fall 2021—T/TH—12:00-2:40pm

IMPORTANT:

The general expectation for a standard format course offered in a standard 15-week term is that the number of 50-minute contact hours per week should equal the number of semester units indicated and that one semester unit entails 1 hour of class time and 2 hours of outside work (3 hours total) per week. Standard fall and spring sessions (001) require a final summative experience during the University scheduled final exam day and time.

Please refer to the [Contact Hours Reference](#) to see guidelines for courses that do not follow a standard format and/or a standard term.

Location: IFT 109 / Online

Instructor: **Patty Chang**

Office: Harris Hall 117/Zoom

Office Hours: by appointment / email me

Contact Info: changpat@usc.edu

Harris Photo Lab & Equipment Cage

harcheck@usc.edu

213-740-3389

Hours: Monday - Friday, 9:30AM - 5:00PM

Lab Tech: Jon Wingo

wingo@usc.edu

Adobe Help: Nikhil Murthy

Hours of Service: 10-5 m-f

Contact Info:

nmurthy@usc.edu

IT Help: ITS Customer Support Center

Hours of Service: 24 hours per day, 7 days per week;

Telephone: 213-821-1414

Email support: consult@usc.edu

Hours for email support: Monday-Friday, 8am-6pm

Contact Info: Hayk Avetisyan, havetisy@usc.edu

213-740-5555, ext. 11414

RETURN TO CAMPUS PROTOCOL

Course Description

This advanced studio and discussion class aims to expand your relationship to, and understanding of, contemporary artistic dissemination, discourse, and display. Three decades of digital culture have radically affected social and cultural expression; therefore, this class will consider the current potentials of websites, printed projects, screen- and projection-based works, installations and engagements, research and data driven projects, online and material publications, and/or any other form required to best articulate your project's intentions and social/cultural functions. In order to do this within contemporary terms, our class will chart benchmarks (through readings, screenings, and discussion) of cultural change from the midtwentieth century to the present, aiming to locate creative parallels and cultural patterns occurring at points of radical cultural shift, social conflict, societal change, and political unrest.

Course Objectives

This studio course affords the student a conceptual and practical platform from which to explore and execute a major work or series. Your primary focus throughout this course should be to grow intellectually. While your practical responsibility will be to establish, propose, form, and finalize a project that questions boundaries respective of present concerns both theoretical and cultural, critique will be central to the course's weekly structure. Proposals and plans will serve as critique stage one; research, data, and material collection will comprise critique stage two; and your work's formal realization will be the subject of the third and final critique. This course is intended for students who are prepared to make a serious investment in the preparation and production of their work, and who understand the limitlessness of contemporary production beyond the confines of medium specificity and art-as-commerce.

Expectations

This class requires at least **8 hours per week** of outside class work. For each unit of in-class contact time, the University expects two hours of out of class student work per week over a semester. Thus, this class, as a 4-unit course, has 8 hours of out of class course work.

Course Notes

Project Required Documentation:

Final Project Documentation:

(3) 300 dpi documentation images uploaded to class googledrive folder.

For any video or time-based work:

Quicktime.MOV uploaded to googledrive. If video is part of installation, please document

With (3) still images: (1) image of full installation (pause the video for best image) and (1) detail.

Label each image or Quicktime as follows: Jon_Snow_Mid-termproject1A.jpg, etc.

Note: These shots will be taken during the off campus exhibition.

Readings: Readings will be provided on class googledrive as PDFs.

Homework: Project proposals should be uploaded by the due date to the class googledrive.

Communication: USC email account. Check your email daily for class communications from instructor.

Syllabus, Field Trip Forms, Technical handouts: These will be provided to you on the class googledrive.

Required Materials:

- Notebook/sketchbook and pen or pencil – taking notes is mandatory. Bring to every class.
- Art making materials as needed. You will choose your medium for most of the exercises and mid-term and final projects. The projects will dictate the materials you need. Instructor will advise on how/where you can get materials, fabrication methods or equipment you need to complete your projects.

Technological Proficiency and Hardware/Software Required Software:

- All students will be given access to the Adobe Suite provided by Roski.
- Technology will be used as necessary for any given project.

Description and Assessment of Assignments**Class Project:****Semester Long Project:**

For this course, you will create a significant body of work or large semester-long project to be presented in our end of the semester class exhibition for critique.

Structure of project development:**Phase One: Concept Proposal**

Two-page proposal presented to class. First page includes project description and background. Second page includes relevant references (images, texts that the project refers to – your own or others). Make a powerpoint of these details to present during class. Copy both into your drive folder.

Phase Two: A lecture-style presentation of research that encompasses your project status

Mid-term presentation to class. This presentation can include physical work, time-based work and research. Copy both into your drive folder.

Phase Three: Presentation of final project

Presentation of your final project in the class exhibition. This will include an extensive critique of the finished work and image documentation of the project.

Project grade includes concept proposal, mid-term presentation, final project and presentation for critique and project documentation.

Work Submission Policy: All proposal PDFs, mid-term presentations and work documentation should be uploaded to the class googledrive.

Electronic Policy: Students will not use laptops or phones during class times. No sleeping, texting, emailing or online browsing for purposes other than class research. Notes should be taken with pen and paper unless you have an accommodation that specifies use of laptop or another device.

NO CELL PHONE USE IN CLASS.

Expectations: All class projects are to be generated specifically for this class. Presenting projects created for other classes this semester, previous semesters or work done in the past will not be accepted for credit.

Grading and Attendance Policy

Attendance will be taken at all meetings and is mandatory. Participation in class discussions is a large component of your grade and is impossible without your attendance. The class relies on student discourse at its core; therefore, the discussion of reading, the ongoing critique and critical discussion of ideas and proposals by classmates, and the desire to think together through group discussion will play heavily into your grade. Three unexcused absences will result in your grade being lowered by a half letter. Five absences will result in a failing grade regardless of your coursework. Two late arrivals or early departures will equal one unexcused absence.

Any student not in class after the first 5 minutes is considered tardy.

An absence cannot be considered for excuse if notification of the absence does not precede the scheduled class and the required work is not made up in a timely manner. It is the student's responsibility to find out from the syllabus and classmate what work was missed and how to make it up.

100% attendance does not positively affect the final grade.

Grading:

Grading Scale

Course final grades will be determined using the following scale

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

Grade Breakdown:

15% - Participation in roundtable discussions and presentations [working project forums]

15% - Preparedness and participation in readings and completion of assignments

30% - Presented development of project [MID-TERM]

40% - Final presentation and quality of completed project [FINAL]

Preface: On "Discussion"

You will see the word "Discussion" often here. Please keep in mind that this course is predicated on the roundtable discussion, and it is through this format—the open sharing of ideas and influences and positions—that the course will work. This is not about "talking"; rather, it is about thinking and, through the rigorous development of your own thought, doing your work and supporting your peers in their process.

Syllabus: Art 460 Fall 2021

Week	Date	In Class	Reading Due for this session	Viewing Due for this session	Artwork Due for this session
1	Tue 8/24	Card Access Introductions, syllabus planning Student Work Important Things Letter Reading: Best! Letters from Asian Americans in the Arts (Byron Kim, Christine Kim, Ken Tam, Ken Lum, Hồng-An Truờng, Pamela Lee)			Each student presents an 6 min conversation on their work
	Th 8/26	Student WORK Letter Reading: Best! Letters from Asian Americans in the Arts (Furen Dai, J Fan, Josh Kline, Brian Fernandes, John Yao) -Amy Sadao Bio Watch Sharon Hayes I didn't know I loved you			Each student presents an 6 min conversation on their work
2	T 8/31	Visiting Art Worker: Amy Sadao Share letters		Watch Amy Sadao interviews 1hr	--make list of 3 questions for Amy write them down, put in your folder Letters to past, present of future self. print out or write on paper and bring to class
	TH 9/2	Field Trip: Kenneth Tam, ICA LA 1717 E 7 th St LA 90021	Kenneth Tam Art Papers / X-TRA Cowboys		
3	T 9/7	Artist Visit: Kenneth Tam Sharing concepts			--make list of 3 questions for Ken write them down, put in your folder -concepts for projects 5 min, include images sketches
	TH 9/9	Sharing concepts			-concepts for projects 5 min, include images sketches

4	T 9/14				
	TH 9/16	Walking Exercise	Rebecca Solnit, Wanderlust: A History of Walking Chapter 1 & Chapter 16/ Thoreau's essay "Walking"		Letters to ... a family member, an abstract idea or concept, an organization, a mentor or an artist you hate/admire. print out or write on paper and bring to class
5	T 9/21	Share letters Watch Lecture video Chloe Bass- Accessibility Caption (One) Patricia Esquevias - The future was when			Do walking exercise at least one more time. -Walk Responses-write thoughts from walks, ideas produces, observations, daydreams, meanderings
	TH 9/23	Work Day			work on lecture, work on project
6	T 9/28	Artist Visit: Peter Wu Discuss projects	Read articles about Epoch.Gallery	Epoch.gallery go to Freeport exhibition and at least 1 other exhibition	-3 questions for Peter Wu read texts about Peter Wu
	TH 9/30	Field trip to Pipilotti Rist: Big Heartedness, Be My Neighbor at MOCA Geffen			
7	T 10/5	Small group -workshopping lecture/feedback			put together 1st draft of lecture performance
	TH 10/7	Field Trip: Sanford Biggers & Latoya Ruby Frazier at CAAM	Read and Watch about Latoya Ruby Frazier- Contemporary And / American Witness / 'The Condition of Black Life Is One of Mourning' / TED talk/ Aperture - The Notion of Family Read about Sanford Biggers - New york times, Cracking Codes With Sanford		

			Biggers / New York Times , Cracking Codes With Sanford Biggers / Artnet news , Rockefeller Center		
8	T 10/12	Work Day			
	TH 10/14	Fall Recess			
9	T 10/19	Presentation Lecture Group 1			presentations of projects
	TH 10/21	Presentation Lecture Group 2			presentations of projects
10	T 10/26	Presentation Lecture Exhibition planning: Visit Lindhurst/Show theme/title/spatial planning/promotion			
	TH 10/28	Project work session Feedback exchange			-write a letter to a classmates on paper or type, put in drive
11	T 11/2	Reading Viewing TBA			
	TH 11/4	Field Trip: Witch Hunt ICA			
12	T 11/9	class crit		bring in projects, set up as final as possible	
	TH 11/11	class crit		bring in projects, set up as final as possible	-write letters to 2 classmates on paper or type, put in drive
13	T 11/16	Exhibition installation day			
	TH 11/18	Exhibition installation day 6pm exhibition opening			
14	T 11/23	Show open			
	TH 11/25	Break No Class			
15	T 11/30	Critique in class			
	TH	Critique in class			

	12/2	deinstall by FRI 12/3			
	SAT 12/4	Theresa Hak Kyung Cha's Dictee: A Marathon Reading			
	TUE 12/7	Open Studio at Harris/Watt Hall			

Roski Talks Fall 2021 Season

<https://roski.usc.edu/events/roski-talks-fall-2021-season>

Queer Survivance with Ron Athey, Ponylee Estrange, Madison Moore, and Judy Sisneros.

Moderated by Jeanne Vaccaro

August 31, 6pm; (note special start time)

Reservations required

Institute of Contemporary Art, Los Angeles

Reservations and details [here](#).

Edgar Arceneaux, artist, USC Roski faculty

September 7, 7pm

Roski Graduate Building, LA Arts District

Michael Ellsworth, designer

September 21, 7pm

Roski Graduate Building, LA Arts District

Art in Mexico City with Andrea Nuñez, Alivé Piliado Santana, and Sebastian Vizcaino. Moderated by Nahui Garcia

September 28, 6pm (note special start time)

Online via Zoom

Meiling Cheng and Jenny Lin, scholars, USC Roski faculty

October 5, 7pm

Roski Graduate Building, LA Arts District

Kour Pour, artist

October 19, 7pm

Roski Graduate Building, LA Arts District

Judy Baca, artist, and Gabriela Urutiaga, curator

October 26, 7pm

Open to Roski students; priority for MFA / MA candidates

Museum of Latin American Art, Long Beach

Kelly Akashi, artist / USC Roski alum

November 2, 7pm

Roski Graduate Building, LA Arts District

Hassan Rahim, designer

November 9, 7pm

Roski Graduate Building, LA Arts District

Jesse Mockrin, artist

November 16, 7pm

Roski Graduate Building, LA Arts District

Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call

studenthealth.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call

suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press “0” after hours – 24/7 on call

studenthealth.usc.edu/sexual-assault

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) - (213) 740-5086 | Title IX – (213) 821-8298

equity.usc.edu, titleix.usc.edu

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298

usc-advocate.symplicity.com/care_report

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services (formerly DSP) - (213) 740-0776

<https://osas.usc.edu/>

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Campus Support and Intervention - (213) 821-4710

campussupport.usc.edu

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.