



ART 460 Post-Material Studio

Units: 4

Monday, Wednesday – 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: WAH 102B

Instructor: Patty Chang

Office: HARRIS 117

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

Course Description

This advanced studio and discussion course asks the question, What does it mean to live a sustainable life as an artist? Sustainability is often a term we use in relation to the environment but for the precarious life of an artist, what does sustainability mean? Through readings, classroom activities, writing prompts, movement exercises, field trips, artist studio visits, artist talks, exhibition organizing, and artwork creating, we will come to think about different ways of being sustainable in a world that overlooks the meaningful labor that artists contribute to considering, critiquing and reimagining the pressing issues in our time.

Course Objectives

This studio course offers the student a conceptual and practical platform from which to explore and execute a major work or series. The primary focus throughout this course will be to grow intellectually and emotionally and to deepen the understanding of your motivations and ways of making art. Your practical responsibility will be to think of ideas, feel feelings, collect material, research information and turn these into proposals, experiments, and eventually formalize them into a work presented to the public. These responsibilities also include organizing the exhibition with classmates, installing the exhibition, creating public programs for the exhibition, deinstalling the exhibition, and reflecting on the process. Proposals and plans will serve as the first presentation; research, data, and material collection will comprise the second presentation; and the work's formal realization will be the subject of the third and final presentation. This course is intended for students who are prepared to make a serious investment in exploring what it means to be an artist and how to work towards a deeper understanding of sustaining a lifelong intellectual, emotional and spiritual study beyond the confines of medium specificity and art-as-commerce.

Learning Outcomes

- Plan and complete a self-directed semester long project.
- Conduct original self-directed research.
- Learn project workflow which entails idea formation, proposal writing, research, material and formal experimentation, execution, iteration, presentation and project documentation.
- Visit artists and craftspeople in their studios and galleries and discuss their work with them to understand other workflow models.
- Visit galleries/museums for multiple presentational modes to consider.
- Read and discuss contemporary theories on art.
- Write a new project statement and artist statement to accompany the student exhibition.
- Produce a professional public art exhibition.

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

- Upload all assignments onto [Google Drive Class Folder](#).
- **Required Materials:**
 - Notebook/sketchbook and pen or pencil for class activities. The Notebook should be only used for this class. 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.

- **Syllabus, Field Trip Forms, Technical handouts:** These will be provided to you on the class googledrive.
- **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.
- **Readings:** Readings will be provided on class googledrive as PDFs.
- **Homework:** Homeworks should be uploaded by the due date to the class googledrive.
- **Communication:** USC email account. Check your email daily for class communications from the instructor.
- **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.

Notebook Writings

In this class you will always bring your notebook to collect your thoughts, reflections, inspirations, things that you want to remember. This notebook should only be used for this class. Students are required to bring the notebook each class for writing activities and response assignments.

In Class Readings

The class will read some texts together during class. There will be class discussion requiring your involvement. Discuss an aspect of the reading that you elaborated on in your notes.

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 the exhibition at the USC Village Pop-up Gallery at the end of the semester.

Structure and Dates of Project Development

Phase One: Concept Proposal (Week 3-4)

Phase Two: Critique 1 (Week 5-6)

Phase Three: Critique 2 (Week 10 - 11)

Phase Four: Installation of Exhibition/Opening (Week 13)

Phase Four: Critique of final project at the Lindhurst Gallery/Documentation (Week 15)

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

Assessment Policy: Project grade includes concept proposal, mid-term presentation, final project and presentation for critique and project documentation. Upload onto your drive folder.

Description of Assignments

Project Phase Details

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. Upload onto your drive folder.

Midterm presentations Critiques 1

Take a part of your proposal and make an artwork with any medium. Install the artwork for critique. Make documentation and written assessment and upload into your drive folder. Cannot be an artwork used in another class.

Midterm presentations Critiques 2

Build on last critique or take another part of your proposal and make an artwork with any medium. Install the artwork for critique. Make documentation and written assessment and upload into your drive folder. Cannot be an artwork used in another class.

Installation of the exhibition

Installing your work in the USC Lindhurst Gallery exhibition. Think about lighting, viewing points, spatial experience, relationship with other works. Meeting with your work Committee. Include sketches, floorplans and equipment needs of the project.

Final Project Documentation:

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

- 5 to 10 300 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 three still images: One image of full installation (pause the video for best image) and one image with detail.
- Label each image or Quicktime as follows: Jon_Snow_Mid-termproject1A.jpg, etc.
- You can include notes from your notebook

Written Responses

Following your presentations and critique, you will be asked to write 1-2 pages responses of your presentations and critique.

Proposal Presentation Response

Midterm Presentations Response

Final Critique Response

Guidelines for Written Responses

It should include the most important lessons and insights from the critique given to you by both the class and the professor. The analysis should also address:

- 1) Ideas that you want to continue to explore in future projects.
- 2) What was successful about your project, what was not successful and why.
- 3) Techniques and aesthetics used for the project.
- 4) Any other thoughts or feelings that came up about the presentation.

Notebook Responses: Field Trip & Artist Talk Responses

Following field trips to museum or gallery exhibitions / artist's studio visits / visiting artist talks, you will be required to upload photos of your notebook pages that you wrote during, or after the event. If you did not write any notes during the events, you should write it down after the event and upload a photo of the notes.

Exhibition Committee

Each student will assign to be in one or more committees in preparation for the Exhibition:

- Design identity Committee
Responsibilities: Poster, exhibition handout design
- Opening Reception Committee
Responsibilities: Plan and prepare the opening reception
- Promotion Committee
Responsibilities: Promote the exhibition and send out the invitations
- Equipment Committee / Installation Committee
- Program Committee
Responsibilities: Possible public program such as talk, panel, and/or performances
- Documentation Committee
- Reception Committee
Responsibilities: Organize reception, order food, table, set-up and clean up

Equipments : You can check the list of the equipments in the [4D Area Student Handbook](#)

Grading and Attendance Policy

Attendance will be taken at all meetings and is mandatory. Participation in class discussions helps to create a common dialogue for the class 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% - Responses to readings, field trips, artist talks, artist studio visits and completion of class activities.
- 15% - Active involvement, cooperation and completion of all aspects of the exhibition from committee work, planning, installation, and deinstallation.
- 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 group discussion and attention, 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 listening that supports your peers in their process.

Access the Art 460 Google Drive [HERE](#)

Syllabus: Art 460 Fall 2023

Week	Date	In Class	Preparations	Deliverables
1	Intro + Set intentions : <i>What does it mean to live a sustainable life as an artist?</i>			
	Mon 8/21	- Introductions, syllabus -movement Writing, conversation -what does sustainability mean? Internal/Community/Material Sustainability -set intentions for next 3 months [In Class Writing Prompts] Exercise: Non-stop writing for 2min (get it out, dump your thoughts) Writing Prompt #1:	-Bring Blank Journal - Collect notes, writings, objects, images for week 4 parallel work	

		-3 months ago what were my expectations?(3 min) -What do I celebrate right now?(3 min) -In the next 3 months, what do I want to feel more of? -make a list of practices that help with feeling joy.		
	Wed 8/23	-[In Class Reading #1] Audre Lorde, <i>Poetry is Not a Luxury</i> [In Class Writing Prompts] “We start with a decision not to be governed by them” (Foucault). When the external authority is internalized that becomes self-critical.		
2	Readings +Feeling+Thought development: <i>What does it mean to live a sustainable life as an artist?</i>			
	Mon 8/28	-[In Class Reading #2] Audre Lorde - <i>Uses of Erotics: Erotics as Power</i> Adrienne Maree Brown-Pleasure Activism -share past work -look at Carmen’s work		
	Wed 8/30	[Field Trip #1] Carmen Argote at the ICA (1717 E 7th St, Los Angeles, CA 90021)		
3	Project Proposals			
	Mon 9/4	NO CLASS: Labor Day		
	Wed 9/6	-Project Proposal Powerpoint/Googleslide sharing -Schedule crit day		Bring Project Ideas- make powerpoint with images and text or bring objects and your project proposal
4	Parallel Work in Class -Community Sustainability			
	Mon 9/11	-Project Proposal Powerpoint/Googleslide sharing [In Class Reading #2] Adrienne Maree Brown, <i>Emergent Strategy: Shaping Change, Changing Worlds</i> -parallel working in class -Visit Lindhurst Gallery	Bring material to work on in class	

	Tues 9/12	Carolina Caycedo Roski Talk		
	Wed 9/13	[Artist Visit] Kim Ye -Community		
5	Critique 1			
	Mon 9/18	Presentations -[In Class Reading #4] Alexis Pauline Gumbs, <i>Undrowned: Black Feminist Lessons from Marine Mammals - preface, intro, chp 1 listen, chp 6 be vulnerable</i> -Who can we learn from [In Class Writing Prompts] Writing prompt #1: When do I feel most myself? When do I lose myself? Writing prompt 2: Pick a non-human species or thing or plant that you feel deeply about or connected to. 1) write a letter to them 2) write a letter from their point of view to you or any other entity in the world Writing prompt 3: What are your scars? How do you use them to communicate with others? Make a list of things that you want to unlearn. Write about one of your dreams that was so important for you to remember.		
	Wed 9/20	In class work		
6				
	Mon 9/25	-Crit		-bring in artwork
	Wed 9/27	-Crit		-bring in artwork
7	Material/Eco Sustainability			
	Mon 10/2	[Field Trip Studio Visit] Carmen Argote -Schedule Crit Day		
	Wed 10/4	[Field Trip] Natural History Museum		

		<p>[In Class Reading Groups]</p> <p>Exhibition Planning Meeting Divide Space + [DEMO] Equipment with Jon Wingo -Floorplan examples/ sketch examples -Work committee meetings</p> <p>[In Class Writing Prompts] Describe a situation where the presentation of your work made you feel seen. Who was involved, what were the circumstances that made you feel satisfied, is it the work itself and your labor? Or is it who saw it? How did they react?</p>		
8				
	Mon 10/9	<p>Letter Reading:Best! Letters from Asian Americans in the Arts (Byron Kim, Christine Kim, Ken Tam, Ken Lum, Hồng-Anh Truờng, Pamela Lee)</p> <p>[In Class Writing Prompts] Write letter from present self to past self Write letter from your future self to present self</p>		
	Wed 10/11	<p>[Self-organized field trip]</p> <p>Work day -share letters in class</p> <p>[In Class Writing Prompts] -Describe a moment when you felt in your power. -Make a list of situations where it is hard to express yourself -What are the qualities in yourself that you most love? List them and speak it to the water, then drink it. -We have the love that we most need, how can we nourish ourselves? -Is there a part of your body you can't sense or feel? -Make a list of small and large things that you can do to take care of yourself (5 min)</p>		bring letter to share
9	Allegories of the Anthropocene			

	Mon 10/16	Work day to prep for week 10 crit		
	Wed 10/18	Substitute - parallel workday		
10		Critique 2		
	Mon 10/23	Crit		-Bring artwork
	Wed 10/25	Crit		-Bring artwork
11	Critique 2			
	Mon 10/30	Crit [Field Trip] to LACMA to see <i>The World Made Wondrous</i>		-Bring artwork
	Wed 11/1	In-class work day - planning		
12				
	Mon 11/6	Field Trip TBA		
	Wed 11/8	TBA		
13				
	Mon 11/13	INSTALL DAY	Bring any tools for install	
	Wed 11/15	INSTALL DAY	Bring any tools for install	
Event	Wed 11/15	5pm Reception		
14	Mon 11/20	WORK DAY		
	Wed 11/22	[NO CLASS] Thanksgiving holiday		
15	Mon 11/27	Critique		
	Wed 11/29	Critique Deinstall		

De-install	Fri 12/1	Deadline to complete deinstall		
Final	Fri 12/8	Project Images, Installation Images, Project Assessments due		

Roski Talks Fall 2023

8/29-30	Danielle Shang (Curator, Writer, Art Historian)
9/5	Emma Berliner
9/12	Carolina Caycedo (Artist, MFA Alum)
9/19	Roman Ley (Packaging Design Director at Google)
9/26-27	Christopher Lew (Curator, Whitney Museum)
10/10	Cosmo Whyte (Artist)
10/17	Roski Young Guns Panel: Kim Paquet Moran/Chandler Chow and others
10/24-25	Toni Smalls (Artist, Art Director)
11/7	Faculty Talk: Andy Campbell & Jennifer West (pending)
11/14	Pablo Jose Ramirez (New Chief Curator, Hammer Museum)

Artwork Documentation Request

At the close of the semester, all 300- and 400-level students are required to submit reproduction quality documentation two projects via Dropbox for the Roski Archives. Students will receive an invitation to a shared Dropbox folder via USC email. Images and caption list must be uploaded before the end of the Finals period.

Dropbox invites will repeat directions below. In short, we request hi-res image files for 2 significant works.

1. WORD DOC (includes captions for the three works.) **One doc for each course.**

Title the word doc as follows: Last name, first name, semester, course, instructor
(Example: *Doe_Jane_FA19_ART330_Koblitz.doc*)

All works in word doc MUST include title, date, medium (tangible items used in making the artwork), dimensions (in inches)

Example:

Best Work Thus Far, 2018

inkjet print

30 x 40 inches

2. HI RES/HIGH QUALITY IMAGE FILES (jpg, tif, PDF)

Image files must be titled as follows: Last Name_First Name_Title.extension

(Example: Doe_Jane_BestPieceThusFar_.tif)

Directions for WEB-BASED COURSES

Include your website in the word doc and upload a selection of screenshots in jpg or tiff format. Use your discretion as to how many screenshots best reflect your project.

If the work was photographed by someone other than the artist, and the photographer wants credit, they should add "Photo: [insert professional name/title/company]"

1. WORD DOC detailing images. One doc for each course.

Word doc titled as follows: Last name, first name, semester, course, instructor

(Example: Doe_Jane_FA14_ART330_Koblitz.doc)

Website address

Screenshot 1

Screenshot 2

Screen shot 3

2. HI RES/HIGH QUALITY IMAGE FILES (jpg, tif, PDF)

Image files must be titled as follows:

Last Name_First Name_Screenshot Number.extension

(Example: Doe_Jane_1.tif)

Where do these images go?

Images may be used for the following: Roski Flickr, Roski website, in slide presentations for prospective students (Portfolio Forum, eg), printed matter and social media. Works are reproduced at a high quality. We make every effort to notify students works used in Roski printed matter and social media. Finally, we accommodate any request to remove work from our website or Flickr.

Consistent with university policy, students retain copyright ownership to student-created works. Students grant the University permission to use, reproduce and publicly distribute copies of those works. USC Roski makes every reasonable effort to notify and credit the creator of a work. Potential outlets include print publications, institutional websites, e-communications, multimedia presentations, exhibitions and documents about USC Roski for recruitment, advancement, alumni relations, and other promotional activities.

Questions or comments: Kirsten Schmidt (schmidtk@usc.edu), Communications Manager

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 [Research and Scholarship Misconduct](#).

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University’s educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

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 for Equity, Equal Opportunity, and Title IX (EEO-TIX) - (213) 740-5086

eeotix.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 for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

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

osas.usc.edu

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

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, Equity and Inclusion - (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) 442-120 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)

ombuds.usc.edu

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

Occupational Therapy Faculty Practice - (323) 442-3340 or otfp@med.usc.edu

chan.usc.edu/otfp

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.

Resources:

Remainders Pasadena - creative reuse materials

<https://remainderspas.org/>

Habitat for Humanity

<https://www.habitatla.org/restore/location-and-hours/>

Savers

<https://stores.savers.com/ca/>