

## ART-380 Studio Critique II



ART-380 Studio Critique II

Units: 2

Spring 2024

Wednesday: 3:00 to 5:40pm

Section: 33803

Prerequisite: ART 280

Location: Watt 108

Instructor: Kim Sweet

Email: [ksweet@usc.edu](mailto:ksweet@usc.edu)

Office Hours: by appointment

Office Location: By appointment

Phone: (213) 740-2787 (Roski School  
of Art and Design Office)

I will respond to emails within 48 hours  
during the hours of 9-5 M-Th.

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](mailto:consult@usc.edu)

Hours for Email Support: Monday – Friday,  
8:00 a.m. – 6:00 p.m.

Roski IT help: [roskiit@usc.edu](mailto:roskiit@usc.edu)

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Tel: 213-740-5555, ext. 11414

### Course Description

A continuation of ART-380 for third-year students, providing an interdisciplinary forum for artistic practice and a deepening critique of one's work, one's self and the work of peers, in relation to a broader world context.

### Overview

Studio Critique II explores the themes, practices, contexts, and questions undertaken by contemporary artists and designers. Students will also learn how to use the critique process to discuss their own work and the work of others.

This studio course offers students an opportunity to explore creative research strategies used by artists and designers. The class is designed to help students recognize work habits, biases, strengths, and weaknesses, and to identify the most productive research methods for their studio practice. Students will be involved in various types of activities geared towards deepening the critique process: a) collecting information on kindred artists, b) mapping and diagramming, c) systems of critique, d) recording and representation, and g) drawing and other notational systems, in relation to keeping a project journal. With the help of faculty-directed assignments in specific to the student's area of production, students begin to develop their own studio practice. While developing their own work, students will investigate a wide variety of research methods that facilitate artistic practice.

### Course Objectives

- Students will learn, practice and integrate strategies, methods, and skills needed to conceive, develop and execute works of art and design in a more complex and mature manner
- Students practice ideation, research skills, exploration and investigation as part of the creative process
- Students will learn to develop, articulate, and express personal content and language in order to articulate their creative process
- Students will learn and put into practice James Benning's "Looking and Listening" methodology
- Students are called upon to describe, analyze, interpret and evaluate their work and the work of others in the context of relevant cultural, historical and global influences.
- Students learn critical thinking in their verbal and written communication through writing assignments, presentations, participation in class discussions and critiques
- Students will learn ways to become self-directed and to sustain intellectual and creative growth

### Expectations

This class requires at least 4 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 2-unit course, has 4 hours of out of class course work.

### COURSE NOTES

Course Google Drive:

<https://drive.google.com>

### Course Texts

Essays, artists' writings and interviews assigned will be provided on class Google Drive as PDFs. Students will be asked to prepare questions for discussion in class.

Readings: Readings will be provided on class google drive as PDFs.

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 google drive.

### 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.

Classroom Access: You can access the classroom 24/7 (when classes are not in session) via your USC ID card. A schedule of classes is posted on the front door. You can visit the facilities office to ensure that your USC ID is listed for this room. Only students enrolled in the class are allowed after-hours access. Always leave the studio/classroom clean and tidy at the end of the night in preparation for the next day's classes. Please do not let any strangers in the room after hours. Use caution and common sense when you are in the room late at night. Be safe!

Electronic Policy: Students will not use laptops or phones during class times. Notes should be taken with pen and paper unless you have an accommodation that specifies use of laptop or another device.

### 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.

### Possible Readings and Supplementary Materials: Course Texts

Tolstoy, Leo. "What is Art", Aylmer Maude (Translator), Vincent Tomas (Introduction)

Kristeva, Julia. "Powers of Horror: An Essay on Abjection"

Buster, Kendall & Crawford, Paula. The Critique Handbook: The Art Student's Sourcebook and Survival Guide (2nd Edition). Upper Saddle River, NJ: Prentice Hall, 2010.

Lippard, Lucy. Mixed Blessings. New York: Pantheon Books, 1990.

Odell, Jenny. How to Do Nothing: Resisting the Attention Economy. Melville House, 2019.

### Grading:

#### Grade Breakdown:

15% - Participation in all reading discussions, presentations and critique

20% - JOURNAL Completion of journal exercises and presentation in critique.

Grades include documentation.

30% - MID-TERM PROJECT Presentation and quality of completed project

Grade includes project proposal, presentation in critique, critique evaluation and photo documentation

35% - FINAL PROJECT Final presentation and quality of completed project presented in critique

Grade includes project, presentation in critique, critique evaluation and photo documentation

#### 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

#### Grading Timeline:

You will receive a grade for each assignment on the blackboard. Individual grades will be received for exercises and mid-term and final projects. You will receive the grade via blackboard within three weeks of the due date.

#### 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. Two unexcused absences will result in your grade being lowered by a full 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.

After a first warning, students who persist in the following disruptive activities: sleeping, texting, emailing or online browsing for purposes other than class research, will result in an absence for that class session, while remaining in class.

**All field trips are required. Any event missed must be attended on a student's own time.**

#### Explanation of Grading

Projects and exercises are graded on the conceptual and aesthetic quality of finished work, technical/craft expertise, and conceptual and technical investment of time. Grading for projects includes proposals, presentation for critique and written critique evaluation.

#### PROJECTS: Explanation of Grading

Project grades are determined based on your attention to and investment in the overall process of art making. While the final product of your work will be the focal point of critiques and will be a major component of your grade, you must satisfy other criteria as well:

Conceptual merit: Your projects should be interesting and well thought-out. They will be evaluated in terms of degree of ambition and complexity, and should also reflect a growing

understanding of the art historical and theoretical concepts discussed in class. They should reflect both a sense of experimentation and development of your artistic voice.

Technical execution and effort: in addition to the overall level of skill you bring to your projects, they will be evaluated for the degree to which they answer the technical requirements of the assignment and the amount of in-class and out-of-class effort evident in the project.

Planning and organization: Because the overall process is often the most challenging and innovative aspect of art-making, your project grade will take into account the level of thought and preparation of your work at each stage: from initial proposal, through the stages of work, to the presentation of the final piece.

Description and Assessment of Assignments

## CLASS ASSIGNMENTS AND PROJECTS

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.

### Journal Exercises:

Students will be required to keep a journal for short writing exercises, studio visits, and field trips with a minimum of one per class. Journal should include a record your thoughts, observations, method(s) of engagement, sketches –which can be uploaded and included with the final logbook submission. The short writing exercises will be assigned in class and posted on Google Drive.

Each entry is no longer than 250 words. The purpose of the Journal entries is to help you develop and create your own vocabulary and apply it to your own thought process, writings, and art practice. You will be required to scan your journal and upload it to the class google drive as each journal is due. Please label Journal as follows: lastname\_firstname\_journal\_1(entire number).pdf

### Mid-term Project:

Read Lucy Lippard's Mixed Blessings "Introduction: Mapping."

In the introduction, Lippard defines each chapter by using gerund (from the Latin "to carry on"). Gerund is the grammatical form of process ending in -ing. Adding an -ing is a form of acting upon. She mentions this book is a record of her "own still incomplete learning process" and "encourages its readers to pursue a similar process." Use her chapter titles as introduced in the Mapping section as a guide to conceptualize and create art work.

What/why are you Naming?

What/why are you Telling?

Where/why are you Landing?

What/why are you Mixing?

How are you Turning Around?

What/why are you Dreaming?

The project may be in the medium of your choice. This can be a photograph, video, sculpture, arrangement, performance, installation, internet artwork, you can use a variety of media, create your own instructions, it can be interactive. The goal is to get you to think and to transfer that thinking into form. Consider the best presentation for the work

and incorporate that into the project as a whole. This project should reflect a longer investment of time in its making than the class exercises.

1. Identify the subject you choose to address with the project.
2. Choose the medium(s) and technique(s) that best serve the subject you wish to investigate.
3. Create a 1-page project proposal (see guidelines below) and present to class for feedback.
4. Work on projects outside of class and receive input as needed from the instructor.
5. Present the project for critique.
6. After your critique, write 2-page critique analysis (see guidelines).

Project grade includes project proposal, work of art, presentation for critique and critique evaluation.

### Final Project:

For your final project, you will develop, produce and present a project. The final project may use the medium of your choice. You will generate your own subject or theme. This project is a chance for you to further investigate the ideas, themes and aesthetics you have experimented with in past works. In-class exercises in project subject matter will assist students in developing their ideas.

The final project should reflect a significant amount of time and effort in its conceptual development and final form. It may take the form of any medium – from photo, painting, drawing, sculpture, performance, video, hybrid-forms, post internet work, installation, conceptual mapping and anywhere in between. I encourage you to push yourself to develop the depth of your work, the aesthetics and techniques you choose for the project.

1. Identify the subject you choose to address with the project.
2. Choose the medium(s) and technique(s) that best serve the subject you wish to investigate. Consider the presentation of the work.
3. Create a 1-page project proposal (see guidelines below) and present to class for feedback.
4. Work on projects outside of class and receive input as needed from the instructor.
5. Present the project for mid-way critique. Receive instructor and peer feedback.
6. Present the work for final critique. After your critique, write 2-page critique analysis (see guidelines).

Project grade includes project proposal, project, presentation for critique and critique evaluation.

### Project Proposal:

These are one-page written proposals. They provide an opportunity for you test your work or concept on your colleagues in the class, and to consider and articulate your goals so that Our feedback can be as useful and appropriate to your needs as possible. The mid-term The project proposal will receive instructor feedback. The final project proposal will be presented to class.

Your proposal should address:

- 1) What the idea of the project is and why it interests you.

- 2) How your chosen medium and form will relate to and realize your conceptual concerns.
- 3) How you will technically accomplish the project. Where will you source your materials, equipment (for example, shooting photos or video or fabricating, drawing, painting, collage, printing, etc.).
- 4) Explain how you are considering the project concept and theme. Reference other artists' work that we've seen or talked about in class or that you know of otherwise.
- 5) What does the project relate to in the world?
- 5) Bring any visual support materials to further explain your conceptual and aesthetic goal.

### Written Critique Analysis

Following your critique you will be asked to write a two-page analysis of your project and critique.

Page One:

The first page of the essay should include the most important lessons and insights from the critique given to you by both the class and the professor. Use your journal notes to help you.

The analysis address:

- 1) Ideas you garnered from the project.
- 2) Ideas that you want to continue to explore in future projects.
- 3) What was successful about your project, what was not successful and why.
- 4) Techniques and aesthetics used for the project. Were they successful or not? What will you continue to develop? How did the aesthetics and techniques affect how you and others perceived the work? Did they have the effect you intended?
- 5) What was useful to you from the critique? Record your thoughts.

Page Two:

- 1) Take notes during your peer's project presentations.
- 2) Choose one of your peers' projects that interests you most. Each project can only be chosen once for all projects to be equally distributed.
- 3) Write 250 – 500 words on their projects. Note their project titles. Discuss what drew you to their work and why. What aesthetics did they employ? What was their concept? How did this work build, develop or differ from previous projects?

### Required Documentation for Mid-term, and Final Project:

Documentation should consist of (1) image of the entire work and (2) detail image. In total, you will upload to class google drive folder (3) 300 dpi documentation images.

For any video or time-based work: Quicktime.MOV uploaded to google drive.

If video is part of installation, please document with (2) still images: (1) image of full installation (pause the video for best image) and (1) detail.

Label each image or Quicktime as follows: last\_first\_mid-teamproject or finalproject.jpg, etc.

### On Critique and Discussion:

Critique is about listening and thinking through your ideas collectively to develop the ability to think critically and to articulate your observations of art. You should be prepared to speak about your own work, and to contribute meaningful comments and critical observation

about the work of your peers. You are expected to address both the content and formal components of the artworks, with an emphasis on the relationship between the two. This will further you understand how your work is received and interpreted by others. Critique is a rigorous process, but will help shape your own approach and language. Please do the work and to support your peers in their process.

### Course Schedule:

Specific dates are subject to change. If possible, students will be notified ahead of time if changes are made.

### SCHEDULE:

(subject to change)

WEEK 1: Wednesday, Jan 10, 2024

Introduction to class, instructor and students. Review Class Syllabus, requirements and goals.

Homework: Prepare a 10 minute presentation of your work as an introduction for next week's class.

Get supplies/materials (at the very least Sketchbook).

WEEK 2: Wednesday, Jan 17, 2024

Presentations of work

Homework: Handwritten on a single sheet of paper list 30 words that describe you:

Think about and be prepared to talk about 3 artist you admire and how they relate to your work

WEEK 3: Wednesday, Jan 25, 2024

Present: 3 artist you admire and how they relate to your work

In class work on self description in small groups

Homework: write an artist's statement based on how you understand yourself. Give a brief overview of the field of art you are practicing

WEEK 4: Wednesday, Jan 31, 2024

Reading: TBD

Determine midterm projects. Discuss working relationships.

Work on preparations and proposals for midterm, 10 min each.

WEEK 5: Wednesday February 7, 2024

Time TBD as class time conflicts

Field Trip: TBD

Homework: Write a one page summary of the exhibition. How are these artists the same, how do they differ? What strategies do they employ in their work?

WEEK 6: Wednesday February 14, 2024

Discuss and review ideas for Mid-term project

WEEK 7: Wednesday February 21, 2024

### **Midterm Critiques Group I**

WEEK 8: Wednesday February 28, 2024

### **Midterm Critiques Group II**

WEEK 9: Wednesday March 6, 2024

Reading: TBD

Review and discuss written artist statements based on Midterm feedback



WEEK 10: Wednesday March 13, 2024

**NO CLASS Spring Recess**

Final project preparations and proposals due: class discussion

WEEK 11: Wednesday March 20, 2024

Reading: TBD

WEEK 12: Wednesday March 27, 2024

Studio Visit TBD

WEEK 13: Wednesday April 3, 2024

Studio Visit TBD

WEEK 14: Wednesday April 10, 2024

**Final project Critique (1-5)**

WEEK 15: Wednesday April 17, 2024

**Final project Critique (5-10)**

WEEK 16 Final Class: Wednesday April 24, 2024

**Final: Paper due on or before May 8 11:59 pm**

Partial List of Exhibitions|Galleries in LA:

USC Fisher Museum of Art - <https://fisher.usc.edu/exhibitions/>

[https://calendar.usc.edu/event/exhibition\\_walkthrough?utm\\_campaign=widget&utm\\_medium=widget&utm\\_source=USC+Event+Calendar#.YwUasi-B30o](https://calendar.usc.edu/event/exhibition_walkthrough?utm_campaign=widget&utm_medium=widget&utm_source=USC+Event+Calendar#.YwUasi-B30o)

check out - <https://galleryplatform.la>

Get the AP SEE/SAW:

<http://artforum.com/guide/country=US&place=los-angeles> CAAM –

<https://caamuseum.org/exhibitions>

Center for Land Use Interpretation (CLUI) –

<http://www.clui.org/section/programs-projects> Gallery Luisotti -

<https://galleryluisotti.com/exhibitions-current/>

The Getty- <https://www.getty.edu/visit/exhibitions/>

The Mistake Room - <https://www.tmr.la>

Night Gallery - <https://www.nightgallery.ca/exhibitions/awol-erizku3>

The Underground Museum –

<https://theunderground.museum/past-exhibitions> ICA LA –

<https://www.theicala.org/en/exhibitions>

JOAN <https://joanlosangeles.org>

\*Kayne Griffin <https://www.kaynegriffin.com/exhibitions>

M + B <https://www.mbart.com/exhibitions/>

REDCAT - <https://www.redcat.org/gallery>

LAXART <https://laxart.org/exhibitions>

Statement on Academic Conduct and Support Systems

Academic Integrity:

The University of Southern California is a learning community committed to developing successful scholars and researchers dedicated to the pursuit of knowledge and the dissemination of ideas. Academic

misconduct, which includes any act of dishonesty in the production or submission of academic work, comprises the integrity of the person who commits the act and can impugn the perceived integrity of the entire university community. It stands in opposition to the university's mission to research, educate, and contribute productively to our community and the world.

All students are expected to submit assignments that represent their own original work, and that have been prepared specifically for the course or section for which they have been submitted. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s). Other violations of academic integrity include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), collusion, knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university. All incidences of academic misconduct will be reported to the Office of Academic Integrity and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see the student handbook or the Office of Academic Integrity's website, and university policies on Research and Scholarship Misconduct.

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution. 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](http://osas.usc.edu). You may contact OSAS at (213) 740-0776 or via email at [osasfrontdesk@usc.edu](mailto:osasfrontdesk@usc.edu).

#### Support Systems:

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

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

988 Suicide and Crisis Lifeline - 988 for both calls and text messages – 24/7 on call The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline consists of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL) – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender- and power based harm (including sexual assault, intimate partner violence, and stalking).

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

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

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 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) 740-0411

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

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

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

Non-emergency assistance or information:

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

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) 442-2850 or [otfp@med.usc.edu](mailto:otfp@med.usc.edu)

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