

**COURSE IDENTIFICATION****Course Title:** BFA Exhibition**Description and Prerequisites**

This course will provide an opportunity for BFA students to plan and mount an exhibition\* during their final year of study. Students will select a mentor among the Art Department faculty members, who will work with them in order to create a cohesive, conceptually-focused body or work or project.

Prerequisite: Senior standing and completion of all Foundations courses.

\* Graphic Design students may prepare a public portfolio rather than an exhibition.

**Textbooks and Required Materials**

There is no required textbook for this course. Students will be required to purchase materials for the construction and professional installation of their artworks. These materials will vary depending on the student's choice of projects.

**COURSE OUTCOMES & OBJECTIVES**

Outcomes	Objectives
<b>Knowledge</b>	
Understand the history, current issues, and direction of the artistic discipline	Formulate an understanding of the principles and elements of artistic practice.
Place works in the historical, cultural, and stylistic contexts of the artistic discipline	
Use the technology and equipment of the artistic discipline	Produce artworks selecting and employing media and techniques within the student's primary area of study.
<b>Skills</b>	
Use the elements and principles of art to create artworks in the artistic discipline	Develops sound research methods and production practices to create a focused body of work.
Create artwork that demonstrates perceptual acuity, conceptual understanding, and technical skill	
Analyze and evaluate works of art in the artistic discipline	Describes art research and practice through a written Artist's Statement/thesis

Synthesis	
Produce artworks demonstrating technical skill and disciplinary knowledge	Creates a professional portfolio of artistic works.
Use knowledge of art and disciplinary vocabulary to analyze artworks	Describes art research and practice through a written thesis.
Participate in critiques of own work and work of others	

### CLASS SCHEDULE

Students will work independently in this class, meeting regularly with their mentors and working towards the final exhibition. This will vary depending on the student, mentor, and exhibition schedule

### ASSIGNMENT & ASSESSMENTS

Assessment	Weight
Project proposal	5
Project	35
Preparation for exhibition	10
Publicity materials	5
Installation	10
De-installation	5
Artist's Statement/thesis	10
Professional portfolio documenting artworks (DVD)	5
<b>Total</b>	<b>100 points</b>

**Attachments-1****Written directions for assignments***EXHIBITION / PROJECT PROPOSAL*

This typed proposal should include your exhibition title, theme, media to be used, exhibition layout plan, a timeline, readings, any other faculty you will be consulting, and any other information you feel that your mentor of department should know. It must include a detailed timeline for meetings with faculty. The proposal should be signed and dated by both faculty advisor and student. You must provide two copies for signatures.

*DEVELOPMENT OF WORK/ PROJECT*

Students will prepare a new body of work or series continuation from an upper-level course series. This body of artwork should have a specific, well- conceived theme, direction and intent.

Students will work independently during the course of the semester in a manner similar to graduate school expectations or those required in a professional studio practice. This translates to a minimum effort of 12 hours a week in the studio.

*PREPARING WORK FOR EXHIBITION*

Shows evidence of seriousness of commitment to the art in the exhibition (professional preparation for the installation, timelines met, communication) .Presentation for the exhibition is of a unified, well-finished body of work (finished, framed, based).

*PREPARING PUBLICITY MATERIALS*

Students should work within set timelines with requested materials (images, statements, titles, etc...)

*ARTIST STATEMENT*

Write a statement that explain, justify, extend, and/or contextualize your body of work or project.

Place the work in relationship to art history and theory, the art world and the times. Explain clearly your intentions, practice and position.

*ORAL DEFENSE*

Student orals will consist of a 20 to 30-minute block of time at the gallery with a committee comprised of the student's mentor and one other member. Either an outside artist or another faculty member of the student's choosing. See criteria listed on evaluation form attached to this document. You should dress professionally for your presentation and other full-time faculty may attend as observers. We will arrange for a suitable available time.

*INSTALLATION / DEINSTALLATION*

Student professionally installs and follows all timelines for installation. Student arrives on-time prepared with works "ready to hang" and follows all instructions and timelines surrounding the installation and de-installation of exhibits

*DOCUMENTATION OF ARTWORK*

A DISK SHOULD CONTAIN 1 FOLDER LABELED WITH STUDENT LAST NAME WITHIN THE FOLDER THERE SHOULD BE FILES (10 images, image list, statement) LISTED AS DIRECTED BELOW:

EXAMPLE:

Robert Smith\_2013\_01.jpg  
Robert Smith\_2013\_02.jpg  
Robert Smith\_2013\_03.jpg  
Robert Smith\_2013\_04.jpg  
Robert Smith\_2013\_05.jpg  
Robert Smith\_2013\_06.jpg  
Robert Smith\_2013\_07.jpg  
Robert Smith\_2013\_08.jpg  
Robert Smith\_2013\_09.jpg  
Robert Smith\_2013\_10.jpg  
Robert Smith\_2013\_Statement.doc  
Robert Smith\_2013\_List.doc

IMAGE FILE INFORMATION

RGB color

JPEG

Approximately 1,200 pixels on the longest dimension.

Correct oriented to viewing position as presented · 72 pixels per inch

STATEMENT FILE INFORMATION

Save as word document

Student last name on top right

IMAGE LIST FILE INFORMATION

Save as a word document

Student last name on top right

List file number (01, 02, 03, title, media, dimensions)

### The BFA Artist's Statement

You've written many Artist's Statements and Personal Statements in your previous classes. You've also written research papers for your Art History classes and Response Papers in your Experimental classes. We can safely assert that you now know how to write about your art.

In your BFA Artist's Statement, you'll bring this well-developed knowledge of writing about artistic practice to bear as you create a finely-tuned, well-developed, professional statement suitable for submission to galleries or museums, job applications, or graduate school admission.

#### Review:

Artist's Statements you've written in the past have included:

- Identification of your artwork
- Purpose of the artwork
- Creative process
- Motivations (influences and inspirations)

Personal Statements you've written in the past have included at least three of the following:

- Your skills as an artist
- Areas of strength
- Distinctiveness of your work

- Experience in art
- Influences
- Inspirations
- Artistic ambitions
- Reason for making art

STEP 1: Take a look at the Artist's Statements and Personal Statements you wrote in previous classes. Highlight or circle the portions that you feel are the most meaningful or that have the most relevance to your current artistic practice.

STEP 2: Now consider some additional questions in order to deepen your thinking about how your artistic practice has grown and changed in the past four years:

- What was the most memorable experience you had in your Experimental courses? How has this influenced your artworks?
- What was the most influential Art History course you experienced? How did this inform your artistic practice?
- How have you grown as an artist from your first day of your Freshman year to today? What factors caused this growth? How do you feel about the progress you've made since then?

STEP 3: Watch this clip on YouTube <http://www.youtube.com/watch?v=VpZmIiIXuZ0> and think about the answers to the following questions after viewing.

- Why does Apple design their products?
- How do they approach the design process?
- What do they accomplish?

STEP 4: You'll organize your most important ideas for your new Artist's Statement around the basic structure of three simple questions: Why? How? What?

Why?

- *Why refers to reasons, motivations, message, mission, inspiration, or influences in your work*
- Examples:
  - Why do you make art?
  - Why do you make your art the way you do?
  - Why is your work distinctive?

How?

- *How refers to processes, techniques, materials, equipment, and other physical realities of the creative process*
- Examples
  - How do you create your work?
  - How do you engage in the creative process?
  - How do you employ materials, equipment, processes, techniques, etc...?

What?

- *What refers to your artistic products and their physical existence in the world*
- Examples
  - What do you make?
  - What specific information should others know about your work?
  - What sets your work apart from other artists?

In your prior courses, you've been provided with templates, outlines, or other documents to help you formulate your writing. This time, however, it's going to be up to you to prioritize and organize your thoughts and formulate them into an excellent Artist's Statement to accompany your BFA Exhibition.

Requirements:

- Statements should be between 1 and 3 pages in length (approximately 300 to 700 words presuming you use Times New Roman, Size 12, Double-spaced, with 1-inch margins)
- You may choose other document formatting options, but they must present a clear, professional appearance. This must be approved by the instructor prior to final submission of the Statement.
- Statements must be organized—*in order*—around the ideas of Why? How? What?
- This document should be suitable for professional-level presentation: graduate school applications, shown to galleries or museums, etc...

**Attachments-2**
**BFA Exhibition Grading Rubrics**
**BFA Project Grade**

<p style="text-align: center;">A 35 points</p>	<ul style="list-style-type: none"> <li>• Artworks are fully realized and skillfully composed.</li> <li>• Nothing seems 'left out' or avoided.</li> <li>• Space is fully used, even if it is never touched.</li> <li>• Imaginative, compelling art that demonstrate planning, careful execution, and sensitivity toward media.</li> <li>• Innovative use of media.</li> <li>• Fresh, lively compositions or design.</li> <li>• A sense that the medium used fits the image and composition.</li> <li>• Works show obvious improvement in media handling from trial and error.</li> </ul>
<p style="text-align: center;">B 28 points</p>	<ul style="list-style-type: none"> <li>• Works are ambitious but ultimately not fully realized.</li> <li>• Areas are unresolved or vague.</li> <li>• Reveals an understanding of what a realized composition could be, but narrowly misses the goal.</li> <li>• Marked by a great willingness to experiment with media, although not always successfully or strategic.</li> <li>• Embraces the idea of new media and materials, but doesn't always achieve works that are unified and complete.</li> </ul>
<p style="text-align: center;">C 25 points</p>	<ul style="list-style-type: none"> <li>• Works are ambitious in terms of media and/or scale, but display a loose grasp of composition, skill, or planning</li> </ul>
<p style="text-align: center;">D 21 points</p>	<ul style="list-style-type: none"> <li>• Art works that are finished but chaotic, and/or show little planning or thoughtful approach to composition.</li> <li>• Works that underutilize scale and media in making meaning.</li> <li>• Works that feel like the first thought about an image or idea.</li> <li>• Hackneyed or conventional use of media to achieve cliché effects.</li> <li>• A preoccupation with conventional outcomes.</li> </ul>
<p style="text-align: center;">F 20 points or less</p>	<ul style="list-style-type: none"> <li>• Works that are reactive and show little or no evidence of compositional planning.</li> <li>• Artworks that accept as 'default' media without utilizing them fully.</li> <li>• Works are consistently unfinished or avoid complex or difficult areas.</li> <li>• Student dismisses experimentation with media and scale as irrelevant.</li> <li>• Student asserts a 'style' or working method that he or she refuses to open up to new approaches.</li> </ul>

**Other Requirements (Checklists)**

**Exhibition/Project Proposal (5 points)**

Includes: (1/2 point each)

- \_\_\_ exhibition title
- \_\_\_ theme
- \_\_\_ media to be used
- \_\_\_ exhibition layout plan
- \_\_\_ timeline
- \_\_\_ readings
- \_\_\_ list of other faculty members consulted
- \_\_\_ other information the mentor/department should know
- \_\_\_ detailed timeline for meetings with faculty
- \_\_\_ two copies, each signed and dated by faculty mentor and student

**Preparation of Work (10 points)**

- \_\_\_ demonstrates serious commitment to the artworks in the exhibition (2)
- \_\_\_ professional preparation of the installation (2)
- \_\_\_ timelines and deadlines have been met (2)
- \_\_\_ regular communication with mentor (2)
- \_\_\_ works are unified and finished (framed, based, hung/displayed, lighted...) (2)



**Publicity Materials (5 points)**

\_\_\_\_\_ completed according to set timelines (1)

\_\_\_\_\_ provided all requested materials (images, statements, etc...) (1)

\_\_\_\_\_ materials foster a professional image for the artist and the exhibition (3)

**Oral Defense (Pass/Fail)**

- The student will meet in the gallery for 20 to 30 minutes with the mentor and another individual of the student's choice (outside artist, another faculty member).
- Student must dress professionally
- Other full-time faculty members may attend as observers

\_\_\_\_\_ Student presents a professional appearance

\_\_\_\_\_ Student arrives on time and behaves in a professional manner

\_\_\_\_\_ Student provides answers to faculty members' questions demonstrating both skill and knowledge in the artistic area of the works.

**Installation (10 points)**

\_\_\_\_\_ Student arrives with works "ready to hang" (1 to 5 points)

\_\_\_\_\_ Student follows all instructions and timelines (1 to 5 points)

**De-installation (5 points)**

\_\_\_\_\_ Student meets deadlines for removing work from the gallery (1 to 5 points)

\_\_\_\_\_ Student follows all instructions and specifications for removal of work (1 to 5 points)

**Documentation of Artwork/Professional Portfolio (5 points)**

- Student will prepare one DVD containing ONE folder labeled with the student's last name
- The folder should contain a JPG image of 10 works of art.
- Images must be labeled as follows:
  - RobertSmith\_2014\_01.jpg
  - RobertSmith\_2014\_02.jpg
  - RobertSmith\_2014\_03.jpg
  - RobertSmith\_2014\_04.jpg
  - RobertSmith\_2014\_05.jpg
  - RobertSmith\_2014\_06.jpg
  - RobertSmith\_2014\_07.jpg
  - RobertSmith\_2014\_08.jpg
  - RobertSmith\_2014\_09.jpg
  - RobertSmith\_2014\_10.jpg
- Folder should also contain
  - Image list [RobertSmith\_2014\_List.docx]
  - Artist's Statement [RobertSmith\_2014\_Statement.docx]
- File specifications
  - RGB color
  - JPEG: longest dimension 1200 pixels, correctly oriented as presented, 72 pixels per inch
  - Statement saved as Word document; student's last name on top right
  - Image list saved as Word document; student's last name on top right
  - List file number (01, 02, 03...), title, media, and dimensions

Checklist (1 point each)

\_\_\_\_\_ Meets file specifications

\_\_\_\_\_ Contains required number of images, correctly labeled

\_\_\_\_\_ Contains image list

\_\_\_\_\_ Contains Artist's Statement

\_\_\_\_\_ Submitted by due date

**BFA Artist's Statement (10 points)**

\_\_\_\_\_ Why? Explanation of artist's rationale or motivation for creative practice, including influences and/or inspirations (2)

\_\_\_\_\_ How? Explanation of materials, media, and techniques employed in the creative process (2)

\_\_\_\_\_ What? Explanation of the artworks presented, including: subject, theme, meaning, concept, and/or artist's intention (2)

\_\_\_\_\_ Use of proper English/overall quality of writing (2)

\_\_\_\_\_ Correct format (1)

\_\_\_\_\_ Meets due date and other specifications (1)

\_\_\_\_\_ / 10 Points