



Camosun College
School of Arts & Science
Department of Visual Arts

ART-242-B01
3D & 4D Studio Practice
Winter 2021

COURSE OUTLINE

Students will create a proposal as a response to previous two-dimensional studio experiences (painting, drawing, photography, printmaking). Students will have the opportunity to illustrate personal creative directions and will participate in a critique process with fellow students and instructor.

The course description is online @ <http://camosun.ca/learn/calendar/current/web/art.html>

Ω Please note: This outline will not be kept indefinitely. It is recommended students keep this outline for their records, especially to assist in transfer credit to post-secondary institutions.

1. Instructor Information

(a) Instructor	Joseph Hoh	
(b) Office hrs	MTuTh 2:30pm – 3:30pm WF 12:30 – 1:30pm	
(c) Location	Y101c	
(d) Phone	250 370-3456	Alternative: _____
(e) E-mail	hoh@camosun.bc.ca	
(f) Website	D2L	

2. Intended Learning Outcomes

Upon completion of this course the student will be able to:

1. Develop and manage the process of independent research in art.
2. Use basic welding techniques and processes.
3. Identify and define the elements of three dimensional and time based art work.
4. Outline a history of sculpture & time based art.
5. Generate ways to combine media and processes for 3D and 4D work, including conceptual artwork.

3. Required Materials

- (a) Texts: Assigned readings
- (b) Other: Toolbox of equipment and supplies

4. **Course Content and Schedule**

- Studio Practice is a high risk-high return endeavour. (conversely: low risk low return)
- See yourself as a pro at whatever profession you choose
- Being consistent is desirable
- Working smart is smart
- Doing nothing is death
- Weekly timely postings is how you stay accountable
- There are no mid term interviews so don't surprise yourself at the end. Check in w your mentor as appropriate. Better frequently than less.
- No crit dates except for the ones you set. There are two formal points for class feedback you have to target.
- At each of these points you have to show everything research every step via projects and portfolios
- Artist statements are needed

Through conceptualizing, planning and executing their own projects, you will explore a wide variety of materials and media and discover the relationships between materials and concepts. You will practice the discipline necessary to produce successful work in a self-directed situation, not supported by project structures and boundaries. You are encouraged to expand the boundaries art-making making by incorporating disciplines such as printmaking, photography, video & performance, constructions, and installation into your projects.

There will be two major group critiques during the semester and you will be expected to complete at least one project or progress report per critique¹. The size and scope of each project will be discussed with your instructor. The group critiques provide you with further experience in analyzing and discussing the form and content in your own work and of others. The instructor will also meet with you on an on-going basis throughout the semester for individual critiques; there will be a continual evaluation of your work and further equipment demos with the technician if needed. You will gain further experience with the effective presentation of artwork through consideration of lighting, placement and site-specificity.

There will be several videos of both historical and contemporary work by artists who work in three and four-dimensional media and will be assigned reviews of exhibitions, visiting artists' lectures and various reading assignments.

During class time, you are expected to make full use of the studio classroom. Your teacher is around to help you make progress, discussions before commencing on projects are vital to the success of your research. Discussions before collecting materials or building are important; it will save you time and money. Research, collecting material and supplies are considered homework and should be done outside of class time. However you should optimize your time while waiting to get help to do research while waiting to see your teacher. Access to a laptop computer is useful during the initial stages of your project; likewise art databases and Modern Art History text are useful tools for your research.

¹ As an example, expect to put in for the first critique, at least 16 hours of work. Add at least additional 12 hours minimum for each subsequent critique. The time you put in will show in the quality of work; it will appear in the depth of research, in the experimental or testing stages, or in the process of making. It is far better to fail spectacularly than to be safe. Do a million little things if you are stuck; do little "quick and dirty" studies; look at them as sketches or notations. Do a few hundred of them. Something really interesting and unimaginable will happen. Get into the process, trust the process. The process will take you forward. It takes time, it takes commitment, and it takes courage. That is Creativity.

Research can be defined broadly as (active) reading, drawing, writing, modeling, discussing, interviewing, watching, noting, or any other means of aggregating information that would directly help you crystallize your ideas, concepts, and making.

The ultimate goal is to create high value works of art. High value work is usually defined by work that is very difficult or almost impossible to reproduce.

Course Plan

Week:

	Synchronous	Asynchronous	Lab
1 Jan 14	<ul style="list-style-type: none"> • Introduction • Processing styles. 4DI • Discuss project ideas with instructor-mentor • Discuss critique criteria and dates 	<ul style="list-style-type: none"> • Upload plan to D2L Assignments • Video: Tim Hawkinson in "Time", Art21 S 2; quiz • Reading: Art of Play 	<ul style="list-style-type: none"> • None • FYI: Add Course & Drop with Tuition Refund Deadline Jan 20
2 Jan 21	<ul style="list-style-type: none"> • Discussion with mentor your project plan. You create and execute your own projects. There are no assigned projects. 	<ul style="list-style-type: none"> • Begin project, do research, and collect materials • Discussion: Art of Play. 	<ul style="list-style-type: none"> • None
3 Jan 28	<ul style="list-style-type: none"> • Morning Session check-in 	<ul style="list-style-type: none"> • Work on project • Weekly diary reports begin • Video: Kiki Smith in "Stories", Art21 S2, quiz 	<ul style="list-style-type: none"> • Sign-up Rotation:8 spots
4 Feb 4	<ul style="list-style-type: none"> • Morning Session check-in 	<ul style="list-style-type: none"> • Work on project 	<ul style="list-style-type: none"> • Sign-up Rotation:8 spots
5 Feb 11	<ul style="list-style-type: none"> • Morning Session check-in 	<ul style="list-style-type: none"> • Video: Sarah Sze in "Balance" Art21 S6; quiz • Work on project 	<ul style="list-style-type: none"> • Sign-up Rotation:8 spots
6 Feb 18	<ul style="list-style-type: none"> • Reading Break 	<ul style="list-style-type: none"> • Work on project 	<ul style="list-style-type: none"> •
7 Feb 25	<ul style="list-style-type: none"> • Consider this window for your first full critique with mentor 	<ul style="list-style-type: none"> • Have all research and latest iteration ready for digital portfolio. • A draft artist statement should be ready. 	<ul style="list-style-type: none"> • Sign-up Rotation:8 spots
8 Mar 4	<ul style="list-style-type: none"> • Peer Critique 1. 	<ul style="list-style-type: none"> • Have all research and all iterations ready for portfolio. An artist statement should be ready. 	<ul style="list-style-type: none"> • Sign-up Rotation:8 spots
9 Mar 11	<ul style="list-style-type: none"> • Peer Critique 2. 	<ul style="list-style-type: none"> • Have all research and all iterations ready for portfolio. 	<ul style="list-style-type: none"> • Sign-up Rotation:8 spots

		An artist statement should be ready.	• FYI: Course Drop deadline w/o academic penalty. March 16
10 Mar 18	• Morning Session check-in	• Work on project. • Reading: Rosalind Krauss, <i>Sculpture in the Expanded Field</i>	• Sign-up Rotation: 8 spots
11 Mar 25	• Morning Session check-in	• Work on project.	• Sign-up Rotation: 8 spots
12 Apr 1	• Consider this window for your second critique with your mentor.	• Discussion: <i>Sculpture in the Expanded Field</i> • Have all research and latest iteration ready for portfolio. A second draft artist statement should be ready. • Work on project.	• Sign-up Rotation: 8 spots
13 Apr 8	• Consider this window for your second critique with your mentor.	• Have all research and latest iteration ready for portfolio. A second draft artist statement should be ready. • Work on project.	• Sign-up Rotation 8 spots
14 Apr 15	• FINAL CRITIQUE	• Have all research and all iterations ready for portfolio. A final artist statement should be ready.	•
15 Apr 22 onwards	• FINAL INTERVIEWS take place in exam week.	•	•

5. Basis of Student Assessment (Weighting)

1. Exploration, Innovation & Risk Taking
2. Skills Acquisition & Overcoming Challenges
3. Formal Unity of Idea and Work
4. Professionalism/Consistency/Achieving Original Goal

Your course work will be evaluated by the degree of intensity and the quality of work you produce.

The involvement factor would include participation in class activities (critiques) and the commitment to your own work and the problem solving in both content and formal concerns of that work. You are expected to work for 6 hours per week in class and for a minimum of 4 hours of self-directed homework per week.

The quality factor is based on the success of the work. The critiques throughout the semester and visiting artists/instructors will all feed into this evaluation factor. See D2L Rubric for further details.

1. The quality of ideas: Intensity of exploration, inventiveness and risk-taking, inquisitiveness, research & homework, and consistency of practice
2. The success of the work relative to the original planning proposal and to evolving concerns i.e. content. How you rigorously you investigate and explore art concepts/theories from your research/research paper
3. The aesthetic quality of the work produced i.e. form: your ability to effectively deal with the formal "construction & presentation" of the work
4. Artist Statement
5. Class/critique involvement: peer reviews and class participation, visiting artist reviews, preparedness for class critiques and reading discussions

6. Grading System

Standard Grading System (GPA)

Competency Based Grading System

7. Recommended Materials to Assist Students to Succeed Throughout the Course

8. College Supports, Services and Policies



Immediate, Urgent, or Emergency Support

If you or someone you know requires immediate, urgent, or emergency support (e.g. illness, injury, thoughts of suicide, sexual assault, etc.), SEEK HELP. Resource contacts @ <http://camosun.ca/about/mental-health/emergency.html> or <http://camosun.ca/services/sexual-violence/get-support.html#urgent>

College Services

Camosun offers a variety of health and academic support services, including counselling, dental, disability resource centre, help centre, learning skills, sexual violence support & education, library, and writing centre. For more information on each of these services, visit the STUDENT SERVICES link on the College website at <http://camosun.ca/>

College Policies

Camosun strives to provide clear, transparent, and easily accessible policies that exemplify the college's commitment to life-changing learning. It is the student's responsibility to become familiar with the content of College policies. Policies are available on the College website at <http://camosun.ca/about/policies/>. Education and academic policies include, but are not limited to, Academic Progress, Admission, Course Withdrawals, Standards for Awarding Credentials, Involuntary Health and Safety Leave of Absence, Prior Learning Assessment, Medical/Compassionate Withdrawal, Sexual Violence, Student Ancillary Fees, Academic Integrity, Grade Review & Appeals, Student

A. GRADING SYSTEMS <http://camosun.ca/about/policies/index.html>

The following two grading systems are used at Camosun College:

1. Standard Grading System (GPA)

Percentage	Grade	Description	Grade Point Equivalency
90-100	A+		9
85-89	A		8
80-84	A-		7
77-79	B+		6
73-76	B		5
70-72	B-		4
65-69	C+		3
60-64	C		2
50-59	D		1
0-49	F	Minimum level has not been achieved.	0

2. Competency Based Grading System (Non GPA)

This grading system is based on satisfactory acquisition of defined skills or successful completion of the course learning outcomes

Grade	Description
COM	The student has met the goals, criteria, or competencies established for this course, practicum or field placement.
DST	The student has met and exceeded, above and beyond expectation, the goals, criteria, or competencies established for this course, practicum or field placement.
NC	The student has not met the goals, criteria or competencies established for this course, practicum or field placement.

B. Temporary Grades

Temporary grades are assigned for specific circumstances and will convert to a final grade according to the grading scheme being used in the course. See Grading Policy at <http://camosun.ca/about/policies/index.html> for information on conversion to final grades, and for additional information on student record and transcript notations.

Temporary Grade	Description
I	<i>Incomplete:</i> A temporary grade assigned when the requirements of a course have not yet been completed due to hardship or extenuating circumstances, such as illness or death in the family.

IP	<i>In progress:</i> A temporary grade assigned for courses that are designed to have an anticipated enrollment that extends beyond one term. No more than two IP grades will be assigned for the same course.
CW	<i>Compulsory Withdrawal:</i> A temporary grade assigned by a Dean when an instructor, after documenting the prescriptive strategies applied and consulting with peers, deems that a student is unsafe to self or others and must be removed from the lab, practicum, worksite, or field placement.