6180-001 Graduate Studio Critique
(2 to 4 hrs) Prerequisite: Graduate standing required
Tuesday 9:10-12:05 am, Room 365, Professor, V. Kim Martinez  kim.martinez@art.utah.edu
Office hours: Thursdays 10:00-11:00 or by Appointment Studio 356, 801-581-6513

Course Description
A course to connect both the individual's studio production and community engagement in-group critiques. Work from personal space is exposed to broader considerations from the varied perspectives of the group. The analysis and criticism expand our focus to explore historical and contemporary issues as they relate to our singular experience.

Learning Objectives
The majority of the semester will center on your work. Readings, critique preparation, and maintenance of artist profile on the Department of Art and Art History Grad Process Journals Blog will aid and support your research development. The custom of the critique is meant to give guidance to your work production, yet it is not a final objective but rather a series of moments within your career. Beyond art school, the practice of critique will be replaced by the curators’ studio visit, exhibitions and press reviews. Our group critiques will help you apply concepts, vocabulary and exercises in assessing your work, contemporaries, and future students. We will examine and address issues including formal, narrative, and context as well as critique dynamics and preparation exercises, which will result in a critique that is helpful for both the student and instructor.

At the end of this course, students will be able to:
  • Produce creative works that demonstrate innovation within formal and conceptual visual language.
  • Describe, analyze, interpret and evaluate their in-progress and completed artworks within historical and contemporary discourse.
  • Defend visual projects through individual and group critiques.
  • Develop the technical skills and the ability to organize visual elements necessary to communicate concepts within their emphasis language.
  • Consistent personal direction of art work series
  • The ability to work independently
  • Through multiple readings students will gain skills to discuss explain and interpret work both inside and outside their studio and express ideas coherently in writing
  • Individual studio work will gain additional clarification from studio visits of community and the Morton Christensen Lecture series art professionals
  • Maintain electronic media of university provided Blog site and understand the importance in the art world
  • Gain skills to develop and expand upon their studio work through verbal, visual, written critiques and a web site presentation that reflects the ideas and the signification of work created over the semester.

Course Requirements
Timely completion of studio projects that fulfill course criteria
  • Cohesive verbal presentation of studio artworks during critique
  • Develop and maintain online portfolio showcase of graduate student research
  • Active participation in all group critiques of studio projects
  • Maintaining an active email account that you check on a regular basis (as a student the university will provide you with an account)
**Teaching and Learning Methods**

Critiques, reviews of student's work, studio visits and readings throughout the semester will develop the ability to formulate and verbalize knowledgeable responses to visual interpretations. Each student will create and maintain an artist profile on the [https://grads.art.utah.edu/](https://grads.art.utah.edu/) to provide an online presence.

**Evaluation Procedures:**

*Final grade for this course will be determined according to the following:*

- Studio projects you submit for this course will reflect your ability to successfully integrate into an artwork/exhibition the strategies identified by you. The art must demonstrate an advanced level of complexity and sophistication as realized through the overall form and handling of the piece, and by the manner in which the piece communicates content, visual strategies and the objectives of the work.
- Quality of the technical and conceptual execution.
- Verbal presentation of each studio project for group critique and the demonstrated ability to engage in a meaningful discussion about the artwork with the group.
- Adherence to the Participation Policy for the course as outlined in a subsequent section of this syllabus.
- Responsible studio behavior as outlined in a subsequent section of this syllabus.

**Grade Equivalents**

58% based on studio work 23% readings, 8% website, 11% in class participation

260 points total Studio 150 pts, Tickets to class 50 pts, Participation 30pts, Blog 20 pts

100% A 260 90%=B+ 234 80%=B- 208 70%=C 180 60%=D+ 156 50%=D- 130

95%=A- 247 85%=B 221 75%=C+ 195 65%=C- 169 55%=D 143

**A= Excellent**- Expansive investigation of ideas and excellent composition. Insightful contributions to class discussions and critiques.

**B= Good**- Substantial investigation of ideas with good composition and good craftsmanship. Insightful contributions to critiques and class discussions.

**C= Fair**- Problems with participation, effort and quality.

**D= Poor**- Two or more late projects, limited investigation of ideas, poor craftsmanship, incoherent compositions, minimal contribution to critiques.

**E= Failure**- Course failure due to minimal idea development, incoherent compositions, lack of participation.

**Participation Policy**

All students are required to come to class prepared and participate in assignments, discussions and critiques. We will assign rotating visits to each student's studio. This course requires a minimum of six-eight hours per week of individual studio time. Grades will reflect the effort applied to the work, with an emphasis on creatively utilizing a broad range of formal and conceptual strategies, technical execution and exploring new ideas and directions that work may take. Students are expected to arrive on time and participate until the end of the scheduled class time. 5% of participation points will be deducted for late arrivals, or early departures. Please contact me immediately if an attendance problem arises.

There are 10 reading assignments on Marriott Library electronic reserve. Students can access course reserves by selecting the course reserves tab in the Marriott Library catalog, [http://search.library.utah.edu](http://search.library.utah.edu). Additional information on using course reserves can be found in the Course Reserve “How to Guide.” It provides a walkthrough that will explain searching courses, filtering courses and finally how to access copyrighted material from off campus. [http://campusguides.lib.utah.edu/course_reserves_guide](http://campusguides.lib.utah.edu/course_reserves_guide).
In order to make the most of our class discussions a ticket to class is required, a typed maximum 200-word synopsis of the article that includes a point you agree with and understand, and a point that you do not agree with or understand, bring for discussion. Please do not email your synopsis; I will need a typed hard copy from you after our discussion.

**Faculty and Student Responsibilities**
All students are expected to maintain professional behavior in the classroom setting, according to the Student Code, spelled out in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations, it is the faculty responsibility to enforce responsible classroom behaviors, beginning with verbal warnings and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee. The Student Code for the University of Utah can be found at: http://regulations.utah.edu/academics/6-400.php
Faculty Rights and Responsibilities at: http://regulations.utah.edu/academics/6-316.php

**Accommodations Policy**
Students are expected to take courses that will challenge them intellectually and personally. Students must understand and be able to articulate the ideas and theories that are important to the discourse within and among academic disciplines. Personal disagreement with these ideas and theories or their implications is not sufficient grounds for requesting an accommodation. Accommodations requested on such grounds will not be granted. The University recognizes that students' sincerely-held core beliefs may make it difficult for students to fulfill some requirements of some courses or majors. The University assumes no obligation to ensure that all students are able to complete any major. It is the student's obligation to determine, before the last day to drop courses without penalty, when course requirements conflict with the student's sincerely-held core beliefs. If there is such a conflict, the student should consider dropping the class. A student who finds this solution impracticable may request a content accommodation from the instructor. Though the University provides, through this policy, a process by which a student may make such a request, the policy does not oblige the instructor to grant the request, except in those cases when a denial would be arbitrary and capricious or illegal. This request must be made to the instructor in writing, and the student must deliver a copy of the request to the office of the department Chair or, in the case of a single-department college, to the office of the Dean. The student's request must articulate the burden the requirement would place on the student's beliefs."

**Title IX Sexual Misconduct**
Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran's status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 Park Building, 801-581-8365, or the Office of the Dean of Students, 270 Union Building, 801-581-7066. For support and confidential consultation, contact the Center for Student Wellness, 426 SSB, 801-581-7776. To report to the police, contact the Department of Public Safety, 801-585-2677 (COPS).

**Wellness Statement**
Personal concerns such as stress, anxiety, relationship difficulties, depression, cross-cultural differences, etc., can interfere with a student's ability to succeed and thrive at the University of Utah. For helpful resources contact the Center for Student Wellness; www.wellness.utah.edu 801-581-7776.
Late Work
Student work will be presented at predetermined times for class discussion. The class will periodically discuss both ongoing and completed works. Late work will be accepted up to two weeks after the due date, half a letter grade for each class session that it is late will be deducted, after two weeks work will not be accepted.

Electronic Devices
Out of respect to the class and safety issues, no cell phones or other communication devices are to be used during class time. You may use your phones during class breaks only. No texting, messaging, emailing, or answering of phones will be allowed. Computer use during class is permitted if it is directly related to research for your mural design.

Course Fee
$15.00 (Included in Tuition) Fees are used to:
- Maintain department image database
- Staff department labs and workshops related to course content.

Text for Course
Thornton, Sarah, Seven Days in The Art World, pp. 3-39
Knudsen, Stephen, Practical Aesthetics, Examining Artwork with a Critical Eye, pp. 24-27, Art Calendar, October 2010
Gopnik, Blake Clichés Reach Critical Mass, Take Writers Down Slippery Slope, pp. 1-11, July 27, 2012,
Staff Art Critic/ Newsweek Magazine and The Daily Beast
https://www.mica.edu/Documents/Provost/BeyondCritique.pdf

University Calendar
Last day to add without a permission code Friday, January 13
Last day to add, drop (delete) classes, elect CR/NC, or audit classes Friday, January 20
Last day to withdraw from classes Friday, March 3
Last day to reverse CR/NC option Friday, April 21
Classes End, Tuesday, April 25
The Americans with Disabilities Act
The University of Utah seeks to provide equal access to its programs, services, and activities for people with disabilities. If you will need accommodations in this class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Olpin Union Building, (801) 581-5020. CDS will work with you and the instructor to make arrangements for accommodations. All written information in this course can be made available in an alternative format with prior notification to the Center for Disability Services.

Graduate Critique Class Schedule
As of January 10, this syllabus is meant to serve as an outline and guide for the course. Please note that the instructor may modify it at any time with reasonable notice to students. The instructor may also modify the schedule at any time to accommodate the needs of the class. Should you have any questions or concerns about the syllabus, it is your responsibility to contact the instructor for clarification.

January 9-27 MFA Interim Exhibition

January 10 Intro to class: assign studio visit schedule, interim Exhibition
Homework: Practical Aesthetics, Examining Artwork with a Critical Eye, Stephen Knudsen

January 17 Amelia Walchli 9:30 Dumke Photo Lab, Shoot images upload to blog
Ticket to class: Practical Aesthetics, Examining Artwork with a Critical Eye
Studio Critique 1.__________________________ 2.__________________________
Homework: Reserve Marriott Library- Kendall Buster & Paula Crawford-

January 20 George Rivera 4:00 Artaunts Opening at the Marriott Library

January 24 Ticket to class: The Critique Handbook, The Art Student’s Sourcebook and Survival Guide pp. 41-64
Review Blogs
Studio Critique 3.__________________________ 4.__________________________
Homework: Go to CUAC Exhibition, Update Blog

January 31 Visiting Curator / Artist Adam Bateman, CUAC- Executive Director/Curator
Homework: Write a review of your peers work after the critique today and bring to class next week. After carefully looking at the work, write a detailed observation of the work so that we can visualize the piece without looking at a reproduction of it. Be sure to address formal issues, narrative (if there is one), concept, how the work relates to work in the art world contemporary and historical.

January 25 Visiting Artist Andrew Scott Ross, Meet w/3 Grads January 26.

January 26 Visiting Artist, Bridget Moser, Meet w/3 Grads January 26

January 27 Performance workshop with Bridget Moser 35 person cap, RSVP for the workshop email Alex: a.woodward.utah@gmail.com

February 07 Visiting Curator Maria Del Mar- CUAC
Homework: Institutional Time, A Critique of Studio Art Education, Judy Chicago, Four: From Theory to Practice, pp. 99-125

February 08 Visiting Artist Cheryl Pope, Critiques with grad students 10:00-3:00
February 14  Ticket to Class: Institutional Time, A Critique of Studio Art Education, Judy Chicago, Four: From Theory to Practice, pp. 99-125

Institutional Time, A Critique of Studio Art Education, Judy Chicago, Four: From Theory to Practice, pp. 99-125

Studio Critique 5.__________________________ 6.________________________

**Homework:** Clichés Reach Critical Mass, Take Writers Down Slippery Slope

February 21 Visiting Curator Diane Stewart, Owner Modern West Fine Art

9:30-12:00 Meet at Gallery, 177 East 200 South, SLC, 84111

Ticket to Class: Clichés Reach Critical Mass, Take Writers Down Slippery Slope

**Homework:** Intention (S), Joseph Kosuth

February 22 Visiting Artist Art Werger - Is working in print shop with undergrads. No studio critiques.

February 28 Visiting Art Consultant, Erin Linder

Ticket to Class: Seeing Whole, Toward an Ethics and Ecology of Sight, Edited by Mark Ledbetter and Asbjorn Gronstad, Chapter Three Public and Private in Light of Lingerie: Images with In Images, Lucy Bowditch, pp. 49-61

Studio Critique 1.__________________________ 2.________________________

March 07 Visiting Curator, Kandace Steadman, Finch Lane

Ticket to Class: Seeing Whole, Toward an Ethics and Ecology of Sight, Edited by Mark Ledbetter and Asbjorn Gronstad, Chapter Three Public and Private in Light of Lingerie: Images with In Images, Lucy Bowditch, pp. 49-61

Studio Critique 3.__________________________ 4.________________________

March 14 Spring Break No Class

March 21 Visiting Curator, Felica Baca, Utah Arts Council-Fellowship

**Homework:** Write a Thesis Statement, One Sentence-Handout

March 22 Visiting Artist Camille Utterback, meet with grads approx.10:00-3:00

March 28 Ticket to class: Thesis Statement, One Sentence-Handout

**Homework:** Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, examples, and issues

Studio Critique 5.__________________________ 6.________________________

April 04 Curator of Public Engagement, Elly Baldwin, UMOCA

Ticket to Class: Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, examples, and issues

**Homework:** Seven Days in the Art World, Sarah Thornton pp. 3-39

April 05 Visiting Artist Richard Noyce, Grad Critique 10:00-3:00?

April 11 Visiting Curator Susan Meyer, Owner Meyer Gallery

Ticket to class: Seven Days in the Art World, Sarah Thornton pp. 3-39

**Homework:** Liberatory Critique pp. 1-5 Ken Krafchek

April 18 Ticket to class: Liberatory Critique pp. 1-5 Ken Krafchek

Studio Critique 1.__________________________ 2.________________________

3.____________________________

**Homework:** Create 5-Step Teaching Critique Plan

April 25 Ticket to Class: 5-Step Teaching Critique Plan

Studio Critique 4.__________________________ 5.________________________

6.________________________