

Nagoya University of Arts
Department of Art
Glass Course

Catalog Listing:

Curriculum Type: Specialization
Course Type: Studio
Credits: 8/8 (Spring/Fall)
Course Title: Senior Thesis Project

Teaching Staff:

Title: Instructor	Title: Teaching Assistant
Name: Michael Scheiner	Name: Niimi Hiroki
Email: -----	Email: -----
Tel: -----	Tel: -----
Office: "A" block, #29	Office: "A" block, #18

Class Meeting Location:

Unless otherwise specified classes will be held in the senior studios ("H" Block, #5).

Description:

This is a yearlong course designed to help students achieve a level of maturity necessary to sustain continued artistic activities after graduation. Building on the previous two years of study in the glass program, the Senior Thesis Project provides an intensive environment that stresses the importance of independent research and critical thinking. By focusing the development of sources and concepts into a coherent body of work to be presented at the end of the academic year in a professional gallery setting, students will have the opportunity to refine their methods and ideas while deepening their understanding of the contemporary context in which they exist. Additionally, post-baccalaureate options such as exhibition opportunities, employment, further post-graduate study, and funding sources will be explored.

Aims:

This course has been designed to help you evolve as an artist in the following ways:

- 1. Clarify, research and further develop personal interests and imagery as they relate specifically to your artwork and to you as an artist.*
- 2. Develop a personal viewpoint by defining criteria for what makes certain ideas, notions and concepts more interesting than others.*
- 3. Think deeply, critically, and coherently about the function of contemporary art and how your work is positioned in context of art history and contemporary culture.*
- 4. Establish an understanding of how creative process has been defined by others and discover methods for strengthening your own studio practice in order to achieve greater originality and productivity.*

Objectives:

On completion of this course, you should be able to:

- 1. Identify sources of inspiration that enrich your investigations.*
- 2. Analyze, discuss and write about your completed work as well as the work of others, providing original insights.*
- 3. Identify appropriate and effective techniques for development and presentation of your work.*
- 4. Prioritize activities, create schedules, budget time and adhere to deadlines.*
- 5. Understand the significance of materials and cultural icons and use them in a meaningful way in your work.*
- 6. Write a thesis statement and make artwork that can support it.*
- 7. Engage in original research and analyze results.*
- 8. Formally present your work in a professional gallery setting so that object and site work in concert to support your thesis statement.*
- 9. Document your work and produce a professional portfolio to promote future artistic investigations.*

Requirements:

SCHEDULE OF REVIEWS

This is a yearlong course divided into 7 segments that each must be successfully completed before you can be approved for commencement of work on the subsequent developmental phase. The following is a list of reviews that correspond to each segment. A brief description is provided below for quick reference. Additional detailed information about the particular requirements for each stage will be distributed in class.

FIRST SEMESTER

1. Visual Source Presentation (with supporting documentation, early-May)
Identification of sources that inform your work, development of parallel sources, analysis of information, application of concepts
2. Review #1 (mid-May critique/evaluation of proposed thesis project development)
Written statement of intention with supporting research and artwork
3. Review #2 (late-June preliminary critique/evaluation of proposal for October off-campus exhibition)
Revised written statement of intention with formal presentation of supporting research and artwork
4. Review #3 (late-July critique/evaluation of proposal for October off-campus exhibition)
Revised written statement of intention with formal presentation of supporting research and artwork

SECOND SEMESTER

5. Review #4 (critique/evaluation of October off-campus exhibition)
Revised written statement of intention with formal presentation of supporting research and artwork
6. Review #5 (early-November critique/evaluation of thesis proposal)
Thesis statement, supporting research and artwork
7. Review #6 (mid-December critique/evaluation of thesis development)
Revised Thesis statement, supporting research and artwork
8. Review #7 (late-January 2012 final critique/evaluation)
Final Thesis statement, supporting research and formally presented completed artwork ready for installation in March 2012 off-campus exhibition

WEEKLY SCHEDULE AND ATTENDANCE:

This class meets Tuesday through Friday from 1:10 PM to 4:10 PM. Official university policy requires attendance at 2/3rds of all class meetings. However because some of these classes are independent study periods with no teacher present a more specific policy will be outlined here. Your teachers will be present weekly on Wednesday (Scheiner) and Friday (Niimi). Tuesday and Thursday are intended for independent research (on-campus studio work, off-campus projects, museum/gallery visits or library study). Attendance is mandatory on Wednesdays and Fridays and on days when critiques are scheduled. Please contact us in advance if you cannot be present due to extenuating circumstances. Also, be mindful that regardless of whether there is a required class activity planned on any specific day your attendance will be noted throughout the semester Tuesday to Friday. If you plan to work off campus you should communicate with the Glass Course administrative assistant (Sakou Emi) so that your status for that day can be recorded (you will not be considered absent if you can verify your off campus activities).

SKETCHBOOK:

Students are required to maintain a sketchbook as a means of developing ideas and as a tool for communication.

PORTFOLIO:

As a requirement of your Senior Thesis Project you must produce a visual record of the work you completed over the course of your three years of undergraduate study. This will take the form of a portfolio (including an artist statement) and must be presented in early February for inclusion in the university archives. We highly recommend that you make a copy for yourself, as this will be an invaluable tool for promoting future projects.

Assessment Structure:

<u>First Semester</u>	% of Grade	<u>Second Semester</u>	% of Grade
Visual Sources Presentation	20	Review 4-7	50
Review 1-3	40	Portfolio	10
Final Critique	20	Thesis Exhibition	20
Attendance and Participation	20	Attendance and Participation	20

Bibliography

OPTIONAL READING

Throughout the year, required readings will be distributed in class. Most of these will be excerpts from the materials listed below. If you are interested in further reading, these books and periodicals may be of interest. Most of them are available at the university library.

- *ARTFORUM*
- *Art in America*
- Ed. by Brian Wallis, *Art After Modernism: Rethinking Representation*, The New Museum of Contemporary Art, New York in association with David R. Godine, Publisher, Inc., Boston, 1984.
- Domenica Stagno, *Tom Friedman 1989-2008*, Yale University Press, New Haven, 2008.
- *Xu Bing in Berlin*, American Academy in Berlin, Museum Für Ostasiatische Kunst, 2004.
- Ed. by Lesley Duxbury, Elizabeth M. Grierson, Dianne Waite, *Thinking through Practice: Art as Research in the Academy*, RMIT Publishing, 2007.
- Russell Ferguson. *Robert Irwin*, Los Angeles: The Museum of Contemporary Art, in association with Rizzoli, New York, 1993.
- David Bohm, Ed. by Lee Nichol, *On Creativity*, Routledge, London, 1998.
- Ed. by Elisabeth Sussman, *Gordon Matta-Clark: You Are the Measure*, Whitney Museum of American Art, New York, Yale University Press, New Haven, London, 2007.
- Germano Celant, *Mario Merz*, Solomon R. Guggenheim Foundation, New York and Electa, Milan, 1989.
- Christoph Brockhaus, Robert Kudielka, *Tony Cragg, In and Out of Materials*, Walther König, Köln, 2007.
- Fernando Frances and Angela Molina, *Anish Kapoor: My Red Homeland*, Centro de Arte Contemporaneo de Malaga, 2006.
- Helaine Posner, *Kiki Smith*, The Monacelli Press, Inc., New York, 2005.
- *Roni Horn aka Roni Horn*, Whitney Museum of American Art, New York, 2009.
- *Ann Hamilton the Picture is Still*, Akira Ikeda Gallery, Hatje Cantz Publishers, 2003.
- Ed. By David Breslin, *Jenny Holtzer*, Museum of Contemporary Art Chicago, Hatje Cantz Publishers, 2008.