



*sac•er•do•tal•ism\**

- 1) a belief that assumes the necessity for an authorized mediator between a person and their ideal
- 2) undue emphasis on the need for or the authority of experts

In this course, you will be completely responsible for the direction and character of your creative inquiries, and there will be no authority to guide or legitimize your productions. You will primarily act alone.

The question – and the answer – are yours.

Over the next fourteen weeks, each artist will develop a creative inquiry that is expected to become increasingly specific, informed and involved, terminating in a substantial final work of congruent elements. This "final" work though should not be envisioned as an end, for the central emphasis in this course is your creative development, (your work) in the long term. Your efforts in this course will be near meaningless if you minimize them to "coursework". This course is an opportunity, an opportunity that has the potential to initiate a useful, potentially enduring creative process and to elucidate the key issues that brought you here, that drive you to produce and to communicate. This will begin very simply.

**What are your questions?**



At this point you may only have an inkling, or perhaps (you might say that) you have no clue. It doesn't really matter. What matters is that you engage now in *any* significant project – whatever seems right – and begin to exercise your ability to direct your own creative production. The engagement itself will help you identify some of the answers. This stand may be temporary but simply taking it and engaging a question forms a rudimentary model of inquiry and production which can develop and serve you throughout your creative life. If only you let it (start).

This approach is modeled loosely after the rigors of graduate study but is essentially based on the requirements of the creative profession (and of the independent life). It is crucial that you become self-reliant. Developing this status begins with taking a stand now.

Although this course will focus primarily on your burgeoning independence and long-term creative development, every effort will be made to provide opportunities for clear, achievable goals and grades.



## The Instructor Dilemma

The instructor in this course will serve two roles: one as a highly secondary assistant to your efforts of inquiry and two; as an autonomous critic of those efforts, which will be graded according to the degree of their intensity, breadth, independence and ability to convince.

As an assistant, the instructor will (almost) solely follow your lead. He will offer, upon request, his best opinions about potentially useful information or activities he deems appropriate to your inquiry. The instructor/assistant will work with you – not for you – and should not be expected to drive your project in any manner. Manage this assistant. You are the director and/but he is just one source. For a brief period in the middle of the semester, the instructor/assistant will become a problem though, and attempt to drive. He will present an isolated challenge to your inquiry, which you must respond to directly in a succinct, modest work created according to parameters set by the assistant. This work will be submitted to the instructor/critic and the assistant will return to his regular role.

The instructor/critic will essentially follow his own lead throughout the semester, (although he will attempt to keep his agendas subdued and stick with yours). He will see what he sees. The critic also will offer opinions – irregardless of request – about potentially useful information or activities he deems appropriate to your inquiry. The instructor/critic will serve primarily though to assess the significance of your efforts and your communications. The critic will assess and argue points in five oral and written critiques. It is expected that you will address (at least orally) the essential points raised by the critic. It is neither expected (nor desirous) that the assessments and opinions of the critic become central to your work and/or its development. The critic works exclusively for himself – but provides you with an example; an "autonomous" benchmark by which to measure your works' public reception.

The instructor/critic may behave erratically in all areas with the exception of grading assessments, where he will strive for *absolute* neutrality and fairness.

## The Atelier

The group will/can also act as an assistant to your inquiries. At regularly scheduled "check-ins", you may pry the group for sought-after information, test your findings and approach, or even attempt to set them up; to beguile them into seeing things your way, well in advance of the critique. Likewise, you may choose to operate in secret.

Regardless of how you choose to manage your own work amongst the group, all will be expected to chime in, to participate in any reasonable request by others for assistance or opinion. This collaboration will only be as good as you (the group) make it. It has the potential to create a small part-time community; a group of people – each doing, just not doing exactly the same thing. An atelier has a kind of energy, based almost solely on work, independence, and involvement. The opportunity is (t)here.

The group further presents the potential for an evolving criticism of all ongoing projects. In critique and elsewhere, it is in your best interest, (now and forever) to become as aware of others ambitions as you are of your own. This awareness will not only allow you to follow and critique others work and process more thoroughly as the semester progresses, this awareness will allow you to frame their criticism of *your* work. Without being too hasty about it, understanding any *agenda* present will facilitate the placement of any subsequent critique, (pro, con and otherwise). It is critical that criticism and public reception are contextualized and managed, and do not become central in the development of your work.

# Your Work for You

## Creative Inquiry / Project – 3 Critiques / 200 Points: 2 x 50 Points; Final 100 Points

January 31 thru February 9 – February 23 thru March 7 – April 11 thru 20

Your principal activity in this course is to engage in a creative inquiry of your own design. A creative inquiry, in general terms, is a "creative" project, supported by research, experimentation, planning and production. It may be based initially on an acute idea but this idea should not be kept static, nor should the inquiry as a whole be tied-down to the initial idea. When unhindered by this obligation, an inquiry evolves naturally as it becomes more informed. It feeds new ideas. So let it flow. The idea and the art are not (and never could be) the same thing.

"A line of thinking".

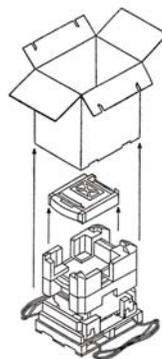
Your inquiry can be based on anything, can involve any working process(es) or technique(s), and can produce any form(s) you deem appropriate. It is expected though that your inquiry/project will become increasingly intense, informed and involved. You will be required to present evidence of that involvement to the critic and the group in three "process" critiques and in a final showing at the end of the semester.

You may present your efforts in any manner you deem appropriate but it will be expected that a significant amount of activity is evident at each critique. Your work should be changing right before our eyes. We should see your ambitions. Any (or all) aspects of your process may be shown; sketches, notes, sounds, images, materials, smells, activities, books, jars of mustard, character witnesses, etc., etc., etc., anything, er everything! In the early process critiques, your work should not be in concise form but be seen for (and as) what it is; an evolving project composed of many influences. You will be required to show these influences and discuss their relevance.

A substantial final work of congruent elements.

By semesters' end and the Final Critique, your project should be in a concise, (albeit perhaps, ongoing) form and will be presented as such. No process materials need be shown though you may present at your Final Critique in absolutely any fashion you choose.

It will be expected that your final work be ambitious, involved, and exhibit the rewards of your inquiry. It should, by some measure, be a concise work that operates (without needing description) through a series of congruent elements; elements which point easily to each other. Everything should fit together. Your final work should convince.



## More Work for You (*for the Man*)

### Special Problem – 50 Points – Assigned Mid-March / Critique March 28 & 30

This small studio project will be comprised of your response to a specific problem assigned solely to you by the instructor / assistant, based on the content and character of your ongoing inquiry. The problem assigned will (most likely be) problematic and/or multifarious but the project itself can be relatively simple.

## More Work for You (and *for Others*)

### Atelier / Course Dialogue – 100 Points – Ongoing

The Atelier is an essential component of this course. As a student in it you are expected to participate verbally (and otherwise) in critiques, discussions and planning sessions. It is expected that you will enrich the course dialogue with your own varied expertise and notions. It is hoped that your participation will also include citations from varied sources, drawn for their relevance to the work presented by others. One alternative is available for those artists who have made every reasonable attempt to verbally participate and still cannot. If, at last resort, an artist is unable to verbally participate in others critique, they may submit written comments. These comments must be substantial and submitted to both the exhibiting artist and the critic within one week of the critique. Artists who wish to improve their Dialogue points may augment their verbal comments with written ones – using the same submission criteria. Email is fine.

Atelier assessments will be made at the conclusion of each critique and distributed with comments 2-3 times during the semester. Failure to significantly participate in the Atelier, (using any method) will result in an extremely low dialogue point total and invariably, a maximum course grade of B.

## You Work For You (*but*)

### Attendance & Critique Dates

Being in critique on time and for the duration of each session is required. One absence will be allowed for any reason. Every absence beyond will reduce your total available Atelier points by 10 points. After five absences, a failing grade will be issued for the course. Documented medical absences will be acceptable up to a reasonable point at the discretion of the instructor, but their total still cannot exceed five course meetings. Atelier critiques (obviously) cannot be made-up. If you miss your own critique, you must (re)schedule with the Critic. This will (by default) mean that your critique will occur at least two days late.

Direct and timely communication with the instructor in matters of attendance and absence is also expected and essential to your success in this course.

Critique dates are subject to modest change, depending upon the circumstances of the group. Any changes (should they necessarily occur), will be decided well in advance of the due date and announced during a required class period or via email. Once established, these dates are concrete. Late critiques will incur a 5 point penalty per day.

## Graduate Students

There are special expectations regarding the workload and conduct of graduate students enrolled in this course. As a graduate student in this course the amount of process work, (quantity) and aesthetic/conceptual/technical success, (quality) of your work should significantly exceed the efforts of any enrolled undergraduate. In critique, your participation should be informed, consistent, and managerial to the degree that you are visibly directing your own inquiries, testing your ideas and developing your teaching abilities through the group. Grading for all course components will be assessed using these special graduate standards and a more rigorous application of the same percentages and general grading criteria applicable to undergraduates.



Andy Warhol

## Course Summary and Grading

Project	200
Special Problem	050
Dialogue	<u>100</u>
Total	350

In general these percentages will be used to determine final grades:

A	92%	<i>*Final grades</i>
B	83%	<i>will also</i>
C	73%	<i>be affected</i>
D	63%	<i>by your</i>
F	59-%	<i>in-class attitude</i> <i>and attendance.</i>

You may also use these percentages to assess a letter grade for each point total you receive.

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### Letter Grades - general criteria -

\*Letter grades received in this course reflect "mastery of content", not effort. Grades are not used to motivate or penalize students and every attempt is made to apply the grading criterium evenly.

To receive an **A** for any course component you must exceed its stated and implicit expectations. You must ambitiously personalize, develop, and communicate your efforts using an exceptional degree of creative sensitivity, intellectual thought, and *appropriate* craft.

To receive a **B** for any course component you must meet and in some category exceed its stated and implicit expectations. You must convincingly personalize, develop, and communicate your efforts using an elevated degree of creative sensitivity, intellectual thought, and *appropriate* craft.

To receive a **C** for any course component you must meet its stated and implicit expectations. You must fulfill the component completely, and make some effort to personalize, develop, and communicate your efforts using some measure of creative sensitivity, intelligent thought, and *appropriate* craft.

Not fulfilling the stated and implicit expectations of any component will result in a grade of D or F.

*Respect and a constructive attitude are essential.*

### Course Fees

The lab fee for this course is \$55. This fee provides complete digital and traditional photographic lab access. If you find that your inquiry is not supported by this access, please speak with the Instructor / Assistant.

**There are no assigned texts or materials for this course.**

\*The page 1 definition of sacerdotalism has been gender and religion neutralized.

## (Proposed) Schedule

### January

Monday	8	Course Introduction
Wednesday	10	Open Studio
Monday	15	No Class / Martin Luther King Day
Wednesday	17	First Stabs - Initial Ideas / Critique Order Set
Monday	22	Open Studio
Wednesday	24	Critique 1; Artist(s): _____
Monday	29	Critique 1; Artist(s): _____
Wednesday	31	Critique 1; Artist(s): _____

### February

Monday	5	Open Studio
Wednesday	7	Open Studio
Monday	12	Open Studio
Wednesday	14	Critique 2; Artist(s): _____
Monday	19	Critique 2; Artist(s): _____
Wednesday	21	Critique 2; Artist(s): _____
Monday	26	Open Studio
Wednesday	28	Open Studio / <i>Special Projects Distributed via Email</i>

### March

Monday	5	Open Studio
Wednesday	7	Open Studio
Monday	12	No Class: Spring Break
Wednesday	14	No Class: Spring Break
Monday	19	Open Studio
Wednesday	21	Critique 3 (Special Projects)
Monday	26	Critique 3 (Special Projects)
Wednesday	28	Open Studio

### April

Monday	2	Open Studio
Wednesday	4	Open Studio
Monday	9	Open Studio
Wednesday	11	Critique 4; Artist(s): _____
Monday	16	Critique 4; Artist(s): _____
Wednesday	18	Critique 4; Artist(s): _____ / Class Ends

### April 23 thru May 4

No Further Meetings

