

ART 120: Introduction to Studio Art Practice

Spring 2025: F 12:00-15:50, Location: Donovan 1229/1231

Instructors: Ana Jofre, Frank Dallas (visiting artist)

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Office hours: Fridays 9:30am-12:30pm or by appointment

Course Website: <https://anajofre.school/ART120>

Catalog Description

An introduction and hands-on experience with the style and techniques of a visiting artist. Suitable lecture/demonstration of background and personal approach to the work will be shared by the artist. Students in a studio/workshop type of environment will participate in sequential exercises designed to allow them to adopt and adapt some of those stylistic elements and/or features in their own work. Students will be allowed to work in media of their choice.

Course summary

This course is intended to introduce students to methods and techniques in maintaining an artistic practice, from learning tips for maintaining a creative routine to getting hands-on experience with exhibiting artwork. This course will introduce a visiting artist who will invite and immerse students into their practice, methodology, materials, and ethos through workshops and collaborative work. Class work will culminate in a class exhibition at the Gannett Gallery. The exhibition will be curated by the class, in collaboration with the instructors.

Visiting Artist: Frank Dallas <https://frankdallas.art/>

Course Objectives

In this course, students will:

- survey contemporary studio practices
- be invited into the practice of a visiting artist
- survey methods and techniques for maintaining a creative practice
- develop and explore personal voice, context, and concepts
- execute the full process of creative production – from ideation to exhibition
- gain hands on experience developing a group exhibition with colleagues and curators

Student Learning Outcomes

By the end of this semester, students should be able to:

- demonstrate the ability to maintain a productive creative practice
- demonstrate clear documentation of the creative process
- achieve intermediate level success at creative expression
- complete and publicly exhibit a creative work

Textbooks (optional)

Vartanian, Ivan, et al. *Art Work : Seeing inside the Creative Process*. Chronicle Books, 2011. ISBN: 0811871282

Kimmerer, Robin Wall. *Braiding sweetgrass: Indigenous wisdom, scientific knowledge and the teachings of plants*. Milkweed editions, 2013. ISBN-13:9781571313560 ISBN-10:1571313567

Berger, John. *Ways of seeing*. Penguin UK, 2008. Also available online: <https://www.ways-of-seeing.com/>

Required Readings

PDF and printed copies of selected excerpts from the books listed above will be provided to all students.

Suggested Materials (optional)

- Blade and cutting mat or scissors
- Portfolio (11x17" or larger)
 - Possible to make with cardboard
- Tape (scotch, masking)
- 12" metal ruler
- Bone folder

Evaluation

Mixed media journal (to be worked on throughout the semester)	20%
Creative Projects (3 projects, 20% each)	60%
Attendance and Participation	10%
Curation and Group Exhibition (in place of Final Exam)	10%
Total	100%

Course Schedule

<i>Date</i>	<i>Topic/class activity</i>	<i>Assignment due</i>
January 24	Introduction to course and to one another Introduction to makerspace Introduction to journaling practice Introduction to Project 1: Zines	
January 31	Quick zine exercises Binding Demonstration Present your zine ideas	4 ideas for your zine
February 7	Discussion about reading Introduction to digital storytelling One on one project feedback Introduction to critique	Reading due. Tadanori Yokoo article from ARTWORK. Draft of Zine
February 14	Critique: Project 1 Introduce Project 2	Project 1
February 21	Map an object's ecosystem activity	Bring in an object (physical or digital)
February 28	Group review of homework sketches. One on one meetings for feedback on sketches.	4 sketches as ideas for Project 2
March 7	Discussion about reading One on one feedback on proposals	Develop 2 sketches into proposals. (research, material studies) Reading due: Braiding Sweetgrass Chapter 14
March 14	Spring Break	
March 21	Critique Project 2 Introduce Project 3	Project 2
March 28	Art and History. Writing exercises.	Come with some ideas/sketches for next project
April 4	Reading Discussion Art beyond the gallery One on one feedback	Develop 2 sketches into proposals (research, material studies) Reading discussion
April 11	Artist statement workshop	
April 18	Review artist statements One on one feedback on projects	Draft of artist statement
April 25	Critique Project 3	Project 3
May 2	Curation: Class Exhibition Planning	
May 9		Submit class journal

Assignments

Journal (ongoing, 20%)

You will keep a journal for this class. You must use it throughout the course to track and work through the ideas we develop. You will be given a chance to work on your journals during class time, and you will be expected to share some of its content in class. You must bring the journal to every class. Journals will be formally reviewed at midterm, and at the end of term.

Journals are intended to guide and support your creative explorations. Use them as such. Follow your inspiration. Grading will be based not on a checklist or on quality control but your effective use of the journal as a tool. **Journals must show clear evidence of regular entries.**

Guidelines:

- Journal should include a minimum of one sketch per week. If you are doing this right, you will have much more than one sketch per week.
- Journal should contain evidence of work and research on projects. Ideas explored, research notes, sketches, experiments, etc.
- Your responses to assigned readings should be recorded in your journals.
- All in-class writing exercises, and in-class sketching assignments should go in your journal.
- All journal entries must be dated.

Curation and Group Exhibition (May 2, 10%)

You will be expected to work collaboratively with your peers and instructors to put together a coherent final exhibition.

Creative Project 1: Family History Zine (February 14, 20%)

Assignment: Create a zine.

Media: You have the option of creating a physical bound booklet, or an interactive digital experience. The physical work can be in any medium – from digital prints, to hand-crafted, and everything in between.

Topic: Your family history. This can be interpreted in any way you'd like, but we encourage you to think outside the family tree trope. Instead, collect stories, images, and ideas from your ancestors. You are free to interpret the idea of 'family' and 'ancestor' in any way you wish. It doesn't need to be your literal family. It can include your intellectual or spiritual family.

Creative Project 2: The medium is the message (March 21, 20%)

"The medium is the message." - Marshall McLuhan

Objective: Think carefully about the methods and materials that you use to communicate your ideas.

Assignment: Choose a story, object, or idea from your zine, and bring it out of the page. In other words, turn it into an independent work of art.

Strategy: Choose one of the following options.

- Add another dimension:
 - Add a spatial dimension to create a sculptural or installation work. (Sculptural work must be larger than 12" in all dimensions.) OR
 - Add a time dimension to create a video or sound work.
 - Go big! If you decide to do a purely 2D work, it must be larger than 36"x 36".
 - Create a collection of objects or 2d works. The number of objects in the collection will depend on the complexity of each work. Please consult with the instructors.
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Creative Project 3: For the public (April 25, 20%)

Project 1 has you reflect on the stories that you want to tell. Project 2 has you reflect on different ways to tell those stories. In this project, we urge you to reflect on how you want your work to impact the world. Think about how you want your work to live in the world. How do you want people to interact with your work? How do you want your work to affect people who encounter it? How do you want your work to be remembered?

Remember, you must show either project 2 or project 3 (or both) at your final show for this class.

Assignment: Choose one of the options below.

- Revisit Project 2. Take the same idea/story/object from your zine, and **choose a different option** from the list. Write artist statement that explains your idea/story/object and reflects on how the idea/story/object is affected by the different ways of expressing it.
 - Build on Project 2. Create something that goes with Project 2 to make a set or a series or a larger work. Write an artist statement that follows your path through the development of this work. Explain the idea you started from, and how you developed it throughout projects 2 and 3.
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Course Policies

Attendance

Attendance and active participation are mandatory in this course, and worth 10% of your grade. You will be penalized for every missed class and/or for inattentive and/or unproductive behavior in class. In addition to showing up, you must come prepared.

Grading Scale

This scale is used to translate letter grades into point values, and vice versa, when calculating your final grade:

Letter	Range
A+	97-100
A	92-96
A-	90-91
B+	87-89
B	84-86
B-	80-83
C+	77-79
C	74-76
C-	70-73
D+	67-69
D	64-66
F	0-63

Policy on Submissions of Assignments

All assignments for this course must be presented physically in person to the instructors. In addition, you may be requested to submit a copy of the assignment and/or supplemental information directly to the instructors via email.

Late submissions will be penalized by the equivalent of one full letter grade (10% of grade).

For creative projects, **you must present what you have at the critique dates**. You will be penalized a full letter grade (10% of your grade) for submitting your work without presenting it to the class.

If you submit your work late, and you do not present it, you will be penalized for both. This means: 10% penalty for late submission + 10% penalty for not presenting = 20% total penalty.

The work to be presented at the exhibition must be ready no later than the start of class on May 2.

Policy on Missed Classes, Make-up Work, and/or Extra Credit

There is no make-up work or extra credit in this course. If there are extenuating circumstances under which classes or work was missed, we will work out a plan on a case-by-case basis.

Cancellation of Classes Due to Inclement Weather or Other Emergency

SUNY Poly has a 24-hour hotline, called Snowline, to inform students, faculty, and staff when severe weather prompts the cancellation of all classes. Snowline can be reached by calling 315-792-7385. In the event of severe weather, Snowline will announce only the cancellation of ALL classes. The cancellation of all classes will also be posted online and broadcast on radio and television stations in the UticaRome and Syracuse areas. The SUNY Poly website also maintains [a list of individual class cancellations](#).

In addition, all SUNY Poly students and employees are enrolled in the Rave Alert emergency alert service. You can visit the [SUNY Poly Rave Alert website](#) to learn more and to adjust your notification preferences.

Classroom Etiquette

Student exchange is an important part of this course, and it is therefore imperative that you be courteous to one another. Disrespectful language and rude behavior will be explicitly addressed at the time of occurrence, and it will be addressed if subsequent reactions to the behavior arise. Bad manners and inattentiveness will negate participation points, and threatening behavior will be reported.

Pay attention to one another at student presentations. Don't use your phone or do homework for another class while your peers are presenting.

We want to maintain a respectful classroom environment in which ideas can be discussed freely and developed collaboratively. The creative process requires a free and safe space to explore ideas. Therefore, be mindful of whether you should and how you share anyone else's contributions or comments outside of class parameters. When in doubt, it is always best to seek their explicit permission.

You are expected to attend all classes and to work during class time. Students who use studio time to work on homework for other classes or who are clearly engaged in out-of-class activities during class time will see this reflected in their grade.

Academic Integrity and Code of Conduct

SUNY Poly is committed to academic excellence in a climate of honesty, respect, and trust. The mutually respectful exchange of honest ideas is foundational to the intellectual vigor of the SUNY Poly community. The University seeks to maintain and enhance its educational environment through the development, promotion, and enforcement of standards for academic integrity. Please take a few minutes to become familiar with SUNY Poly's Community Standards, including the Student Handbook and Student Code of Conduct. SUNY Poly's Academic Integrity Policy, which describes SUNY Poly's policies regarding plagiarism and other inappropriate academic activities, can be found in the Student Handbook.

Plagiarism Warning

The following plagiarism policy extends to visual works, as well as written works. **Submissions for creative projects in this course must be original work done by YOU.**

Plagiarism - passing off someone else's work as your own — is not just a violation of academic integrity or ethics: it ***is a crime***. Reasonable penalties for violations can include failure for the assignment, the permanent placement of a letter describing the incident in the Office of the Provost, and failure for the course (note: students may challenge these decisions before the Academic Integrity Board).

Procedure for dealing with violations of academic integrity:

- (1) For the first violation of academic integrity, the student will receive a 0 for that assignment.
- (2) If a second incident of plagiarism or violation of the Academic Integrity Policy should follow, the student will receive an F for the assignment AND the course. Written documentation of the event will proceed as described in the Student Handbook.

Accommodations for Students with Accessibility Needs at SUNY Polytechnic Institute

Your access in this course is important to me. In compliance with the Americans with Disabilities Act of 1990 and Section 504 of the Rehabilitation Act of 1973, SUNY Polytechnic Institute is committed to ensuring comprehensive educational access and accommodations for all registered students seeking access to meet course requirements and fully participate in programs and activities. Students with documented disabilities, temporary, or medical conditions are encouraged to request services by contacting Student Accessibility Services (SAS) or filling out the [Request for Accommodations form](#). Please note, requesting accommodations is only the first step. You must provide documentation to SAS and meet with staff before receiving accommodations. Please do this as early as possible 1) because accommodations are never retroactive and 2) so that we have adequate time to arrange your approved academic accommodation/s. Once SAS creates your accommodation plan, it is your responsibility to provide me a copy of the accommodation plan.

If you experience any access barriers in this course, such as with printed content, graphics, online materials, etc., reach out to me or Accessibility Services right away. For information related to these services or to schedule an appointment, please contact the SAS using the information provided below.

[Office of Student Accessibility Services](#)

SAS@sunypoly.edu

(315) 792-7170

Peter J. Cayan Library, L112

Pregnancy Statement

SUNY Poly is committed to fostering an inclusive and supportive environment for all students, including those who are pregnant or experience pregnancy-related conditions. In accordance with relevant federal and state laws, including Title IX of the Education Amendments of 1972, students who are pregnant, have recently given birth, or are dealing with pregnancy-related conditions are entitled to equal access to educational opportunities.

If you are pregnant or experience a pregnancy-related condition, please reach out to me as soon as possible to discuss any accommodations you may need to support your participation in the course. Accommodations may include, but are not limited to, adjustments to class attendance policies, extended deadlines, or arrangements for makeup exams.

The university ensures that pregnant students will not face discrimination or be excluded from any educational programs or activities. Any concerns related to pregnancy and academic participation will be addressed with respect and confidentiality.

If you have questions or would like to request accommodations outside of what is being offered in class please contact the Title IX Coordinator, Kathie Artigiani, at artigik@sunypoly.edu.

Campus Resources

Technical Assistance for Students

The [SUNY Poly Help Desk](#) is in the Cayan Library on the first floor. You can contact them by phone at 315-792-7440, by email at helpdesk@sunypoly.edu , or by submitting an online help ticket on their website.

If the SUNY Poly Help Desk is closed, you can obtain assistance from the [Open SUNY Help Desk](#) by calling 1-844-OPENSUNY (673-6786). The Open SUNY email is OpenSUNYHelp@suny.edu or you can [submit an online help ticket](#).

The SUNY Poly ITS website has [information about software and hardware](#) that you can access as a student, as well as links to software you may need in your classes. Students are encouraged to save all work in multiple locations. MS Office OneDrive is available for use. For assistance, please contact the ITS Help Desk, helpdesk@sunypoly.edu or 315-792-7440.

Writing and Communications Center

The Writing and Communications Center (WCC) is there to support all of SUNY Poly's writers: students, staff, and faculty. They offer one-on-one in-person and remote consultations for writers working on a range of projects at any stage of the writing process (from idea generation to final revisions). WCC consultants will work with writers on idea development, brainstorming, content development, structure, source use, style, grammar, punctuation, and more. They offer strategies and resources writers can use to compose, revise, edit, and proofread their own work. Note that they do not provide a proofreading or editing service, and they do not comment on grades.

The WCC is located on the first floor of Cayan Library. You can learn more about the WCC or make an appointment by [visiting their website](#).