

ARTS 1230-- Art Practices II

Spring 2025

Class time: Monday/ Wednesday 10:30-1 pm, Valencia Business & Technology 105
Instructor: Erin Gould, elgould@unm.edu
Office Hours: Office Hours: 9:30- 10:30 am, M/W, VABS 103

Course Content

In Art Practices II, we will consider, analyze, and make works of art through the lens of various conceptual motives in contemporary art. This is an interdisciplinary course, exploring the processes, ideas, and diverse media of visual arts. The course addresses the thematic concepts that are central to the nature of art making today. These assignments will investigate issues of MOTIVE and CHANGE. A slide lecture, assigned readings, and a short response paper will accompany each project. Students are encouraged to explore widely and to approach each project with the materials and methods they feel are most appropriate for their concept. Visual problem solving will be emphasized throughout the course, in addition to the nature of artistic meaning.

LEARNING OUTCOMES:

During this course students will demonstrate ability to:

- Produce creative works that explore, interpret, and/or question issues of ethics, identity, sustainability, invention, and time in relation to the creative arts.
- Make appropriate choices regarding materials and processes in order to reinforce conceptual goals in each project.
- Integrate research into content based reasoning during the development of creative works, taking into consideration global and multi-cultural influences in contemporary art practices.
- Critically analyze personal, contemporary, and historical works of art, as well as the artwork created by peers for both aesthetic and conceptual quality, both verbally and in writing.
- Revise personal creative works in response to constructive critique of personal creative works by instructors and/or students.

MY EXPECTATIONS:

- You complete all assignments promptly.
- You attend all scheduled classes and arrive on time.
- You work, draw, write, read, and think at least 6 hours outside of class time each week.
- You engage seriously with each project and push yourself to grow creatively.
- You actively participate in class discussions and critiques to the best of your abilities.
- You act responsibly in the studio, whether in class or at your home, with regard to your own safety and that of your classmates.

MY COMMITMENTS:

- ★ The classroom should be a place of excitement, curiosity, and joy. I will do my best to keep boredom to a minimum.
- ★ You have chosen to be here, therefore, I serve you and your learning. As your instructor, I will trust and respect you.

- ★ My role is not to convince you of my opinions, but to help you form your own. Art is subjective! I will do my best to never speak over you or make you feel like I do not value your opinions.
- ★ If following your interest in a project or assignment brings your work outside of the parameters of that assignment, your passions come before my guidelines. I will do my best to support your explorations and not penalize you for being creative.
- ★ I will never ask you to compete against one another. There is no limit to how many As or Bs will be given, and differences of opinions are encouraged (as long as we respect and support each other).
- ★ While it is important for you to learn the vocabulary of art and art making, I will never penalize the use of common language or references to popular culture. Art is made in the world, not above it.
- ★ I will never force anyone to participate in ways that make them uncomfortable. I will do my best to make space and time for everyone to contribute in whatever way they need.
- ★ I will never judge or criticize you for ways that you differ from me, whether that be race, gender, sexuality, religion, nationality, class, politics, or culture. I will do my best to not only respect, but encourage you to explore, share, and express any differences in your life.
- ★ I am always learning and trying to be a better teacher. If you ever want to share with me any ways that I could make this learning experience better for you, I will greet that with gratitude!

STUDIO PROJECT OVERVIEW (see project sheets for details)

<p>project one- due 2/12</p> <p>MOTIVE: Identity METHOD: <i>Data Collection</i></p> <p><i>2 page project statement due 2/17</i></p>	<p>How do we create the outward appearance of who we are? Are we defined by our choices about hairstyle, tattoos, clothing? How are the categories that define our identity established? How are stereotypes perpetuated and challenged? In this project we will explore how artistic manifestations of the self (and the Other) probe these social constructs.</p>
<p>project two- due 3/10</p> <p>MOTIVE: Invention METHOD: The Impossible Project</p> <p>1 page manifesto design 3/10</p>	<p>Create a proposal for a project they would like to make, but is completely impossible. Somehow through the course of the assignment these projects will be realized.</p>
<p>project three- due 3/12-3/36</p> <p>MOTIVE: Ethics in Art METHOD: <i>Artist Case Study Presentation</i></p> <p><i>Bibliography + 2 page outline due on selected date</i></p>	<p>This unit will explore fundamental questions concerning the artist's ethical responsibilities through student presentations on individual artists and an investigation of the ethical questions around their art practices.</p>
<p>project four- due 4/16</p>	<p>In a time defined by extinction, toxicity, and destruction, how can you sustain yourself? How do you define</p>

<p>MOTIVE: Sustainability <i>METHOD: Research and Action</i></p> <p><i>1-page research summary (due 4/7) + 2-page project statement (due 4/21)</i></p>	<p>yourself within the larger web of life, from the ecosystem of your body, to your communities, to the more-than-human ecosystems in which you live, to the larger societal structures in which you function? In this unit, we will research and think critically about how to sustain ourselves, including ideas of healing, community care, and collective liberation.</p>
<p>project five due 5/12</p> <p>1 minute performances due 4/28</p> <p>MOTIVE: Change <i>METHOD: Relics, Evidence, Trace</i></p> <p><i>One page artist statement + one page project statement 5/12</i></p>	<p>This final section of the class will focus on the nature of time in visual art. Rather than approach an assignment with a certain material or technique, you will perform a ritual for 7 days. This ritual activity will only be recorded through relics that will be collected and presented in order to reveal (or conceal) something about the artist.</p>

CLASS REQUIREMENTS

Studio Work Sessions and Preparation

- As a studio course, you are expected to work productively and diligently throughout the semester in the classroom. This requires a good amount of planning outside of class to gather materials and tools.
- Texting and the use of social media must be kept to a minimum during class. Cell phones may be used for research and listening to music on work days if they don't interfere with your work.
- Consider the safety of yourself and others around you. Always come to class with work clothes, as well as gloves and eye protection when appropriate. Take precaution with sharp blades, hot guns, installation, etc. Keep your workspace tidy by placing away any food, electronics, or backpacks that may cause or be damaged.
- Clean up after yourself. There is room for papers and flat projects within our flat file drawer. You may sign up for a hall locker to store supplies and mid-size projects. Storing projects in the classroom must be kept to a minimum since other classes share the space.

Attendance

- Attendance is mandatory, especially as lectures and critiques cannot be repeated. It is your responsibility to seek any material you miss, downloading lecture slides and assignment sheets and coming to office hours as needed.
- You will be allowed three unexcused absences for the semester. In order for an absence to be considered as excused, you must email or speak with me about it before the class.
- If you must quarantine due to COVID-19 or other illness, you must talk to me about how you can participate virtually. Such days outside of class will not be considered absences.
- I reserve the right to drop any student who has more than three absences, which has the potential to affect scholarships. If you know of obligations or circumstances that may

affect your attendance, contact me at the beginning of the semester to see if special arrangements are possible.

- Class sessions marked as work days spent without materials will be marked as absences.

Class Participation

- The sessions after each new project lecture, you will discuss the assigned readings, referring to quotes, questions, and thoughts noted in your sketchbook.
- In group critique, you will present completed projects to the class. Please arrive early if your project needs special installation. If using electronics, be sure to test them the session prior to critique. While the format of each critique may vary, it is essential that all students respectfully engage with classmates' work.
- I will do my best to create a safe academic environment for all students. I ask that you join me in conversation that conveys respect for people of all ages, ability, national origin, race, religion, gender identity, gender expression, or sexual orientation.

Readings

Expect to read two chapters and/or articles per project. A clear grasp on the reading is necessary to complete the sketchbook assignments, written work, and to participate in reading discussions.

Sketchbook

Be sure your sketchbook cover is clearly labeled with your name. It is a place to compile lecture notes, project ideas, information, and images that inspire you. For each project, you will receive 0 – 3 points based on the following:

- *Project development*: chart brainstorming / ideas for each assignment, formal and conceptual notes (1 point)
- *Individual visual research*: sketches, notes and collaged print-outs on inspiring artists (1 point)
- *Notes on the readings*: quotes, questions and thoughts (1 point)

Written Work

For each assignment, a written statement is due. Formats will vary by assignment, but generally ask you to engage with readings, articulate the conceptual framework of your piece, discuss specific aesthetic decisions, and to reflect upon your learning. Each statement must be submitted through Canvas.

*All papers must be 1.5 spaced, size 12. Take care to observe University standards for academic honesty including using proper citations, even when paraphrasing, and acknowledging references and sources of inspiration. Please follow the latest edition of Chicago Manual of Style or MLA Handbook for citations. Utilize CAPS services in Zimmerman to ensure proper grammar and formatting.

Digital Portfolio (10%)

At the end of the semester, you will compile a digital portfolio of the artwork that you completed during this course. Throughout the semester, you must document your projects, as many will not last beyond the critique period. 2D work and large sculptural pieces can be photographed or scanned. Video, web or performances can be represented with stills and/or clips. You can take photos with your phone or with cameras made available through me. On

5/5, you and the instructor will go over a draft of your portfolio to make sure it includes the following:

- o two photographs of each assignment 1 - 5 (10 jpegs)
 - o includes screenshots of 2 slides from the Ethics project
- o scans of two strong sketchbook pages (2 jpegs)
- o a corresponding image list including your name, file names, title, medium and date for each image (1 pdf)

These 12 pdfs and images list should be in a folder on a USB drive due on 5/12.

Materials

Course fees paid by students are used to support technology & equipment in classrooms, basic tools and supplies, running of the labs, and guest speakers, among other classroom expenses. The medium of each project is up to the student, so you will determine which materials you will need to purchase this semester, and which is not covered by course fees. I encourage you to use cheap, free and recycled materials whenever possible and be selective in your purchases.

GRADING

Projects will be evaluated on the quality of following criteria:

Execution	Prompt completion of the project based on a firm understanding of the concept, discussions, and materials.
Investment	The research, effort, and research you have put into the project.
Presentation	The strength of your personal ideas and your commitment to expressing them.
Growth	Personal exploration, innovation, and improvement.
Statement	Your ability to articulate your process, reflect and make connections in writing. <i>Projects will not be graded without the written statement.</i>

Deadlines: Because of the collective aspect of the critique, it is mandatory that your project is presented on time, so that the critique covers the widest possible breadth of work. Late projects may be accepted up to one week after their due date, with the understanding that you lose 10% of the project grade (making B+ the highest possible grade for any late project). Grades will be posted on UNM Canvas throughout the semester. Please come to office hours or make an appointment with me if you would like to discuss any grade given.

Extra credit: It is possible to receive up to an additional 5% on your final grade by submitting a copy of a scholarship or exhibit application or by attending select art events and submitting a one-page write up for 1% extra credit each.

Your FINAL grade will be calculated as follows:

50%	Projects 1 – 5 with accompanying written statements, 10% each
15%	Sketchbook Assignments 1 – 5
10%	Digital Portfolio
10%	Artistic development and in-class work habits
<u>15%</u>	Participation and Group Discussion
100%	

- ☐ Art majors using this course to fulfill Core Curriculum requirements must receive a 75% or higher.

A (90 – 100%)	Excellent
B (80 – 89%)	Very good
C (70 – 79%)	Satisfactory
D (60 – 69%)	Barely meets requirements
F (below 59%)	Student fails to meet all requirements

Grades will be allocated as follows:

A-- Student produces excellent work, demonstrating outstanding commitment and ambition, while thoroughly engaging in class discussions and critiques.

B-- Student produces very good work, demonstrating commitment and ambition, while engaging in class discussions and critiques.

C-- Student produces satisfactory work, demonstrating some commitment and ambition, while engaging somewhat in class discussions and critiques.

D-- Student's work barely meets requirements, with little commitment or ambition, and fails to participate in class discussions and critiques.

F-- Student fails to meet all requirements.

Accommodation Statement:

UNM is committed to providing equitable access to learning opportunities for students with documented disabilities. As your instructor, it is my objective to facilitate an inclusive classroom setting, in which students have full access and opportunity to participate. To engage in a confidential conversation about the process for requesting reasonable accommodations for this class and/or program, please contact Accessibility Resource Center at arcsrvs@unm.edu or by phone at 505-277-3506. The UNM-Valencia Equal Access Services (Sarah Clawson, Coordinator), at (505) 925-8840 or by email at sjclawson@unm.edu.

Title IX:

Our classroom and our University should always be spaces of mutual respect, kindness, and support, without fear of discrimination, harassment, or violence. Should you ever need assistance or have concerns about incidents that violate this principle, please access the resources available to you on campus, especially the LoboRESPECT Advocacy Center and the support services listed on its website (<http://loborespect.unm.edu/>). Please note that, because UNM faculty are considered "responsible employees" by the Department of Education, any disclosure of gender discrimination (including sexual harassment, sexual misconduct, and sexual violence) made to a faculty member must be reported by that faculty member to the university's Title IX coordinator. For more information on the campus policy regarding sexual misconduct, please see: <https://policy.unm.edu/universypolicies/2000/2740.html>.

Support for Undocumented Students

As an educator, I fully support the rights of undocumented students to an education and to live free from the fear of deportation. I pledge that I will not disclose the immigration status of any student who shares this information with me unless required by a judicial warrant, and I will work with students who require immigration-related accommodations.

Academic Integrity Statement

The University of New Mexico believes that academic honesty is a foundation principle for personal and academic development. All University policies regarding academic honesty apply to this course. Academic dishonesty includes, but is not limited to, cheating or copying, plagiarism (claiming credit for the words or works of another from any type of source such as print, Internet or electronic database, or failing to cite the source), fabricating information or citations, facilitating acts of academic dishonesty by others, having unauthorized possession of examinations, submitting work of another person or work previously used without informing the instructor, or tampering with the academic work of other students. The University's full statement on academic honesty and the consequences for failure to comply is available in the college catalog and in the *Pathfinder*.

Wellness

UNM is a mask friendly, but not a mask required, community. If you are experiencing COVID-19 symptoms, please do not come to class. If you have a positive COVID-19 test, please stay home for five days and isolate yourself from others, per the Centers for Disease Control (CDC) guidelines. If you do need to stay home, please communicate with me at elgould@unm.edu ; I can work with you to provide alternatives for course participation and completion.

Respectful Conduct Expectations

I am committed to building with you a positive classroom environment in which everyone can learn. I reserve the right to intervene and enforce standards of respectful behavior when classroom conduct is inconsistent with University expectations [and/or classroom community agreements]. Interventions and enforcement may include but are not limited to required meetings to discuss classroom expectations, written notification of expectations, and/or removal from a class meeting. Removal from a class meeting will result in an unexcused absence. [Insert number] or more unexcused absences may result in permanent removal and a drop from the course (see attendance policy). The University of New Mexico ensures freedom of academic inquiry, free expression and open debate, and a respectful campus through adherence to the following policies: D75: Classroom Conduct, Student Code of Conduct, University Policy 2240 – Respectful Campus, University Policy 2210 – Campus Violence.

Schedule

**This calendar may be adjusted as necessary and updated on Canvas*

<i>Week</i>	<i>Date</i>	<i>In Class</i>	<i>Due</i>
1	Mon 1/20	No class!	
1	Wed 1/22	Introductions, syllabus, classroom contract ; Introduce Project 1	
2	Mon 1/27	Work day, Brainstorming	
2	Wed 1/29	Reading Discussion, work time	<i>Reading</i>
3	Mon 2/3	Work day, artwork photography discussion	
3	Wed 2/5	Work day, mini critiques	<i>Project drafts</i>
4	Mon 2/10	Work day	

4	Wed 2/12	CRITIQUE	Project 1 artwork
5	Mon 2/17	Project 2 lecture, go over project sheets	<i>Statement + Sketchbooks + Project Sheet</i>
5	Wed 2/19	Work day	
6	Mon 2/24	Work day, Reading discussion	<i>Reading</i>
6	Wed 2/26	Work day, mini critiques	<i>Project Drafts +</i>
7	Mon 3/3	Work day, Introducing project 3	
7	Wed 3/5	Work day	<i>Artist selection, Presentation date selection</i>
8	Mon 3/10	CRITIQUE	<i>Project 2 + manifesto due</i>
8	Wed 3/12	Project 3 Presentations; Reading Discussion	<i>Sketchbooks + Reading + select students presentations</i>
9	Mon 3/17	SPRING BREAK! No class!	<i>Rest up!</i>
9	Wed 3/19	SPRING BREAK! No class!	<i>Have fun! Touch grass!</i>
10	Mon 3/24	Project 3 Presentations; Introduce Project 4	
10	Wed 3/26	Project 3 Presentations; work day, brainstorming	
11	Mon 3/31	Reading Discussion, work day	<i>Reading</i>
11	Wed 4/2	Workday	
12	Mon 4/7	Research Presentations, discussion	<i>Research summary</i>
12	Wed 4/9	Work day, mini critiques	<i>Project drafts</i>
13	Mon 4/14	Work day	
13	Wed 4/16	CRITIQUE	<i>Project 4</i>
14	Mon 4/21	Introduce Project 5, brainstorming	<i>Sketchbooks + statements due</i>
14	Wed 4/23	Work day	
15	Mon 4/28	Video Performances	<i>1 minute performances due</i>
15	Wed 4/30	Reading discussion, worktime	<i>Reading</i>
16	Mon 5/5	Work day, mini critiques; review drafts of digital portfolio	<i>Project draft due + Draft of digital portfolio on thumb drive</i>
16	Wed 5/7	Work day, Artist Statement workshopping	<i>Sketchbook final submission + Artist Statement draft printed</i>
17	Mon 5/12	FINAL CRITIQUE	<i>Project 5 + statements + Digital portfolio</i>

17	Finals Week	Submit any outstanding work	
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