

PROGRAM REVIEW

SONOMA STATE UNIVERSITY ART STUDIO, 2020-2021

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**Sonoma State University
Department of Art Studio
2020-2021**

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PROGRAM CONTEXT AND CURRICULUM

As per the program description:

“The art studio curriculum is designed to develop the ability to create, analyze, interpret, and evaluate art. Students learn to express their thoughts, feelings, and values in a variety of visual forms. The department strives to stimulate creativity and competency as students develop their skills and knowledge of materials and technologies. Fundamental to the study of art is a belief in its potential to communicate ideas, emotions, and values necessary for understanding and functioning effectively within the modern world. Faculty are committed to the recognition of individuality and unique accomplishment. They work closely with each student to encourage personal direction and ideas.” The complete overview of the Art Studio program can be found in the university catalog 2019-2020, and **APPENDIX I**.

To these ends, course work is provided through a variety of studio practices including program emphases in 2D (painting, printmaking, and works on paper), 3D (sculpture and ceramics), and media arts (photography and new media).

CONTEXT AND GOALS OF THE PROGRAM

The goal of the program is to educate students to create original art, and to elucidate the meaning of art in relation to contemporary, historical, global, personal, and professional practice. While grounded in traditional fine arts curricula, our approach encourages openness and exploration in interdisciplinary, pluralistic, postmodern, sociopolitical, and personal fields of inquiry. Upper-division studio majors are encouraged to explore individual expression to resolve advanced technical, aesthetic, and conceptual issues.

OVERVIEW OF THE PROGRAM AND RELEVANT HISTORY

The Department of Art and Art History at Sonoma State University offers the Bachelor in Art (BA) in both Studio Art and Art History, as well the more advanced Bachelor of Fine Arts (BFA) in Studio Art. The Department grants minors in Studio Art and Art History, and a career minor in Museum and Gallery Methods through the School of Extended & International Education. Our accreditation commission, the National Association of Schools of Art and Design (NASAD), oversees these programs.

The Department has been part of Sonoma State University since 1960 and moved into its current facilities in 1978. Originally, the Art Department offered degrees in Studio Art, supported by the art history curriculum. In 1992, the separate degree program of Art History was established. Our department views the study and practice of art as complementary disciplines, and is committed to teaching fine arts with degree programs and concentrations in both art studio and art history. This program review will be focused on the Studio Arts programs. Another program review is being simultaneously completed in the Art History program. Reference will be made to the last NASAD self-study,

completed in 2009 and the last Program Review, completed in 2007. This program review will demonstrate how our goals and concerns have evolved.

Notable features include: the department being dedicated to fine arts and creative practice, part of a small, teaching-centric, liberal arts University; an excellent facility of classrooms, studios, and equipment, in need of update or replacement; a dedicated faculty of excellent faculty and active professionals in need of replenishment; well-qualified support staff; well-balanced and rigorous curriculum, which would benefit from expansion; excellent health and safety procedures; exceptional campus library with a maker space of complimentary fabrication equipment; professional Art Gallery; and population of dedicated talented students, with increased opportunity to recruit and serve.

THE ROLE OF THE PROGRAM IN THE MISSION OF THE UNIVERSITY

As part of a liberal arts university, the Department of Art and Art History recognizes the fine arts as an important humanistic discipline, essential to a liberal education. The Department of Art and Art history's goal is to increase students' understanding of art culture, practice, history, development, role in society, and relation to other disciplines. Work in the classroom, studio, gallery, museum, on-line, and in the field, is designed to develop communication, visual perception, critical observation, and technical skills in a variety of traditional and new media. The Department stresses interdisciplinary and cross-cultural approaches by both students and faculty. It is the departmental philosophy that the study and practice of art is fundamental for the studio major, and supportive to all students of liberal arts.

The Department of Art and Art History fully acknowledges its responsibility in this new visual and digital age to provide a curriculum that prepares its majors for work at the graduate level and professional careers in the arts and related fields, where their skills apply. The department serves all students to apply their creative education to their individual education, careers, and communities.

PROGRAM'S GOALS, MISSION, VISION, AND IDENTITY

The goal of the program is to educate students to create informed original art, and to elucidate the meaning of art in relation to contemporary, historical, global, personal, and professional practice. The mission states "[t]he art studio curriculum is designed to develop the ability to create, analyze, interpret, and evaluate art." The vision for the program is to develop its diversity, curriculum, student body, faculty, facilities, equipment, and community to support creative, conceptual, technical, and professional development. The program's identity depicts a community of individuals, producing original, informed, conceptualized, articulated, constructed, and critiqued artwork.

HOW THE PROGRAM'S GOALS, MISSION, VISION, AND IDENTITY ENGAGE WITH TO THE UNIVERSITY'S CORE VALUES

diversity and social justice, sustainability and environmental inquiry, connectivity and community engagement, and adaptability and responsiveness

The department's mission states "Students learn to express their thoughts, feelings, and values in a variety of visual forms... Fundamental to the study of art is a belief in its potential to communicate ideas, emotions, and values necessary for understanding and functioning effectively within the modern world." This mission requires students to openly

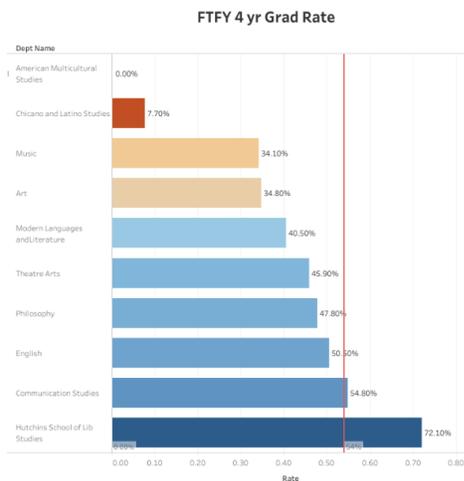
and honestly comprehend and communicate their ideal values through constructed narrative, while considering technical process, historical context, and personal concept. The mission also states “Faculty are committed to the recognition of individuality and unique accomplishment. They work closely with each student to encourage personal direction and ideas” reinforcing its goal to broaden its inclusive community, educating, all as individuals. Creative pedagogy supporting this mission often reinforces the university’s core values of diversity and social justice, sustainability and environmental inquiry, connectivity and community engagement, and adaptability and responsiveness. These values are extremely relevant to the department’s vision and identity, and can be considered in curricular development, student and faculty recruitment, community outreach, and professional preparedness.

HOW THE PROGRAM SUPPORTS THE UNIVERSITY’S STRATEGIC PLAN

The program supports the strategic priorities in Sonoma State University’s Strategic plan by embracing student success, academic excellence and innovation, leadership cultivation, and transformative impact .

1. Student Success

The Art department as a whole has a current FTFE four-year graduation rate of 34.8%.



The Department’s focus on academic, conceptual, and aesthetic aspects of visual art does not ignore the practical applications of a fine art education. Our studio program supports the Department’s stated mission “to provide a curriculum that prepares its majors for work at the graduate level as well as to pursue professional and related careers in the arts.”

Art Studio majors enjoy a lively and diverse curriculum that advises them through graduation for their specific track, prepares them for graduate study, professional artist practice, and professions in museums and galleries, arts administration, education, production, design, research, and creative fields. Visiting artists, internships, and field trips to metropolitan art institutions, expose students to the professional art world.

The BFA degree requires students to enroll in a portfolio seminar and participate in an exhibition at the University Art Gallery. ArtS 466 BFA Portfolio Artists’ Practices required for BFA students to develop their professional skills.

Seminar and portfolio activities provide students with critical knowledge and skills necessary for graduate study, careers as professional artists, and employment in related fields. Topics covered include promotion, public relations, exhibition, handling, storing, and documenting artwork.

The arts media courses, lab, equipment, and professors, support digital pedagogy. Digital aptitude develops the student's practical skills as they enter a competitive profession that assumes familiarity with contemporary technology. Students are provided digital training in ArtS 105 Media Art Fundamentals, ArtS 210 Introduction to Digital Imaging, ArtS 310 Intermediate Digital Imaging, and ArtS 498 Advanced Media Arts.

2. Academic Excellence and Innovation

The practice of making art through conception, practice, realization, and analysis, prepares students for a professional life of self-determination, creation, innovation, and meaning, in completing original self-directed work. Studio majors are required to demonstrate a knowledge and facility with traditional media, as well as new technological developments in their respective fields, for their preparation as professionals in fields requiring critical and creative thinking, and production techniques.

Advanced research is encouraged. Students complete their degree with advanced projects, which students may exhibit in professional exhibitions held at the University Art Gallery, such as the annual juried student and BFA exhibitions. Students are invited to work with faculty through internships, independent studies, and grants such as the Koret Scholars and RSCAP awards. Participation in symposia is a regular offering within the Department, allowing us to extend our expertise into challenging and timely new areas.

3. Leadership Cultivation

The Department recognizes the growing demand for California's cultural leaders, educators, gallerists, community planners, and cultural pioneers; preparing art studio majors opportunities in their professions and communities. The studio program makes a concerted effort to identify and cultivate students' leadership skills through professional development and opportunities, internships, creative projects, studio monitorships, Art Club, and Photo Club.

4. Transformative Impact

Studio art naturally extends into student's personal lives, communities, and professional careers. ArtS 437 Commence is a studio course where students design and fabricate a public sculpture for the university. Courses such as ArtH 312 Principles of Arts Management, and ArtH 494 Gallery and Museum Methods expose students to different aspects of the professional art world, introduce them to careers in museums, galleries, and community art centers. The career minor in Arts Management has supported our alumni in graduate school and positions in institutions including The Oakland Museum, di Rosa Art Preserve, Richmond Art Center, The Jewish Museum of San Francisco, and The John Berggruen Gallery in San Francisco.

HOW THE PROGRAM'S MISSION, VISION, AND GOALS RELATE TO THE UNIVERSITY

The Department supports Sonoma State University's mission to "challenge students not only to acquire knowledge but also to develop the skills of critical analysis, careful reasoning, creativity, and self-expression." The complete SSU Mission Statement can be found in **APPENDIX II**, and the university catalog 2019-2020.

https://catalog.sonoma.edu/mime/media/6/1268/2020-21_SSUcatalog.pdf

Since its founding by the California State Legislature in 1960, the role of Sonoma State University has been to develop a strong liberal arts and sciences curriculum. The University has affirmed that mission by its acceptance into COPLAC (Council of Public Liberal Arts Colleges) as the only recognized public liberal arts and sciences member institution in California. The Department of Art and Art History is in alignment with Sonoma State's Mission Statement, NASAD, and COPLAC's standards.

DISCIPLINARY ACCREDITATION

The Art Studio curriculum is consistent with national standards in the discipline, and in relation to other similar institutions. The BA and BFA programs comply with national standards as described by the Department's accrediting agency, NASAD, in purpose and curricular structure. Our programs are fully consistent with the description of purpose in the NASAD handbook 2020-21, which states the "Bachelor of Arts [is] used to designate the study of art or design studies in a liberal arts framework" (92). The handbook specifies that the liberal arts study of art or design is "general; there is little or no specialization." (93) The "Bachelor of Fine Arts is the most usual designation for the professional undergraduate degree in art and design... Students enrolled in professional undergraduate degrees in art and design are expected to develop the knowledge, skills, concepts, and awareness essential to the professional life of the artist/designer. In any of many possible roles, the professional must exhibit not only technical competence, but also broad knowledge of art/design, the ability to integrate art/design knowledge and skills, and an insight into the role of art/design in intellectual and cultural life." (97)

For the Full NASAD handbook, refer to:

<https://nasad.arts-accredit.org/wp-content/uploads/sites/3/2020/11/AD-2020-21-Handbook-11-16-2020.pdf>

Our program complies with NASAD guidelines of 30 - 45% of total course credit for the BA and 65% of total course credit for the BFA to be the standard proportions of art and design classes. Our BA requires a minimum of 55 units, which is 45.8% of the 120-unit degree. Our BFA requires a minimum of 90 units, which is 68% of a 132-unit degree.

As part of the 2006 program review, the Department was assessed by an external evaluator, Professor Sylvia Walters, from San Francisco State University, on November 30, 2006. Walters found our degree programs compliant in many ways, including:

- Highly qualified, dedicated faculty and staff
- Good morale and relationships among faculty, staff and students
- Appropriate curricular objectives
- Traditional undergraduate program with contemporary outlook
- Varied professional courses and opportunities for students in both programs
- Nurturing environment for students
- Department support for the Chair

Prof Walters' full report is included as **Appendix III**. A review of our current methods will update this evaluation.

HOW THE PROGRAM SERVES STATE AND REGIONAL NEEDS

The program serves state and regional needs by uniquely providing an arts program within a liberal arts college in California and the CSU system. According to its Mission: “Sonoma State is a regionally serving public university committed to educational access and excellence. Guided by our core values and driven by a commitment to the liberal arts and sciences, Sonoma State delivers high-quality education through innovative programs that leverage the economic, cultural, and natural resources of the North Bay.” For the complete mission statement, please refer to **Appendix II**. Sonoma State University is the only university in California to be invited to join the Council of Public Liberal Arts Colleges (COPLAC), a prestigious national group of institutions requiring a high-quality instructional program in the fine arts. The Department of Art and Art History at Sonoma State serves as the state and region’s only Studio Arts program to receive this distinction.

Sonoma State’s Department of Art and Art History has chosen fine art rather than applied arts and design, supporting the mission of the campus. In a liberal arts and sciences institution, the visual arts become a central rather than a peripheral component of the educational process. Future development of the Department of Art and Art History will embrace the centrality of fine arts by adding, rather than supplementing, applied arts as resources and demand develop.

HOW THE PROGRAM MIGHT BE DISTINCTIVE

For this purpose, we compare five CSU programs. The first four are CSU cohort universities of similar size and situation to SSU, which tend to be outside of larger urban areas, with their art departments housed in a School of Arts and Humanities. These are CSU San Marcos, CSU Bakersfield, CSU Stanislaus, and Humboldt State University. The fifth school, San Francisco State University, is a larger, urban institution and its degree in studio art is part of a distinct School of Art.

CSU San Marcos (CSUSM) has 369 majors in this larger and newer program, and is perhaps the most different of our cohort schools. The Art, Media and Design department is within the School of Arts with tracks in Art and Visual Culture (AVC), and Digital and Media Art (DaMA). While the BFA is not offered at CSUSM, the bulk of the coursework is similarly divided between lower division fundamentals and upper division studio work. The content of coursework differs from that at SSU due to CSUSM’s dedication to design, collaboration, and interdisciplinary work. Art History requirements reflect a broad offering of non-western and critical theory/media coursework, requiring a non-western Art History course. In the studio area, many offerings are in new media, such as digital video and multimedia design.

CSU Bakersfield (CSUB) has 90 majors. CSUB's BA is structured similarly to SSU's. It does not offer a BFA, but offers a capstone for BA students, consisting of a professional portfolio, final project, and exhibition. At SSU final projects or bodies of work are completed in most emphasis areas, and BFA students complete a portfolio and gallery exhibition. If a BA capstone was deemed appropriate by the department and supported by the University, it could be developed around our existing it could be developed around our existing ArtS 466 BFA Professional Artists’ Practices class.

CSU Stanislaus (CSUS) has a similar, traditionally based art program with variations of emphasis areas at SSU, including sculpture, painting, drawing, printmaking, graphic arts, and new media. Students are required to complete a total of 65 units for the BA. The increased requirements at CSUS consist of upper division classes in exhibition management and professional practices. We offer a similar class as a requirement for the BFA, and as an elective for the BA. Perhaps the most instructive difference is CSUS's inclusion of graphic arts. CSUS's BFA is also accredited by NASAD, and consists of 81 units compared to SSU's 90. Advising and application to the CSUS BFA program are done after the 27 foundations prerequisites have been completed, compared to SSU students who are required to take at least one upper division studio course before applying to the BFA.

Humboldt State University (HSU) has 134 Students. The BA and BFA programs at HSU are similar to that at SSU, offering classes in Professional Practices, Museum and Gallery Practices, and a BFA. Major differences are the inclusion of graphic arts courses, and the fact that the HSU BFA program only requires 70 units in the major for a total of 120 units to graduate.

San Francisco State University (SFSU) School of Art at SFSU currently has 329 students, a reduction from its normal average of 400 students. SFSU offers a 46-unit BA and an MFA in Art, with no BFA. The BA allows students to graduate with alternatives to fundamentals courses, and requires a non-western art history class. SFSU's art department includes media areas available at SSU, as well as textiles, and Conceptual and Information Arts (CIA) which focuses on experimental art inquiries in the intersection of culture and technology.

Compared to these programs, the BA and BFA programs in Art offered at Sonoma State are within the basic expectations of a visual arts program at a liberal arts university. Most of the differences are within structure and choices within the major. Most require approximately the same number of units and emphasize fundamentals as we do. Some require a BA capstone and a non-western art history course, which SSU will consider offering, given departmental consensus and additional resources to provide ArtH 470A Survey of Islamic Art, ArtH 470B Survey of Asian Art, and ArtS 465 BFA Seminar and ArtS 466 Professional Artists' Practices, for all art Studio students. A diverse learning experience is a reflection of global and local diversity; in this respect, the department has room for improvement. Efforts in outreach and recruitment should support increasing the diversity of our student body, faculty and curriculum.

A major distinction is SSU's commitment to Fine Arts above commercial design within a liberal arts education. The pedagogy of studio art practice, directed towards development of individual vision and style, encourages diverse perspectives. Coursework throughout the major requires students to examine personal values and interests to use as a starting point for their practice. The critique process is designed to create time within the class to explore and discuss what goes into art making, and what is being expressed by individual students. The groundwork for this process is laid in art history classes and during studio lectures, where a language and diverse examples artists and artwork is introduced. While not traditionally part of the program, incorporating commercial design into the curriculum may become an appropriate addition, should the program enlarge, supported by additional resources.

COHERENCE AND QUALITY OF THE CURRICULUM

The University catalog states that “Students may declare a major at any time, but are required to do so by the time they have earned 60 units”(36). All majors are assigned a faculty advisor within the department and have online access to their degree progression. Students work towards a Bachelor of Arts (BA) degree in Art Studio with a chosen area of emphasis, and can apply for the more advanced Bachelor of Fine Arts (BFA). For complete catalog, see

https://catalog.sonoma.edu/mime/media/3/1045/2019-20_SSUcatalog-FINAL-web.pdf

The BA in Art Studio requires a total of 120 units, including a minimum of 55 units of major core courses, 24 of which must be upper-division, including 12 units in area of emphasis (2D, 3D, or Media Arts). Additionally, as per university requirements, students must complete 48 units of General Education coursework, leaving 17 units of electives.

The BFA requires a total of 132 units; 90 units are major core courses, 6 of which (Arth 210 and Arth 211, or Arth 160A/B) are part of the required 48 GE Units. 54 of the required units for the major must be taken in the upper-division, 34 of which must be in an area of emphasis (2D, 3D, or Media Arts). The Department also offers minors with concentrations in studio art (24-26 units), art history (20 units), and a career minor in Museum and Gallery Methods (21 units), to complement all degrees; particularly Art, Communications, and Liberal Studies.

PROGRAM GOALS

The Art Studio program’s goal is to educate all students that take our classes in the concept, technique, context, and individualized output of their unique voice. We aim to prepare our majors for graduate school, professional careers in the arts and related fields where art-making, design, and critical and creative thinking skills apply. The department strives to support our students developing their creative practice, support our faculty as educators and professional artists, and support communities with innovative, creative, conceptual, and cultural applications.

Program goals include educating our students in a positive and productive learning environment while maintaining adequate resources including faculty, facilities, and equipment. Specific goals and objectives are directly related to the Department’s stated mission of “teaching... fine arts...to increase its students’ understanding of the meaning and purpose of the visual arts, their practice, history and development, their role in society and their relation to other disciplines”.

Studio art BA and BFA majors are expected to attain understanding elements and principles of 2D and 3D Art and design; development of hand eye coordination in 2D and 3D media; general technical ability in three media areas; advanced technical ability in at least one media area, to communicate concepts, develop individual aesthetics, and develop a cohesive body of work; the ability to critically analyze formal qualities in art, such as composition, design, craftsmanship; the ability to analyze aesthetic qualities in art, such as clear expression of ideas, originality, inventiveness; the ability to articulate ideas in visual, written, and oral form; the ability to develop, realize, and express complex ideas in a variety of media; a general understanding of the development and history of art in Western Europe and North America from the Neolithic period to the present; and an in-depth knowledge of the art history of at least two periods of in the modern and contemporary era (19th, 20th, and 21st centuries). In addition, BFA students are expected to attain a higher level of skill in all the above areas, as well as advanced ability in a second media area; knowledge of a

third period of modern, global, or contemporary art history; knowledge of professional practices; and completion and exhibition of a major body of work.

PROGRAM CURRICULUM

The program's curriculum aligns the Program Learning Outcomes (PLOs) with the required courses and pedagogical methods, noted in the curriculum map in **APPENDIX IV**. The Bachelor of Arts in Studio Art educates students in studio practice of the visual arts. Art Studio students are expected to first build a solid foundation in, and basic understanding of, art theory, design, and practice. Students are then instructed in advanced technical, formal, and conceptual practice. To achieve the pedagogical goals of the program, students are instructed in foundations, lower division breadth, and upper division emphasis, where they learn technical skills, historical and contemporary critical awareness, and build confidence in their chosen area of emphasis.

PROGRAM LEARNING OUTCOMES

The Program Learning Outcomes are as follows:

1. Apply critical analysis to formal, aesthetic and conceptual qualities in their and others' art.
2. Use visual observations to resolve decisions and display understanding about the form and content of an artwork.
3. Ask critical questions about artistic processes, challenges, ideas and materials.
4. Develop a comprehensive body of work exhibiting experimentation and growth.
5. Demonstrate technical proficiency of media to display finished artwork.
6. Express complex original ideas through an independent approach to materials, media and process.
7. Articulate original concepts, ideas and questions in visual, written and oral forms.

The BFA also includes

8. Acquire awareness of historical and contemporary considerations, from global to local communities, in relationship to their own work
9. Professionally practice, produce, document, exhibit, promote, and develop original artwork.

COHERENCE AND CONSISTENCY

To remain coherent and consistent, the Art Studio program progresses through foundations, lower division, upper division, art history, and areas of emphasis, to promote students developing technical, creative, and critical skills. At each stage, students build on previous skills developed, applying it to the betterment of their creative understanding and output.

The **lower division core foundational courses** ArtS 101 2D Foundations and ArtS 102 3D Foundations; two classes chosen from ArtS 202 Beginning Drawing, ArtS 204 Beginning Life Drawing, and ArtS 105 Media Arts Fundamentals; and **three lower division breadth courses**; allow students to acquire general creative and technical ability in 2D, 3D, and digital media.

Students then study three of the following areas:

- **Works on Paper:** Understanding elements and principles of two-dimensional art and design for creative projects; use of different materials, such as graphite, charcoal, ink wash; develop hand-eye coordination in drawing from still-life, the figure, nature, and the imagination.
- **Painting:** Use of oil and acrylic paint for creative projects; understanding of color theories and use of texture; use of thinning agents and glazes; stretching and preparation of canvas support.
- **Printmaking:** Understanding printing techniques such as etching, lithography, monotype, and woodcut for creative projects; use of chemical agents for etching plates and lithography stones; use of different inks, paper, and materials for printing.
- **Ceramics:** Use of clay and glazes for creative projects; different firing techniques, such as low-fire, high-fire, and raku; hand-building and wheel-throwing.
- **Sculpture:** Understanding elements and principles of three-dimensional art and design for creative projects; use of hand and machine tools including table saw, router, grinder, welder; use of traditional contemporary techniques and materials including woodworking, foundry casting, welding, plaster, wire, bronze, steel, and iron.
- **Media Arts:** Understanding the process to produce 2D, 3D, and 4D media using electronic and digital media, creative coding, interactivity, and installation, for creative projects.
- **Photography:** Understanding techniques for digital, analog, still, and video cameras of all formats; lighting, photographing, filming, processing, printing, and installation; using digital, black and white, and color film for creative projects.

Through the **six-unit upper-division studio breadth** courses, students are expected to refine proficiency in technique, material, conception, and transmission of ideas. Through creative projects students develop concept, technique, and individual style. Through the **twelve-unit upper-division emphasis**, students develop advanced technical ability, concept articulation, and a cohesive body of creative work in their chosen area. Students create art projects using technical, media-based skills while developing conceptual, analytical, and critical skills.

Learning goals for courses are individually described in the SSU Catalog, listed in individual syllabi, as provided in **Appendix V**. Course objectives are presented to students at the beginning of each class via syllabi, and posted online on CANVAS. Copies of syllabi are maintained in the Art Department. Individual assignments to serve learning goals are explained in assignment descriptions, and used as starting points for in-class critiques. In-class critiques are held after each project as a primary assessment tool in art studio classes. Critiques reiterate the goals, understanding, and evaluation of an assignment, while developing critical analysis, communication and conceptual thinking skills.

HOW PROGRAM LEARNING OUTCOMES ARE ALIGNED WITH WASC CORE COMPETENCIES: WRITTEN AND ORAL COMMUNICATION, QUANTITATIVE REASONING, CRITICAL THINKING, AND INFORMATION LITERACY

Program Learning Objectives support WASC Core Competencies: critical thinking, information literacy, written and oral communication, and quantitative reasoning. Students use critical thinking to analyze formal, aesthetic and conceptual qualities; develop composition, design, craftsmanship, expression, creativity, and inventiveness, in their work; understand, analyze, and critique their and others creative work; use visual observations to make decisions about the form and content of an artwork; ask critical questions about artistic processes, problems, challenges, ideas, and materials; express complex original ideas through an independent, creative approach to materials, media, concept, and process; and develop a comprehensive body of work exhibiting experimentation and growth. Students develop written and oral communication to articulate ideas and questions in both written and oral forms during critiques, proposals, applications, artist statements, and artist talks. Students develop information literacy to acquire an awareness of historical and contemporary issues in relationship to their own work, and quantitative reasoning to express calculated complex ideas through a variety of media such as ceramics, painting, photography, printmaking, sculpture, works on paper, and media arts.

The Program Learning Objectives for the Art Studio, aligned with the WASC Core Competencies are as follows:

BA Art Studio

1. **Critical thinking:** Apply critical analysis to formal, aesthetic and conceptual qualities in their and others' art.
2. **Critical thinking:** Use visual observations to resolve decisions and display understanding about the form and content of an artwork.
3. **Critical thinking:** Ask critical questions about artistic processes, challenges, ideas and materials.
4. **Critical thinking:** Develop a comprehensive body of work exhibiting experimentation and growth.
5. **Quantitative reasoning and information literacy:** Demonstrate technical proficiency of media to display finished artwork.
6. **Critical thinking:** Express complex original ideas through an independent approach to materials, media and process.
7. **Written and oral communication:** Articulate original concepts, ideas and questions in visual, written and oral forms.

BFA also includes

8. **Information literacy:** Acquire awareness of historical and contemporary considerations from global to local communities in relationship to their work.
9. **Critical thinking:** Professionally practice, produce, document, exhibit, promote, and develop original artwork.

ALIGNMENT BETWEEN INDIVIDUAL COURSES, THEIR SEQUENCING, PROGRAM LEARNING OUTCOMES

The chart below aligns courses to program learning outcomes.

	Apply critical analysis to formal, aesthetic and conceptual qualities in theirs and others' art.	Use visual observations to resolve decisions and display understanding about the form and content of an artwork.	Ask critical questions about artistic processes, challenges, ideas and materials.	Develop a comprehensive body of work exhibiting experimentation and growth.	Demonstrate technical proficiency of media to display finished artwork.	Express complex original ideas through an independent approach to materials, media and process	Articulate original concepts, ideas and questions in visual, written and oral forms.	Acquire awareness of historical and contemporary considerations, from global to local communities, in relationship to their own work.	Professionally practice, produce, document, exhibit, promote, and develop original artwork.
Fundamentals									
Lower Division Studio Breadth									
Upper Division Courses									
BFA Courses									

The BA in Studio Art initiates students with fundamental formal, aesthetic and conceptual skills; then develops intermediate concepts and techniques; finally refining formal, aesthetic, and conceptual skills using technical proficiency, facility, and originality. This trajectory introduces formal and conceptual development in introductory courses to be refined in the advanced level. The **curriculum map** in **APPENDIX IV** illustrates in which courses, and their sequencing, students develop the program learning outcomes.

The course of study is structured thus:

- **Lower division** coursework required for all majors is introductory in nature, designed to provide conceptual, formal, and technical studio foundations alongside a broad understanding of art production and history.
- **Fundamentals** progresses through 2D and 3D Fundamentals, two courses in Media Arts and/or drawing, three introductory studio courses in various media, and two semesters of art history survey.
 - ArtS 101 2D Fundamentals and ArtS 102 3D Fundamentals are both required of majors and serve as prerequisites for media courses. These are the introductions to concept, composition, and execution in a variety of 2D and 3D media.
 - Students choose two courses from ArtS 105 Media Arts Fundamentals, ArtS 202 Beginning Drawing, and ArtS 204 Life Drawing. Students begin to use digital media and/or drawing to develop media skills while practicing visual perception, technique, and hand-eye coordination.
 - ArH 210 and ArH 211 or ArH 160A/B are required lower division survey courses of Western Art History to provide context to the studio practice, and historical foundational form and content of art in the Western world.
- **Lower Division Studio Breadth**
 - At the 200 level, students apply foundation skills to at least three various media where they learn basic techniques, along with the formal, aesthetic and conceptual considerations of working with various media, to be applied to upper division work.
- **Upper Division**

- Upon this foundation, upper division courses emphasize deep exploration of media, practice, and art history. They provide increased technical, aesthetic, and conceptual investigation for students to develop individualized original work.
- At the upper division level, studio majors declare an area of emphasis in 2D, 3D, or media arts. Studio majors are required to take twelve units of upper division studio coursework within, and six units outside, their area of emphasis.
- At the 300 level, studio courses explore advanced technical training, conceptualization, and creation of individual work.
- At the 400 level, studio students are expected to largely know media techniques, allowing them to focus on self-conceived, self-directed projects.
- Upper division studio students are required to produce, interpret, critique and communicate about their own and others' works of art.
- These academic courses inform art studio students of the general context within which they work, and expose them to the language of art discourse and writing within the discipline area.
- Studio majors also take two upper-division modern art history courses.
- **BFA**
 - Students may apply to the BFA during or after the second semester of the sophomore year, as many times as desired.
 - To be admitted into the Bachelor of Fine Arts (BFA) program, applicants must meet University requirements for admission, complete all lower-division requirements in art by the end of the junior year, take at least one advanced course in the area they are applying, maintain a 3.00 GPA in art, complete all lower-division GE requirements, submit a portfolio of 10-20 digital images, two letters of recommendation or two department faculty signatures, and a short statement including their reasons for applying.
 - BFA students are required to complete twenty upper division units in their area of emphasis, nine units of lower division courses outside of their area of emphasis, and six units of upper division courses outside their area of emphasis.
 - BFA students are also required to complete seven units of professional practice: ArtS 465 B.F.A. Seminar, ArtS 466 B.F.A. Professional Artists' Practices, and ArtS 491 Visiting Artists Lecture Series. When faculty allocation and teaching schedules permit, alternative electives are offered to support professional practice.
 - To complete the BFA degree, candidates are to fulfill all course requirements, participate in the B.F.A. art exhibition in the University Art Gallery, complete 24 upper-division units in Art Studio in residence, maintain a 3.00 GPA in art and a high level of performance, and be subject to review at all times.

Classes all work to provide movement towards the final goal of students well practiced in the techniques of their field. Students use concept and technique to create unique artworks, while being able to produce, understand, and evaluate their own and others' original, conceptual, and intentional artworks. The faculty find that this structure

provides an appropriate escalation of outcomes for the major, and are satisfied with the amount of flexibility it allows for both short term response to student needs, and long-term evolution of curricula in the various areas. Exceptions to the standard degree paths are made for students requiring a multi-disciplinary approach, or those who would benefit from a different path of upper division study. Students pursuing an individualized practice design a specialized emphasis that may span multiple media.

The department is looking to expand diversity in their curricula, applicants, hires, students, and community. Due to reduced faculty, the Department has minimal flexibility in courses offered, resulting in students repeating advanced classes. Increased faculty would allow for a variety of course offerings, social and creative diversity, and technical and creative expansion to evolve alongside contemporary art and professional practice. The department would benefit from the ability to offer in greater frequency:

- ArtS 470 Theory and Practice. Taught by a studio instructor and an art history instructor, this popular and challenging course uses an experimental, intermedia approach guided by study of contemporary conceptual art.
- ArtS 498 Selected Topics. This course covers a variety of contemporary art practices including performance, installation, and new media.

PROGRAM-SPECIFIC PEDAGOGICAL METHODS

The Studio Art program uses the study and practice of art making, exposure to historical through contemporary art, creativity, and communication to develop critical, conceptual, formal, analytical, technical, research, and professional skills. These skills are developed in studio courses through conceptual critical discourse, technical instruction, studio practice, discussions exploring creative examples of art, critiques, exhibitions, internships, and community outreach. Students are invited, instructed, assisted, and expected to understand, create, improve, critique, and exhibit work that is conceptual, original, and technically skilled. Studio programs culminate in a body of finished work; conceptual, technical, communication, and critical skills; Juried Student and BFA exhibitions; exit portfolios; and professional experience.

HOW THE PROGRAM SERVES OTHER PROGRAMS AND CONTRIBUTES TO THE GE PROGRAM

The Art Studio program provides one GE course, ArtS 491 Visiting Artist Lecture Series, which introduces students to diverse professional contemporary artists. The Department is also looking to develop ArtS 105 into an A1 GE course that could serve Communications (COMS) and other majors along with art students. The department could serve the COMS major requirement of four extra-departmental elective units, with courses such as ArtS 310 Digital Imaging, ArtS 457 Advanced Photography, and ArtS 458 Advanced Media Arts. Photography and media skills are essential for many professional tracks in the communications field. The Art Studio program does not include a graduate program, but some graduate students from Anthropology, Hutchins, Sustainable Future, English, and ITDS incorporate Art Studio or Art History studies into their proposed thesis work.

The Department of Art and Art History nurtures collaboration with other departments that value critical thinking, innovation, concept, creativity, illustration, and the act of making things. Our newest faculty member in media arts and author of this study,

Sena Clara Creston, regularly collaborates with computer science and engineering faculty and students, cultivating mutually beneficial innovative projects and papers. This year the professor of media arts collaborated with faculty from other departments, including senior faculty Dr. Comminsky, chair of Physics and Astronomy, and grant writing expert on our campus, to include the Studio Arts program in an NSF IUSE grant to be split among three California State Universities. A portion of these funds would be used for the purchase of digital maker space equipment to be housed in the department of Art and Art History, opening up the fabrication shops to students across the campus.

HOW OTHER PROGRAMS CONTRIBUTE TO THE CURRICULUM

The Studio faculty support the essential role art has in General Education. Our accreditation agency, NASAD, encourages member institutions to offer programs for non-majors "to expose students to a broad range of styles and to develop critical skills that enable the individual to be knowledgeable and discriminating." With the new hire of a media arts professor, the department is looking to offer ArtS 105 Media Arts Fundamentals as an A1 GE course in Communication and Critical Thinking; teaching students how to conceptualize, communicate in, and critique digital media. While this course will tax the required faculty course load and create competition for a class that is required for the majors, the department strongly believes that offering this as a GE course will be a service to all students, the program curriculum, and university. The addition of ArtS 105 to the GE curricula would add a unique course focusing on critical and creative thinking, visual literacy, and cultural production; integrate the Department of Art and Art History into campus life by introducing more students to its curriculum and events; provide a natural entry point for undeclared students to discover the major; and provide the Department with a curriculum-appropriate, large enrollment course to help offset the necessarily small upper division studio courses. To incorporate the course properly, the Department would plan with the School of Arts and Humanities to have sufficient allocation to ensure that it wouldn't impact traditional course offerings.

The library greatly contributes to the Art Studio curriculum by providing a student gallery to exhibit student work, contributing to their experience of practicing artists. The library also houses the Maker Space, which provides 3D printers, a laser cutter and VR equipment for our students to use for their creative projects, and technological development.

HOW OUTSIDE LEARNING EXPERIENCES CONTRIBUTE TO THE PROGRAM LEARNING OUTCOMES

The department supports outside learning experiences to contribute to the program learning outcomes. Students intern in local arts at institutions, such as the University Art Gallery, as a requirement for the Arts Management minor and an elective for the Art Studio major, furthering their professional skills and experience. The department offers studio monitor opportunities for advanced students who wish to work in the studios beyond regular hours. Student monitors enable registered students to work late in the studios when they are on duty advancing their professional studio and technician skills.

In further service of its educational mission, the Department encourages scholarly research and creative work by both faculty and students, supporting collaborations between students and teachers. SSU students have participated in group, juried, and solo exhibitions

in Sonoma County, the San Francisco Bay Area, and beyond. Exhibition experiences deepen their understanding of what it is to be a professional artist. Studio faculty exhibit their work nationally and internationally and share this experience with their students, who may intern or volunteer to assist their professors in preparation for these exhibitions, gaining valuable expertise and professional experience. Studying finished professional artwork in person is also a truly beneficial resource for art education. When schedules permit, field trips are taken to major cities' art centers, galleries, non-profits, museums, studios, and art schools.

CURRICULAR CHANGES IMPLEMENTED AS A RESULT OF THE PREVIOUS PROGRAM REVIEW

A major curricular change implemented as a result of the previous program review was the inclusion of ArtS 105 Media Arts Fundamentals as an optional foundations course. Additionally, to expand upper division requirements, an elective studio course outside the students' emphasis replaces one drawing course. Another curricular change was the removal of the Junior Portfolio Review, which we plan to replace with an exit portfolio review to support student need. To streamline the degree, all studio art classes became 3 units, and the emphasis areas were consolidated to 2D, 3D, and Media Arts.

DISCIPLINARY CHANGES THAT MIGHT AFFECT THE CURRICULUM IN THE NEXT FIVE YEARS

Digital media is changing the arts, and should be made widely available to be incorporated in the program and the University. The department is working with COMS to develop ArtS 105 Media Arts Fundamentals into a GE A1 Communication and Critical Thinking course made available to all students. To run this course on campus, the media lab should be fully equipped with 24 ergonomically correct iMac work-stations. To further support media education, all classrooms should be updated with current digital technology including computers, overhead projects, and sound systems. Equipping studios with relevant digital equipment, such as 2D and 3D printers, laser cutters, and CNC routers and plasma cutters for production and display would further support curricular development.

RECOMMENDATIONS FROM THE PREVIOUS PROGRAM REVIEW ADDRESSED

As part of the 2006 program review, external reviewer Prof. Walters from San Francisco State University found congruence between the program, its curriculum and its Goals and Mission and national standards to be satisfactory, with recommendations to amend (53):

- 1) Unfilled replacement position in Painting
- 2) Stacked classes resulting in over-enrollment of advanced classes
- 3) Over-enrollment of foundation courses
- 4) Lack of digital instruction and equipment
- 5) Access to consistent instruction in non-Western Art History
- 6) Minimal equipment and maintenance support

PROGRESS ACHIEVED WITH PROGRAM REVIEW RECOMMENDATIONS

Many areas of concern noted by Prof. Walters regarding instruction, equipment, and maintenance support require strategic planning with administrative and financial support. The NASAD evaluation of 2006, remarks: “There... is serious need to hold onto faculty and staff positions, which may soon become vacant.” (p5 See full report in **Appendix III**) While positions in painting and media arts have been filled, faculty losses have left five unfulfilled permanent faculty positions in painting, printmaking, sculpture and ceramics, and media arts.

The need for faculty has been partially addressed by the hiring of media arts professor Sena Clara Creston in 2020, and painting professor Clea Felien in 2017 to replace Carlos de Villasante, who left in 2016. The department is still seeking to replace painting professor Mark Perlman, who retired in 2016; print-making professor Kurt Kemp, who retired in 2020; photography professor Shannon Benine, who left in 2019; sculpture professor Jann Nunn, who retired in 2018; and ceramics professor Gregory Roberts, who retired in 2020. The 3D area would benefit from full-time permanent faculty to advise and ensure program and curriculum consistency. Professor Nunn’s full-time faculty position in sculpture has been temporarily filled by Visiting Assistant Professor Sahar Khoury for 2020-2021, but this appointment is by definition not renewable. We are currently subject to a hiring freeze, which will leave both 3D positions in ceramics and sculpture unfilled for 2021-2022. In art history, the hiring of Dr. Roberson in 2007, and Dr. Ch’ien in 2017, have made up for the retirement of Susan McKillop, in 2009, and Susan Moulton, in 2012. Professor Michael Schwager of Museum in Gallery Methods, and the Director of the University Gallery retired in May 2020. Art History Professor, Jennifer Shaw, has been reduced to only teaching spring semesters as part of her Faculty Early Retirement Program contract. The long lapse between retirements and new hires threatens the success and accreditation of our programs.

Until 2016, maintenance support was addressed by main technician John Scott Forester in 1983 on a 10-month basis, boosted to 12 in 2014. Forester was replaced by Instructional Support Technician Aimee Graham in 2016. Support technicians have been James Porter until 2009, Cathy Ellis 2009-2012, Matt Barnes 2013-2016, and Wesley Carr 2016-2018. Shannon Edwards was hired in 2018 at the same level (Technician Level III) as Aimee Graham. Billie Schultz served as the photography technician and lighting instructor until they left in 2018, and we hope to replace this position. Both technicians, Graham and Edwards, presently run the Wood and Metal Shops, foundry, darkroom, and printing and ceramics facilities. The 2020 pandemic led to the reduction of these positions by fifty percent, reflecting our current lack of ability to use the studios. The department strongly recommends that these positions be reinstated as full positions, with the rehiring of a media arts technician upon our return to oversee the media arts lab, darkroom, and printmaking studios. Also due to the campus pivoting to remote instruction in the spring of 2020, our long-term Administrative Analyst, Cindy Meghini, was transferred to the Center for Educational and Technological in the summer of 2020, and retired in December 2020. The department is temporarily well supported by two part-time Administrative Analysts, already assigned to other departments: Douangta Sorensen, from Theatre Arts & Dance (THAR), and Brooke Tester, from Music, and would benefit from the dedication of a full-time Administrative Analyst.

Media arts require updated digital equipment for when we return to campus after the pandemic. There are minimal digital tools currently available in our media lab,

including six iMac computers, five inkjet printers, and one scanner. When classes return on campus, we will require a media lab consisting of 24 iMacs loaded with the Adobe Creative Suite, cameras, 2D, 3D, lighting, digital production equipment, and a computer, projector, and speaker wired for every classroom and studio. Our campus-wide library maker space currently houses 3D printers and a laser cutter accessible to all students. As previously mentioned, the Art Studio program contributed to a 2020 National Science Foundation IUSE grant written to include the addition of, and maintenance for a CNC router and plasma cutter to be housed in the Art Department and made available to all students. Additional support was included for faculty development to incorporate digital production into their courses, such as using 3D printers and CNC routers for sculpture, and laser cutters for printmaking.

In regards to stacked and inconsistently enrolled classes, Professor Walters suggested creative scheduling; not teaching all core courses every semester could level demand to help unstack sections, and allow us to teach a greater variety of classes. The over-enrollment of foundations and advanced courses is being addressed by the department's commitment to enforcing the suggested timeline and prerequisites. We rarely have enough faculty to teach more than is required by the degree, and are working to create three-year plans of scalable course offerings; dependent on departmental needs, funding, and faculty hires.

To improve assessment, we move to modify critiques and surveys. Discipline Based Critiques, Interdisciplinary BFA critiques, and Student, Alumni, and Faculty Surveys can be amended to provide comparable quantifiable results. Professor Walters stated "The department seems to be using customary assessment strategies for the visual arts; namely tracking improvement through portfolios, reviews calculated to assess if program goals are accomplished, surveys, and exhibitions. I would suggest quantifying review questions to permit use of some kind of scoring system that can document improvements, exit surveys, adding external panelists to the Junior and BFA Reviews and recording their evaluations, and systematically documenting and tracking alumni success. The fact that there is a record of alumni being accepted into renowned graduate programs would be a clear measure of the program's productivity." The department of Art and Art History aims to improve its assessment processes. For this review, we updated the Student, Faculty, and Alumni surveys to numerical values, to have them quantifiable, repeatable, and comparable. These surveys gave us great insight into the demographics and needs of our students. Survey results can be found in **Appendix VI**.

ASSESSMENT

ASSESSMENT METHODS

Assessment methods used to assess student achievement of program learning outcomes and effectiveness of pedagogical methods and curricular design are critiques, exhibitions, and surveys. Critiques are done in classes for most projects throughout the semester, as well as twice a semester for the BFA. The Juried Student and BFA Exhibitions are each held annually. Surveys are being edited to send out to students, alumni, and faculty every other year.

ASSESSMENT PROCESS

How program faculty collect and analyze data on student performance in program learning outcomes

Discipline-Based Critiques: The critique is one of the most important aspects of art education. Studio classes each conduct discipline-based critiques throughout the semester for most creative projects, where classmates respond to the work, followed by a response from the professor and artist. For these discipline-based critiques, the professor and fellow students are familiar with the medium, project, and the development of the artist's work. These critiques focus on individual projects relating to a student's development, and how students articulate their interpretation and evaluation of their and others' work. Discipline-based critiques form the basis by which faculty assess progress of students working within their discipline and the program at large. Students benefit from their faculty and other students from their class's response to their work in a constructive environment. Faculty communicate the correlation between stated learning objectives, and project results.

Interdisciplinary BFA Critiques: BFA students participate in Interdisciplinary BFA Critiques with all studio faculty twice each semester. It is an opportunity to receive valuable criticism about their work from professors and peers in a constructive environment. The purpose of a critique is to provide and receive feedback from as many perspectives as possible. Critiques focus on aspects of the work that are successful in communicating the artist's intent, and what areas need further consideration. Critiques can give students a better understanding of their own work, develop confidence in speaking about their and others' work, and enable them to gauge how to develop future work. In an Interdisciplinary Critique, faculty and students have a unique opportunity to discuss work across disciplines. During an Interdisciplinary Critique, each student presents their work to the group to receive feedback from other students and faculty and a response from the artist. Work is evaluated based on formal elements, such as the elements and principles of art and design; technical qualities such as craftsmanship, technique, and use of materials; and conceptual aspects, such as idea, subject, meaning, message, inventiveness, originality, aesthetic, and its relationship to other works of art. In faculty meetings following each critique, faculty members discuss among themselves the progress of participating students and the program as a whole.

The information gathered during Interdisciplinary Critiques enable studio faculty members to evaluate how BFA students across disciplines are progressing, and how successfully the program learning objectives are being met. Because BFA students participate in BA program studio courses, this critique also helps to demonstrate the strengths and weaknesses of the overall program. This assessment would be quantifiably comparable if faculty were surveyed after each critique.

Student Work and Exhibitions: The teaching strategies in Studio Art can best be assessed by the quality of student work produced, exhibiting students' artistic training and development. The annual BFA and Juried Student exhibitions are well received by students, faculty and the community. Professional visiting artists and curators who jury the student exhibitions comment upon the high quality of work being produced.

Surveys: For this program review, anonymous surveys were sent out to students, faculty, and alumni to assess the department's success in meeting the program learning objectives. Anonymous surveys provide feedback on the strengths and weaknesses of the program. Information gathered from surveys is useful to assess how the knowledge and skills learned by studio majors has affected their education and professional lives following

graduation. These would be temporally comparable if quantifiable surveys were sent out every other year.

HOW STUDENT ACHIEVEMENT LEVELS IN THE PROGRAM LEARNING OUTCOMES MEET EXPECTATIONS

Critiques provide ongoing feedback as to educational effectiveness. Professors use critiques to gauge student achievement levels of lessons and program learning outcomes. Critiques allow professors to monitor how effective the class is in development of student work. Professors work closely, critically, and honestly, with individual students and the class as a whole. Professors work to ensure students understand the objective of concept and process being presented at the proposal of a project, though the production of the project to finalization, while offering constant feedback. The critique reinforces the lesson clearly directly by and for the class as a whole upon the project's completion and presentation. This commitment to process, product, communication, and improvement, supports students to give their best efforts to create their best work, given realistic circumstances.

Review of critiques and surveys reveal how diversified contemporary curricula would benefit program development. Faculty offer core courses every semester to ensure timely graduation. The department would benefit from offering diverse courses such as Theory and Practice, Installation, Performance, Letterpress, Book Binding, Foundry, Interactivity, Public Art, and Art in the Public Interest, to expand contemporary practice. Course diversity is supported by the 2006 External Visitor's Report by Professor Walters, which states, "With minimal faculty resources, the faculty's decision to offer all courses required for their degrees year-round has additional ramifications. For instance, lack of flexibility in course offering decreases curricular enrichment..." This curricular enrichment might be a crucial link to inspiring students to engage in deeper research to keep their own pursuits relevant and contemporary." (Walters, 9)

A resolution to improve the consistency, quality and variety of course offerings, was to hire professors in painting and media arts. Additional hires in 2D, 3D, and media arts will support our need for consistent diverse course offerings. While the department makes a choice to offer all of its core courses every semester, a diversity of courses would engender a greater appreciation of necessary research, and improve the departmental experience. The Department's ability to offer diverse core and advanced studio courses appropriate to its size and scope would be greatly improved by increased faculty allocation for both tenure-track and part-time lecturer positions. Conceptual and media developments are currency in the field, making these allocations significant for twenty-first century relevance.

PROGRAM LEARNING OUTCOMES AND GOALS

The cultivation of creativity, concept, communication, and technique, is crucial to our program learning outcomes and goals of educating exceptional artists. Our program is designed to support students' creative pursuits. Professor Walters's report states, "Students learn to express their thoughts, feelings, and values in a variety of visual forms. Fundamental to the study of art is a belief in its potential to communicate ideas, emotions, and values necessary for understanding and functioning effectively within the modern world. Faculty members are committed to the recognition of individuality and unique

accomplishment. They work closely with each student to encourage personal direction and ideas.”

The department’s Program Learning Outcomes educate students to apply critical analysis to formal, aesthetic and conceptual qualities in their and others’ art; use visual observations to resolve decisions and display understanding about the form and content of an artwork; ask critical questions about artistic processes, challenges, ideas and materials; develop a comprehensive body of work exhibiting experimentation and growth; demonstrate technical proficiency of media to display finished artwork; express complex original ideas through an independent approach to materials, media and process; articulate original concepts, ideas and questions in visual, written and oral forms; acquire awareness of historical and contemporary considerations, from global to local communities, in relationship to their own work; and professionally practice, produce, document, exhibit, promote, and develop original artwork. Program goals that are not directly student-learning-related include development of facilities, community, faculty scholarship, and creative practice.

ASSESSMENT FINDINGS OF STUDENT LEARNING FROM DIRECT AND INDIRECT ASSESSMENT

Direct Assessment

Notable student strengths include technical ability, creativity, and critical observation and communication skills. Particular challenges include minimal course and faculty diversity. Direct assessment methodology consists of critiques within the discipline and the Interdisciplinary BFA Critiques, to provide ongoing feedback as to educational effectiveness. Professors use these devices to gauge how students respond to training and assignments. They also allow professors to monitor how effective the design of a whole class is in development of student work. The BFA Critique enables faculty to evaluate how certain areas are faring, using the crucial indicator of students moving from intermediate to advanced levels. The primary indication of the high quality of student learning is the exceptional quality of artwork created by our students, and highly evaluated by critiques and exhibitions.

Indirect Assessment: Surveys

As part of this Program Review, surveys were sent out to students, faculty, and alumni. For full surveys, see **Appendix VI** When asked to rate their overall experience as a studio art major, or minor, 14% of students rated it as excellent, 64% of students rated it as good, 7% rated it as adequate, and 7% rated it as inadequate. When asked to rate the level of rigor in their art classes; 7% felt they should be more rigorous, 0% felt they should be less rigorous, and an overwhelming 86% were currently satisfied. 71% of students reported that the Art Faculty worked effectively to meet their needs, and another 21% reported very effectively.

When asked how they would rate the quality of instruction in all art classes in the following areas: Critical and analytical skills, Technical and research skills, Development of creativity, exposure to diversity, and Portfolio Preparation, students responded as follows

Criteria	Excellent	Good	Fair	Poor
Critical and analytical skills	31%	69%	8%	0%
Technical and research skills	31%	77%	8%	0%
Development of creativity	31%	62%	15%	0%
Exposure to diversity	8%	38%	46%	23%
Portfolio preparation	31%	46%	23%	15%
Online instruction	15%	46%	31%	15%

From these responses, we gather that students feel an overall satisfaction with the level of teaching they are receiving. Particularly instructive is where nearly a third of the students rated their quality of instruction as excellent, and about 46-77% rate good, for critical and analytical skills, technical and research skills, development of creativity, and portfolio preparation. Development of creativity is perhaps the most central issue of the curriculum, and students feel that they are being given the training to excel in this area. The criteria, 'portfolio preparation,' reflects professional preparation. awareness and support on the part of both faculty and administration is servicing our students.

Equally instructive is where only 8% of students rated their exposure to diversity as excellent, while 23% rate this experience as poor. This question is worthy of consideration by the department, especially in terms of sharing best practices. An anticipated way to nurture diversity is to expand the program to include diversified course offerings, curricula, and community.

CHANGES TO THE CURRICULUM AS A RESULT OF PREVIOUS ASSESSMENT FINDINGS

Several changes were made during the program review as a result of assessment findings to support our students and program. Fundamentals was amended to include an option for ArtS 105 Media Arts Fundamentals to address the inclusion of media in studio art. All studio classes were made three units, and we aligned the areas of emphasis into categories of 2D, 3D, and Media Arts, giving students flexibility within a specified field. 2D includes works on paper, painting, and printmaking; 3D includes sculpture and ceramics, and media arts includes photography and new media. A second revision was made to give students more flexibility by replacing a mandatory five-unit upper division drawing course with any two upper division classes outside their area of emphasis. To support individualized student interest, all 300 and 400 level courses were made an option for fulfilling upper division breadth.

In response to the previous assessment, a minor was added in Museum and Gallery Methods to develop and diversify professional options. Student comments from the previous review period regarding the Junior Portfolio review stated that they didn't find the process useful. We have since removed the Junior Portfolio review to concentrate on

the BFA critique and exhibition, and are considering the addition of an exit portfolio review. A noted concern was inconsistent faculty in Media Arts and Painting. A full-time painting professor was hired in 2017, and a full-time professor in media arts, who also teaches photography, was hired in 2020. Other courses have been covered by various part time faculty.

EVALUATING PROGRAM GOALS INDIRECTLY RELATED TO STUDENT LEARNING

Program goals indirectly related to student learning include development of career advising, facilities, community, faculty scholarship, and creative practice. In their surveys, 31% of alumni reported being moderately satisfied with career advising, and requested greater career developments in their comments. Faculty were above moderately satisfied with departmental facilities and below moderately satisfied with support for scholarship and creative activities.

PLANS TO DEVELOP ASSESSMENT STRATEGIES

Our plan to develop assessment strategies over the next review period is to update and send out quantifiable surveys to students, faculty, and alumni every other year. Limitations that inhibit the effective assessment of learning outcomes include changes in faculty and administration, which makes tracking inconsistent .

FACULTY

Our faculty currently consists of

- Nathan Haenlein, Professor, Printmaking, Hired 2003
- Clea Felein, Assistant Professor, Painting, Hired 2017
- Sena Clara Creston, Assistant Professor, Media Arts, Hired 2020
- Sahar Khoury, Visiting Professor, Sculpture/Ceramics, Hired 2020
- Jenny Braun, Lecturer, Works on Paper, Hired 2015
- Kate Oltman, Lecturer, Art Studio, Hired 2016
- Chris Grunder, Lecturer, Photography, Hired 2019
- Takming Chuang, Lecturer, Art Studio, Hired 2021

HOW FACULTY MEET THE PROGRAM'S GOALS

The art studio program has distinguished faculty and staff that meet university, and NASAD standards as described in the NASAD Handbook. The Art Studio Program is currently composed of three permanent, tenured or tenure-track faculty in printmaking, painting, and media arts; one full time visiting professor in sculpture and ceramics; and four part-time faculty in 2D, 3D, and media arts. All faculty hold terminal Master of Fine Arts degrees from accredited institutions, ensuring all classes are taught according to need. For complete information on all Department faculty, please see CVs included in **Appendix VII**. The studio faculty's academic qualifications are enhanced by their experiences as practicing artists, all of whom regularly exhibit their work locally, nationally and internationally.

All faculty, permanent, visiting, and part time, hold a Masters of Fine Arts (MFA) degree, the terminal degree in the field. Faculty received their degrees from New York Academy of Art, Rensselaer Polytechnic institute, Rhode Island School of Design, San

Francisco Art Institute, UC Berkeley, University of Iowa, and Vermont College. Faculty gained teaching experience as professors, instructors, and teaching assistants at institutions including CUNY Queens College, College of Saint Benedict and Saint John's University, Hofstra University, Mary Washington College, Minneapolis College of Art and Design, Montclair State University, Vermont College, Rensselaer Polytechnic institute, Rhode Island School of Design, St. Ambrose University, St Cloud University, Stanford, San Francisco Art Institute, University of Iowa, and Washington State University. Faculty members have also had related experience working for non-profit arts institutions, other artists, art galleries, and residencies. All faculty are prepared to teach the necessary curriculum in their areas of 2D, 3D, and media arts. Their active, on-going research supports development in their area.

FACULTY NEEDED

The studio art program has minimally adequate faculty to provide instruction in the required areas of fundamentals, works on paper, painting, printmaking, ceramics, sculpture, photography, and media arts. Adding faculty in 2D, 3D, and media arts will help guarantee program consistency, expand offerings in curricular development of contemporary practice and a GE course, and support accreditation. Further expansion of contemporary techniques is essential to future growth, recruitment, and retention. New, permanent faculty positions will strengthen existing areas and develop the studio program, increasing students' course options at the upper-division without further impacting studio faculty.

In relation to the size, scope, mission, goals and objectives, the current number of faculty service the department's minimal courses. There is a need for additional faculty to fully support development and accreditation. The department seeks full-time faculty in Ceramics, Sculpture, painting, printmaking, and media arts to replace recently vacated permanent faculty positions and offer diverse courses, including special topics and GE. The CSU supports recruitment and enrollment, revealing the need to serve students through faculty allocations, inclusive technological applications, and critical awareness, to develop the program.

Temporary faculty are highly valued, and included in diverse course offerings, meetings, critiques, programs, and activities. Temporary faculty bring new perspectives and professional expertise not already represented in our programs. The Department benefits from the diversity and expansion brought by temporary faculty.

HOW FACULTY RESEARCH, SCHOLARSHIP, AND CREATIVE ACTIVITY CONTRIBUTE TO THE PROGRAM'S GOALS

It is the philosophy of the department and NASAD guidelines that in order to teach effective relevant curricula to prepare students for the contemporary art world, faculty must be committed to creative scholarship. All professors in the Department are involved in ongoing creative activity and regularly exhibit new works of art. Results of these efforts are evidenced at SSU in the biennial faculty exhibition at the University Art Gallery, and the CVs available for consultation in the **APPENDIX VII**.

HOW FACULTY SPECIALIZATIONS ARE ALIGNED TO THE PROGRAM CURRICULUM, MISSION, AND QUALITY

The studio program includes three full time, tenure-track professors in painting, print-making, and media arts; one visiting professor in sculpture, and four lecturers in 2D, 3D, and media arts. Faculty strive to develop and offer innovative curricula, create necessary breadth, and support developing needs within limited course offerings. All professors are professionally active, supporting the program's curriculum, mission, and quality. This professional involvement supports students' creative practice for the evolving professional art world. All faculty participate in service to the department, university, and community, to support our students' creative output, improvement, and opportunities.

FACULTY MAKE-UP IN THE PROGRAM AND MEANINGFUL TRENDS DURING THE REVIEW PERIOD

The studio program includes three full time, tenure-track professors, one visiting professor, and four lecturers to cover works on paper, painting, sculpture, ceramics, photography and media arts. These include:

- Nathan Haenlein, Professor, Printmaking, Hired 2003
- Clea Felein, Assistant Professor, Painting, Hired 2017
- Sena Clara Creston, Assistant Professor, Media Arts, Hired 2020
- Sahar Khoury, Visiting Professor, Sculpture/Ceramics, Hired 2020
- Jenny Braun, Lecturer, Works on Paper, Hired 2015
- Kate Oltman, Lecturer, Art Studio, Hired 2016
- Chris Grunder, Lecturer, Photography, Hired 2019
- Takming Chuang, Lecturer, Art Studio, Hired 2021

Recent hires include tenure track professors in painting and media arts, and a visiting artist in sculpture. The current three permanent (tenure-track and tenured) faculty in Art Studio is a considerable reduction from seven full-time permanent positions listed in the 2006 program review. We previously had two in painting, two in printmaking, one in photography, one in ceramics, and one in sculpture. There is a need to fill recently vacated faculty positions in ceramics, sculpture, printmaking, painting, and photography. The recent decline in faculty constricts course offerings to the core curriculum.

The dramatic decline, change, and dispersal of faculty has illustrated the need for community, communication, and teamwork to grow healthy despite social distancing, budgetary restrictions on hiring, and other uncontrollable obstacles. The Art Studio program has begun to hold monthly meetings, in addition to the bimonthly Department of Art and Art History meetings, to discuss best practices, goals, concerns, and plans; to support our university, program, students, faculty, and staff through local and global challenges and limited resources.

HOW FACULTY SCHOLARSHIP AND CREATIVE ACTIVITY IMPACT THE PROGRAM'S MISSION AND GOALS

The dedication of faculty to their individual scholarship and creative activity directly impacts the creative development, recruitment, retention, curricula, and opportunities for student research through their knowledge of creative pursuits and invitation for student participation in research projects.

- **Nathan Haenlein's** graphite drawings of old ladies at slot machines, the willingly-hypnotized, car engines and snow storms use the geographic region of the Rust Belt as a container for exploring universal ways of coping with life's difficulties. His gel pen

drawings, on the other hand, employ an arbitrary analog system that leads to complex, colorful patterns. The underlying connection for these disparate ways of drawing is an investigation of patience and repetition. Nathan received his MFA from the University of Iowa in 2002 and is currently a professor at Sonoma State University. His work has been included in *Shifter* magazine (2006 and 2009) and the international drawing annual *Manifest* (2014). He has had solo exhibitions at Visalia Art Center (2008), Cleveland's now defunct Exit Gallery (2006) and The Ridderhof Martin Gallery (2003) at Mary Washington College. His work is included in the group exhibition *Deadpan (the art of the expressionless)*, (2013) at Whitdel Arts (Detroit) and in a juried solo exhibition at the online exhibition site Gallery Gray.

- **Clea Felien** is a visual artist whose work is predominantly paintings and drawings that combine abstraction and realism to visually represent memory and loss. Additionally, she does work in video sculpture and installation. Felien received her BFA from the Minneapolis College of Art and Design (MCAD) and her MFA from Vermont College of Fine Art in painting, with an emphasis in art theory. She also studied five years at The Atelier Studio Program of Fine Art (a 19th-century French academic realist portrait-painting school) and one year at the Art Students League of New York in anatomical drawing. Felien has been exhibiting her work in Midwest and East Coast galleries and Museums for over fifteen years. Her exhibitions include shows at MoMA, Museum of Modern Art, New York City, NY; MASS MoCA, the Massachusetts Museum of Contemporary Art, North Adams, MA; NY Studio Gallery, New York City, NY; The Institute of Contemporary Art, Los Angeles, CA; The Museum of Northern California Artists, Chico, CA; The Frederick R. Weisman Art Museum, Minneapolis, MN; The Figge Museum, Davenport, IA; Minnesota Biennial at The Minnesota Museum of American Art, Saint Paul, MN; MAEP Gallery at Minneapolis Institute of Art, Minneapolis, MN. Felien's work has appeared in "One, Catalogue of One Minute Film Festival" published in 2014 by Massachusetts Museum of Contemporary Art, (MASS MoCA); "New American Paintings" published in 2004 by The Open Studios Press; and "Art Papers" published in 2003. Felien has attended residencies at The Soap Factory in Minneapolis, Minnesota in 2017, and Loft345 in Guangzhou, China in 2014. Clea Felien has been teaching Painting, Drawing and Art Theory at the college level since 2007 and has been teaching at Sonoma State University since 2017.
- **Sena Clara Creston** is an interactive installation artist working with light, movement, and material. Creston is developing the media arts curriculum to include photography, video, digital design, creative coding, physical computing, 3D animation, interactivity, and installation. Since her hire in 2020, Creston has been working to service the department and promote interdisciplinary collaboration. Creston was previously a Clinical Assistant Professor of Fine Arts at Washington State University from 2013-2020, received her MFA in electronic Arts at Rensselaer Polytechnic Institute, and her BFA in Photography and Imaging at New York University, Tisch School of the Arts. Creston participates in exhibitions and festivals, including The Wassaic Project in 2008/9/12, LoFi Art Festival in 2014, Seattle's Borealis Festival of Light 2018, Treefort 2019, Lumiminata 2020, the Tri-Cities Airport 2020, and the University Art Gallery 2020. Creston's Artist talks include TEDx Richland 2017, Treefort 2019, and The College Art Association

2017. Her publications include IEEE 2015. Creston contributes to community art groups, and creates interdisciplinary collaborations with engineers. In 2020, Creston received the Koret Scholar's Award with Electrical Engineering and Computer Science students for her interactive installation, *The Huminal*, and is working with an Art Studio student on an interdisciplinary collaboration with computer science to develop AI response to human language using 3D animation and VR.

FACULTY RATIOS, RECRUITMENT, AND DIVERSITY

Number of full-time faculty, the ratio of full-time to lecturer faculty, and the student-faculty ratio for teaching and for advising

The Department makes every effort to maintain student/faculty ratios for class sizes that keep with NASAD standards, while considering recruitment, diversity, format, curricula, health, and safety. The Art Studio program has three tenure track faculty, one visiting professor, four part-time lecturers, and 127 students. There is currently a 1:1 ratio of full time to lecturer faculty, a 16:1 ratio of students to faculty, and a 42:1 ratio of art studio majors to tenure track studio professors who serve as their advisors. Increased permanent faculty positions will directly support advising.

Average student/faculty ratio in the studio classes is 1:14, ranging from approximately 1: 25 in fundamentals classes to 1:5 in advanced ceramics, with an average studio class size of 14. Sculpture, photography, and printmaking class limits are lower than the fundamentals, painting and drawing due to safety and health reasons. The studio program strives to provide small class sizes considering student access to facilities and class dialogue. Studio fundamentals are comparatively large, balancing smaller intermediate and advanced studio courses.

Ability to recruit and retain a diverse faculty

The department's goal to recruit and retain diverse faculty is reflected in the request to replace five recent permanent faculty vacancies in 2D, 3D, and media arts. Faculty allocations and curricula are deeply dependent on each other; the Department seeks to recruit diverse faculty to expand the breadth and depth of its curricula and program development.

FACULTY SUPPORT

PROFESSIONAL DEVELOPMENT

In the surveys provided, 40% of Faculty reported that they were moderately satisfied with support for scholarship and creative activities in the faculty survey. Professional development could be supported with access to studios, project space, updated facilities and equipment, and funded project support. 46% of students rated their portfolio development as fair, expressing increased need for professional development for our curricula. The full surveys can be found in **Appendix VI**.

Availability of and participation in professional development opportunities

Professional development is supported by the Department and University as an important criterion for the appointment, retention, and promotion of permanent faculty. Faculty development funds for travel, course development, research, and creative activity,

is minimal for the size and scope of the Department. Faculty apply for travel and research grants, and seek funding to support their scholarship.

The University offers competitive grants that support professional travel and other activities for faculty and staff. On campus RSCAP and Koret Scholar grants support faculty research. On rare occasions, the School has provided “reassigned time”, as paid time not spent teaching for faculty to prepare new courses. Depreciating assistance for release time for curricular development, professional travel support, and sabbatical opportunities diminishes professional development. The school and department have sporadic funding available for faculty and staff to attend professional meetings such as NASAD and The College Art Association (CAA). Sabbaticals are generally limited to the annual minimum required by the Memorandum of Understanding (faculty contract). In addition to full sabbaticals, senior faculty can take what is called a “difference in pay” leave (DIP), to travel, work in the studio, conduct research, and write.

WORKLOAD

Faculty workload including course development, department, school, university, and community service, and scholarship

Full time professors complete at least 15 WTUs per semester, requiring 21 hours of student contact per week; 18 hours in the classroom, and 3 indirect hours. Because of the type of pedagogy and facilities used, faculty members are charged with managing studios, akin to individual laboratories. This duty, combined with BFA critique, and general committee work, add up to a large department service requirement. All professors participate in these responsibilities fully and equally in addition to university and community service. Scholarship requires an additional time commitment of fifteen hours per week on average for production and exhibition.

Availability of faculty mentoring programs

The newly hired professor of media arts was provided with an RTP committee and a paid faculty development workshop in online course development for the pandemic. She was connected to an external faculty mentor to work with on a five-million-dollar multi-campus external NSF IUSE grant for studio equipment and faculty development. Faculty members are also invited to attend workshops to receive additional training in development and diversity.

Faculty workload for instruction

A full-time load is 15 WTUs (weighted teaching units): 12 WTUs of teaching per semester and 3 WTU's of assigned time for advising and service. Art Studio courses require two hours of class contact time for 1.3 WTU, requiring 18 hours a week of in-class teaching for 12 WTUs. Part-time faculty are hired by the class.

PROGRAM RESOURCES

Faculty workload for advising and student support

Full time faculty are required to spend three hours a week for office hours. Part time faculty are required to hold one hour of office time for each course they teach. Three

full-time faculty are each responsible for an average of 42 advisees to service our 127 majors. Full-time faculty also serve minors, Art History majors, and prospective students.

Each semester, faculty participate in two BFA Interdisciplinary Critiques. These are vital parts of both pedagogy and assessment that take an average of 10 hours per semester. Full time faculty also manage a working art studio and student access to it.

ADVISING

Advising first-year students, majors, prospective majors, graduating students, and graduate students

Departmental advising is an integral part of the program, and the responsibility of tenure track faculty. With three full time equivalent faculty and 127 majors, each faculty is assigned an average of 42 majors. Faculty use the student's department file and the on-line records to work with students to establish paths through the major, the general education program, and degree completion. Students are assigned a faculty advisor that best suits their interest. All majors are encouraged to meet with their advisors each semester prior to registering for classes and before applying for graduation.

All faculty are trained in the degree and major structures, supported by both the Department's Administrative Analyst and Chair. The Chair is often consulted as an advising resource by both faculty and students, and is required to review and sign independent study plans and graduation applications. Faculty are updated in changes to the programs they advise.

Career advising

Career advising is an integral part of advising. Students meet with faculty each semester, in individual meetings, to plan graduation, and during class and office hours. Departmental advising sessions are geared towards providing assistance in choosing classes; working towards completion of degrees; and advice about preparing for, selecting, and applying to graduate schools and professional jobs in the field.

ArtS 466 B.F.A. Portfolio Artists' Practices is designed to expose students to maintaining a professional practice after graduation. In this class, students visually, literally, and orally; document, describe, and defend their work. In this class students prepare portfolios, Artist Statements, and CVs for their professional practice.

Work with at-risk students

Faculty and advisors are mandatory reporters who look out for at-risk students to provide them with information regarding their options, rights, and support services. The university Counseling and Psychological Services (CAPS) provides many resources on and off campus described on their webpage <https://caps.sonoma.edu/resources>. The Student Affairs's Care Team also help track and support students in need; faculty worried about a student's absence or behavior can fill out a confidential Student of Concern Report to signal a need for help and further inquiry to the Care Team <https://studentaffairs.sonoma.edu/care-students-concern>.

GE advising

Departmental advisors work with students regarding their GE requirements. The on-line Academic Record Report aligns with the department's major requirements to

continuously assess progress. The Advising Center <http://advising.sonoma.edu>, has a dedicated advisor for each school to provide dedicated resource for students and faculty alike. The position for Arts & Humanities has just been refilled, by the new advisor, Nicole Stein, who scheduled to start her function in the Advising Center on April 1st.

How successful advising is documented and measured

Advising is measured in our graduation rates: a 34.8% four-year graduation rate, and a two-year transfer graduation rate of 47.37%. In a survey sent out in 2020, 7% of students rated their advising at excellent, 14% as good, 36% as fair, and 29% as poor. These statistics illustrate the need to improve advising by strategic efforts of faculty, increased support from the administration, and a dedicated full-time advisor for the school of Arts and Humanities. Advising should be documented in the Academic Record Report, giving us data on the correlation between advising and graduation rates.

Departmental, school, and university service and resources to meet the needs of students and faculty.

Art Studio students utilize an array of necessary student support services. Several of our students work Disability Services for Students for appropriate support and accommodations in their academic career. In addition to providing support at the students request, all faculty are mandated reporters.

Campus support services appropriate for student needs

Campus support services of particular significance to our students are the Health Center, writing workshops, and the student center. Associated Students gives Instructionally Related Activities grants to the University Art Gallery, Commence and the Visiting Artists Lecture series, to support creative activity and professional development.

Additional services needed

Valuable additional services to the university students would be a media arts lab, a media arts technician to run the printmaking and photography studios, darkroom, and media lab; a gallery curator; a dedicated student gallery; and an Arts and Humanities advisor to manage the students' path to graduation.

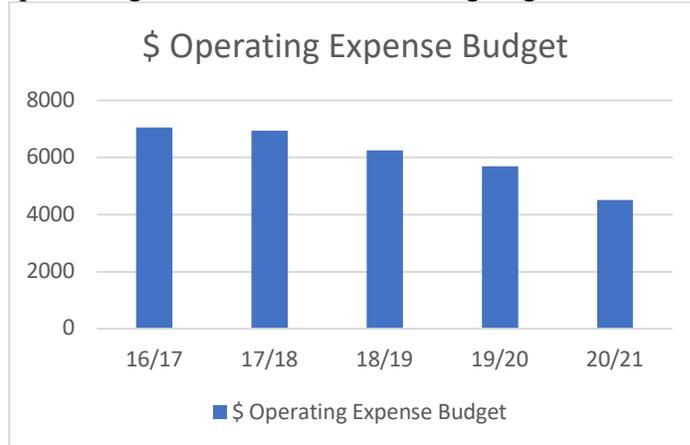
Program resources to deliver curriculum and achieve goals

The department benefits from dedicated faculty and staff and significant equipment. The department would be greatly improved with increased faculty and support staff, improved facilities, and allocations for the purchase, training and integration of new equipment to support the current program and future growth in response to the department's need.

Operating expense budget

The Operating Expense (OE) budget allocated to the Department minimally maintains the studio arts program. The OE budget is determined annually at the School level, transferred to the Department, then allotted according to the decisions made by the Chair in consultation with the faculty. The OE is calculated based on full time employees in the department as well as the FTES served, resulting in the OE Budget annually

decreasing from \$7042 in 2016/7 to \$4504 in 2020/1. This decreased budget remains minimal providing little room for new or ongoing initiatives.



In addition to the OE budget, costs of providing materials used in coursework covered by Course Fees, are collected by Admissions and Records, and managed by department staff in communication with faculty. Course fees are clearly earmarked for expendable materials used in the students' art practice. This generally excludes purchases of tools, equipment, office, and studio maintenance supplies.

SUPPORT

Support for the department is recommended as follows:

- Five permanent positions in sculpture, ceramics, painting, printmaking, and media arts to add stability to the program and maintain accreditation
- Equipment for the media arts lab
- Updated facilities and maintenance
- Three full-time technicians to safely run the sculpture, ceramics, foundry, printmaking, photo, and media labs
- One full-time administrative analyst
- Increase work study students and instructional student assistants to support administrative and technician duties
- Increased budget for inflation, operation, facilities, equipment, faculty, and technicians

STUDENT SUPPORT

At the program and institutional level

Student support offered in the program at the institutional level includes opportunities for research through internships, independent studies, and the library. Students support through use of facilities, production studios, equipment, and technology is due for an upgrade.

For research and community engagement

There is support in the department and institutional level for student research and engagement in the community. Students are encouraged to participate in internships for their ArtS 499 elective, enabling them to work with artists and arts organizations in a professional setting. Hillary Homzie, the Arts & Humanities Internships Coordinator,

provides very useful guidance to draft internships in compliance with the CSU internship policy. Fieldwork and community engagement is achieved through participating in and organizing exhibitions.

LIBRARY RESOURCES

Library and information resources to meet curricular, research, and scholarship needs of students and faculty

There are excellent library and information resources to meet curricular and scholarship needs of the students and faculty. The Sonoma State University Library in the Jean and Charles Schulz Information Center promotes excellence in inquiry, research, scholarship, creativity, teaching, and learning in support of SSU's academic mission. The Library has ample holdings of books, catalogs and monographs related to visual art, and subscribes to numerous print and digital journals related to visual art. These materials are a valuable source of inspiration and research. The Library's access to online databases such as ArtStore provides an expanding database of relevant images for faculty use.

How program faculty work with library faculty for information and research

Of great importance is the involvement of the Art Department in the Library Gallery and the Library Maker Space. The Library Gallery produces student exhibitions, benefiting the ArtS Curriculum. The Library staff work with students and faculty developing and curating exhibitions. The Library Gallery hosts student exhibitions as well as exhibitions curated by faculty or students. These opportunities are particularly meaningful due to the limited exhibition venues available to students on campus.

The Library Maker Space provides digital equipment for student use, including 3D Printers, CNC Mill, vinyl cutter, laser cutter, VR, electronics and sewing machines. This year, the Art Department helped write a grant to expand the maker space to include a CNC router and CNC plasma cutter to be housed in the Art Department wood and metal shop. These tools provide an asset to the equipment and support of the art department.

The University Library has computers available for students with multiple printing stations throughout the building, supported by the Library Technology Services staff available for technology assistance. The Library Teaching Center houses instructional spaces, flex-spaces for group and individual study, and a digital lab, which provides software for media-based projects such as movies and presentations. The Library instruction team offers students and faculty an opportunity to take advantage of the variety of digital instructional offerings and information.

TECHNOLOGY RESOURCES

Technology resource support of pedagogy, student learning, and research and scholarship for faculty and students

Support for developing online courses during the pandemic was funded by CTET, and utilized by the department. It would be beneficial for digital and online elements of course development to continue for courses to provide digital options post-pandemic. Digital media has become an integral component of contemporary art. Increased technology resources will strengthen the educational component of the art studio program, developing practical skills for students entering a competitive profession. The expansion of Media Arts requires the need for a media arts lab and technician, as well as equipping

all classrooms and relevant studios with computers, projectors, and sound. The department currently has six outdated computers purchased between 2007 and 2017, three printers, and a scanner, which inadequately support pedagogy, student learning and scholarship for faculty and students. With the media arts emphasis and new faculty hire, the department is looking to upgrade our media lab to twenty-four new iMacs loaded with the Adobe Suite, 2D and 3D printers, cameras, lighting equipment, projectors, laser cutter, CNC router and plasma cutter.

Updating technology would support the department by attracting art students expecting essential digital training; utilizing strengths of recently hired media arts faculty; support equity by not forcing Sonoma State students to rely on their own computers; and embracing major developments in the last 40 years of media arts. The Library maker space has 3D printers and laser cutters available for all university students to use. Our department is seeking a supplemental CNC router and plasma cutter, included in the NSF IUSE grant written in 2020, as well as Computers, lighting equipment, 3D printers, and laser cutters, to be housed in the art department.

FACILITIES

The Department of Art and Art History is contained within a complex of interconnected, single-level buildings located in a landscaped setting on the northwest corner of the Sonoma State campus. The Department is designed to support the curriculum in a safe, well-equipped environment as well as providing space for faculty and administrative offices.

ADEQUACY OF INSTRUCTIONAL SPACES AND FACILITIES

In addition to adding a media lab, the department is seeking major renovations or a new building due to structural instability, leaking roof, sagging floor in the gallery, and insufficient studio space. The art building was completed in 1977, and updated in 1996 to bring the facility up to OSHA-mandated standards and codes. It is now due for a major update or replacement.

CLASSROOM SPACE INCLUDING ALTERNATE CLASSROOMS

Classrooms and studio learning space are minimally sufficient, and due to be updated with improved facilities, equipment, maintenance, computers, projectors, sound, media lab, and project space. A new building would be designed to support updated scholarship and production needs.

INSTRUCTIONAL LABORATORIES AND STUDIOS

The Art Department contains studios for works on paper, painting, photography, printmaking, sculpture, ceramics, and a professional art gallery. Requested updates needed include a Media lab with 24 ergonomically correct iMac workstations, Inkjet and 3D printers, laser cutter, CNC router and plasma cutter, and photography studio; building replacement or renovations for structure, roof, floor, water, and electrical repair, equipment maintenance and update, a student Gallery, and studio space.

Instructional Laboratories include

- Drawing Studio

The drawing studio includes roto-tilt drawing tables, drawing horses, stacking platforms to create different working levels, a platform for life-drawing models and props, a mixture of fluorescent and incandescent lights, and a large, north clerestory for natural light.

The drawing studio needs a full renovation to equip smart classrooms with computers, internet, projectors, and sound, and replace the fluorescence and incandescent lighting with LEDS.

- **Painting Studios**

The Beginning and Advanced painting studios contain easels, benches, and worktables. Painting studios are equipped with high ceilings, north-facing windows, and storage racks for student work. The Advanced Painting Studio contains movable walls for intimate work areas and displaying work. Both painting studios open onto a small, covered courtyard workspace with whitewashed plywood walls on which students can paint, display, and critique large work in a ventilated area. Moveable wheeled tables in the outdoor workspace would allow for additional space for large projects requiring ventilation outside of studios, classrooms, and shops.

Safety features include additional exits, hazardous-waste disposal system, and a ventilation system for interior areas. Temperature control throughout the year has been an ongoing problem for the painting studios requiring constant maintenance from faculty and staff.

- **Darkroom**

The photography program consists of 35mm, medium, and large format analog and digital photography, traditional black and white processes, color printing, digital printing, studio lighting, mixed media/installation, digital software, video, and media arts. The photo complex includes a photo studio-classroom, a darkroom with fourteen black and white enlarging stations, five color enlargers, a print washer; a small room for processing black and white film; a clean room for print finishing room, and a small darkroom for color printing and alternative processes.

Ventilation is generally excellent, and there are facilities for safe handling of chemistry. Plumbing in the darkroom is old, leaky and most tempering valves are inaccurate or inoperable. Darkroom equipment allows for only fourteen students to be working at a time, rather than the 24 students enrolled in classes. Photography requires a designated studio with updated cameras and lighting equipment.

- **Media Arts**

The media lab contains six outdated iMac computers purchased between 2007 and 2017 loaded with the Adobe Creative Suite, a Epson Perfection, V700 photo scanner and an Epson 2400 and five printers: Epson 9890, Epson p6000, Epson p800 and two Epson4900. The media lab needs to be updated to include 24 ergonomically correct iMac workstations, laser cutter, inkjet and 3D printers, standard for a University program.

- Printmaking

The printmaking curriculum supports intaglio, monotype, woodcut, lithography and book production. The Art Building includes two complete and separate studios for intaglio, relief printing, lithography, and book arts; and a separate, well-ventilated room for acid baths, an aquatint box, and a solvent booth. Modernizing the printmaking program requires a computer, projector, laser cutter, and 3D Printer.

- Ceramics

The ceramics area includes a large studio with stations for wheel throwing and hand-building techniques, a glaze room, a dry room for the safe storage of green and bisque ware, a separate room with equipment for clay and slip cast mixing, a wet room equipped with a humidifier for the slow drying of clay, and a kiln room with space in the adjacent sculpture courtyard for a variety of kilns, raku and pit-firing. The addition of a clay recycler would support sustainability.

- Sculpture

The Department's extensive sculpture facilities include three distinct, well-equipped work areas: a wood shop, a welding and metal fabrication studio, and a foundry. Like the other studios, the sculpture area was improved during the 1996 renovation with new ventilation, and a covered work and storage area in the sculpture courtyard. The sculpture facilities require update and maintenance of the facilities and equipment. We are currently in need of welder replacement, bandsaw repair, and modernizing our equipment with a CNC router and plasma cutter.

- Shop Hours

Wood and metal shops and the darkroom are open weekdays 9am-12pm, and 1pm-5pm. The Ceramics, painting, drawing, printmaking, and digital studios are open weekdays, 8am-10pm.

The Department offers trained monitoring opportunities for advanced students to work in the ceramics painting, drawing, printing, and digital studios until 2:00 am. Hiring trained work study technicians would allow us to keep the wood and metal shops open past five pm. Key card access and storage lockers would allow for greater security in the studios.

- University Art Gallery

The University Art Gallery expands the pedagogical reach of the Art Studio Program by mounting professionally curated exhibitions of nationally and internationally recognized art. It is central to the study of art to have access to professional, finished work, a well-developed context for exhibition, and interaction between the artist, artwork, and the audience. The gallery has brought an inspiring schedule of exhibitions ranging from traditional to new media. Exhibitions are utilized as an extension of the classroom; faculty include exhibitions in their curricula, requiring students to visit and review exhibitions. The University Art Gallery sponsors lectures, colloquia, artist's talks, and

exhibition walk throughs; well attended by students as supplementary coursework.

The University Art Gallery is an outreach for the department. In addition to regular exhibitions of local and national artists, the gallery hosts the annual Juried Student, BFA, and fundraising Art from the Heart exhibitions, benefiting students by providing exhibition experience, external feedback of student work, from the campus and local community. Students would benefit from a designated student gallery. Students currently display work on department walls, a small enclosed student gallery, and glass-enclosed wall cases. The Art Gallery would be supported by a full time Gallery Director Replacement and work study positions in gallery management, curation, and art handling

GENERAL OFFICE SPACE FOR FACULTY AND STAFF

Each permanent faculty member is assigned a private office that is used primarily for computer work and student advising. Temporary faculty usually share an office. More offices could be put in use if restored to healthy conditions, such as Art 131 and 132.

RESEARCH/SCHOLARSHIP LABORATORIES, STUDIOS, OFFICES

Offices are insufficient for faculty studios required for creative scholarship. Faculty studios would enable faculty to work on large projects with students, utilize department studios and equipment, and ready work for exhibition.

STUDENT STUDY SPACE

Students have minimal space to work on projects in the studios. Increased interior and exterior studio space for art Studio students would greatly improve their academic experience and creative scholarship.

STAFF SUPPORT FOR PROGRAM OPERATIONS

Staff positions include:

- Administrative Analyst (AC), Douangta Sorensen
- Administrative Analyst (AC), Brooke Tester
- Art Gallery Exhibitions Coordinator/Collections Manager, Carla Stone
- Instructional Support Technician, level III, Aimee Graham
- Instructional Support Technician, level III, Shannon Edwards

Our staff consists of two half-time administrative analysts, two instructional support technicians that were recently cut from full-time to half-time due to the pandemic, and an exhibitions coordinator/collections manager. Staff members have considerable experience in their areas of responsibility and are active in their field beyond their work in the Department. Staff assigned to the Art Studio program are hardworking, dedicated and creative, working together to deliver a valuable educational experience.

Administrative Analysts (AAs) are the central administration position within the department. Our full time AA was recently replaced by two half-time AAs to share the duties of this position. The AAs serve as the main resource for faculty, staff, students and the department community in diverse and complex matters of policy, procedure, and

practice, as well as performing a wide variety of administrative tasks. These include scheduling maintenance of academic and financial reports, coordinating part-time and TT hiring, and managing all accounts. Sorensen and Tester are performing well sharing these duties, and would greatly benefit from the hiring of a single full-time employee and part time student worker to fill this position, which is the plan for when we return to campus.

Recently retired Michael Schwager left a vacancy we hope to fill as Gallery Curator and faculty for Museum and Gallery Methods. Jennifer Bethke has been hired as Interim Gallery Director to curate the University Art Gallery. This includes managing all aspects of art exhibitions from planning, curating, procuring, installation, deinstallation, artwork return, planning openings and other related events, and developing publications and announcements. The Art Gallery Exhibitions Coordinator/Collections Manager, Carla Stone, manages budgets using General Fund, Trust and Foundation accounts, and supervises a large number of interns and volunteers. Carla Stone has been coordinating the Gallery since 1998. During this time, she has completed a Master's in Gallery Management, which has made her more valuable and effective in her position. Because Gallery Coordinator is a full-time position requiring extra hours dedicated to particular events, the gallery and students studying Museum and Gallery Methods would mutually benefit from student gallery positions.

The two Instructional Support Technicians (techs) provide an essential service to the studio program. Aimee Graham and Shannon Edwards have been performing their duties well since 2016 and 2018, respectively. Graham and Edwards are responsible for the digital lab, darkroom, wood and metal shop, tool room, foundry, and ceramics and print studios. Techs oversee and maintain studio and shop areas; are responsible for safety, maintenance, and running equipment; and coordinate student volunteers. Techs work with faculty and students to maintain a safe, functioning working environment. These positions are vital to the program and to the safety of the students. Due to the Pandemic, both techs have been reduced from full to half time. Reinstating these positions to full time, adding a technician to maintain the print and photography studios, darkroom, and media lab, and training techs to service all studios is crucial to maintaining the productivity and safety of the department. Reinstating work study students in the Gallery, Tool Crib, and department office would greatly enhance the functionality of the department.

DEPARTMENT AND PROGRAM NEEDS AND TRENDS THAT MAY IMPACT THE OPERATIONAL BUDGET OVER THE NEXT REVIEW PERIOD

Studio space is limited for students and faculty. The development of media arts highlights the need for a media lab consisting of a photography studio and digital lab with 24 updated iMacs, ink-jet and 3D printers, laser cutter, and CNC router and plasma cutter. There are major structural needs with the art building, to fix the leaky roof, unstable floor, structural, electrical, water, and security issues. The department believes that a new building would best serve the health, growth, and longevity of the program, while expanding studio capability.

RESOURCE CHANGES THAT COULD IMPACT THE QUALITY AND INTEGRITY OF THE PROGRAM

The department has benefited from the recent hires of permanent painting and media arts professors, and a visiting 3D professor. Positions central to 2D, 3D and media

arts have recently been left unfilled. Delaying the replacement of full-time faculty upon retirement, and the decline in part-time allocation, has left the department needing five full time faculty positions in sculpture, ceramics, printmaking, painting, and media arts. Permanent hires are needed in addition to part-time faculty to expand course offerings, ensure program consistency, and improve diversity of instruction.

STUDENT SUCCESS

The Department of Art and Art History can achieve its mission, “to increase its students’ understanding of the meaning and purpose of the visual arts, their practice, history and development... [and to] encourage insight and skills in a variety of traditional and non-traditional technical processes” through dedication to student learning, projects, and achievements, appropriate levels of recruitment and retention; relevant curricula, including introductory, intermediary and advanced course offerings; and adequate faculty numbers, staff support, and facilities.

Student Success considers how curricula develops students as artists, academics, and professionals. Professors work with students through their educational and professional trajectories, including skill building, projects, internships, portfolios, graduation, community work, self-development, and application preparation for graduate school and professional careers. Student files are available to students and advisors online and in the Art Office. These files include online ARRs that are used and updated during individual student meetings. Suggested pathways for the degrees are available in the Art Office, Catalog, and Department website.

STUDENT POPULATION

The current student population in the program, student success metrics related to graduation, retention, and post-graduate employment or ongoing education, and the ways in which the program anticipates changes in demand for this academic preparation.

A review of art studio majors over the past five years reveals that our student population is distributed as follows:

Freshmen:	8%
Sophomore:	12%
Junior:	27%
Senior:	52%

A critical aspect of our student body is the lack of declared art studio majors at the freshman and sophomore levels. Students often find their way to the Studio Art major late in their careers, limiting their ability to take their courses in sequence over the recommended four years. This late entry illustrates incentive for our department to reach out to high schools and underclassmen to generate early interest, a task we are currently undertaking. The Art department as a whole has a current four-year graduation rate of 34.8%.

Trends and changes in the numbers or composition of your student population in the last review period

Our graduation rates remain consistent, fluctuating from a low of 27 students in 2016/17 to 34 students in 2019/20, while the Art Studio student enrollment has steadily

declined over the past five years, from 155 students in 2015 to 113 students in 2020. Our department recommends updating our facilities to support new media, and replenishing our faculty to support curricular diversity to support the programs relevance, increasing our student population through early recruitment and maintaining retention.

How these trends have impacted the enrollment strategy

An objective is to recruit diverse students and faculty, and update equipment and facilities. Our goal as arts educators is to develop students' understanding of the significance and application of the studio arts in their own lives, professions, and academic trajectories. Much of the pedagogical art process is focused on personal exploration and development. Combined with academic advising, this personally directed pedagogy explores student's needs and skills to develop their chosen paths in the visual arts. This process is by its very nature designed to support student's of all identities, backgrounds, and communities.

Numbers and percentages of underrepresented students, first-generation students, and low-income students

Of the 1290 majors we served from 2015 to 2020, 535 majors, or 41% identified as non-white or Hispanic. In the fall of 2020, 27 of our 127 students reported their race; seven of those students, or 26% reported being non-white or Hispanic. This data encourages the program to increase commitment to support underrepresented, first generation, and low-income students in outreach, recruitment, faculty, curricular, and professional development.

Numbers and percentages of non-traditionally-aged students

Data not available

Gender balance

In the fall of 2015, male and female ArtS BAs both had nine students. By 2016, female ArtS BAs more than doubled to 21 students, while male ArtS BAs rose by only one to ten students. Since then, male and female students have increased at the same rate, with consistently twice as many female students as male students. As of 2020, there were 69 female ArtS BAs and 33 male ArtS BAs. Our BFA students have maintained about twice as many female students as male students. In 2015 we had seven female students and three male students. By 2020 we had seventeen female students and eight male students. Our department is committed to equal opportunity for our student body, and support for students across gender in outreach, recruitment, and faculty representation.

Numbers of first-time freshmen and transfer students

From our 1290 majors from 2015-2020, 913 students, or 71%, entered Sonoma State University as first-time freshmen; 312 students, or 24%, identified as transfer students. This information provides incentive to recruit at high schools and community colleges.

Retention trends, time to degree for first-time freshmen, transfer students, and graduate students (as applicable), and number of degrees conferred

Art Studio Freshmen have a four-year graduation rate of 34.8%, transfers have a two-year graduation rate of 47.37%. and students of Junior standing have a two-year graduation rate of 64.63%. Despite our receding student population, our graduation rates remain consistent, fluctuating from a low of 27 students in 2016/17 to 34 students in 2019/20. This data may reveal that our numbers of underclassmen or undeclared majors are declining, while our numbers of degrees conferred remains strong. This provides further incentive to recruit students early in their academic trajectories.

Plans for improving retention and graduation rates

Our plan for improving retention and graduation rates is to update advising ARR templates to clarify graduation requirements, communicate early and often with students about their planned course trajectory. Nicole Stein, the new Arts and Humanities advisor will start working in the Advising Center on April 1st, greatly supporting our advising. Retention of students is a high priority, highlighting the significance of ongoing advising to support their educational trajectory and ensure a timely graduation. Students are not required to declare a major until their junior year, but identifying and guiding prospective art students allows for early alignment of their classes to fulfill major requirements. The department's plan for improving retention and graduation rates is to remain committed to maintaining our intimate class size and dedicated facilities, faculty and staff, while supporting community and curricular diversity, and program development.

Trends over the last review period in student applications, admits, enrollments, as and data related to reasons students give for choosing the program, reveal about program demand

Since 2015, 52% of our BA ArtS students have emphasized 2D Arts, 32% Media Arts, and 16% 3D Arts. We aim to support the unique opportunities in painting and printmaking offered to 2D Arts students, while being aware of the needs and opportunities of 3D and Media Arts.

Market trends or changes in career prospects for graduates that might affect student demand in the next five years

Market trends support our commitment to expanding the equipment and instruction of media arts, supplementing our photography emphasis, and developing faculty, curricula, and facilities.

STUDENT AND ALUMNI PERCEPTIONS

Student and alumni perceptions of the program, including satisfaction with the program, instruction, advising, and course offerings?

Students and alumni are generally satisfied with the program. 64% of polled students rate their experience as an Art Studio major as good, 14% excellent, 7% adequate and 7% inadequate. 69% rated instruction of critical and analytical skills as good, 31% excellent, and 0% poor. 36% rate the quality of their advising as fair, 29% poor, 14 good, and 7% excellent. 86% were satisfied by the level of rigor in their Art Studio courses, while 7% wished for more rigorous coursework.

41% of Art Studio Alumni rated being very satisfied with the program overall, while only 6% rated being unsatisfied. 48% rated being very satisfied with the instruction, while only 3% were unsatisfied. 31% rated they were moderately satisfied with advising,

17% unsatisfied, and only 14% satisfied. 40% were very satisfied with course offerings, while only 3% declared themselves unsatisfied. While these numbers are generally positive, we aim to improve the program, increasing our satisfaction rates.

How we use this information to improve your program

An increased focus and support of recruitment, advising, and professional development would enhance student satisfaction and retention. Offering ArtS 466 BFA professional practices to all Art Studio students would support their professional development.. Suggestions from the student survey indicate a diversity of courses offered in painting, photography, and media arts would better prepare them for their planned careers as artists, designers, curators, and educators.

What students are doing after graduation and/or program completion

Our alumni reported careers as artists, illustrators, educators, designers, curators, production artists, photographers, and in marketing and communications.

How we support students in achieving their goals during and after their time at SSU

From the alumni survey, students expressed that they “loved the... preparedness [they] gained for Graduate School.” The department has prepared students to attend reputable MFA programs, including Columbia University, the Cranbrook Academy of Art, Mills College, the University of Iowa, the University of California campuses in Berkley, Davis, Los Angeles, and Santa Barbara, Richmond University, the University College in London, and the John F. Kennedy University Center for Museum Studies. Programs have informed the Department that they look forward to receiving applications from our graduates, yet another incentive for incoming students to complete their degrees at SSU. To prepare for their careers, students expressed their ArtS education “helped push [them] creatively, both conceptually and technically” and “... has helped [them] in every position [they] have had since graduation.”

How we use this information to improve the program

Alumni expressed that they “would have liked to learn more about digital arts,” and received more professional support. This information helps us improve our program by supporting creative instruction, contemporary media skill building, and individualized educational and professional development.

REFLECTION AND PLAN OF ACTION

Reflection of the self-study process and significance of findings for future development of the program

Our assessment demonstrates that faculty provide stimulating and challenging curricula in an effective and meaningful manner. Developing faculty, facilities, equipment, curricula, advising, and communication would support individual, creative, career, media, technical, diversity, and program growth. Students would be supported by strategic advising for curricular, technical, and professional training in contemporary media. Creative scheduling would allow for greater variation in course offerings, increase enrollment for low yield classes, and GE opportunities.

The program seeks University support for curricular development, faculty, facilities, equipment, community outreach, and recruitment. Faculty should track students and alumni, and discuss if assessment development would benefit from comparing quantifiable results from surveys and critiques to show results over time. As it is currently implemented, assessments give specific, but un-trackable feedback. For these improvements, the Art Studio program can discuss standards and best practices, communication, diversity, program development, and goals each semester.

Faculty reflection on the program's strengths, weaknesses, notable successes, and opportunities for growth.

Our program's strengths include the pedagogy performed by informed, experienced professors dedicated to working with every student to develop technical, conceptual, critical skills necessary to their pursuits as artists, academics, and professionals. This strength is documented in the quality of student work and professionalism. Our objective is to use the strength generated from shared goals of student success and excellent programming to acknowledge and improve our weaknesses of aged facilities, outdated equipment, diminished faculty, limited resources, and waned communication.

Notable successes include student development, student involvement in exhibitions and public sculptures, and the hiring of painting and media arts professors. Opportunities for growth include diversity, outreach, advising, recruitment, retention, and fundraising strategies; curricular development to include contemporary topics, media, techniques and professional development; contribution to the University through General Education and student exhibitions; increased collaboration, community, communication, and diversity within the department; faculty teamwork towards development and recruitment; trackable, quantifiable, and comparable assessment; and work with the school to support students, curricula, faculty, creative practice, and facilities.

THE PROGRAM'S ACTION PLAN FOR THE NEXT FIVE YEARS

Our program's action plan is to first support what is successful in the Studio Art program, such as the pedagogy performed by informed, experienced teachers dedicated to working with each student to develop technical, conceptual, academic, professional, and personal skills necessary for their creative education. Next, our department is committed to strategizing and working through departmental, curricular, and creative development.

The department will work to maintain creative, academic, and professional relevance by developing diversity, curricula, media, facilities, equipment, advising, and career support for our program, students, faculty, and university. Improving the media lab will support all media, student interest, curricular, creative, and professional development. Developing facilities, equipment, and innovative programming to create the media lab could support media arts, foundations, photography, sculpture, printmaking, and works on paper. Training in diverse media techniques would address curricular, creative, and professional needs of today's students.

Creative scheduling, such as strategically teaching intermediate and advanced sections together or alternating courses, would utilize limited faculty while providing a greater variety of courses offered. To support and recruit students, the department is looking to develop curricula by offering classes in media arts, lighting, foundry sculpture, book making, letterpress, art theory and practice, special topics, and General Education.

Recruitment in local and statewide high schools and art programs require sustained effort to develop relationships and reputation with those programs. The department supported by the school and university could continuously recruit through fluctuating faculty. We are currently putting forth recruitment efforts with ArtS Lecturer Jenny Braun visiting local community colleges and high schools. Additionally, we hope to gain presence on campus by offering ArtS 105 Media ArtS Fundamentals as an A1 Communication and Critical Thinking GE course focusing on digital media, and promoting exhibitions on campus.

Developing faculty, curricula, facilities, and equipment will require substantial funding. Fundraising is an ongoing development of relationships with community partners. This partnership would serve community needs; provide excellent, appropriate education; and support an innovative, creative, contemporary program. Departmental fundraising will require faculty effort, and the support of the University. The Department will work with the Development Office for planning and guidance in order to insure success, and will make large efforts at strategically important times with support from the faculty, program and University. There is a great potential for success in this area with participation of all partners. Fundraising within the Art Department will both require and create public outreach. The message of who our students are and what they achieve in this program could be promoted to the rest of the University and the larger local community through student exhibitions, and an interdisciplinary maker space housed in the art department. Promoting student work across the university will give students professional experience, attract potential students to the program, inform supporters of the program, and contribute to the culture of the greater community.

HOW THE FINDINGS FROM THE SELF STUDY SERVE AS A FOUNDATION FOR PROGRAM IMPROVEMENT

This review reveals that the Art Studio program is teetering on consistency providing exceptional Art Studio education while the operating budget has diminished, and curricula, community, faculty, facilities, and equipment are in need of support. These needs are interrelated. Diminished resources suppress development, limit course offerings, and hurt retention and recruitment. The department recommends generating contemporary curricula, facilities, and equipment; recruiting diverse students and faculty; developing community and communication; and increasing internal and external support for the department.

HOW THE PROGRAM WILL BUILD ON EXISTING STRENGTHS

Our assessment methods point to the strength of the faculty and their ability to provide students meaningful, challenging, contemporary curricula in a respectful atmosphere of growth. Regular Art Studio meetings through the pandemic, recession, and beyond, support communication and community of our small team of three permanent faculty members while being confronted with diverse goals, increased responsibility, and limited resources. Developing the program to stay robust, relevant, and accredited; supports offering a diverse contemporary curriculum, faculty replenishment, improved facilities, updated equipment, recruitment, community outreach, fundraising, and University partnership.

HOW THE PROGRAM WILL SPECIFICALLY ADDRESS WEAKNESSES IDENTIFIED IN THE SELF STUDY

The program will address weaknesses of aged facilities, outdated equipment, diminished faculty, limited resources, and waned community, by sharing standards and best practices of curricula, advising, and program development; utilizing creative scheduling to provide diverse contemporary course offerings; embracing community outreach for recruitment and fundraising; updating and implementing assessment surveys; and supporting community, communication, collegiality, and creative practice.

The field of visual arts continuously evolves; professionally, technically, and culturally. Curricula, facilities, equipment, community, and professional development supports students for the contemporary creative world they are growing into. We are seeking to expand our curricula, professional development, and faculty, to provide greater creative, professional, and pedagogical opportunities for students, graduates, faculty, the program, and the university. These improvements require the support of the university, program, faculty, and administration. Individual faculty should continue their professional and pedagogical pursuits, developing relevant contemporary creative projects to be shared with students. The program supports curricula, the student body, professional development, program development, and creative scholarship to address developing academic, pedagogical, and professional needs of the emerging creative.

POSSIBLE COLLABORATIONS THAT MAY IMPROVE PROGRAM QUALITY

Potential collaborations with COMS, Computer Science, Engineering, Music, and Theater Arts, may improve the program quality. The department is working with COMS to develop ArtS 105 Media Arts Fundamentals into a GE course in area A1 Communication and Critical Thinking. ArtS can potentially collaborate with COMS on media arts projects and courses. Faculty work with students and professors in computer science and engineering to create interactive media projects, and write grants to fund advanced digital equipment. This year the Media Arts professor is working with Koret Scholar students from Electrical Engineering and Computer Science to create a robotic sculpture. She is also collaborating with a computer science professor, three computer science students, and an ArtS student, on a project using language processing to control an interactive 3D environment. This project can be expanded to include virtual reality applications and fund digital equipment.

The Department of Art Studio embraces opportunities to collaborate with other departments and schools for mutually beneficial development of creative projects, scholarship, and facilities. This year the Art Studio department worked with arts and science faculty across three California State Universities on an NSF IUSE grant in part to fund advanced digital fabrication equipment to be housed in the sculpture studio, and made accessible to all SSU students. Further collaborations could be used to apply for grants to fund facilities, equipment, and space to support interdisciplinary projects, process, pedagogy, and scholarship.

IMPROVEMENTS WITH EXISTING RESOURCES

Improvements with existing resources include creative scheduling for increased course diversity, professional student development, implemented updated quantifiable assessment, and collaboration, communication, and community development. Strategically

scheduling classes at minimal frequencies would offer maximum course variety and student enrollment. Supporting advising and curriculum to illustrate the benefits and relevance of critical, creative, conceptual and technical skills, would support students' professional development. Updating assessments to be quantifiable would provide a clear way of understanding the trajectory of our program, and identifying where support is needed. Improvements can be made by internally supporting our community of students, faculty, staff, and reaching out to the inclusion and support of local and global communities. Teamwork supports larger collaborative projects that enable members to share resources and abilities to support mutually beneficial goals of creative and curricular development, retention, recruitment, diversity, and community outreach.

IMPROVEMENTS REQUIRING ADDITIONAL RESOURCES

Improvements requiring additional resources include replenishing faculty and staff, updated facilities, providing support for creative projects and professional development, community outreach, and external fundraising. These needs are interrelated. Internal support of community outreach, could serve recruitment and fundraising. Both internal and external funding would support long term development of faculty, staff and facilities to maintain contemporary relevance. Applying for internal and external grants, fellowships, talks and exhibitions, will support professional creative development for our faculty and program.

APPENDIX I

Art Studio Overview

The Studio Art curriculum is designed for students to develop the ability to create, analyze, interpret, and evaluate art. Students learn to express their thoughts, feelings, and values in a variety of visual forms. The department strives to stimulate creativity and competency as students broaden their skills and knowledge of materials and technologies. The faculty is committed to the recognition of individuality and unique accomplishment. Professors work closely with each student to encourage personal direction and ideas. Students in the BA art studio concentration take 45 units of major core courses. Emphases include ceramics, painting, photography, printmaking, sculpture and works on paper. The Bachelor of Fine Arts (BFA) degree is often considered the degree of choice for students wishing to pursue graduate or professional studies. It enhances the artist's opportunity to perform at a higher level and fulfills the need for additional artistic growth in an intensive studio environment. The BFA program regularly brings together students and faculty from all areas for demanding critiques. The pursuit of the BFA degree affords time for concentrated work within a specific art emphasis: painting, photography, printmaking, or sculpture. In addition, students may emphasize ceramics or works on paper. This more intensive degree program is open to students through competitive application, usually during the junior year. Please see your advisor for details regarding the application process. To complete the BFA program, students are required to take 70 units of major core courses, which must include 45 upper division units (300 or higher) and 21 units in a single area of specialized emphasis. Courses for the majors cannot be taken for Cr/NC. A maximum of three courses may be challenged for credit toward the major: two lower-division and one upper-division. Most studio courses require payment of lab fees at time of class registration. In addition, a \$10 cleaning supply fee is charged each semester students are enrolled in any studio courses. Page 58 Art and Art History Sonoma State University 2019-2020 Catalog It is the departmental philosophy that a grasp of the history and theory of art is indispensable for the studio major and that creative activity is invaluable to the student of art history.

APPENDIX II

Sonoma State University Mission

The SSU mission is to prepare students to be learned people who:

- Have a foundation for lifelong learning,
- Have a broad cultural perspective,
- Have a keen appreciation of intellectual and aesthetic achievements, • Will be leaders and active citizens,
- Are capable of pursuing fulfilling careers in a changing world, and
- Are concerned with contributing to the health and well-being of the world at large.

To achieve its mission, Sonoma State University recognizes that its first obligation is to develop and maintain excellent programs of undergraduate instruction grounded in the liberal arts and sciences. Instructional programs are designed to challenge students not only to acquire knowledge but also to develop the skills of critical analysis, careful reasoning, creativity, and self-expression. Excellence in undergraduate education requires students to participate in a well-planned program that provides both a liberal education and opportunities for specific career preparation. The University offers a wide range of traditional disciplines, as well as interdisciplinary programs, so that students are able to explore diverse modes of inquiry, the understanding gained within the various disciplines, and a global spectrum of ideas, institutions, values, and artistic expressions. The University offers selected professional and graduate programs leading to master's degrees, teaching credentials, and certificates in various career fields. These programs respond to regional and state needs within the academic, business, education, and professional communities. The quality of the educational experience relies on close human and intellectual relationships among students and faculty to foster the open exchange of ideas. The University is committed to creating a learning community in which people from diverse backgrounds and cultures are valued for the breadth of their perspectives and are encouraged in their intellectual pursuits. The University's special character within California education emerges from its small size; its commitment to high standards of scholarship and ongoing professional development; and its promotion of diversity in the faculty, staff, and student populations. The University also recognizes its obligation to serve as an educational and cultural resource for people in the surrounding communities. It offers courses, lectures, workshops, and programs that are open to the public. Special events in the arts, the sciences, and athletics contribute to the intellectual and cultural life of students and the community.

APPENDIX III

**External Visitor's Report, by Prof. Sylvia Walters
SONOMA STATE UNIVERSITY ART DEPARTMENT
External Visitor's Report
Visit Date: November 30, 2006**

Submitted by

Sylvia S. Walters

San Francisco State University

INTRODUCTION AND APPRECIATION

The Art Department at Sonoma State University offers the Bachelor of Arts (BA) degree in both Studio Art and in Art History as well as a Bachelor of Fine Arts (BFA) in Studio Art. Minors in Studio Art, Art History, Arts Management, and Film Studies are also available. The department administers a Single Subject Waiver program in art providing certification of art competency for the Single Subject Credential. There are approximately 203 studio art majors of which 15 are in the BFA program. The Sonoma State art programs are accredited by, and in good standing with, the National Association of Schools of Art and Design (NASAD). The last NASAD program review took place in 1999-2000. A rough draft of the studio program Self Study was provided to prepare me for the visit.

Appreciation I would like to acknowledge and thank Vice Provost Carol A. Blackshire-Belay, Associate Vice Provost Elaine A. Sundberg, Dean William Babula and the Art Department Chair, Stephen Galloway, for the opportunity to become acquainted with the department in considerable depth and for all their courtesies. During my visit, I was able to meet with the entire full-time and several part-time faculty, the technical and clerical support staff and a large and enthusiastic group of students, all of whom provided time and information which made it easier to accomplish my task. My thanks to all for their help. Lastly, I am also sincerely grateful to Gallery Director, Professor Michael Schwager for special assistance.

ART DEPARTMENT PROGRAM

General Description The Department of Art is housed in the School of Arts and Humanities. The studio disciplines are supported by 5.46 full-time faculty (Stephen Galloway – Department Chair, Photography; Gregory Roberts - Ceramics; Kurt Kemp – Printmaking; Mark Perlman – Painting; Nathan Haenlein – Printmaking, Jann Nunn - Sculpture) and a small component (1.3) of adjuncts. A replacement position in painting was approved but recently discontinued for budget reasons. The department also has

three full-time art historians focused in Western Art. A search for a fourth art historian in non-Western is currently in progress.

The department is served by a full-time Administrative Coordinator (Celeste Lerat) and several part-time student assistants. Two full-time technicians (John-Scott Forester and James Porter) maintain the equipment and supervise student safety programs. The department employs a Visual Resources technician or Slide Curator (Karen Kessel). Professor Michael Schwager is responsible for preparing and managing the exhibitions or gallery program.

CURRICULUM

1. Mission, Goals and Objectives The department mission and objectives as described in the Self-study Mission Statement are clear and appropriate for undergraduate programming. Its focus on the creation, analysis, and evaluation of the visual arts; on the development of technical and material skills and knowledge; and on means of expression, communication of ideas and values in the visual arts are in alignment with the University's Mission Statement. In particular the university's interest in fostering cultural perspectives and appreciation for esthetic achievement, and in programming that encourages skills in creativity and self-expression is well matched by the Art Department's core beliefs and goals.

The studio curriculum is designed to stimulate learning by encouraging close intellectual relationships between students and faculty and by providing many opportunities for exchange of ideas among them. This instructional model helps to encourage the student's personal direction and is consistent with the university's mission and objectives.

Lastly, based on the mission statements of both the university as a whole and the Art Department studio faculty, it is clear both are philosophically committed to effective instruction offered at the highest quality.

Whether they are enrolled in the department's Liberal Arts BA degree or the more professional BFA degree program, SSU students majoring in art benefit from a department which appears to provide a challenging, intellectual and nurturing environment. Students in both programs, as well as general education students enrolled in the minor programs are appropriately offered a stimulus to life-long learning in the arts. Required courses in art history and advanced studio courses lead to improvement of skills in critical thinking especially in fields related to human expression and values. Providing a professional curriculum in the visual arts is the accepted goal for all BFA programs.

In general, the studio goals at Sonoma State University continue to conform to national standards and guidelines. There appear to be no discrepancies between Sonoma State's academic objectives and current practice - with two, or perhaps

three, exceptions (see “Curriculum” below). My meetings with faculty, staff and students as well as my informal review of student work suggest that SSU students in the visual arts are provided an appropriate intellectual and supportive environment and that the faculty works hard to provide professional training to its BFA students.

2. Curricular Design

Degree Requirements

Sonoma’s two undergraduate programs in studio art both match national standards with respect to their general design and number of units required for the degrees. On a national level, total work in the visual arts for the BA normally comprise 30-45% of the curricular units required for graduation allowing for breadth of experience rather than professional specialization. SSU’s studio BA program entails 37.5% of the total units required for graduation making it well within national guidelines.

The BFA professional degree, on the other hand, is understood to provide students with a more thorough grounding in the visual arts field. Normally the BFA comprises a total of 65% of the student’s total units. According to my calculations, Sonoma’s BFA requirements are slightly short of that figure (61%), but the difference is insignificant. In any case, the design of the core program and its specialized professional classes are well within current practice.

Lastly, Sonoma’s four minor programs also conform to standard educational practice in their design, objectives and unit requirements. Each seems balanced between a broad overview of the discipline and the focus necessary for some proficiency.

Congruence between goals and national standards

Nationally, the goals for undergraduate studies in art generally are: 1) to prepare students to become visually literate with the capacity to identify varied social and cultural contexts; 2) to become familiar with and develop competence in several art techniques; 3) to become familiar with, and able to understand and evaluate, the work of past and leading artists; and 4) to be aware of and understand contemporary thinking in the field. Undergraduate programs focus on conceptual understanding and continued practice in creating and evaluating visual work, on increasing the student’s understanding of a broad range of cultures and history and on accumulating the ability to work independently in the visual arts professions. (See NASAD handbook for further details)

The relationship between Sonoma’s objectives and national standards seems satisfactory with several exceptions noted below. The curricula in both programs seem designed to encourage progress towards acquisition of advanced technical skills in an area of emphasis and towards an understanding of the field in all its multiple aspects. Though grounded in traditional studies, the department attempts to foster explorations in a variety of contemporary or post modern fields of inquiry through its studio studies program including gender issues, interdisciplinary ideas, etc. The department’s attention to individual students, the junior level portfolio review, the interdisciplinary BFA reviews, the professional preparation seminars, access to a strong gallery program, and occasional

opportunities for professional collaboration on exhibitions between faculty and students are notable strengths in the curriculum of this program. Evidence of excellence includes the number of students accepted into competitive graduate programs and into professional exhibitions. There seemed to be plenty of anecdotal evidence for these accomplishments. Additionally, some good quality student work in various venues, and some photographs of same, were available for my review. However, for purposes of assessment and other reviews, it would be in the department's interest to time future reviews to allow maximum exposure of student work or perhaps to document it. (See more on assessment under "Students" below.)

There are several areas of concern regarding the curriculum:

1) Lack of digital media instruction. Both the Art Department and University aim to foster skills and values that permit students to function effectively in a changing world. However, despite the now overwhelming influence of digital technology on contemporary art, students in the studio program do not have access to appropriate instruction in digital media. Several of the department's recent program reviews early on identified the need for computer workstations, and for the capacity to meet instructional demands in this area. At present, the department still does not have a meaningful digital curriculum. It does not have an appropriate dedicated lab, nor up-to-date equipment. Neither does it have faculty dedicated to instruction in the field. This is a major deficiency which deprives all majors, but BFA students in particular, of practical and conceptual skills needed for careers in the visual arts and related fields.

Lack of instruction in digital media prevents art majors from being able to compete in today's art world, whether it is for postgraduate jobs in many related (or even unrelated) fields or for places in quality graduate programs. In my experience, most of today's art students have opportunities to develop at least a minimal understanding of digital applications in all areas of study. Unless they have improved access to this field in the near future, Sonoma's students will not be able to keep up with current ideas or practice in the visual arts. Both students and faculty expressed their concern about this issue during my visit. As I understand it, SSU's students who want media courses must go to the community college for them - and according to them, many do. An issue for the institution to consider is whether or not trained community college art students in the area choose to transfer elsewhere in search of continuing digital instruction.

For the reader's information, NASAD'S membership adopted standards and guidelines for programs in digital media in 2005-06. According to NASAD, such programs address a broad range of goals and objectives, including use of technology as a tool, a medium, and/or an environment in the visual arts. They are applicable to – and currently influence - multiple disciplines, including photography, printmaking, drawing and design, painting, three-dimensional fields, time-based fields such as film and video, web design, animation, and others. Computer technology is used for image and interface/interactive design. It is increasingly found in foundation classes that support studio art, art education, graphic design and all related fields. Lastly, NASAD finds that digital media instruction tends to contribute to a more rigorous learning environment in studio practices

and mixes well with most traditional methods of study. My experience confirms this finding.

2) Familiarity with non-Western art. General curricular standards regarding the skills and knowledge the BA student must have upon graduation include not only varied techniques and visual sensitivities, but also some familiarity with major monuments, movements and artists of the past and present “both in the Western and non-Western worlds.” (NASAD) Although students at SSU have had opportunities to study non-Western art, there appears to be no consistency in their offerings, nor any requirement or recommendation to take coursework in this area.

It appears, however, that the department is about to undertake a search for an art historian with non-Western expertise. A successful search will give the department faculty (both studio and art history) a chance to discuss together how this standard might be met more effectively. Because of NASAD’s expectation that students have some familiarity with non-Western art, the department may wish to consider a course be required in this area of art history.

3) Stacked classes. Like other smaller programs around the country, much of the coursework in SSU’s studio curriculum is offered with multiple levels stacked together. Although often resulting in over-enrollments and over crowding, for a variety of administrative reasons, this practice is often necessary to assure that students have access to courses they need to complete graduation requirements. Pedagogically, however, this practice is not always easy to support. Faculty need two heads and four hands to satisfy different course objectives simultaneously and to attend to widely varying student needs. A vivid example of the problems created by this practice was evident in a painting class seen during the visit which was crowded with different levels of students. Between large wooden easels and the students in attendance, the room was packed even though many students were absent that day. According to the instructor, the class in question had an enrollment of 25 – the maximum accepted by NASAD. In general, “experience indicates that a class size of 20 or fewer is educationally more effective.”

Because of the department’s desire to offer most of its upper division courses each semester of every year, the curricular and enrollment problems associated with stacked classes may be aggravated more than necessary. In this situation, for example, advanced students who take upper-division classes several times with the same instructor in the same year - or even the same semester- may not have the diverse intellectual resources they need to flourish. Additionally, high enrollments in stacked classes deprive all students of the individual attention they require. Some of the faculty offer changes in the syllabus each semester to make their curriculum more meaningful - even though this requires additional preparations. Even this effort, however, may not really improve the learning environment of such classes significantly.

Secondly, in considering the size and scope of the department as a whole, the practice of offering all UD courses each semester significantly reduces the department’s flexibility. With minimal faculty resources, the faculty’s decision to offer all courses

required for their degrees year-round has additional ramifications. For instance, lack of flexibility in course offering decreases curricular enrichment and decreases the yield in some of the facilities.

Although student work seen during the visit appeared competent, the department should discuss options to reduce the practice of stacking— including the possibility of rotating classes more frequently to add flexibility to the curriculum, build demand for low-enrolled courses and reduce crowding. Advanced students and BFA students in particular need the benefits of closer critical attention from faculty.

The Foundation Program also merits faculty discussion. During my visit with them, both faculty and students detailed assorted problems attached to the current lower division core program. These range in severity. For example, there is such serious impaction in fundamentals classes that some students cannot take LD requirements until they are at the edge of graduation. A second important issue is that beginning courses in painting and drawing offered at two units instead of three may not provide enough instructional time to cover basic material. Third, the absence of the department's second full-time painter, a position closely tied to the fundamentals courses, may cause troublesome inconsistency in fundamentals instruction. If this is in fact the case, it would be only one among other problems attached to the university's inability to fill this position. A fourth issue is whether to find a way to require a basic digital media course in the core program since this kind of course is finding its way into foundations programs more frequently. Lastly, some faculty believe there are too many required core courses in drawing. There is no standard for number of required drawing courses in BA/BFA foundation programs. However, with the exception of painting/drawing and possibly printmaking emphases, requiring three units of basic drawing once for general studio degrees is frequently the norm.

Because these issues are quite varied and complex, it would be useful for the faculty to reconsider the curricular design of the lower division program as a whole in addition to experimenting with rotation of upper division courses.

FACULTY AND STAFF

Qualifications and Effectiveness The six full-time faculty (five plus the department chair) all hold appropriate terminal degrees. They are professionally active and several have distinguished records of accomplishments. The same can be said of the part-time faculty. It is not always easy to maintain an extensive pool of qualified faculty in less urban areas. The department, however, is fortunate to be able to draw qualified faculty from the wider Bay Area and is able to provide appropriate instruction to its students.

The department has an unfilled replacement tenure track position in painting pending. It was approved in 2005, but budget considerations have prevented the university from filling the position. In addition, part-time resources have been cut. Nonetheless, both full and part-time faculty report they truly enjoy working in the Sonoma studio program. Faculty relationships seem to be excellent. Part-time faculty feel

they are supported and all faculty report a positive teaching and learning environment exists in the department. Since good morale does not always exist in fine arts programs, the department faculty and staff are to be commended for their good will and collegiality.

Workload

The overall SFR within the studio programs may appear light at 13:1 compared to more lecture-oriented programs. Given the discipline, however, and the program's varied enrollment problems and heavy advising responsibilities, the program and department seems balanced and conforms in workload to similar departments at other institutions. Despite the smaller SFR, formal contact hours and reported WTUs for the studio faculty are within NASAD's and CSU expectations.

On the other hand, the load may feel difficult for the studio faculty to maintain. They are expected to teach over-enrolled LD courses, stacked or "piggy-backed" sections of intermediate and advanced students and many courses are filled beyond capacity. Although they have a skilled technical staff to maintain instructional equipment, faculty have very limited teaching assistance. They have a high advisee count and participate in required student reviews as a service to the department. Additionally, the reduction in part-time staff has increased pressure on the faculty within their different disciplines in different ways.

In Painting, for example, lack of the second position has resulted in an overload of advisees and of excess enrollment in advanced classes. In the Ceramics and Sculpture areas, both faculty and students complain that specialty courses are not available. Overall, the department has lost much of its flexibility as noted above.

The professional support staff seems well qualified and certainly dedicated to the department. The two technical staff provide critical safety workshops and oversight, in addition to maintaining the equipment. Both are much admired by the students. The slide curator is knowledgeable about the digital changes looming in the field of Visual Resources, and is concerned about the department's ability to stay current. (See resources, facilities and equipment below). The Administrative Coordinator is a recent addition to the staff and seems comfortable with her role and load.

The Department Chair, though still untenured, is committed to his job and supported by the faculty and staff. A trained and very professional photographer, he seems highly capable in his managerial role, is well organized, and sensitive to faculty and student needs. Lastly, although I did not have an opportunity to meet with them, students in the studio programs are fortunate to have close access to a highly qualified staff of three (soon to be four) art historians and a gallery curator. These faculty resources provide students a significant array of professional amenities not often available in smaller programs. Good communication among the faculty of both programs, as well as with the gallery program, should be encouraged, as the entire faculty are ultimately dependent on each other to succeed.

STUDENTS

I had a lively hour-long meeting with a large group of studio students. The group included BA and BFA students representing all the disciplines and some students in the minor programs. I was impressed with their serious approach to the meeting and their very favorable opinion of the program. When asked about its positives, students were enthusiastic about their faculty and the technical staff, about their 24-hour studio access, about the student volunteer system and the collaborative environment among them that exists. Certain courses were also cited as especially valuable including a field trip course, an assistantship course, the safety courses and internship opportunities.

However, there were also a long list of concerns – most related to the facilities (see below) and the lack of digital classes and equipment. Several students complained that over-enrollments prevented them from being able to take classes they needed. There was some concern about the lack of a summer program which could provide high demand classes. Lastly, the lone ceramics student at the meeting felt her area was insufficiently supported – an understandable concern in a single-faculty discipline without part-time relief.

I did not have many formal opportunities to view student work during the course of my visit. However, some three dimensional work was in the cases near the office, an installation was set up outside, prints were available in the printmaking studios, a portfolio of photographs was also made available to me and I had a chance to review photographs of student sculpture. I thank the students and faculty for making this work available to me. Most of the work I saw was comparable in quality to that of similar institutions. I was pleased to see the open air display “booths” for student work around the department as it is vital for studio students to be able to exhibit their work as frequently as possible.

Students seem to be nicely supported in various ways through the curriculum and in extracurricular programming. The department supports a valuable Visiting Artist program, and aside from the courses and workshops listed above, the junior portfolio reviews, the BFA reviews, the portfolio class and BFA seminar also provide all students with rich professional experiences.

Assessment strategies The department seems to be using customary assessment strategies for the visual arts; namely tracking improvement through portfolios, reviews calculated to assess if program goals are accomplished, surveys, and exhibitions. I would suggest quantifying review questions to permit use of some kind of scoring system that can document improvements, exit surveys, adding external panelists to the Junior and BFA Reviews and recording their evaluations, and systematically documenting and tracking alumni success. The fact that there is a record of alumni being accepted into good graduate programs would be a clear measure of the program’s productivity.

FACILITIES, EQUIPMENT, FINANCES

Facilities Department facilities are esthetically pleasing and located in a park-like setting surrounded by greenery, a quiet creek, ducks and geese - all of which should help stimulate creative contemplation and work. Overall, the facilities are adequate to support faculty needs and the existing program. Due to time constraints I was not able to see all the facilities. However, I noted impressive ventilation systems in printmaking, photography and other studios I visited. The painting area has imaginatively carved out individual spaces for advanced students. The department houses a working sculpture foundry (course not always available) and there are small student exhibition areas situated around the outside perimeter of the studios.

The department has made it possible for students to use studios around the clock and a student volunteer system has been implemented to assure a safe and secure working environment during late hours.

After thirty years, however, the department has outgrown some of its facilities and some spaces, such as those designated for drawing, may be dated and need refreshment. Students highlighted other facilities concerns. For example, as much as they are grateful for 24-hour access to the studios, the lack of lighting around the building is a safety consideration. Staff and students noted problems with janitorial and maintenance services (leaks, cleanliness, etc).

A major concern is the lack of a dedicated space in art for digital studies. Although the students I met were strongly positive about the faculty and other aspects of the program, they were most bothered by the absence of suitable space, equipment and lack of instruction in emerging technologies. One student said, "Not to have it here is a major issue for me." Others complained that they are not being trained to work with CD's to enhance portfolio presentations, that they are disadvantaged when applying to graduate school, and that their program was not "cutting edge."

Lastly, because proper ventilation in the studios is critical for student and faculty safety, a thorough evaluation of ventilation in all facilities – including sculpture and ceramics – is strongly recommended.

Equipment In 2000 NASAD reported department concerns regarding its minimal replacement and new equipment budget. In the interim between then and now, it appears there have been few dollars allocated for equipment and no regular equipment budget has been assigned. As art disciplines are by nature equipment intensive, some consistent dollars are needed to cover new and replacement equipment, repairs and small supplies not covered by fees. In the last few years, one-time dollars have made it possible for SSU to purchase a new press and kilns. However, the more time goes by without replacement of an inventory of aging sensitive equipment, enlargers, studio furnishings, etc., the more difficult and frustrating it is for the technical staff to keep pace with patchwork. In addition, the lack of an equipment allocation makes it wholly impossible for the department to purchase the digital equipment it needs both for the academic program and the visual resources area. While I recognize the CSU is experiencing tight budgets across

the board, I strongly recommend Sonoma make a functional digital lab a priority for the art department.

Finances In addition to the equipment budget, the department is supported by an annual Operating Expense allocation which is adequate to maintain the program at its current levels. Although it was increased this year, after the cuts of the previous few years, the OE allocation is still less than what it was at the time of the 2000 review. At that time, the department was found to be in the 25th percentile when compared to similar departments and the budget was described as “status quo” – providing “little room for new or ongoing initiatives.” As both Concurrent Enrollment dollars and the part-time Instructional Allocation have recently been cut, the department continues to experience serious financial pressures. Under these circumstances, it is commendable that faculty and staff are able to maintain their morale and that so much of the programming appears sound.

Additional support for the department is, however, recommended as follows:

- 1) Fill the position in Painting to add stability to the painting and fundamentals program
- 2) Increase part-time staffing levels to reduce stress in the Ceramics/Sculpture areas currently supported by a single faculty member in each discipline
- 3) Add a permanent position in digital media. Consider offering basic coursework in design to support practical career objectives of fine arts BA/BFA students.
- 4) Although the OE budget is adequate, increases to match inflation would be desirable
- 5) Review faculty salaries for equity
- 6) Increase equipment and maintenance allocation

OVERVIEW, SUMMARY ASSESSMENT

Strengths

- 1) Highly qualified, dedicated faculty and staff
- 2) Good morale and relationships among faculty, staff and students
- 3) Appropriate curricular objectives
- 4) Traditional undergraduate program with contemporary outlook
- 5) Varied professional courses and opportunities for students in both programs
- 6) Nurturing environment for students
- 7) Department support for the Chair

Areas of Concern

- 1) Unfilled replacement position in Painting
- 2) Stacked classes resulting in over-enrollment of advanced classes
- 3) Over-enrollment of foundation courses
- 4) Lack of digital instruction and equipment
- 5) Access to consistent instruction in non-Western Art History
- 6) Minimal equipment and maintenance support

APPENDIX IV

Program Map

Program Learning Outcomes

1. Apply critical analysis to formal, aesthetic and conceptual qualities in their and others' art.
 2. Use visual observations to resolve decisions and display understanding about the form and content of an artwork.
 3. Ask critical questions about artistic processes, challenges, ideas and materials.
 4. Develop a comprehensive body of work exhibiting experimentation and growth.
 5. Demonstrate technical proficiency of media to display finished artwork.
 6. Express complex original ideas through an independent approach to materials, media and process.
 7. Articulate original concepts, ideas and questions in visual, written and oral forms.
- The BFA also includes**
8. Acquire awareness of historical and contemporary considerations, from global to local communities, in relationship to their own work.
 9. Professionally practice, produce, document, exhibit, promote, and develop original artwork.

Program Curriculum map

	Apply critical analysis to formal, aesthetic and conceptual qualities in theirs and others' art.	Use visual observations to resolve decisions and display understanding about the form and content of an artwork.	Ask critical questions about artistic processes, challenges, ideas and materials.	Develop a comprehensive body of work exhibiting experimentation and growth.	Demonstrate technical proficiency of media to display finished artwork.	Express complex original ideas through an independent approach to materials, media and process	Articulate original concepts, ideas and questions in visual, written and oral forms.	Acquire awareness of historical and contemporary considerations, from global to local communities, in relationship to their own work.	Professionally practice, produce, document, exhibit, promote, and develop original artwork.
Fundamentals									
Lower Division Studio Breadth									
Upper Division Courses									
BFA Courses									

Apply critical analysis to formal, aesthetic and conceptual qualities in theirs and others' art.	Use visual observations to resolve decisions and display understanding about the form and content of an artwork.	Ask critical questions about artistic processes, challenges, ideas and materials.	Develop a comprehensive body of work exhibiting experimentation and growth.	Demonstrate technical proficiency of media to display finished artwork.	Express complex original ideas through an independent approach to materials, media and process	Articulate original concepts, ideas and questions in visual, written and oral forms.	Acquire awareness of historical and contemporary considerations, from global to local communities, in relationship to their own work.	Professionally practice, produce, document, exhibit, promote, and develop original artwork.
Studio Fundamentals 12 units/4 courses								
ArtS 101 2D Fundamentals								
ArtS 102 3D Fundamentals								
ArtS 105 Media Arts Fundamentals								
ArtS 202 Beginning Drawing								
ArtS 204 Beginning Life Drawing								
Arth Fundamentals								
Arth 210 Introduction to Art History								
Arth 211 Introduction to Art History								
Art 160A Introduction to Art History								
Arth 160B Introduction to Art History								
Lower Division Studio Breadth 9 units								
ARTS 210 Intro to Digital Photo								
ARTS 212 Intro to Analog Darkroom								
ARTS 220 Beginning Painting								
ARTS 229 Beginning Ceramic								
ARTS 236 Beginning Sculpture								
ARTS 245 Beginning Printmaking								
ARTS 298 Selected Topics								
Upper Division studio breadth 6 credits								
ARTS 302 Intermediate Drawing								
ARTS 304 Intermediate Life Drawing								
ARTS 305 Special Topics Photo								
ARTS 310 Intermediate Digital Photography								
ARTS 312 Studio Light								
ARTS 320 Intermediate Painting								
ARTS 329 Intermediate Ceramics								
ARTS 336 Intermediate Sculpture								
ARTS 336 Intermediate Sculpture								
Upper Division Area of Emphasis 12 units								
ARTS 340 Intermediate Etching and Woodcut^								
ARTS 342 Intermediate Lithography^								
ARTS 382 Intermediate Mono-print^								
ARTS 402 Advanced Drawing^								
ARTS 404 Advanced Life Drawing^								
ARTS 420 Advanced Painting^								
ARTS 440 Advanced Etching and Woodcut^								
ARTS 442 Advanced Lithography^								
ARTS 482 Advanced Mono-print^								
ARTS 429 Advanced Ceramics^								
ARTS 430 Large Scale Ceramics and Installation								
ARTS 436 Advanced Sculpture^								
ARTS 435 Bronze Foundry^								
ARTS 437 COMMENCE: Sculpture Projects								
ARTS 457 Advanced Photography^ ¹ _{50%}								
ARTS 458 Advanced Media Arts^								
ARTS 405 Selected Topics								
Upper Division Art History 6 Units								
ARTH 420 Pre-classical Art								
ARTH 422 Greek Art								
ARTS 304 Intermediate Life Drawing								
ARTH 430 Medieval Art in and Around the Mediterranean								
ARTH 432 Post-Millennial Issues in Medieval Art								
ARTH 440 Vision, Representation, Space: 15th C Renaissance Art								
ARTH 442 The Self-Conscious Renaissance Art								
ARTH 444 Northern Renaissance								
ARTH 450 Baroque: Object to Artwork								
ARTH 452 Art in the Age of Enlightenment								
ARTH 454 Art and the Emergence of Modernity (GE C1)								
ARTH 456 The History and Theory of Photography *								
ARTH 460 History of American Art (GE C1)								
ARTH 461 Selected Topics in Film								
ARTH 464 Avant-Gardes of the Early 20th Century (GE C1)								
ARTH 465 Modern Art from 1945 to 1979 (GE C1)								
ARTH 467 Museum Collections Management								
ARTH 468 Curatorial Practice								
ARTH 470 A Survey of Islamic								
ARTH 470 B Survey of Asian Art								
ARTH 474 A Topics in Islamic Art								
ARTH 474 B Art of Islamic Spain								
ARTH 474 C The Age of Empire: Ottomans, Safavids, and Mughals								
ARTH 476 Art Beyond European Traditions: Selected Topics								
ARTH 480 Selected Topics in Art History								
ARTH 490 Pro seminar								
ARTH 493 Museum and Gallery Management								
ARTH 494 Museum Theory & Practice								
BFA Courses								
ArtS 465 B.F.A Seminar								
ArtS 466 B.F.A. Professional Artists' Practices								
ArtS 491 Visiting Artists Lecture Series								

Appendix V

Syllabi

2d Fundamentals Fall 2020

Zoom Meeting Time: Mondays 10am-12pm Course Description

This is an introductory studio art course that focuses on concepts of organization in two-dimensional art. We will work using various methods and materials in order to realize your concepts in the context of both metaphorical and physical space, form, process, intention, and meaning. Throughout the term we will investigate how to construct art works and define the parts used in their creation from idea to finished product.

Instructor Contact

- Jenny Braun
- Jennifer.braun@sonoma.edu
- Office Hours by appointment (zoom)

Course Modality and General Expectations

This is an entirely online course. This course will be delivered entirely online through the learning management system, Canvas. You will use your SSU username and password to log in to the Canvas course.

In Canvas, you will access online lessons, course materials, and resources. At designated times throughout the semester, we will participate in a blend of self-paced and group-paced activities using Canvas, Zoom web-conferencing and other internet-based technologies. Activities will consist of online assignments, discussion forums, and announcements. All student work is submitted/posted online in Canvas.

This is a 3 unit course and will require approximately 8 hours per week in order to read course materials, watch course lectures, and participate in course projects and assessment activities.

Goals and Learning Objectives

- Understand and manipulate two-dimensional space
- Gain experience using a variety of different mediums

- Learn how to look at artwork critically and use language to define experiences of works of art

Required Course Materials

Sketchbook

Strathmore Drawing Pad 18"x24" 24 sheets

Artists tape (low tack)

Compressed charcoal (NOT VINE OR WILLOW) White Mars eraser, smaller pen eraser is also helpful Glue stick or white glue

Sharpies, black, one of each of the following: Ultra-Fine, Fine, Chisel

Tip Micron, black, one of each of the following: 05(.45mm),
03(.35mm)

Set of Fluid Acrylics (Primary Yellow, Primary Magenta, Primary Cyan, White, Black)

Palette for mixing colors - Paper Palette or piece of plexi, paper plates also work.

Small containers for water (yogurt cups etc)

Brushes - Soft, Acrylic. Zen or Real Value

Packages

At least 4 - 2 rounds, 2 brights. Small (size 2 or 3) and medium (size 6) of each

X-acto #1

Blade Small

cutting Mat

Pencils

Ruler- at least 18 inches, heavy duty clear plastic is recommended

Scissors

Phone Camera

Grading Policy

How to be successful in the course:

Work hard.

I can tell when you don't.

Be present.

Physically and mentally.

Care about what you are making.

Why spend time on something you don't care about? Invest yourself in these projects. You will be more interested in some and less so in others, but I expect you to give 100% on all projects.

Be prepared for class.

Seriously.

Each Project is worth 10 points, each critique session is worth 10 points. To get full 10 points on zoom critique sessions you need to be giving feedback to your peers, to get full points on discussion board critiques you need to give written feedback to at least 3 of your classmates.

Late projects will go down a grade for each day they are late.

Zoom attendance is optional but recommended. I will post recordings for those of you who cannot attend.

University Policies

There are important University policies that you should be aware of, such as the add/drop policy; cheating and plagiarism policy, grade appeal procedures; accommodations for students with disabilities and the diversity vision statement. - SSU University Policies]Links to an external site.

DSS

If you are a student with a disability and think you may need academic accommodations, please contact Disability Services for Students (DSS) located in Schulz 1014A. Please contact DSS as early as possible in order to avoid a delay in receiving accommodation services. The use of DSS services, including testing

accommodations, requires prior authorization by DSS in compliance with university policies and procedures. See SSU's policy on Disability Access for Students [Links to an external site.](#)

- Phone: (707) 664-2677
- Phone TTY/TDD: (707) 664-2958
- DSS Website [Links to an external site.](#)

Counseling and Psychological Services (CAPS)

- Phone: (707) 664-2153
- CAPS Website [Links to an external site.](#)

Syllabus

Course Meeting Time

Fridays from 10am-12pm on Zoom

Course Description

We experience the physical world in three dimensions by looking through space, passing through space, and measuring space. One of the goals of this class to make you more aware of 3-dimensional space and how we relate to our physical environment; by examining, representing, mimicking, wrapping, distorting, compressing or expanding the physical, we can begin to express our ideas sculpturally.

Another goal of this class is to promote the ability to think, plan and execute in 3 dimensions, by working on individual and collaborative projects. Each project is designed to include three developmental stages:

1. Introduction: exploration and research
2. Execution: design and build
3. Evaluation: revision, individual and group critiques.

This course will require outside work, including Readings via PDFs, working in your sketchbook, and working on projects outside of class time.

Instructor Contact

- Jenny Braun
- Jennifer.braun@sonoma.edu
- Office Hours by appointment (zoom)

Course Modality and General Expectations

This is an entirely online course. This course will be delivered entirely online through the learning management system, Canvas. You will use your SSU username and password to log in to the Canvas course.

In Canvas, you will access online lessons, course materials, and resources. At designated times throughout the semester, we will participate in a blend of self-paced and group-paced activities using Canvas, Zoom web-conferencing and other internet-based

technologies. Activities will consist of online assignments, discussion forums, and announcements. All student work is submitted/posted online in Canvas.

This is a 3 unit course and will require approximately 8 hours per week in order to read course materials, watch course lectures, and participate in course projects and assessment activities.

Goals and Learning Objectives

- Understand and manipulate three-dimensional space
- Gain experience using a variety of different mediums
- Learn how to look at artwork critically and use language to define experiences of works of art

Required Course Materials

Collected cardboard

Scissors

X-acto blade and/or box cutter

Self healing cutting mat or other surface to use for cutting

Hot Glue Gun

Craft paint in primary colors/colors of your choosing

5 peices of 1"x2"x8' pine board (<https://www.homedepot.com/p/1-in-x-2-in-x-8-ft-Spruce-Pine-Fir-Common-Board-Actual-Dimensions-0-70-in-x-1-45-in-x-96-in-307487/306896195> (Links to an external site.))

Pull saw (<https://www.homedepot.com/p/Zona-6-1-2-in-Razor-Saw-with-Wood-Handle-35-350/307951247> (Links to an external site.))

Rafter Square (<https://www.homedepot.com/p/Zona-6-1-2-in-Razor-Saw-with-Wood-Handle-35-350/307951247> (Links to an external site.))

2 clamps (<https://www.homedepot.com/p/DEWALT-4-5-in-35-lbs-Trigger-Clamp-with-1-5-in-Throat-Depth-DWHT83191/204987956> (Links to an external site.))

(optional) Wheel marking guage (<https://www.amazon.com/Wood-Marking-Gauge-Woodworking-Knife/dp/B07JNFXMGH> (Links to an external site.))

Wood Glue

Fabric (found/thrifted ok)

Pack of sewing needles and thread

Sketchbook

Pencils

Ruler

Tape measure

Grading Policy

How to be successful in the course:

Work hard.

I can tell when you don't.

Be present.

Physically (Virtually) and mentally.

Care about what you are making.

Why spend time on something you don't care about? Invest yourself in these projects. You will be more interested in some and less so in others, but I expect you to give 100% on all projects.

Be prepared for class.

Seriously.

Each Project is worth 10 points, each critique session is worth 10 points. To get full 10 points on zoom critique sessions you need to be giving feedback to your peers, to get full points on discussion board critiques you need to give written feedback to at least 3 of your classmates.

Late projects will go down a grade for each day they are late.

You may miss 2 zoom sessions before it begins to affect your grade. Your grade will go down a half a letter grade with each additional missed zoom meeting.

Professor: Sena Clara Creston
Class Times: F20 TuTh 9:00am-11:50am
Class Location: Online (Schultz1014)
Email: crestons@sonoma.edu
Office Hours: TuTh 4pm-5pm and By appointment

ARTS 105
Media Art Fundamentals

Course Description

The catalog describes Media Art Fundamentals as a “a foundation course exposing students to the various software applications used in media art production. Students will gain experience with the creation of still and moving images, sound recording, online presentations and digital printing. Lab fee payable at time of registration.” During the semester you will learn important concepts including bitmap and vector images, working with media on a timeline, storyboarding, audio, video, web-based coding, and managing and exhibiting your media files. The course is organized so that media art fundamentals are layered carefully in a way that introduces media techniques and encourages creative and critical thinking, with a goal of the development of a final media project that encapsulates what you have learned in the course.

Course Materials available at the Bookie

- Mac Compatible External Hard Drive for storage and backup
- Flash drive
- Christiane Paul, *Digital Art* ISBN 978-0500204238
- Sketchbook

Student Learning Objectives (SLO)

1. Demonstrate competency with computers and software for conceptualizing, designing, producing, distributing, exhibiting and preserving digital works
2. Synthesize media
3. Understand the production and assessment of media objects
4. Recognize various forms of software and their implications for media authoring
5. Be practiced and capable communicators in design media software

SSU General Education Mission, Goals, and Objectives (MGOs)

<https://senate.sonoma.edu/resolutions/statement-mission-goals-0bjectives-general-education-sonoma-state-university>

Requirements

Seven projects will be given during the course of the semester. The course will utilize readings and critiques of students work to focus and generate discussion as well as to inspire. Preparation for and participation in discussions and readings is mandatory.

Projects: Creative projects are the bulk of this class. In order for this class to be a truly useful one, it is essential that you complete the assignments in a timely

fashion. Due to the pace at which we will move through a number of rather challenging concepts and systems, it is critical that you make a consistent and concerted effort in class. Projects require inspiration from the reading, sketches, work in progress, final product, critique, timeliness and relevant responses.

Technical Preparedness: Technical failure is a reality. This may include, but is not limited to storage media malfunction, operating system crash or physical damage to hard drives. Please know that I do not consider this an acceptable excuse for failure to complete a project on time, but rather a challenge that you must prepare for. I therefore require you save your projects regularly and create a back-up copy of your project every time you complete a substantial change. Additional software questions will arise as you are working. For this reason, it is recommended that you front-load technical work ensuring that you have time to seek assistance with software questions prior to an assignment's due date.

Reading and Writing: Reading assignments are listed in your syllabus and may be amended if needed. For each assigned reading, a response is due on Canvas. Reading responses should critically engage the required text(s), include direct references to the reading(s) and relate the concepts to your creative practice including inspiration, work in progress, and response. You are also required to submit an essay 100 word essay and presentation on The Medium is the Message.

Extra Credit: Attendance at approved art shows, lectures, online presentations, documentaries, tutorials and events count towards extra credit. A 1000-word review of the work may be published on Canvas to receive 1 point of credit per event towards your final grade. You are permitted to receive up to 5 points of extra credit.

Attendance and Participation

Class is offered synchronously via Zoom. If you are unable to attend, watch the recorded zoom lecture and respond to your classmates via discussion board. It is very important you are at critique days, if you have a serious reason to miss them, you will submit your critique on the discussion board. Lectures will cover material outside the scope of the recommended tutorials and readings for this class. Of equal importance will be the many in-class discussions, workshops, and exercises. For these reasons, it is important that you prepare for and participate in every class. Workdays are specifically designed to allow you ample class time to complete the assigned projects. In addition, they are a great time to get help with any technical or conceptual issues that you might encounter. If you are unable to attend work days in person, you may receive support via zoom discussion boards.

Grades

Grades will be based on quality of your work, creativity, participation and effort. Inspiration, sketches, concept, originality, design, craftsmanship, fulfils requirements, response, critique, and timeliness all count towards your project grade. Participation in critiques, discussions in class, writing, your sketchbook, presentation writing and the attendance policy will all be factors in determining your grade.

A	93-100
A-	90-92
B+	87-89
B	83-86
B-	80-82
C+	77-80
C	73-76
C-	70-72
D+	67-69
D	63-70

2 Week Fire Project

If classes are cancelled and we cannot use electronics during Fire Shutoff, you are permitted to pause your current project and pick up the alternative Project, **The Medium is the Message**, to replace your final web design project. The class schedule will be delayed 2 weeks until we resume classes.

Class Schedule

Module 1: Design

Week 1, 8/18

In Class:

- Introduction
- Design
- Vector Graphics
- Project One: Visual Identity
- Adobe Illustrator

Assignments:

- Read Syllabus
- Purchase Materials
- A1.1 Watch and Respond: Abstract: Art of the Design, Paula Scher
<https://vimeo.com/210061645>
- A1.2 Project 1 Prep
 - o 10 ideas for your Logo Name or Mural Text
 - o 10 font options
 - o 10 palate options
 - o 10 Sketches for design
 - o 10 design inspirations

Week 2, 8/25

Due

- A1.1 Response 1: Abstract <https://vimeo.com/210061645>
- A1.2 Project 1 prep
 - o 10 ideas for your Logo Name or Mural Text

- o 10 font options
- o 10 palate options
- o 10 Sketches for design
- o 10 design inspirations

In Class

- Project 1 The Art of Design
- Adobe Illustrator

Assignment

- A1.3 Response 4 Christiane Paul, Digital Art (DA), Introduction
- A1.4 Project 1
 - o 10 complete designs
 - o One final design
 - o 250-word response
- A1.5 Critique Project 1

Week 3, 9/1

Due

- A1.3 Response 4 Christiane Paul, Digital Art (DA), Introduction

In Class

- Project 1
- Adobe Illustrator

Assignment

- A1.4 Project 1
 - o 10 complete designs
 - o One final design
 - o 250 word response
- A1.5 Critique Project 1

Module 2: Imagery

Week 4, 9/8

Due

- A1.4 Project 1: The Art of Design

In Class

- Critique Project 1
- Narrative
- Raster Graphics
- Introduce Project 2: The Narrative
 - o Digital Photography
 - o DSLR Camera
 - o Photography
 - o Narrative
 - o Composition
 - o Printing

Assignment

- A2.3: DA Chapter 1
- A2.1 Subjective Image Discussion
- A2.2 Project 2: Subjective Image
 - o Photograph 100 images using the manual settings to construct a narrative
 - o One final image that tells best tells a story
 - o 250 word response

Week 5, 9/15

Due

- A2.3: DA Chapter 1
- A2.1 Subjective Image Discussion
- A2.2 Project 2: Subjective Image
 - o Photograph 100 images using the manual settings to construct a narrative
 - o One final image that tells best tells a story
 - o 250 word response

In Class

- Critique Project 2: The Narrative
- Adobe Photoshop
- Begin Project 3: The Malleable Image
 - o Construct a surreal story with Photoshop composed of at least 5 original images

Assignment

- A2.4 Project 3: Constructed Narrative
 - o 250 word Response
 - o Photomontage made from at least 5 original images using Photoshop.
 - § Layers
 - § Masks
 - § Adjustment Layers
 - § Retouching Layer

Week 6, 9/22

In Class

- Constructed narrative
- Photoshop
- Project 3: The Malleable Image

Assignment

- A2.4 Project 3: Constructed Narrative
 - o 250 Word Response
 - o Photomontage made from at least 5 original images using Photoshop.
 - § Layers
 - § Masks
 - § Adjustment Layers
 - § Retouching Layer

Module 3: Time Based Media

Week 7, 9/29

Due

- A2.4 Project 3: Constructed Narrative
 - o 250 word response
 - o Photomontage made from at least 5 original images using Photoshop.
 - § Layers
 - § Masks
 - § Adjustment Layers
 - § Retouching Layer

In Class

- Critique Project 3
- Time Based Media
- Film
- Filming techniques
- Introduce Project 4: My Life as a Movie

Assignment

- A3.1 Project 4: My Life as a movie
 - o Film 30 minutes of footage
 - § Consider composition, color, light, pace, sound, sequence, characters, narrative and visual references
 - Choose best clip and upload to YouTube
 - Submit link to clip and 250-word response
 - Peer Reviews

Week 8, 10/6

Due

- A3.1 Project 4: My Life as a movie

In Class

- Critique Footage
- Cinéma Vérité
- Non-Linear Editing
- Adobe Premiere
- Audio
- Fair Use and Electronic Appropriation
- Creative Commons

Assignment

- A3.2 Response to Digital Art Ch 2
- A3.3 Project 5: Cinéma Vérité
 - o Create soundtrack to your film
 - o Choose footage
 - o Storyboard
 - o Edit to make a Cinéma Vérité film

Week 9, 10/13

Due

- A3.2 Response to Digital Art Ch 2

- Chosen Footage
- Storyboard
- Soundtrack

In Class

- Project 5
- Film Editing

Assignment

- A3.3 Project 5

Week 10, 10/20

In Class

- Project 5

Assignment

- A3.3 Finish Project 5: Cinéma Vérité
 - § 2-5 minute film edited from original footage
 - § Titles
 - § Soundtrack
 - § 250 Word Response
 - § Peer Reviews
- Response 17: DA pp96-139

Module 4: Mass Media

Week 11, 10/27

Due

- A3.3 Project 5: Cinéma Vérité

In Class

- Critique Project 5: Cinéma Vérité
- Layout
- Web Design
- Net Art
- Introduce Project 6: HTML
- HTML
- Digital Identity

Assignment

- A4.1 Project 6: HTML
 - o Paper Design
 - o Inspiration
 - o 2-page HTML Website
 - o Style
 - o Tables
 - o Images
 - o Internal and External Links
 - o Response
- A 4.2 DA Ch 3

Week 12, 11/3

Due
· A 4.2 DA Ch 3
In Class
· HTML
Assignment
· A4.1 Project 6: HTML

Week 13, 11/10

Due
· A4.1 Project 6: HTML
In Class
· Critique Project 6: HTML
· Introduce Project 7: Portfolio Website
· Dreamweaver
· Web Design
Assignment
· A4.3 Project 7: Dreamweaver Catalog or Fire Project

Week 14 11/17

In Class
· Website Design
· Upload Website to server
Assignment
· Finish Website
· Upload Website

Week 15, 11/23 Thanksgiving

In Class
· Web Design

Week 16, 11/30

Due
· Project 7: Portfolio Website
In Class
· Critique Websites

Final
BFA Website

Sonoma State University
Course ARTS 202
Art Department
Beginning Drawing
Fall 2020

Kate Oltmann
Office: Art 138
Tel: (707) 664-3045
oltmann@sonoma.edu
Office hours Thursday 12-1 or by appointment
Class: Tues-Thurs 9-12

Course Description

This course offers an introduction to drawing with an emphasis on the development of observational practices and technical skills in a range of drawing media. We will focus primarily on observation as a means for developing the fundamental elements of drawing. Due to the online nature of the course we will be using different modes of interaction ranging from traditional snail mail to creating gifs and sharing content virtually and even collaborating. Students will work from many different sources, including still-life set ups, the outdoors, original photos or digital images and the human figure. As the course is designed to address the fundamental elements of drawing in the context of the contemporary world of art, class will include written lectures, films and on-line discussions in addition to on-line group critiques, and video technical demonstrations. The assignments are designed to encourage the development of techniques, creative responses, and process-based approaches to drawing as a mode of creative expression.

Learning Outcomes

Students who successfully complete this course should be able to:

- Produce finished drawings in various drawing media that synthesize fundamental observational drawing concepts and techniques.
- Visually express creative ideas using the tools and techniques of drawing
- Evaluate and critique drawings of their own and of others, and to receive criticism in a thoughtful manner.
- Describe, analyze and interpret the drawings of other artists using a wide range of appropriate vocabulary.

Classroom Protocol

Students are expected to complete the assignments on-time, participate in in-progress threads, check-in weekly. Critiques cannot be missed.

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. Information on add/drops are available at <http://www.sonoma.edu/ar/registration/addclasses.shtml>. Students should be aware of the current deadlines and penalties for adding and dropping classes.

Attendance Policy

- 2 failed check-ins- no effect on grade
- 3 failed check-ins- drop one letter grade
- 4 failed check-ins - drop two letter grades
- 5 failed check-ins - drop three letter grades
- 6 failed check-ins - class or fail

Grading Policy

A student's final grade is determined by canvas participation, performance on individual assignments, weekly check-ins, participation in critiques, and evidence of technical and conceptual growth.

Grades will be determined by the following criteria:

- Online Portfolio of work (concept, craftsmanship, stated criteria): 60%
- Attendance/On-Line check-in: 20%
- Class participation (Critiques, overall attitude): 20%
- Deductions for failed check-ins

University Policies

Class Attendance

Class attendance is an important part of a student's university experience. However, there are legitimate reasons for missing class, such as illness, accidents, death of a close family member, jury duty, religious observance or representing the University at officially approved University activities. Students should be cautioned that even though absences may be for legitimate reasons, such absences can impair performance and result in a lower grade. Faculty have primary authority for setting class attendance policy according to discipline standards. There are class activities, such as labs, assignments and discussions that cannot reasonably be made up.

When students are absent from classes, it is their responsibility to provide the instructor with due notice and documentation when possible, and to inform the instructor of the reason for absence. Students are also responsible for requesting, in a timely manner, to make up missed assignments and class work if these are reasonably able to be provided.

Instructors are responsible for providing a clear statement on the course outline about the impact of attendance on students' grades. For students who have missed classes for legitimate reasons, instructors are also responsible for providing an opportunity to complete make-up work or grade substitution, if the instructor determines that such is reasonably able to be provided.

Academic integrity

Students should know that the University's Cheating and Plagiarism Policy is available at http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm. Your own commitment to learning, as evidenced by your enrollment at Sonoma State University and the University's policy, require you to be honest in all your academic course work..

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified.

Campus Policy on Disability Access for Students (Optional/suggested statement)

"If you are a student with a disability and you think you may require accommodations, please register with the campus office of Disability Services for Students (DSS), located in Salazar Hall - Room 1049, Phone: (707) 664-2677, TTY/TDD: (707) 664-2958. DSS will provide you with written confirmation of your verified disability and authorize recommended accommodations. This authorization must be presented to the instructor before any accommodations can be made.". The policy can be found at <http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm>

Instruction Begins 8/20

Week 1 8/18 *Introduction, materials, hand and space (ASL Project)*

Week 2 8/24 *Line (object and space/ mark making intro/ still life)*

Week 3 8/31 *Line/Mark (negative space still life)*

Week 4 9/7 *LABOR DAY*

Week 5 9/14 *Value (Still life Crit/grid project)*

Week 6 9/21 *Value Continued (grid/grid crit)*

Week 7 9/28 *Planes (Collab grid project)*

Week 8 10/5 *Perspective (Collab grid project Crit/folded paper)*

Week 9 10/12 *folded paper*

Week 10 10/19 *Folded paper crit/ Plein air)*

Week 11 10/26 *Plein air crit*

Week 12 11/2 *GIF/Flip book*

Week 13 11/9 *VETERAN'S DAY*

Week 14 11/16 *Zines*

Week 15 11/23 *THANKSGIVING*

Week 16 11/30 *ZINE (Exchange)*

Week 17 12/1-12/4 *FINALS WEEK*

Required Materials: YOU MUST HAVE EVERYTHING ON THIS LIST BY 1/28

Paper

- 18"x24" pad Drawing Paper 70 lbs or higher, at least 60 sheets.
(Blick, Mixed media pad, Strathmore 400 series)
- 18x24 (2) sheets of black drawing paper
- 18x24 News print
- Standard size Sticky note pad

Other Supplies

- Drawing board large enough to fit a 18"x24" sheet of paper (or any smooth hard board)
- 2 large bull-dog clips
- Graphite pencils ONE OF EACH: 4H, H, HB, B, 2B, 6B, 8B (Steadtler Mars Lumograph)
- Charcoal pencils ONE OF EACH: Soft, Medium/Hard (Prang Wrap)
- Vine Charcoal ONE BOX: soft (Winsor and Newton)
- Jumbo compressed charcoal
- Sharpie permanent markers multiple sizes (black)
- 2 White charcoal pencils (Generals, soft)
- Blending paper stumps at least 3, medium size
- Erasers: 1 large kneaded rubber eraser, 2 mars plastic eraser, 1 pink pearl eraser
- Small retractable snap-off blade
- Pencil sharpener
- 12"-18" ruler
- Tool box for supplies
- Workable fixative (Krylon)

Optional supplies:

Hard cover portfolio case big enough to fit 18"x24" paper (e.g. Itoya Art Portfolio 18x24 or Blick Basic Portfolio 20x26)

Small retractable detail eraser

ARTS 204 SP 21 BEGINNING LIFE DRAWING

PROF. CLEA FELIEN

Email: felien@sonoma.edu

OFFICE HOURS Tuesday 12:00 – 1:00

CLASS TIME - Friday 9:30- 12:00 independent. Friday in class 1:00 - 3:50

PM ZOOM ROOM - <https://SonomaState.zoom.us/j/89581969827>

Course Description:

ARTS 204 is an introductory studio course in anatomical life drawing and composition. With the occasional aid of still life, the primary concepts of line, value, shape, texture, color, and linear perspective will be explored in this course. Furthermore, students will be introduced to a variety of drawing materials and methods of use.

Course Objectives:

The primary goal of this course is to promote visual awareness and to develop the student's skills of problem-solving regarding life drawing. Second, it is the intent of this course to expand the student's understanding and definition of drawing and art in general. Lastly, this course will provide students with the skills necessary for advancement within the visual arts. Students are encouraged to explore art resources (museums and galleries, libraries and the web) as much as possible. Part of your studies should include viewing the art of others.

Due to the ongoing Stay at Home requirements related to COVID -19 emergency, the usual course format of in-studio instruction will be delivered as a hybrid online course, combining self-guided work with live interaction.

This class will be meeting as a group through live weekly on Zoom Friday's from 1:30- 3:30, allowing for predominantly working from the model, and some real-time demos, lectures, questions and critiques. You will be given assignments for the 9:30-12:00 self- guided part of the hybrid course.

Even online, this course is a hands on, studio course. Students enrolled online will be expected to utilize all the online resources provided, including recorded video demonstrations, PowerPoint presentations, and other resources, and are expected to dedicate at least six hours each week outside of class time to the development of their drawing assignments as we would in a studio class work week, with potential additional time invested in out of class project assignments.

Student Learning Outcomes:

Upon completion of this course, students will be able to:

1. Draw the human figure using a variety of graphic tools and media.
2. Draw the human figure employing basic drawing concepts such as proportion, shape, volume, plane, contour, light, movement, composition, and expression.
3. Synthesize complex relationships into a cohesive whole in drawings of the human figure.
4. Create compositions, revise preliminary sketches, and experiment with a variety of tools and approaches to drawing.
5. Make critical choices about their own work and assemble a portfolio of drawings demonstrating ability.
6. Practice drawing dynamics to create value using of a variety of drawing materials and synthesize art historical approaches with self-expression.

Objectives:

Drawing the human figure employing the basic concepts and skills covered such as shape, volume, plane, contour, space, light, movement, composition, and expression, using a variety of graphic tools and media.

Upon completion of this course the student will be able to:

1. Develop an understanding of perspective and apply to drawing skills.
2. Synthesize pictorial elements such as shape, form, value, line and texture in drawing.
3. Combine risk-taking and experimentation with disciplined work habits as an aspect of the creative process.
4. Experiment with and distinguish between black and white drawing media: ink, pencil, charcoal, conte crayon and various drawing surfaces.
5. Define basic drawing and design terminology.
6. Analyze and identify master techniques in drawing.
7. Develop drawings from general to specific.
8. Appraise relationships of positive and negative space in a composition.
9. Evaluate their work and the work of others in verbal critiques.
10. Analyze and understand anatomical proportions of the figure, the proportions of a single object and analyze proportional relationships between objects.

Online Course Requirements:

1. Completion and Proper Submission of All Assignments, Include Classwork Assignments and Project Assignments.

There will be a series of assignments give each week. Classwork assignments are to be done before and in preparation for Project Assignments.

- **Classwork** assignments will typically be due on the following Friday **by 1pm**.
- Weekly **Project** assignments will typically be due before our class meeting time on the following Friday **by 1 pm**. (Canvas modules assignments will have dates)

Finished work will be submitted through Canvas Assignment. (This will all be covered in week 1). There will be a reduction of points for late assignments and they will drop equivalent points to one letter grade for each week that they are late. Late assignments can be submitted for late credit with the exception of the Final Assignment, which cannot be accepted late. *Note, if you submit work 2 weeks late, the highest grade you can receive on it is a C.*

Failure to share work in critiques and missing due dates will seriously affect your grade. Assignments turned in after their due date will be marked as late and lower your overall grade.

2. Participation in Weekly Zoom Meetings

We will be meeting as a group through Zoom on Friday from 1:00-3:30. Class time will be primarily used for drawing the model, but we will also allow for real time demos, questions and critiques. While it is optimal that students attend all Friday Zoom meetings, if a student needs to miss a class, it is the student's responsibility to e-mail a peer in the class to get the missed information. The student may also schedule an office hour meeting with additional questions.

One aspect of the group zoom meeting will be to hold interactive critiques and discussions of student work. Students will be expected to present their work and participate in the constructive critique and discussion of students' work development. Weekly meetings will also be used to introduce new topics, deliver live lectures, present the Canvas modules with new information and answer questions.

A critique in a studio course is considered as serious as a major test. Failure to participate in critiques will adversely affect your grade. All work must be completed by the critique due date. Assignments turned in after their due date will be marked as late and affect your overall grade. If a student is unable to attend a critique due to illness, emergency, or technical difficulty getting online, it is their responsibility to please contact the instructor via e-mail. Missing multiple meetings consecutively while not submitting assignments and seemingly ceasing to participate in class may result in being dropped from the class. **Communication is key.** If a student chooses to stop attending class, it is the student's responsibility to drop the class via the student portal.

3. Utilization of All Course Online Resources

Students will also be asked to utilize interactive functions in Canvas, where students will regularly post and share their work with the class. Students will be responsible to also leave constructive comments for the development of other classmates' work.

Tuesday 11-12 Zoom Drop in hours. Students are highly encouraged to utilize this time for feedback on work in progress. These drop-in times would allow for live, in person interactive feedback and questions on work in progress.

Objectives:

1. Employ a variety of drawing techniques to represent the particulars of the human figure: gesture, drawing, modeling, hatching, rubbed tone, contour line drawing, pen and ink wash drawing.
2. Use and care for the graphic media and tools for Art 12 (pencils, vine and compressed charcoal, conte crayon, chamois cloth, erasers, pens and nibs, brushes and inks).
3. Analyze the figure using concepts and terms of basic drawing: shape, contour, mass, planes, negative space, silhouette and texture.
4. Recognize relative proportions in the human figure so that the head, torso, hips, arms and legs are scaled correctly.
5. Differentiate between ideal and real proportions of the figure using examples from the Italian Renaissance, 19th Century French Academy drawings, as well as from observation of the live model.
6. Critique one's own and other students' figure drawings.

Course Outline Subject to Change:

Gesture drawing 1 minute 5 minute

**Longer poses 10 minute 20
minute Culminating in Extended
pose 2 weeks**

In class you will learn:

CONTOUR

Contour Line Drawing is drawing which entails close, intense observation while looking at a three-dimensional object. The artist attempts to use one continuous line to define the outer edges and inner edges of people or objects. Details are essential in a contour drawing. Edge is the place where two things meet such as where edge of the wrinkle meets the fingernail, where the negative space touches the positive form. Sometimes a line is drawn and sometimes it is an edge just where a dark and light area meet. A contour is the outside or inside edge of an object and its details.

Blind Contour Drawing is focusing entirely on the object being drawn and never on the paper in an uninterrupted line. Distortions are expected and not a fault. Through the process of blind contour drawing, the student learns how to see.

Modified Contour Drawing is 80% focus on the object and 20% on the paper - just enough to check progress and modify pen placement. The line is continuous and is not the same as a sketch. Important things to remember are negative space - the area around an object or areas that can be seen through shapes, as in between the legs of a chair and positive space/shape - the actual thing you are drawing such as a bottle or cup and it is surrounded by the negative space around, next to, or behind the object. **GESTURE**

Gesture drawing is line that shows the movement inherent in the object or figure, usually very fluid looking. Gesture drawing is the representation of the essence of an object's or figure's position. It is the act of creating a drawing or a sketch with a loose grip and movement of the drawing tool used. Gesture drawings are often very expressive drawn quickly, and allow one the freedom to loosen up and not worry about small details. Gesture drawing explores the form and movement of an object in space, as your eye follows its shape.

COMPARATIVE MEASUREMENT

Comparative measurement will give you accurate measurements and keep you from creating a poor painting or a poor drawing. Comparative measurement is a way of measuring the size of what you see and using those measurements to draw a larger or smaller image of the same. Comparing the vertical length of an object to the horizontal length of that same object.

VALUE

The transition from light to dark across the surface of the artwork. White is the lightest value black is the darkest. The value halfway between the two is called middle gray. Chiaroscuro: Italian word meaning light/dark. The gradation of light and dark values in a two-dimensional imagery; especially the illusion of rounded, 3-dimensional forms created through gradations of light and shade rather than line.

COLLAGE

The term collage derives from the French "coller" meaning "glue". This term was coined by Georges Braque and Pablo Picasso. A collage may sometimes include magazine and newspaper clippings, ribbons, bits of colored or handmade papers, portions of other artwork or texts, photographs and other found objects, glued to a piece of paper or canvas.

Assignments:

A. Class performances lab assignments such as:

1. Gesture drawings
2. Mass drawings
3. Cross contour drawings
4. Contour, blind contour, continuous contour and quick contour drawings
5. Re-phrased line drawings
6. Negative space drawings
7. Mapping shapes of largest muscle groups
8. Angular line drawings
9. Proposition studies
10. Skeleton drawings
11. Tone as a spatial cue (darker for farther)
12. Rubbed tone subtractive drawings
13. Modeling with continuous tone
14. Light and shadow: revealing the figure with light and dark in high contrast lighting

15. Three values analysis (using sanguine, black and white conte crayon on paper)
16. Drawing the head
17. Drawing hands and feet
18. Thumbnail human figure compositions
19. Scaling the human figure from small to large
20. Cropping
21. Master copies
22. Drawing the human figure with a range of media with mixed media
23. Oral participation in group critiques

B. Homework assignments such as the following:

1. Gesture drawings
2. Contour, blind contour, continuous contour and quick contour drawings
3. Negative space drawings
4. Proposition studies
5. Skeleton drawings
6. Rubbed tone subtractive drawings
7. Three values analysis (using sanguine, black and white conte crayon on paper)
8. Drawing the head
9. Drawing hands and feet
10. Master copies
11. Drawing the human figure with a range of media with mixed media

ATTENDANCE

It is imperative that one attends class. Lectures, class discussions, visual presentations, and still-life set-ups cannot be reconstructed. Students must remain in class for the entire class period, unless dismissed by the instructor. Arriving late and leaving early will also be penalized. **Each student is permitted three**

(3) absences for the semester. Students are responsible for obtaining information regarding lectures and any assignments missed. **Absence #4** is considered unauthorized/unexcused absences. Each absence after #3 results in a FULL LETTER GRADE reduction in your final grade for the course. Coming to class late will also affect your grade. Three late arrivals or three early departures will be considered the equivalent of missing one class. Students with **7** absences or more will be dropped from the course.

GRADING POLICY 50% In Class work, 25% Homework 25% Professionalism, Participation 50% IN CLASS WORK

In class work will be graded using criteria in the syllabus as stated above.

25% HOMEWORK Homework will be due in a completed state at the appointed time. Homework that has been turned in on time may be revised as often as the student feels necessary. The open revision option does not apply to late work. Weekly homework grades are advisory in nature. Students

are given the opportunity to rework any and/or all drawings for resubmission the week prior to midterm* and final portfolio submission dates. This policy allows students the opportunity to rework previously graded drawings in order to maximize their grade. Advisory grades on all work not resubmitted the week prior to the midterm or final critique will become permanent at that time. Again, this opportunity does not apply to drawings that were not submitted for their original deadline.

*Assignments from the first half of the course may not be reworked after midterm portfolio review.

25% PROFESSIONALISM AND PARTICIPATION

Additionally, 20% of your grade is reserved for classroom participation and the degree of professionalism with which you address the course. I take into account your work ethic, ambition, constructive discussion during class critiques, responsiveness to criticism, and preparation of assigned materials at the appointed time. Additionally, I review the consistency of your work and the overall growth of skill.

OVERALL PROGRESS

This will be judged by growth of skill and consistency of effort.

In class work and homework Grading Criteria (as on Moodle):

A+, A, A- Work that demonstrates exceptional dedication, engagement and technique. Amount of time spent commensurate with complexity and ambition of the assignment.

B+, B, B Above average art work as above. An original and ambitious application of the assignment guidelines albeit less evolved, personal and focused.

C+, C, C- Average work. Meets all of the criteria of the assignment. Basic grasp of the assignment.

The work displays less personal investment than either an A or B. Embodies less ambition and competency. **D** An artwork with obvious weaknesses. Time spent is insufficient to analyze and correct mistakes or confused ideas. The artist strays from the assignment; is not engaged. As a result, the artwork is perfunctory and lacks personality. Technique is cursory and insufficient to the concept. Barely sufficient grasp of the assignment. Insufficient time spent; quality is lacking.

F Clearly a poor effort with little regard for the current assignment or the lessons and techniques leading to it. Insufficient grasp of the assignment.

Highest Lowest Letter

100.00%	93.00 % A
92.99 %	90.00 % A-
89.99 %	87.00 % B+
86.99 %	83.00 % B
82.99 %	80.00 % B-
79.99 %	77.00 % C+
76.99 %	73.00 % C
72.99 %	70.00 % C-
69.99 %	67.00 % D+

66.99 % 60.00 % D

59.99 % 0.00 % F

All projects must be completed to receive a passing grade in this course.

Final note: You are asked to bring both care and dedication as your primary contribution to the course. It is my hope that your commitment will be met with a new sensitivity to expression in art and an increased capacity for imagination and creation. Drawing is a revealing form expression. I look forward to knowing you better as you share yourself through your work.

Inclusive Practices The diversity of gender identities and expressions, sexualities, racial and ethnic backgrounds, socioeconomic positions, national origins, political views, and religious backgrounds will be honored and respected in this class.

Accommodations If your life circumstances require accommodations to make this class accessible to you, e.g. because you are pregnant, breastfeeding, injured, supporting and ill family member, please let me know.

If you are a student with a disability, and think you may need academic accommodations, please contact Disability Services for Students (DSS), located in Salazar Hall, Room 1049, Voice: (707) 664-2677, TTY/TDD: (707) 664-2958, as early as possible in order to avoid a delay in receiving accommodation services. Use of DSS services, including testing accommodations, requires prior authorization by DSS. See SSU's policy on Disability Access for Students <http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm>.

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Academic Integrity

Students should be familiar with the University's Cheating and Plagiarism policy http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm. Your own commitment to learning, as evidenced by your enrollment at Sonoma State University and the University's policy, require you to be honest in all your academic course work. Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified.

Additional Resources:

SSU Writing Center

The SSU Writing Center, located at Schulz 1103, helps SSU students become better writers and produce better written documents. The knowledgeable and friendly tutors can help you with a wide array of concerns, from generating good ideas and organizing papers more clearly to learning citation formats and using semi-colons correctly. Visit the Writing Center website <http://www.sonoma.edu/programs/writingcenter/default.html> for more information on how to schedule time with a tutor.

Counseling and Psychological Services (CAPS)

CAPS is a unit of the division of Student Affairs of Sonoma State University. CAPS offers confidential counseling to students experiencing personal problems that interfere with their academic progress, career or well-being. The CAPS website <http://www.sonoma.edu/counselingctr> provides information only. If you would like to talk with

Sonoma State
University Arts
and Humanities
ARTS 210, Introduction to Digital Photography, Fall 2020

Instructor Contact

Information Name:

Chris Grunder

Office Location:

<https://SonomaState.zoom.us/j/99157506928> Email:
grunderc@sonoma.edu

Office Hours: Mondays 4-5pm and by appointment

General Course Information

Class Days/Time: Monday and Wednesday 1:00pm to
3:50pm Classroom:

<https://SonomaState.zoom.us/j/93851614216>

Prerequisites: ARTS 105 or consent of Photography Director or Department Chair

Course Description

This course explores the technical, aesthetic, and conceptual possibilities of photography using digital cameras. It is designed to introduce students to questions and considerations of the digital photograph in/as art, as well as questions surrounding the use of digital manipulation. The course will be taught using multiple instructional methods including lecture, group discussion, oral and visual presentations, and associated critical discussion. Typically, course topics will be introduced via a lecture format incorporating interpretive discussions. Directly following the lecture presentation, students will have an opportunity to practice the techniques or explore the concepts that have just been presented. Demonstrations and hands-on sessions will cover technical topics such as camera operation, proper image exposure, additive and subtractive color, digital workflow (including RAW files and Photoshop) and digital inkjet printing techniques. Lectures will provide historical context and an overview of contemporary artists working digitally. Course content may also be delivered through field trips,

workshops, assigned readings, critiques, and individual consultations.

Course Goals and Student Learning Objectives

In this course, basic theory, techniques, and processes of still photography will be explored. Projects will stress the potential of the medium as a vehicle for expression and creative problem solving. Conceptual and practical investigations will be emphasized through specific projects designed to promote the acquisition of technical skills (such as digital camera operation and file storage) and the development of individual aesthetic interpretations and working methods.

Student Learning Objectives

Upon successful completion of this course, students will possess:

- Competence in introductory basic digital photographic input and output techniques
- Competence in basic Bridge, Photoshop CC, and Camera Raw techniques
- Understanding of experimental approaches to problem solving
- Capacity to initiate, develop, and express personal aesthetic solutions photographically

- Ability to critically evaluate photographic practice and procedures
- Ability to translate conceptual issues into photographic works
- Ability to understand and apply SSU Photo Equipment Policy and Procedures to studio practice

Course Requirements

- Be prepared to work on editing and/or printing your work in class. You must have all of your images available for review (as files on your hard drive)
- At the end of the term, you will need to upload a final portfolio of all the work you completed for each project during the semester for your final grade.

Grading Policy

Students cannot do well in this class if they do not attend class sessions (this seems intuitive but you never know) and engaged participation in class sessions is also necessary. Credit will be based on these factors along with work produced for each class assignment/ project and overall progress. Evaluation of assignments will be on both your technical advancement as well as on the conceptual strength of your work.

- 56% Attendance
 - 1% per class period for showing up and 1% per class period for being on time and engaged
- 14% for weekly standing assignment
- 10% for final project
- 20% for remaining assignments

Someone who meets ALL the course requirements will attain at least a “C” level, signifying competence regarding the above objectives and will receive credit for the course. You are in control of your grade. Factors that could negatively affect your progress include:

- Late work
 - Assignments are graded down one letter grade for each day that they are late
- No work
 - Any project or assignment not turned in will count for zero
- Absences
 - The difference between excused absences (with a doctor’s note or equivalent) and unexcused absences is that I will help you catch up on material after an excused absence but you’ll be at the mercy of your fellow students for unexcused absences. Both will cost you 2% from your grade though, you cannot participate if you aren’t present and there is no way to make that up.

Classroom Protocol

- Attendance: Your time is worth a lot and so is ours. Please don’t waste it by being habitually late to class.
- Cell phones: Please turn your cell phone’s off when entering the class. If for some reason you can’t have it off, then please have it on silent. If for some reason you can’t have your phone on silent, please discuss it with me and we will work out a solution. Please do not text during class. It is a small class and you’re not as sneaky as you think. It distracts me and your fellow students.

- Food and drink: No consumables are allowed in the art classrooms! This semester we are starting new and strict policies because of some mess ups in the chemistry department. In truth, it's not a good idea to have things you can eat or drink anywhere near photo chemicals or expensive photo equipment but this has more to do with a department wide worry about things like glazes, painting solvents, and the like. We will be taking ample drink breaks as a result because I get thirsty constantly.

- Disability accommodation: Please discuss with me in private or through email any possible accommodations you may need with regards to a disability and I will see that we do everything

we can to make sure you are able to get the most out of this course.

Photography Lab

Hours: TBD Lockers

Hallway lockers within the Department of Art & Art History are available for use each semester. You must provide your own lock and remove your lock and contents of your locker by the end of the last day of finals. Please sign up for lockers in the woodshop. It is important for facilities to know who has which locker.

Computers

In this class you will need your laptop and Adobe CC (Adobe CS6 will work however we will be going over the latest version in class). This specifically means Photoshop, Lightroom, and Bridge. Please make sure you have downloaded and installed the latest fixes to your Adobe software! It is important that you keep your software up to date. A very easy way to ensure you are up to date is in Photoshop go to Help > Updates and download all available updates (warning this could take awhile). If you have any questions we can go over this in class.

Our SSU Photography Digital Labs are Mac computer labs so it is easiest if you have a Mac laptop, however if you own a PC just be sure to partition your portable hard drive when you format it so you can print using our Mac computers. If you do not have a laptop there will be 3 iMacs in the classroom available for editing your work.

Equipment

- Digital SLR or interchangeable lens mirrorless camera, with manual mode at least 6 Megapixel or higher (there are digital cameras for checkout but not enough to guarantee availability throughout the term). Please speak to me if you have any questions on your camera.
- UV filter or skylight filter to protect your lens.
- 3-ring binder.
- Notebook

Materials

- Pack of 50 sheets 8.5x11 Epson Premium Luster Photo Paper. <https://bhpho.to/2bjgoFG>
- Other types of papers may be used on the Epson printers but you must first check with me to see if you need to install the paper profile. When testing papers you may want to share a pack of paper with a classmate. We will have a nice long discussion about inkjet papers.

- 500 GB or larger portable external hard drive formatted for use on Mac's

Helpful Periodicals:

- Afterimage, www.vsw.org/ai

- Aperture, www.aperture.org/magazine
- Artforum, www.artforum.com
- Art in America, www.artinamericamagazine.com • Blind Spot, www.blindspot.com
- Cabinet, www.cabinetmagazine.org
- Daylight, www.daylightmagazine.org
- Fraction, www.fractionmag.com
- Frieze, www.frieze.com
- Lens Culture, www.lensculture.com
- Magnum, www.magnumphotos.com
- Photo District News, www.pdnonline.com

Art Venues:

- Sonoma University Art Gallery, www.sonoma.edu/artgallery, S Sequoia Way, Rohnert Park, 707.664.2295
 - SF Camerawork, www.sfcamerawork.org, 2nd Fl 1011 Market St, San Francisco, 415.487.1011
 - Pier 24 Photography, pier24.org, 24 Pier The Embarcadero, San Francisco, 415.512.7424
- Fraenkel Gallery, fraenkelgallery.com, 49 Geary St 5th Fl, San Francisco, 415.981.2661
- Robert Koch Gallery, www.kochgallery.com, 49 Geary St #450, San Francisco, 415.421.0122
- San Francisco Museum of Modern Art, www.sfmoma.org, 415.357.4000
- De Young Museum, www.famsf.org/deyoung, 50 Hagiwara Tea Garden Drive, San Francisco, 415.750.3600
 - Berkeley Art Center, www.berkeleyartcenter.org, 1275 Walnut St, Berkeley, 510.644.6893
 - UC Berkeley Art Museum, www.bampfa.berkeley.edu, 510.642.0808
 - Oakland Museum of California, museumca.org, 1000 Oak St, Oakland, 510.318.8400
 - San Jose Museum of Art, sjmusart.org, 110 S Market St, San Jose, 408.271.6840

University Policies

There are important University policies that you should be aware of, such as the add/drop policy; cheating and plagiarism policy, grade appeal procedures; accommodations for students with disabilities and the diversity vision statement. See Important Policies and Procedures for Students.

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. How to Add a Class has step-by-step instructions has step-by-step instructions. Registration Information lists important deadlines and penalties for adding and dropping classes.

Campus Policy on Disability Access for Students

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Voice: (707) 664-2677, TTY/TDD: (707) 664-2958, as early as possible in order to avoid a delay in receiving accommodation services. Use of DSS services, including testing accommodations, requires prior authorization by DSS in compliance with university policies and procedures. See SSU's policy on Disability Access for Students.

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Additional

Resources

Writing

Support

The SSU Learning and Academic Resource Center (LARK), located at Schulz 1103, helps SSU students become better writers and produce better written documents. The knowledgeable and friendly tutors can help you with a wide array of concerns, from generating good ideas and organizing papers more clearly to learning citation formats and using semi-colons correctly. Visit the Learning and Academic

Resource Center (LARK) Homepage for more information on how to schedule time with a Writing Center tutor.

Counseling and Psychological Services (CAPS)

CAPS is a unit of the division of Student Affairs of Sonoma State University. CAPS offers confidential counseling to students experiencing personal problems that interfere with their academic progress, career or well-being. The CAPS website provides information only. If you would like to talk with someone or make an appointment, please call (707) 664-2153 between 8 a.m. – 5:00 p.m., Monday-Friday during the academic year.

Library Research Guides and Subject Librarians

The University Library can help you find information and conduct research. You can make an appointment with a subject librarian, get help online, or drop by the library during open Research Help Hours. The very helpful subject librarian for art is Mary Wegman (mary.wegmann@sonoma.edu) and you can find some of the resources available to you here (<http://libguides.sonoma.edu/?b=s>)

Canvas Course

Canvas is SSU's Learning Management System (LMS). Canvas is the place where you will find the course syllabus, read posted announcements, participate in online class discussions with classmates, submit your assignments online and view the materials for this course. To access the Canvas course use your SSU Seawolf ID and password to log into SSU's Online Services portal. Click on the Canvas link. When you get to the Canvas Dashboard, click on the course title you would like to access.

Visit the SSU Canvas Support Center to review frequently asked questions about using Canvas and also to view a list of technical recommendations.

Canvas Help and Student Computing Resources

Canvas and General IT Help Desk

Contact Information Technology (IT) if you need assistance accessing Canvas or other information about computing and information technology at SSU. Three ways to contact the IT Help Desk are:

- Call: 707-664-4357
- Email: helpdesk@sonoma.edu
- Visit Location: Schulz 1000

ARTS 220
Beginning Painting

COURSE DESCRIPTION

Studio course in painting in a variety of media, with primary concentration in oil. Directed problems. Work from imagination, still life, and the figure. Group and individual criticism.

PROF. CLEA

FELIEN

OFFICE 134

Phone: (707) 664-3049

Email: felien@sonoma.edu

OFFICE HOURS Tuesday 11:00-12:00. And by appointment.

CLASS TIME - Tuesday 1:00PM - 3:50PM in zoom classroom. Thursday Independent study CLASS ROOM - Art Building 135

ZOOM LINK – <https://SonomaState.zoom.us/j/82603957909>

COURSE OBJECTIVES

Beginning Painting is an intensive studio course that offers painting as an investigation of color, application, space and mark-making through the exploration of oil paint.

Class periods will be split between demonstrations, in-class painting, group critiques and individual critiques. We will have some days of short-term, in-class assignments (finishing a painting in one sitting called a la prima) and many days of working on paintings for longer duration. Out of class work will include the paintings begun in class and sketches for preparatory work, as well as building a stretched canvas and a panel and gessoing both. In addition to painting, you may want to keep a sketch book for developing ideas and taking notes on things that excite you artistically, read articles on contemporary painters, and to look at as much art as possible via museums, galleries, books, movies etc.

Painting I is designed to provide a strong foundation for the study of oil painting. A basic coverage of the techniques, materials and concepts of the medium is presented and awareness of its expressive possibilities is developed. Principles of value, color theory, color expression, composition and paint handling are introduced through the vehicles of still-life, other artists, landscape or interior and figure.

STUDENT LEARNING OUTCOMES

- Introduction to methods and materials - supports, brushes, mediums.
- To gain technical skills in a variety of media: Oil paint, gesso, painting on paper, canvas, and panel. Including stretching a canvas, and building your own panel.
- To recognize the diversity of means of expression available to the artist – wet blending impasto and glazing.
 - Understanding of Value and Color in paint.
 - Value, volume, composition, and hues.

- To recognize that art and its history reflect individuals and their societies.
- To acquire the visual and communicative skills with which to articulate ideas in a clear and focused manner.
 - Studio etiquette and safe handling of materials.
 - Be excited about learning.
 - Attendance and being on time are very important.
- Come to class prepared, alert, with all necessary materials, and dedication to working in class.
 - Commitment enthusiasm to making artwork inside and outside classroom.
- Completion of at least six hours of homework each week.
- Active participation in all critiques and class discussions.
- Keeping a combination sketchbook/journal.
- Please always ask questions. I don't know what you don't know

YOUR STUDIO PRACTICE

Students need to maintain a professional studio atmosphere. A clean studio is essential for successful artistic execution. Students will set up and clean up their projects and areas where they are working for each class.

LEARNED IN THIS COURSE

Value:

Black and White Still Life painting. You will learn the fundamental tools of realism by drawing and seeing value in paint in your still life first. Throughout the class you will use the tools you will use comparative measurement, value, proportion, value, composition, value, background, value, mid ground, value, foreground, value. Value is the most important thing.

Primary and Secondary and Complimentary Color Still Life Series:

Red Still Life Painting. Yellow Still Life Painting. Blue Still Life Painting. We will begin a series of still life paintings using predominately primary colors. By limiting your palette, you will learn how mix color and see that in a red apple, a yellow lemon, or blue cloth, there are thousands of subtle colors. Once you have finished the primary color still life series we will begin the secondary color still life series, here we will mix purples, oranges and greens.

Impasto and Alla Prima:

After you have completed realist and technical part of our course, you will begin the impasto and alla prima series. Here you will do quick studies of still lives completing them in one class period, this is alla prima. You will use big bold brush strokes, this is impasto.

Self Portrait:

You will learn how to paint hair and flesh then transfer that to a self-portrait.

Final Project:

Here we will incorporate all the things you have learned throughout the course. This will be a large painting that will incorporate everything you have learned throughout the course: value, color mixing, proportion, comparative measurement, background mid ground, foreground, composition, and working the whole of the picture plane.

FORM - CRAFTSMANSHIP

How well do you handle the paint? Is neatness an issue? Is the support well-constructed and/or gessoed properly? Are surfaces handled in such a way that they complement the message for the painting? Is the framing or composition done properly? If other media is added to the painted surface has this been done correctly?

1. render space, volume, and color with accuracy
2. understand and use painting mediums – walnut oil
3. use appropriate brushes
4. practice proper studio etiquette and safe handling of materials
5. understand and apply a variety of painting terms

CONTENT - CREATIVITY/CONCEPT

How original are your ideas? How committed were you to processing them? (I put much emphasis on effort--it has a great deal to do with how you grow as a painter.) Did you challenge yourself in content and craft? Did you confer with the instructor as you were working on the painting? Did you do necessary research and preliminary sketches? Design elements: How successful is the composition? the color? spatial concerns? How do the formal elements work

together and do they support the content?

CLICHÉ

A cliché is an expression, idea, or subject matter in art, which has been overused to the point of losing its original meaning or effect, especially when at some earlier time it was considered meaningful. Focus on your original approach or your unexplored subject matter. A new way to tell a story. Your way to tell a story. Avoid the ‘punchline’ subject matter, make the viewer work for it, respect their intelligence. You can present a ‘novel’ in your painting. Your version of a complicated interesting story. What is your personal contribution to that story.

Painting Supplies:

1-Winton Oil Color Indian Red 37ml
-\$3.49 1-Winton Oil Color Ivory
Black 37ml -\$3.49 1-Winton Oil
Color Light Red 37ml- \$3.49
1-Winton Oil Color Naples Yellow Hue 37ml
-\$3.49 1-Winton Oil Color Cadmium Red Hue
200ml- \$9.99

1-Winton Oil Color Cadmium Yellow Pale Hue
 200ml-\$9.99 1-Winton Oil Color Cerulean Blue Hue
 200ml- \$9.99
 1-Winton Oil Color French Ultramarine Blue 200ml- \$9.99
 1-Winton Oil Color Permanent Alizarin Crimson 200ml
 -\$9.99 1-Winton Oil Color Titanium White 200ml -
 \$9.99
 1- Winton Oil Color Yellow Ochre 200ml -\$9.99
 2- Strathmore Oil Painting Paper Pads 10 sheets 9x12 -\$6.35
 1-Masterson StaWet Premier Palette(comes with 5 sheets of disposable palette paper) - \$15.95
 1-Raymar Smooth Cotton Featherlite Panels 9x12 -\$6.44
 1-Art Alternatives Canvas Panel 12x16 -
 \$3.25 1-14 x 18 stretched canvas twin
 pack -\$7.75
 1-18 x 24 stretched canvas twin pack -

\$11.50 TOTAL – \$141.48 plus tax

Brushes You can use cheaper brushes, but good brushes are more important than good paint. Sizes vary according to brand of brushes, its good to have 6 brushes, a variety of sizes and styles. There are rounds, filberts and flats. For oil paint monarchs are a good inexpensive synthetic mongoose, in Mongoose preferable sizes are 2-#10, 2-#8, 1-#6, 2-#5, 2-#4, 2-#3. Rathbone are a good natural bristle. You will also need a cheap wide flat bristle brushes – 2” or 3” wide, and one large brush to gesso canvas (cheap house painting brush 3-4” wide). For acrylic buy synthetic brushes made especially for acrylic paint. Same quantity and size for

Misc.

Gesso

Plastic palette or Disposable palettes (or wax paper) Container for materials – tool or tackle box

Palette knife

Safflower oil for cleaning brushes (buy @ grocery store) You will also need drawing materials for sketches.

Unprimed cotton canvas, 10 oz. weight (a good medium weight for most stretcher sizes) Pre-made stretcher bars, size to be determined by your project

When painting remember:

- Value. Make your darkest darks suffocatingly dark, and your lightest whites shockingly white.
- Work the part of your painting that is weakest. What bothers you most on your painting? Work on that.

- Close one eye. Dart the opened eye back and forth from the still life to your painting. This will help you see size and shape problems as well as value.
- Check shape relations. The height of one object compared to another, the distance of one object compared to another. Use your paintbrush and thumb to mark the space.
- Try to never mix more than two primary (red, blue, yellow) or secondary colors (green, purple, orange) this will create mud, or a gray color.
- Try not to over mix your color. Color stays alive if it vibrates, i.e. two colors laid next to each other have more depth and more vibrancy than two colors mixed solidly into one flat color.
- Keep your brushes clean, designate a blue brush, a red brush, a yellow brush, a white brush and maybe a few more. It's good to try to mix colors on the canvas. To keep the brushes clean wipe, them clean when needed.
- Lost and found edges. The edge surrounding an object has hard and soft, or lost and found edges. Giving an object edges that are in focus and out of focus creates the illusion of 3-D.
- Stand back and look at your work. Things often come into focus from a distance. Turn your painting upside down, use a black mirror (your phone), or look at your work through a mirror.
- This is an exercise not a work of art. Let go of any stress about this having to be a 'good' painting. It's a worksheet. You will free yourself from the fear of failure and be able to paint better.

Grading:

70% In Class work

20% Homework

10% Professionalism, Participation

70% IN CLASS WORK

There is no late work accepted. You may submit projects for a lesser grade, then work on them and resubmit them for a better grade. In class assignments will be due in a completed state at the appointed time. In class assignments that have been turned in on time may be revised as often as the student feels necessary. The open revision option does not apply to late work. So let it be said that weekly in class assignment grades are advisory in nature. Students are given the opportunity to rework any and/or all drawings for resubmission the week prior to midterm* and final portfolio submission dates. This policy allows students the opportunity to rework previously graded work in order to maximize their grade. Advisory grades on all work not resubmitted the week prior to the midterm or final critique will become permanent at that time. Again, this opportunity does not apply to work that was not submitted for their original deadline. *Assignments from the first half of the course may not be reworked after midterm. In class work will be graded using criteria in the syllabus as stated above, as well as rubrics that will be on Canvas.

20% Homework

Homework will be due in a completed state at the appointed time. Homework that has been turned in on time may be revised as often as the student feels necessary. The open revision option does not apply to late work. Students are given the opportunity to rework any and/or all drawings for resubmission the week prior to midterm* and final portfolio submission dates. This

policy allows students the opportunity to rework previously graded paintings in order to maximize their grade. Advisory grades on all work not resubmitted the week prior to the midterm or final critique will become permanent at that time. Again, this opportunity does not apply to artworks that were not submitted for their original deadline. *Assignments from the first half of the course may not be reworked after midterm portfolio review. All work needs to be photographed with your phone and uploaded to Canvas by the in class due date.

10% Professionalism and Participation:

10% of your grade is reserved for classroom participation and the degree of professionalism with which you address the course. I take into account your work ethic, ambition, constructive discussion during class critiques, responsiveness to criticism, and preparation of assigned materials at the appointed time. Additionally, I review the consistency of your work and the overall growth of skill.

GRADING ON CANVAS:

A+, A, A- Work that demonstrates exceptional dedication, engagement and technique. Transcends the assignment in personality and expressiveness. The artist's process integrates creativity with self-analysis, trial-and-error, correction, harmonization and experimentation. Amount of time spent commensurate with complexity and ambition of the idea. Artist extrapolates skillfully from past lessons and skills to create an original artwork.

B+, B, B- Above average art work as above. An original and ambitious interpretation of the assignment guidelines albeit less evolved, personal and focused.

C+, C, C- Average work. Meets all of the criteria of the assignment. The work displays less personal investment than either an A or B. Art work embodies a simpler, less ambitious process, certain issues remain un-resolved leading to a less profound, entertaining or cohesive message. The artist demonstrates a superficial rather than thorough understanding of concept, technique and terminology. Work is predictable rather than original.

D An artwork with obvious weaknesses. Time spent is insufficient to analyze and correct mistakes or unclear ideas. The artist strays from the assignment; is not engaged. As a result, the artwork is perfunctory and lacks personality. Technique is cursory and insufficient to the concept. Barely sufficient grasp of the assignment. Insufficient time spent; quality is lacking.

F Clearly a poor effort with little regard for the current assignment or the lessons and techniques leading to it.

Highest

Lowest

Letter

100.00%

93.00 % A

92.99 % 90.00 % A-

89.99 % 87.00 % B+

86.99 % 83.00 % B

82.99 % 80.00 % B-
79.99 % 77.00 % C+
76.99 % 73.00 % C
72.99 % 70.00 % C-
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66.99 % 60.00 % D
59.99 % 0.00 % F

All projects must be completed to receive a passing grade in this course.

Final note: You are asked to bring both care and dedication as your primary contribution to the course. It is my hope that your commitment will be met with a new sensitivity to expression in art and an increased capacity for imagination and creation. Drawing is a revealing form expression. I look forward to knowing you better as you share yourself through your work.

ATTENDANCE:

Since the class is not based upon textbook reading and exams, it is imperative that one attend class. Lectures, class discussions, and visual presentations cannot be reconstructed. To progress at an acceptable rate, one should attend class conscientiously, arriving on time and ready to work. Students must remain in class for the entire class period, unless dismissed by the instructor. Arriving late and leaving early will also be penalized. Each student is permitted three (3) absences for the semester. Students are responsible for obtaining information regarding lectures and any assignments missed. Absence #4 and #5 are considered unauthorized/unexcused absences. Each of these absences is equivalent to a HALF- GRADE reduction in your final grade for the course. Absence #6 (or above): Taken for any reason, medical or otherwise—will result in a failure of the course regardless of the student's grade point average nor when it occurs in the semester. Coming to class late will also affect your grade.

Three late arrivals or three early departures will be considered the equivalent of missing one class. Students with 7 absences or more will be dropped from the course. University Policies. There are important University policies that you should be aware of, such as the add/drop policy; cheating and plagiarism policy, grade appeal procedures; accommodations for students with disabilities and the diversity vision statement. See Important Policies and Procedures for Students <http://www.sonoma.edu/uaffairs/policies/studentinfo.shtml>. Dropping and Adding. Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. How to Add a Class.

<http://www.sonoma.edu/registration/addclasses.html> has step-by-step instructions. Registration Information <http://www.sonoma.edu/registration/regannounce.html> lists important deadlines and penalties for adding and dropping classes. Campus Policy on Disability Access for Students

If you are a student with a disability, and think you may need academic accommodations, please contact Disability Services for Students (DSS), located in Schulz 1014A, Voice: (707) 664-2677, TTY/TDD: (707) 664-2958, as early as possible in order to avoid a delay in receiving accommodation services. Use of DSS services, including testing accommodations, requires prior authorization by DSS. See SSU's policy on Disability Access for Students <http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm>.

Inclusive Practices The diversity of gender identities and expressions, sexualities, racial and ethnic backgrounds, socioeconomic positions, national origins, political views, and religious backgrounds of all will be honored and respected in this class.

Accommodations If your life circumstances require accommodations to make this class accessible to you, e.g. because you are pregnant, breastfeeding, injured, supporting and ill family member, please let me know.

Emergency Evacuation

If you are a student with a disability and you think you may require assistance evacuating a building in the event of a disaster, you should inform your instructor about the type of assistance you may require. You and your instructor should discuss your specific needs and the type of precautions that should be made in advance of such an event (i.e. assigning a buddy to guide you down the stairway). We encourage you to take advantage of these preventative measures as soon as possible and contact the Disability Services for Students office if other classroom accommodations are needed.

Academic Integrity

Students should be familiar with the University's Cheating and Plagiarism policy

http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm. Your own commitment to learning, as evidenced by your enrollment at Sonoma State University and the University's policy, require you to be honest in all your academic course work. Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified.

If your life services have circumstance that make

Additional Resources:

SSU Writing Center

The SSU Writing Center, located at Schulz 1103, helps SSU students become better writers and produce better written documents. The knowledgeable and friendly tutors can help you with a wide array of concerns, from generating good ideas and organizing papers more clearly to learning citation formats and using semi-colons correctly. Visit the Writing Center website <http://www.sonoma.edu/programs/writingcenter/default.html> for more information on how to schedule time with a tutor.

Sonoma State University

School of Arts & Humanities, Department of Art & Art History

Course Number 229 1629, Beginning Ceramics, Section 001, Spring, 2021

Instructor Contact Information

Takming Chuang (he, him, his)

tak@takmingchuang.com 415.503.7510

Feel free to reach out by email, text, or call, and I'll respond within 24 hours.

General Course Information

Due to Covid-19 restrictions, this is a Bisynchronous Online Class for the entire semester. This means, we'll have times when we meet together (Synchronous) and times when we will work independently (Asynchronous).

Synchronous: Mondays 9 AM – 12 PM via Zoom

Asynchronous: Independent studio will be Wednesdays 9 AM – 12 PM

Course Description

A studio course surveying a wide range of ceramic processes, including a variety of hand building techniques suitable for working with clay at home. Assignments cover both traditional and sculptural aspects of ceramics. Course includes lectures, demonstrations, discussion, critiques, and independent studio time.

Course Modality and General Expectations

This course will be delivered entirely online through Canvas. All course materials will be accessible online through this learning management system and all of your assignments will be submitted here as well.

Zoom sessions are Mondays 9 AM 0 12 PM.

<https://SonomaState.zoom.us/j/86982086632> (Links to an external site.) Please note, independent studio time will total approximately 14 hours in addition to our Zoom sessions.

Goals and Learning Objectives

- LO1 Hands on experience with many traditional methods of making
- LO2 Ability to speak about a few artists working with clay
- LO3 Gain knowledge of ceramics vocabulary, processes, tools and materials
- LO4 Know about professional avenues working with clay
- LO5 Comfortable with photographing and post processing images of work
- LO6 Understand historical sources and identify a few points of inspiration
- LO7 Articulate preferred method of working and how that impacts personal style

Required Course Materials

1. Distance Learning Kit from Clay Planet (Links to an external site.)

2. Hard boards from Blick Art (one 16 x 20 hardboard, three 9 x 12 hardboard) (Links to an external site.)
3. roll of paper towels
4. fork
5. knife
6. garbage bags (any color and size)
7. cup or small bowl of water
8. digital photos
9. Adobe Lightroom Software (free for students thru this link)

Other Materials (not required but nice to have)

1. starter tool kit (Links to an external site.)
2. spray bottle
3. apron
4. rags

Grading Policy

There are 6 assignments and 2 projects for this semester in addition to discussion boards and "reflection" writing assignments and your in-class contribution. Assignments must be submitted on time for full credit. Everything adds up to 100 points. Your final grade will be determined on your points at the end of the semester, based on the key below. Letters A, B, C, and D are passing grades; F means failure. Additional + (plus) and - (minus) supplements add or subtract 0.30 grade points per unit. These apply to the A, B, C, and D grades; there is no A+.

Assignment 1 (coil) : 8 points

Assignment 2 (slab) : 8 points

Assignment 3 (multiples): 8 points

Assignment 4 (series): 8 points

Assignment 5

(components): 8

points Assignment 6

(decorative elements)

: 8 points Project 1: 15

points

Project 2: 15 points

Participation (discussion boards, reflection, and in class contribution) 22 points A Outstanding 4.0, 91-100 points

A- 3.7, 81-90 points

B+ 3.3, 71 - 80 points

B Commendable 3.0, 61 - 70 points

B- 2.7, 51 - 60 points

C+ 2.3, 41 - 50 points

C Satisfactory 2.0, 31 - 40 points

C- 1.7, 21 - 30 points

D+ 1.3, 11 - 20 points

D Minimum Performance 1, 5 - 10 points

D- .7, 1 - 4 points

F Failure 0, 0 points

Attendance

We will begin promptly at 9 AM Mondays. You are allowed two unexcused absences. Your grade will drop by 1/2 a letter for the third and subsequent unexcused absence. Ex (A to A-) In addition, every two unexcused lateness will equal one absence. Lateness = logging in at or after 9:06 AM. Always inform me in advance when you know that you

will be absent or late. Lastly, critique days are very important, even on the days that you are not presenting. Please mark your calendars.

University Policies

*There are important University policies that you should be aware of, such as the add/drop policy; cheating and plagiarism policy, grade appeal procedures; accommodations for students with disabilities and the diversity vision statement. - SSU University Policies]*Links to an external site.

DSS

If you are a student with a disability and think you may need academic accommodations, please contact Disability Services for Students (DSS) located in Schulz 1014A. Please contact DSS as early as possible in order to avoid a delay in receiving accommodation services. The use of DSS services, including testing accommodations, requires prior authorization by DSS in compliance with university policies and procedures. See SSU's policy on Disability Access for StudentsLinks to an external site..

- Phone: (707) 664-2677
- Phone TTY/TDD: (707) 664-2958
- DSS WebsiteLinks to an external site.

Counseling and Psychological Services (CAPS)

- Phone: (707) 664-2153
- CAPS Website

WEEK	TOPIC
Week 1, M Jan 25	Intros, Syllabus Review, Q&A
Week 1, W Jan 27	Who makes what? Context and inspiration
Week 2, M Feb 1	studio set up, and coil demo
Week 2, W Feb 3	wedge, clay lifecycle, studio together
Week 3, M, Feb 8	slip/score and slab demo
Week 3, W, Feb 10	studio together

Week 4, M, Feb 15	(Pres Day) no class
Week 4, W, Feb 17	Critique photos of slab project
Week 5, M, Feb 22	Pinch exercise, social media as a tool
Week 5, W, Feb 24	Critique multiples project
Week 6, M, Mar 1	3 hrs studio, initiate series project
Week 6, W, Mar 3	Independent studio
Week 7, M, Mar 8	Critique series project, 2 hr studio together
Week 7, W, Mar 10	Independent studio
Week 8, M, Mar 15	Critique components project
Week 8, W, Mar 17	Independent studio
Week 9, M, Mar 22	(Spring Break)
Week 9, W, Mar 24	(Spring Break)
Week 10, M, Mar 29	Lecture, artists & ceramics + studio together
Week 10, W, Mar 31	Cesar Chavez Day campus closed

Week 11, M, Apr 5	Critique decorative elements project
Week 11, W, Apr 7	Independent studio
Week 12, M, Apr 12	Studio time together for Final Project 1
Week 12, W, Apr 14	Independent studio
Week 13, M, Apr 19	Studio time together for Final Project 1
Week 13, W, Apr 21	Independent studio
Week 14, M, Apr 26	Critique Final Project 1
Week 14, W, Apr 28	Independent studio
Week 15, M, May 3	Studio time together for Final Project 2
Week 15, W, May 5	Independent studio
Week 16, M, May 10	Critique Final Project 2 (last class)
Week 16, W, May 12	Not meeting
F, May 14	Semester ends

Sonoma State University

School of Arts & Humanities / Department of Art and Art History

ArtS 236-001 Beginning Sculpture Section 01 Spring 2021

Instructor:	Sahar Khoury
Office Location:	Online
Email:	khourys@sonoma.edu
Office Hours:	Thursday 5:00-6:00 PM And by Appointment
Class Days/Time:	Tuesday and Thursday / 9:00-11:50 AM
Classroom:	Online
Course Fees:	None
Supplies Cost Minimum:	\$75.00

Studio Technicians: Shannon Edwards & Aimee Graham

Course Prerequisite: Arts 102 Fundamentals of 3D Design or equivalent

Course Overview

This hands-on class is designed to enhance the understanding and practice of contemporary sculpture by introducing the student to a range of traditional and non-traditional processes. This class is an introductory Sculpture course for students who want to gain the basic skills and understanding of materiality, form, concept, and contemporary art. You will discover new ways to work with sculptural techniques and processes, engage in group critiques, attend artist talks via zoom, and discuss readings on contemporary art. Presentations will regularly be given on contemporary art issues and artists, to challenge your expectations of what defines "sculpture". Sculpture today is a wide-ranging field and there is no one medium or material that adequately encompasses it, sculpture is about material processes, ideas, and aesthetics. This field includes not only the making of discrete objects but also installations, site-specific projects, performance, and publicly engaged art.

Course Objectives

- Introduce methodologies in contemporary art and contemporary cultural production.
- Introduce traditional and experimental techniques in sculptural practice and your ability to manipulate materials and fabricate artworks.
- Have fun, take risks, and accept learning and creativity as your primary asset.
- Develop your understanding of visual elements with formal and conceptual relationships.
- Develop your critical thinking skills through lectures, readings, discussions, personal production, and group critique.

Class Structure

Tuesdays are mandatory class days in which the instructor is present with Thursdays reserved for independent studio time with the exception of one on one consultation with the instructor or peers on assignment progress. Please note that you will need to schedule studio time beyond the Thursday class time to successfully complete assignments.

Department of Art & Art History Attendance policy, Studio Art

For full-semester, studio art classes, each student is permitted three (3) absences (excused or unexcused) for the semester. Absences #4 and #5 are considered unauthorized/unexcused absences. Each of these absences is equivalent to a FULL- GRADE reduction in your final grade for the course. Absence #6 (or above): Taken for any reason, medical or otherwise—will result in a failure of the course regardless of the student's grade point average nor when it occurs in the semester. Students are responsible for obtaining information regarding lectures and any assignments missed.

Coming to class late (10 minutes) will also affect your grade. Three late arrivals or three early departures will be considered the equivalent of missing one class.

Technical topics covered in this course

- Composition and Construction
- Planes and Space
- Paper Mache as an additive, subtractive, and casting material
- Wire as armature and as central subject
- Methods of assemblage, appropriation, and environmental production
- The work of contemporary artists

Recommended Books

Living Materials: A Sculptor's Handbook

Figure Sculpture in Wax and Plaster

Other Readings: PDFs will be provided

Supplies Needed

1. Personal Protective Equipment (N95 mask, Gloves, coveralls or old clothes, protective eye wear)
2. Sketchbook
3. PVA Glue
4. 2 Gal. Small plastic bucket (available at Lowes)
5. Large cleaning sponges (available at Lowes)
6. Brushes (1/4", 1/2", 2" soft bristle)
7. Paper Mache Paste (Dougless and Sturgess sells by the pound)
 8. Glue Gun and Glue sticks
 9. Blue tape
 10. 5 lb spool of rebar tie wire (18 gage for structure and 23 gage for crochet)
 11. Needle nose pliers, able to cut
 12. Exacto knife, various sizes (industrial, box cutter, craft) and cutting pad/healing mat
 13. Measuring tape

Recommended

1. Small heater or fan
2. Tarp or drop cloth
3. Hammer, Drill with bits, screws, saw
4. First Aid kit

Planning, Timing, and Safety

Sculpture requires patience, innovation, and a high tolerance for failure. Leave yourself a lot of room to experiment and to learn from your materials. We will be working with a lot of paper mache and it takes time for paper mache to dry (3 days to one week depending on thickness, temperature, and scale). Develop a studio practice that involves a daily check in on your projects. It is always suggested to work beyond the project to allow for experimentation and to break the attachment to preciousness. Always obtain instruction on a new tool you want to work with. Either I or the shop technicians can guide you through or direct you to proper resources. SCULPTURE IS A 3D THING, so it needs storage or space when you aren't working on it. Think about your work space and how to properly put away your projects, and clean up.

General Class Agreements

- You are 100% responsible for your artwork; keep track of it throughout the process.
- Be courteous, clean your mess, help others, and ask for help when you need it.

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. Information on add/drops are available at <http://web.sonoma.edu/registration/#additional-reg-info>. Students should be aware of the current deadlines and penalties for adding and dropping classes.

Grading Policy

Attendance and Participation in the studio counts for a total of 25% of your final grade

Participation includes: active participation in discussions, attentiveness during demonstrations and diligent work habits.

Assignments count for a total of 75% of your final grade. For full credit, all pieces must be:

- Well crafted, creative and imaginative work
- Finished to the appropriate stage of development for presentation at the critiques

Critiques

The quality of your work will be evaluated at the class critiques. The instructor will conduct the critiques with input from students. Also, you will be expected to participate in the discussion of fellow students' work. Attendance is mandatory for all critique dates. Skipping a critique is like skipping an exam; your grade will be lowered one full grade for each class day your work is late.

Critique Date:

Week 4 – Tuesday 2/16 Assignment 1

15% or points

Week 9 –Tuesday 3/30 Assignment 2	20%
Week 11 – Tuesday 4/20 Assignment 3	15%
Week 16 – Tuesday 5/11 Self-Designed Final Project	25%
Attendance and Participation, (use of class time)	25% of Final Grade
	100 (%) or points

Please note that, like any skill, the only way to get better is to practice! You will be expected to work outside of class time, and you may need to make more than the given number of objects to advance your skill level.

Course Requirements

You will complete three assignments and one final project in this course for critique and grading. Plan on doing many other pieces as you learn the different techniques to prepare the graded work. **All art work to be turned in for a final grade must be finished to the highest level of craftsmanship possible** (i.e., intentional, took risks, problem solving was involved, met with instructor, etc.)

A few words about creativity: while these assignments may seem limiting, they are given to demonstrate a technique. If for instance there is a specific subject matter that you would like to explore during this course (i.e. geometric forms, patterns, figurative forms, organic shapes, political messages, etc.), I would highly encourage you to do so. This will give your work a consistent framework and structure on which to base your projects throughout the semester.

Graded Assignments

1. Composition and Construction/ Planes and Space 15%

- Mini Project on composition and construction
- Mini Project on Planes and Space

2. Embodied Object 20%

- Historic Periods/ New Foundations: Working with researched images, each student will build a sculpture that engages with the body using a specific time and place in history as inspiration. PAPER mache as central material along with other materials will be used (METAL wire introduction)

3. Fake Borrow or Steal 15%

- Choose an object, fake it, borrow it to incorporate in a sculpture, steal/co-opt the way it's manufactured, appropriate. METAL will be main material

4. Final Project of your Design 25%

You will be responsible for designing a final project. Any technique or combination of methods can be used. A project plan must be submitted and approved by the instructor before commencing. The main objective in this final project is to consider installation.

*****Remember that your final grade will be subject to the attendance policy stated above*****

Course Schedule

Week	Tuesday	Thursday		
1 8/18-8/20				Add/Drop Period 8/18-8/31
2 8/25-8/27				
3 9/1-9/3				
4 9/8-9/10	Assignment 1 Due. CRITIQUE			
5 9/15-9/17				Last Day to Change Grading Basis 9/15/20
6 9/22-9/24				
7 9/29-10/1				
8 10/6-10/8				
9 10/13-10/15	Assignment 2 Due CRITIQUE			

10 10/20-10/22				
11 10/27-10/29	Assignment 3 Due CRITIQUE			
12 11/3-11/5				
13 11/10-11/12				
14 11/17-11/19				
15 11/24-11/26		NO CLASS		
16 12/1-12/3	Assignment 4 Due CRITIQUE			Instruction Ends 12/4/20
		Final Critique 12/8/20 if needed		Finals 12/7-12/11/20

This schedule is subject to change with fair notice; please watch for emails

University Policies

Academic integrity

Students should know that the University's Cheating and Plagiarism Policy is available at http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm. Your own commitment to learning, as evidenced by your enrollment at Sonoma State University and the University's policy, require you to be honest in all your academic course work. Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified.

Campus Policy on Disability Access for Students

"If you are a student with a disability and you think you may require accommodations, please register with the campus office of Disability Services for Students (DSS), located in Salazar Hall - Room 1049, Phone: (707) 664-2677, TTY/TDD: (707) 664-2958. DSS will provide you with written confirmation of your verified disability and authorize recommended accommodations. This authorization must be presented to

the instructor before any accommodations can be made." The policy can be found at <http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm>

Emergency Evacuation

If you are a student with a disability and you think you may require assistance evacuating a building in the event of a disaster, you should inform your instructor about the type of assistance you may require. You and your instructor should discuss your specific needs and the type of precautions that should be made in advance of such an event (i.e. assigning a buddy to guide you down the stairway). We encourage you to take advantage of these preventative measures as soon as possible and contact the Disability Services for Students office if other classroom accommodations are needed.

ARTS 245
BEGINNING

PRINTMAKING

Nathan
Haenlein Fall
2020
Office: Art 138 Ext.

43205

haenlein@sonoma.edu

The black text is my normal syllabus for beginning printmaking. I am adding the changes due to distance learning in red. This should give you an idea of how the course is now different and where we can still over lap concepts and projects.

Course Description

This course is an introduction to the materials and techniques of relief/woodcut, intaglio, and lithography. It assumes the students have already begun a dialog and exploration of personal voice through drawing. Students who have not taking drawing will have some catch-up to do. The start of printmaking begins with drawing, and this course demands it.

We will not be doing any lithography or etching, but we will have the opportunity to put relief printmaking into use and several other DIY types of printmaking

Course Objectives

Learn the basic techniques of relief, intaglio, and lithography. This seems like an insurmountable task for one semester, but if we will remain focused, hardworking and flexible we will have success.

Create and cultivate visual ideas through drawing and translate these images into various print media.

Establish a firm foundation in printmaking that will lead to further development within the art, learn how to be effective in a printmaking studio, and clearly understand workshop safety. Sadly we will not be working in the printshop, so it is very important to establish some work space at your home.

Begin a personal vocabulary that pertains to the medium and will allow you to better understand your work as well as discuss it. We can do this.

Gain an understanding of historical and contemporary issues in printmaking. We can do this.

Maintain a visual history throughout the semester to pull ideas from, i.e. sketchbook, visual lexicon, etc. We can do this.

Grading Criteria

1. **Quality of Work:** How well the student demonstrates an understanding of the medium and his/her ability to respond to the materials and techniques?
2. **Effort:** A student's effort is paramount. The quality of one's work is always equaled by the amount of time and understanding put into it. Students will be expected to finish all assignments given.
3. **Class Participation:** Students are expected to participate in class discussion and critiques. In addition, students should be attentive during demonstrations, mindful of others, and initiating focused and diligent work habits
4. **Attendance:** I expect students to be on time and ready to work when the class begins. Students will only be allowed three unexcused absences before the grade will be lowered. After three you will drop a letter grade for each absence, after ten unexcused absences you will fail. Also if you late three times that equals unexcused absence. THIS IS ART DEPARTMENT POLICY.
5. **Final Portfolios:** Students are required to turn in a final portfolio. The portfolio should contain two images from each surface worked on over the course of the semester. The prints should be signed, titled and indicating whether or not an edition was produced.

Grading will weighted towards participation.

Supplies

Set of linocut
tools Brayer/hand
roller Puffy paint
Stamp pad

Set of stamps that are no objective, patterns, letters, etc. Acrylic
gel medium or Polyacrylic finisher
Pens, lots of pens and drawing tools

Rigid foam insulation chunk from Home Depot or equivalent. (It's PINK) Speedball
rubber plate

Package of stencils similar to the stamps

And more things to come over the semester depending on where this work takes us.

Drawing, I can't stress this enough, you need to become obsessed/possessed in this area. Also finding/figuring out how YOU draw is at the top of the heap. Every artist draws different and students sometimes think there's only one way, that is simply not true and you only start drawing when you learn how you draw.

This course is challenging at the best of times, so with our distance learning we will need to be flexible and kind. The most important goal is to continue our educations' and weather this storm.

Sonoma State
University Arts
and Humanities
ARTS 305, Special Topics in Photography (documentary photography), Fall 2020

Instructor Contact

Information Name:

Chris Grunder

Office Location:

<https://SonomaState.zoom.us/j/99157506928> Email:
grunderc@sonoma.edu

Office Hours: Mondays 4-5pm and by appointment

General Course Information

Class Days/Time: Monday and Wednesday 9:00pm to 11:50pm

Classroom: <https://SonomaState.zoom.us/j/95222420110>

Prerequisites: ARTS 212 or consent of Photography Director or Department Chair

Course Description

The career of “documentary photographer” has followed the same trajectory as the radio host: from non-existence, to the pinnacle of importance in shaping modern societal narratives, to dissolving into the background of consciousness. There are fewer staff photojournalists in America than there are major league baseball players. Luckily, the value of an activity isn’t measured entirely by the ability to make a full time living off of it. More people are taking photographs with a documentary intent now than ever before and publications (magazines, news papers, TV channels, websites) are pulling images from a wider variety of people. These changes get at the core questions of what “Documentary Photography” is, who it is for, and how it is used. In a “post truth” and “alternative fact” society we are forced to contend with these questions before, during, and after our attempts to create a photographic practice.

Course Goals and Student Learning Objectives

Documentary photography frames and reproduces events and scenes of life from the most public to the most intimate. In this course, students use photography as a means to explore and give shape to the world around them while expanding the scope of that world. They are taught to investigate photography as a social text and consider its aesthetic, ideological, and ethical dimensions. While working on specific subjects, students will develop awareness of the language of photography and its social, moral, and political power.

Student Learning Objectives

Upon successful completion of this course, students will:

- Demonstrate awareness of the artistic dimensions of documentary photography
- Discuss ethical issues involved in documentary photography
- Identify the relationship of documentary photography to various facets of their own social experience
- Demonstrate critical understanding of the political power of documentary photography
- Show ability to construct a story through the deployment of photographic narration
- Analyze and create effective photographs
- Understand research strategies involved in photography

- Learn approaches to shooting
- Understand and write text to accompany photography

Course Requirements

- Be prepared to work on editing and/or printing your work in class. You must have all of your images available for review (as files on your hard drive)
- At the end of the term, you will need to upload a final portfolio of all the work you completed for each project during the semester for your final grade.

Grading Policy

Students cannot do well in this class if they do not attend class sessions (this seems intuitive but you never know) and engaged participation in class sessions is also necessary. Credit will be based on these factors along with work produced for each class assignment/ project and overall progress. Evaluation of assignments will be on both your technical advancement as well as on the conceptual strength of your work.

- 20% Participation in discussions and attendance
- 30% for general assignments
- 50% for final project

Someone who meets ALL the course requirements will attain at least a “C” level, signifying competence regarding the above objectives and will receive credit for the course. You are in control of your grade. Factors that could negatively affect your progress include:

- Late work
 - Assignments are graded down one letter grade for each day that they are late
- No work
 - Any project or assignment not turned in will count for zero
- Absences
 - The difference between excused absences (with a doctor’s note or equivalent) and unexcused absences is that I will help you catch up on material after an excused absence but you’ll be at the mercy of your fellow students for unexcused absences.

Classroom Protocol

- Attendance: Your time is worth a lot and so is ours. Please don’t waste it by being habitually late to class.
- Cell phones or computer based distractions: Please turn your cell phone’s off when entering the class. If for some reason you can’t have it off, then please have it on silent. If for some reason you can’t have your phone on silent, please discuss it with me and we will work out a solution. Please do not text during class. It is a small class and you’re not as sneaky as you think. It distracts me and your fellow students.
- Breaks: We’ll take breaks for water, bathroom, boredom. If you’re in dire need, just quietly excuse yourself.
- Disability accommodation: Please discuss with me in private or through email any possible accommodations you may need with regards to a disability and I will see that we do everything we can to make sure you are able to get the most out of this course.

Computers

In this class you will need a computer with ample storage and Adobe CC (Adobe CS6 will work however we will be going over the latest version in class). This specifically means Photoshop, Lightroom, and Bridge. Please make sure you have downloaded and installed the latest fixes to your Adobe software! It is important that you keep your software up to date.

Equipment

- Camera
- Computer (plus way to get images onto your computer)
- Notebook

Helpful Periodicals:

- ï Afterimage, www.vsw.org/ai
- ï Aperture, www.aperture.org/magazine
- ï Artforum, www.artforum.com
- ï Art in America, www.artinamericamagazine.com • Blind Spot, www.blindspot.com
- ï Cabinet, www.cabinetmagazine.org
- ï Daylight, www.daylightmagazine.org
- ï Fraction, www.fractionmag.com
- ï Frieze, www.frieze.com
- ï Lens Culture, www.lensculture.com
- ï Magnum, www.magnumphotos.com
- ï Photo District News, www.pdnonline.com

University Policies

There are important University policies that you should be aware of, such as the add/drop policy; cheating and plagiarism policy, grade appeal procedures; accommodations for students with disabilities and the diversity vision statement. See Important Policies and Procedures for Students.

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc.

Campus Policy on Disability Access for Students

If you are a student with a disability, and think you may need academic accommodations, please contact Disability Services for Students (DSS) (707) 664-2677, TTY/TDD: (707) 664-2958, as early as possible in order to avoid a delay in receiving accommodation services. Use of DSS services, including testing accommodations, requires prior authorization by DSS in compliance with university policies and procedures. See SSU's policy on Disability Access for Students.

Academic Integrity

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Additional

Resources

Writing

Support

The SSU Learning and Academic Resource Center (LARK), helps SSU students become better writers and produce better written documents. The knowledgeable and friendly tutors can help you with a wide array of concerns, from generating good ideas and organizing papers more clearly to learning citation

formats and using semi-colons correctly. Visit the Learning and Academic Resource Center (LARK) Homepage for more information on how to schedule time with a Writing Center tutor.

Counseling and Psychological Services (CAPS)

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Library Research Guides and Subject Librarians

The University Library can help you find information and conduct research. You can make an appointment with a subject librarian, get help online, or drop by the library during open Research Help Hours. The very helpful subject librarian for art is Mary Wegman (mary.wegmann@sonoma.edu) and you can find some of the resources available to you here (<http://libguides.sonoma.edu/?b=s>)

Canvas and General IT Help Desk

Contact Information Technology (IT) if you need assistance accessing Canvas or other information about computing and information technology at SSU. Three ways to contact the IT Help Desk are:

- Call: 707-664-4357
- Email: helpdesk@sonoma.edu

ARTS 310 Intermediate Digital
Imaging Spring 2021
Mon. Wed. 9:00am–11:50am
Office hours by appointment 12-2 Mondays

Instructor: Chris Grunder
Contact:
grunderc@sonoma.edu

Sonoma State University Course Description

Covers intermediate digital imaging techniques: lecture/discussion, reading, lab work, individual projects, and critiques. Topics may include: digital theory, hardware/software techniques of 2-D artwork, image manipulation, vector-based design, multimedia design, integration of digital media into traditional practices, and overview of strategies/practices of contemporary digital artists. Lab fee required. Prerequisite: ARTS 210 or 208.

Goals

Photography is one of the most philosophy/theory heavy arenas of contemporary art. The discourse around photography and cinema has impacted psychology, sociology, philosophy, culture studies, media theory, etc. The discourse cannot be ignored. We will dip our toes into this heady space with readings and discussions of the canonical texts as well as newer voices. All this while having fun! We'll have shooting assignments/prompts and start to familiarize ourselves with methods of critiquing work constructively for our own gain and for the gain of others.

Grading Policy

Students cannot do well in this class if they do not attend class sessions (this seems intuitive but you never know) Engaged participation in class sessions is also necessary. Credit will be based on these factors along with work produced for each class assignment/ project and overall progress. Evaluation of assignments will be based primarily on effort shown as well as on the conceptual strength of your work.

Grading breakdown

56% Attendance (1% per class period for showing up and 1% per class period for being on time and engaged)

25% Projects (Assignments will vary in weight, each being explained at the time they are assigned.)

20% Final Project Critique

Materials

- Camera
 - Something to take photographs. Really anything but the ability to digitize is also a must
- Computer
- Adobe Creative Suite
- Paper and something to take notes with

Official SSU Art Department Attendance Policy

For full-semester, studio art classes, each student is permitted three (3) absences (excused or unexcused) for the semester. Absences #4 and #5 are considered unauthorized/unexcused absences. Each of these absences is equivalent to a FULL- GRADE reduction in your final grade for the course. Absence #6 (or above) Taken for any reason, medical or otherwise—will result in a failure of the course regardless of the student's grade point average nor when it occurs in the semester. Students are responsible for obtaining information regarding lectures and any assignments missed. Coming to class late (10 minutes) will also affect your grade. Three late arrivals or three early departures will be considered the equivalent of missing one class. Note For classes that meet just once a week, the morning session and the afternoon session will each be treated as a class session. Therefore, a student missing the entire class will be counted as absent 2 times.

Safety

Most of this doesn't apply to our class since it's taught online but it never hurts to refresh studio protocols. No food/drink is allowed in labs or classrooms where chemicals are used or art is made. The material safety data sheet (MSDS) binders are located behind the instructor computer. They show you all of the potentially hazardous materials in any given room. This is so that if new chemicals are going to be introduced to the room, proper care can be taken to avoid dangerous mixtures. Do not bring new chemicals into the labs or art building until first discussing with the studio techs. No chemicals down the drain, only water. Don't put anything in front of or on top of the eye wash stations. Do not put anything in front of or on top of electrical panels. Do not use old food containers to store chemicals. In an emergency, assess the situation. In case of an evacuation, exit the building in an orderly fashion and meet in the parking lot.

University Policies

There are important University policies that you should be aware of, such as the add/drop policy; cheating and plagiarism policy, grade appeal procedures; accommodations for students

with disabilities and the diversity vision statement. See Important Policies and Procedures for Students.

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. How to Add a Class has step-by-step instructions has step-by-step instructions. Registration Information lists important deadlines and penalties for adding and dropping classes.

Campus Policy on Disability Access for Students

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Emergency Evacuation

If you are a student with a disability and you think you may require assistance evacuating a building in the event of a disaster, you should inform your instructor about the type of assistance you may require. You and your instructor should discuss your specific needs and the type of precautions that should be made in advance of such an event (i.e. assigning a buddy to guide you down the stairway). We encourage you to take advantage of these preventative measures as soon as possible and contact the Disability Services for Students office if other classroom accommodations are needed.

Academic Integrity

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Additional

Resources

Writing

Support

The SSU Learning and Academic Resource Center (LARK), located at Schulz 1103, helps SSU students become better writers and produce better written documents. The knowledgeable and friendly tutors can help you with a wide array of concerns, from generating good ideas and organizing papers more clearly to learning citation formats and using semicolons correctly.

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The University Library can help you find information and conduct research. You can make an appointment with a subject librarian, get help online, or drop by the library during open Research Help Hours . The very helpful subject librarian for art is Mary Wegman (mary.wegmann@sonoma.edu) and you can find some of the resources available to you here (<http://libguides.sonoma.edu/?b=s>)

Canvas Course

Canvas is SSU's Learning Management System (LMS). Canvas is the place where you will find the course syllabus, read posted announcements, participate in online class discussions with classmates, submit your assignments online and view the materials for this course. To access the Canvas course use your SSU Seawolf ID and password to log into SSU's Online Services portal. Click on the Canvas link. When you get to the Canvas Dashboard, click on the course title you would like to access.

Visit the SSU Canvas Support Center to review frequently asked questions about using Canvas and also to view a list of technical recommendations.

Canvas Help and Student Computing Resources

Contact Information Technology (IT) if you need assistance accessing Canvas or other information about computing and information technology at SSU. Three ways to contact the IT Help Desk are

Call 707-664-4357

Email

helpdesk@sonoma.edu

u Visit Location

Schulz 1000

Canvas Community

Visit the Canvas Community to view written Instructor Guides, written Student Guides, and/or Video Guides..

General Student Computing

Review the information posted at IT Get Started, Students . There you will find computer use guidelines and a list of available computer labs

ARTS 320 INTERMEDIATE PAINTING

Sonoma State University
Course ARTS 202
Art Department
Intermediate Painting
Spring 2021

PROF. KATE OLTMANN

Phone: (707) 664-2364

Email: oltmann@sonoma.edu

OFFICE HOURS Tuesday & Thursday 11:00-12:00. And by appointment.

CLASS TIME - Tuesday Thursday 4:00PM - 6:50PM

CLASS ROOM - Art Building 135

Zoom link - Join Zoom Meeting

Join Zoom Meeting

<https://SonomaState.zoom.us/j/81026624427>

CLASS OBJECTIVES

The basic intent of the Painting II course is for students to develop an individual practice of search and discovery in painting. Discovery of new techniques, methods and concepts will be encouraged to expand one's painting vocabulary. My aim is for each student to develop their creative ambition in a personal and independent manner.

Principles of color expression, composition, and paint handling and the rendering of space are introduced in the first part of the class. The course is structured around still-life, landscape and figure with emphasis placed on discovering more personal subject matter by the end of the semester.

The following information briefly outlines class policies. Please save this as a reference to clarify specific issues during the course.

- Students understand the tools of expression used in an artistic medium, and the use of those tools in design/structural form
- Students demonstrate creative use of the tools of expression in writing, visual, or performing art
- Students achieve personal expression through an artistic medium
- Students develop a personal set of values and tastes in order to perceive and respond to the arts and the artistic
- Students appreciate artistic events
- Students recognize the roles that such events have in a historical context and in current society
- Students assimilate artistic awareness into various aspects of personal, professional, and public life
- Students achieve personal expression through an artistic medium
- Challenges for you this semester:
 - To tackle subjects important to you and explore them in a meaningful way with the painting process
 - To strengthen personal language of forms
 - To spend more time looking at art using library & local museum/gallery resources
 - To start to investigate graduate schools
 - To be inventive, daring, and ambitious and in doing so, go beyond what you already know
 - To explore new techniques and subjects
 - To aim for a sense of satisfaction in paintings
 - To become more aware of how issues of form and content address personal narrative
 - To explore the expressive role of color
 - To communicate effectively and honestly while evaluating and troubleshooting the work of classmates
 - To develop a high level of discrimination in evaluating and troubleshooting your own work
 - To arrive at a sense of freedom with painting
 - To log the necessary studio hours needed to accomplish these goals
 - To continue work on your verbal and written articulation of your ideas

CLASS GOALS

In Intermediate Painting students will work towards a more individualized style and investigate the role of content in painting through still-life, landscape and figure. Emphasis will be placed on the development of the skills necessary to convey ideas in a meaningful way. You are working toward becoming an advanced painting student and will be encouraged to create art later on from your own sensibilities, processes, and values, while continuing to explore the fundamentals of artistic expression through the medium of paint. I hope to help guide you to establish personal criteria and direction as artist and create a body of work that has consistency and sophistication.

- Students gain technical skills in a variety of media.
- Students recognize that art and its history reflect individuals and their societies.
- Students recognize the diversity of means of expression available to the artist

- Students develop an ability to synthesize classroom learning with personal life
- Students acquire the visual and communicative skills with which to articulate ideas in a
 - clear and focused manner.
- Students forge an authentic and individual style in an area of artistic concentration.
- Students synthesize experience gained in the art department with the broader liberal arts
- Students identify personal connections with artists in the past and present.
- Students prepare to be a competent, creative, ethical, discerning, and productive member of the global art community.
- Students recognize and explore interdisciplinary connections within art historical periods
 - and movements.
- Students synthesize experience gained in the art department with the broader liberal arts
- Students explore and consider careers appropriate to personal interests, abilities and competencies.

RECOMMENDED MONTHLY READING/SUBSCRIPTION: ART IN AMERICA, ARTFORUM & MASTER PAINTERS

GRADING

50% Body of Work

Grades are assigned at midterm and final. Grades are based on overall development and the degree of ambition with which the problems presented are addressed. Consideration is given to both the quality and quantity of work. Students will be required to work outside of class a minimum of 6 hours a week. There is no specific number of paintings required since the efforts differ for various artistic expressions.

At midterm and final, individual critiques are scheduled where students present a portfolio of all of their work. Along with the portfolio, students will be asked to write a brief summary addressing what they feel they have accomplished and what they feel they need to focus on to improve.

When I review your work, please keep in mind that I also consider:

- Professionalism
- Course participation
- Work Ethic
- Constructive discussion during class critiques
- Responsiveness to class criticism

- Preparation of assigned materials at the appointed time
- Overall Progress
- Growth of painting skills
- Consistency of Effort

30% Quick Studies

One Quick Study a week, this can be from any actual 2 or more objects you have. Always remember background mid-ground foreground, all value steps, and proportion. Spend at least 1-2 hours on each Quick Study.

10% Research & Writing

You will be expected to show & discuss which artists you are looking at on a weekly basis. At major critiques you will be submitting a more formal statement about what your work is about. I will ask that you to formalize a list of 10 painters who inspire you by the end of the semester. Throughout the semester you will be asked about these artists, why they inspire you, and how their work relates to your work, i.e. concept, content, subject, and paint application. A notebook, sketchbook, or journal should be used for this exercise. You will be asked to explain why the artist's work inspires you, speaks to you, and informs your work. Select artists that are critically reviewed. All of the 10 artists must be from 1990 to present.

Artist Statement:

A completed artist statement is required at the end of the semester. This will be the first attempt of many, your statement will evolve as your work does. Keep your artist statement to no more than 3 paragraphs. I will give you examples. An artist statement is one of the most complicated and difficult things to write.

10% Professionalism and Participation

10% of your grade is reserved for classroom participation and the degree of professionalism with which you address the course. I take into account your work ethic, ambition, constructive

discussion during class critiques, responsiveness to criticism, and preparation of assigned materials at the appointed time. Additionally, I review the consistency of your work and the overall growth of skill.

WHEN YOU ARE STUCK

Abstraction/Figuration Abstraction/Representation

Flat pattern/Painterly abstraction Organic Form/ Architectural form Near/Far

Thick Painterly/Thin Washy Monochromatic/ Full palette

GRADING ON CANVAS:

A+, A, A- Work that demonstrates exceptional dedication, engagement and technique.

Transcends the assignment in personality and expressiveness. The artist's process integrates

creativity with self-analysis, trial-and-error, correction, harmonization and experimentation.

Amount of time spent commensurate with complexity and ambition of the idea. Artist extrapolates skillfully from past lessons and skills to create an original artwork.

B+, B, B- Above average art work as above. An original and ambitious interpretation of the

assignment guidelines albeit less evolved, personal and focused.

C+, C, C- Average work. Meets all of the criteria of the assignment. The work displays less

personal investment than either an A or B. Art work embodies a simpler, less ambitious process,

certain issues remain un-resolved leading to a less profound, entertaining or cohesive message.

The artist demonstrates a superficial rather than thorough understanding of concept, technique

and terminology. Work is predictable rather than original.

D An artwork with obvious weaknesses. Time spent is insufficient to analyze and correct mistakes or unclear ideas. The artist strays from the assignment; is not engaged. As a result, the artwork is perfunctory and lacks personality. Technique is cursory and insufficient to the concept. Barely sufficient grasp of the assignment. Insufficient time spent; quality is lacking.

F Clearly a poor effort with little regard for the current assignment or the lessons and techniques

leading to it.

Highest Lowest Letter

100.00% 93.00 % A

92.99 % 90.00 % A-
89.99 % 87.00 % B+
86.99 % 83.00 % B
82.99 % 80.00 % B-
79.99 % 77.00 % C+
76.99 % 73.00 % C
72.99 % 70.00 % C-
69.99 % 67.00 % D+
66.99 % 60.00 % D
59.99 % 0.00 % F

All projects must be completed to receive a passing grade in this course.

Final note: You are asked to bring both care and dedication as your primary contribution to the course. It is my hope that your commitment will be met with a new sensitivity to expression in art and an increased capacity for imagination and creation. Drawing is a revealing form of expression. I look forward to knowing you better as you share yourself through your work.

ATTENDANCE:

Since the class is not based upon textbook reading and exams, it is imperative that one attend class. Lectures, class discussions, and visual presentations cannot be reconstructed. To progress at an acceptable rate, one should attend class conscientiously, arriving on time and ready to work. Students must remain in class for the entire class period, unless dismissed by the instructor. Arriving late and leaving early will also be penalized. Each student is permitted three (3) absences for the semester. Students are responsible for obtaining information regarding lectures and any assignments missed. Absence #4 and #5 are considered unauthorized/unexcused absences. Each of these absences is equivalent to a HALF- GRADE reduction in your final grade for the course. Absence #6 (or above): Taken for any reason, medical or otherwise—will result in a failure of the course regardless of the student's grade point average nor when it occurs in the semester. Coming to class late will also affect your grade.

Three late arrivals or three early departures will be considered the equivalent of missing one class. Students with 7 absences or more will be dropped from the course. University Policies. There are important University policies that you should be aware of, such as the add/drop policy; cheating and plagiarism policy, grade appeal procedures; accommodations for students with disabilities and the diversity vision statement. See

Important Policies and Procedures for Students

<http://www.sonoma.edu/uaffairs/policies/studentinfo.shtml>.

Dropping and Adding. Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. **How to Add a Class.**

<http://www.sonoma.edu/registration/addclasses.html> Links to an external site. has step-by-step instructions. **Registration Information**

<http://www.sonoma.edu/registration/regannounce.html> lists important deadlines and penalties for adding and dropping classes. **Campus Policy on Disability Access for Students**

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Inclusive Practices

The diversity of gender identities and expressions, sexualities, racial and ethnic backgrounds, socioeconomic positions, national origins, political views, and religious backgrounds of all will be honored and respected in this class.

Accommodations

If your life circumstances require accommodations to make this class accessible to you, e.g. because you are pregnant, breastfeeding, injured, supporting and ill family member, please let me know.

Emergency Evacuation

If you are a student with a disability and you think you may require assistance evacuating a

building in the event of a disaster, you should inform your instructor about the type of assistance

you may require. You and your instructor should discuss your specific needs and the type of

precautions that should be made in advance of such an event (i.e. assigning a buddy to guide

you down the stairway). We encourage you to take advantage of these preventative measures as soon as possible and contact the Disability Services for Students office if other classroom

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If your life services have circumstance that make

Additional Resources:

SSU Writing Center

The SSU Writing Center, located at Schulz 1103, helps SSU students become better writers and produce better written documents. The knowledgeable and friendly tutors can help you with a wide array of concerns, from generating good ideas and organizing papers more clearly to

learning citation formats and using semi-colons correctly. Visit the Writing Center website

<http://www.sonoma.edu/programs/writingcenter/default.html> for more information on how to schedule time with a tutor.

Sonoma State University

School of Arts & Humanities / Department of Art and Art History

ArtS 329 429-001 Int Adv Ceramics Section 01 Spring 2021

Instructor:	Sahar Khoury
Office Location:	Online
Email:	khourys@sonoma.edu
Office Hours:	Wednesday 8:00-9:00AM And by Appointment
Class Days/Time:	Monday & Wednesday / 1:00-3:50 PM
Classroom:	Online
Course Fees:	None
Supplies Cost Minimum:	\$70.00

INTRODUCTION

This is a ceramics studio course *without* directed projects. In this class we will explore sculptural ideas in clay, while continuing to learn new techniques. The class will embark on small and large-scale projects based on your individual interests and skill level. All students are required to develop a body of original work that will be assessed at four points in the semester. Students are responsible for demonstrated learning of the art of developing glazes and firing kilns. A sketchbook (*provided*) will be required for this class.

This is an intensive 3-unit class and you will be required to work outside of the allotted class time. Please plan on a minimum of 4-6 hours per week outside of class time. This is an activity based class that is intended for you to explore, experiment, and push yourself, so bring to class a good attitude, curiosity and willingness to get dirty. I encourage each student to develop a body of work that is uniquely their own throughout the semester.

CLASS STRUCTURE: Lectures and demonstrations are generally presented during the first hour of class. The remaining period will usually be open for individual work and consultation. Cleanup will begin at 3:45. The class must clean their wheels, tables and the sinks before being dismissed. You are required to bring to each class; tools, sketchbook, clay and appropriate dress, which allows you to work freely with clay, glaze and other raw materials.

This is a *stacked class*, meaning that two distinct groups are working within the same class period. Please note that attendance is required for ALL STUDENTS for the entire period on all class days.

CLASSROOM PROTOCOL

SUPPLIES: Course fees will not be charged for online ceramics since you will be required to get your own clay and basic supplies. You will be required to purchase a kit from clayplanet. This kit will have the basics of what you will need to complete your assignments, with the exception of setting up a work space and sourcing found/free materials for specific projects. The kit includes:

- 1 Bag Bravo Buff 25 lb bag of clay
- 1 Kemper PTK Tool Kit
- 2 2oz. underglazes in Black, and Mahogany

Additional tools you'll need:

- Notebook for sketching, painting, drawing ideas out
- Small buckets/containers with lids for water and slip (takeout containers are perfect for this, I like the quart sizes)
- Wooden boards to work on (2-3 various sizes, but you may start with one roughly 12 x12 in). check craigslist or nextdoor for scraps people are giving away.
- Newspaper that you don't mind getting messy
- Plastic bags (dry cleaner bags work great because they are clear so you can see your work, but small shopping bags are fine too)
- A fork or small comb for slipping and scoring. Or you can choose to buy the clay tool called a serrated rib
- PVA Glue, acrylic paint either from craft store or from Duncan Ceramics if you plan on keeping your finished objects. Old nail polish, whatever you have handy. We can discuss further as a class.
- An N95 mask for clean up or carving into unfired clay.
- An old wine bottle or a rolling pin you will only use for this class and set of 6 sticks for uniform slab rolling or you can always make your own pocket slab roller if you are crafty with wood
- Spray bottle

Other tools you may want:

- Big sponge and bucket for cleaning up
- Foam from cushions, pillows, dog/cat beds, for resting rounded sculptures on. Again craigslist a great resource since they will get messy and can not be used again.
- Cornstarch, talcum powder, pantyhose, saranwrap) for mold release
- Ruler
- Brayer for applying slip onto slabs
- Brushes, homemade tools (reference Agnes Varda From Here to There episode 2

CLASS STRUCTURE: Setting up your workspace is the first and most important step to this class. Mondays will be our in class zoom time and will be mandatory for demos, discussion, and critiques. Wednesdays will mostly be independent studio time with the option of setting up one on one time with me to discuss progress with your assignments.

Department of Art & Art History Attendance policy, Studio Art

For full-semester, studio art classes, each student is permitted three (3) absences (excused or unexcused) for the semester. Absences #4 and #5 are considered unauthorized/unexcused absences. Each of these absences is equivalent to a FULL- GRADE reduction in your final grade for the course. Absence #6 (or above): Taken for any reason, medical or otherwise—will result in a failure of the course regardless of the student's grade point average nor when it occurs in the semester. Students are responsible for obtaining information regarding lectures and any assignments missed.

Coming to class late (10 minutes) will also affect your grade. Three late arrivals or three early departures will be considered the equivalent of missing one class.

Technical topics covered in this course

- Researching techniques
- Proposal of semester goals with timeline
- Creating objects as a means of communicating or commenting on an idea
- Methods of finding inspiration, including historical research, specific activities and direct observation.
- The artistic work of contemporary ceramic artists

Student Learning Objectives this learning Outcomes (LO)

Upon successful completion of this course, students will be able to:

LO1 Prepare materials and create completed works from modeled, press molding, and hand built clay.

LO2 Creating objects as a means of communicating or commenting on an idea

LO3 Effectively utilize texture, colored slips and underglazes.

LO4 Find methods of inspiration, including historical research, specific activities and direct observation

LO5 LO6 Discuss the work of other artists in the class in a critique setting as well as their own.

Texts/Readings

Recommended Books:

- *Hands in Clay, by John Toki*
- Vitamin C: Clay and Ceramic in Contemporary Art

Planning and Timing

Ceramics is a process that cannot be done in one sitting. You will have to plan your time and manage your projects to get everything completed by the critique dates. Especially if you are interested in working in larger scales, you will need a few days for your sculpture to firm up to begin adding more or to slip decorate. Patience is everything with ceramics.

General Class Rules

- Please refrain from taking cell phone calls or 'texting' during class.
- Try to eat before class so we can all focus and be attentive
- Consistently arriving late for class and leaving early exhibits a lack of respect for your classmates, your artwork, and this course. Ultimately, your grade to be lowered for the course.
- Off-topic chatting is distracting to others in zoom
- You are 100% responsible for your artwork; keep track of it throughout the process.
- Be courteous, clean your mess, help others, and ask for help when you need it.
- Lectures and demonstrations are not repeated, and announcements are made throughout the class.

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. Information on add/drops are available at <http://web.sonoma.edu/registration/#additional-reg-info>. Students should be aware of the current deadlines and penalties for adding and dropping classes.

Grading Policy

Attendance and Participation in the studio counts for a total of 25% of your final grade

Participation includes: Active participation in discussions, attentiveness during demonstrations and diligent work habits.

Assignments count for a total of 75% of your final grade. For full credit, all pieces must be:

- Well crafted, creative and imaginative work
- Finished to the appropriate stage of development for presentation at the critiques

Critiques

The quality of your work will be evaluated at the class critiques. The instructor will conduct the critiques with input from students. Also, you will be expected to participate in the discussion of fellow students' work. Attendance is mandatory for all critique dates. Skipping a critique is like skipping an exam; your grade will be lowered one full grade for each class day your work is late.

Critique Date:

Week 4 –Assignment 1	15 fist size objects	15% or points
Week 9 –Assignment 2	1- 3 sculptures	20%
Week 11 –Assignment 3	1 glazed sculpture	15%
Week 17 –Assignment 4	1-3 glazed or unfired works	25%
Attendance and Participation, (use of class time)		25% of Final Grade
		100 (%) or points

Please note that, like any skill, the only way to get better is to practice! You will be expected to work outside of class time, and you may need to make more than the given number of objects to advance your skill level.

Course Requirements

You will complete four assignments: three will have guidelines and the fourth final assignment will be self directed and inspired. Plan on doing many other pieces as you learn the different techniques to prepare the graded work.

A few words about creativity: while these assignments may seem limiting, they are given to demonstrate a technique. If for instance there is a specific subject matter that you would like to explore during this course (i.e. geometric forms, patterns, figurative forms, organic shapes, political messages, etc.), I would highly encourage you to do so. This will give your work a consistent framework and structure on which to base your projects throughout the semester.

Clay projects will not be fired due to Campus lockdown this Fall Semester.

*****Remember that your final grade will be subject to the attendance policy stated above*****

University Policies

Academic integrity

Students should know that the University's Cheating and Plagiarism Policy is available at http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm. Your own commitment to learning, as evidenced by your enrollment at Sonoma State University and the University's policy, require you to be honest in all your academic course work.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified.

Campus Policy on Disability Access for Students

"If you are a student with a disability and you think you may require accommodations, please register with the campus office of Disability Services for Students (DSS), located in Salazar Hall - Room 1049, Phone: (707) 664-2677, TTY/TDD: (707) 664-2958. DSS will provide you with written confirmation of your verified disability and authorize recommended accommodations. This authorization must be presented to the instructor before any accommodations can be made.". The policy can be found at <http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm>

Sonoma State University

School of Arts & Humanities / Department of Art and Art History

ArtS 336-001/446-001 Int/Adv Sculpture Section 01 Spring 2021

Instructor:	Sahar Khoury
Office Location:	Online
Email:	khourys@sonoma.edu
Office Hours:	Thursday 4:00-5:00 PM And by Appointment
Class Days/Time:	Tuesday and Thursday / 1:00-3:50 PM
Classroom:	Online
Course Fees:	None
Supplies Cost Minimum:	\$125.00

Studio Technicians: Shannon Edwards & Aimee Graham

INTRODUCTION

Intermediate and Advanced Sculpture

A studio course with directed projects. Emphasis is on content and developing a personal sculptural vocabulary through experimentation with traditional and non-traditional materials and processes. Class discussions, group critiques, field trips, short writing assignments. Textbook required. Intermediate Sculpture is repeatable for up to 6 units. Advanced Sculpture may be repeated for credit up to a maximum of 15 units, more for BFA.

Course Prerequisites: ArtS 104 Fundamentals of 3D Design *OR EQUIVALENT*
 ArtS 236 Beginning Sculpture
 ArtS 103 Shop Safety (John-Scott Forester)
Recommended: ArtS 491 Visiting Artists Lecture Series (GMC Schroeder)

Course Overview and Objectives:

The objective of this class is to provide the student with an opportunity to develop and explore ideas through the experimentation of concepts presented each semester. Within that framework, students are encouraged to create works using a range of materials and processes in order to realize and broaden their visual arts praxis.

Assessment:

The main assessment criteria are the student's demonstration to develop independent ideas and to produce authentic works of art. Students are graded on effort, development of ideas, quality of artwork, effective use of studio time, and participation in class discussions and critiques.

Group critiques and presentations are scheduled throughout the semester where artwork is shown and evaluated. Conceptual realization, quality of craft, originality, and student engagement are the benchmarks by which the student's artwork is assessed.

It is the student's responsibility to meet their educational goals by effectively communicating and responding appropriately when recommendations are made. *Students who perform the minimum requirements will receive grades reflecting their minimal effort.*

Department of Art & Art History **Attendance policy, Studio Art**

For full-semester, studio art classes, each student is permitted three (3) absences (excused or unexcused) for the semester. Absences #4 and #5 are considered unauthorized/unexcused absences. Each of these absences is equivalent to a FULL- GRADE reduction in your final grade for the course. Absence #6 (or above): Taken for any reason, medical or otherwise—will result in a failure of the course regardless of the student's grade point average nor when it occurs in the semester. Students are responsible for obtaining information regarding lectures and any assignments missed.

Coming to class late (10 minutes) will also affect your grade. Three late arrivals or three early departures will be considered the equivalent of missing one class.

Course Requirements

- Attendance/Participation/Effective Use of Studio Time
- Project Critiques
- Presentations/proposal development

University Grading System

A	Outstanding	4.0
B	Commendable	3.0
C	Satisfactory	2.0
D	Minimum Performance	1.0
F	Failure	0

There are important University policies that you should be aware of, such as the add/drop policy; cheating and plagiarism policy, grade appeal procedures; accommodations for students with disabilities and the diversity vision statement. Go to this URL to find them: <http://www.sonoma.edu/uaffairs/policies/studentinfo.shtml>

Required Texts/Readings
PDFs will be provided

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. Information on add/drops are available at <http://web.sonoma.edu/registration/#additional-reg-info>. Students should be aware of the current deadlines and penalties for adding and dropping classes.

evidenced by your enrollment at Sonoma State University and the University's policy, require you to be honest in all your academic course work.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified.

Campus Policy on Disability Access for Students

"If you are a student with a disability and you think you may require accommodations, please register with the campus office of Disability Services for Students (DSS), located in Salazar Hall - Room 1049, Phone: (707) 664-2677, TTY/TDD: (707) 664-2958. DSS will provide you with written confirmation of your verified disability and authorize recommended accommodations. This authorization must be presented to the instructor before any

ARTS 342/442
INTERMEDIATE/ADVANCE
DLITHOGRAPHY
NATHAN HAENLEIN
Fall 2020
Office: ART 138 Ext. 43205
haenlein@sonoma.edu

The black text is my normal syllabus for beginning printmaking. I am adding the changes due to distance learning in red. This should give you an idea of how the course is now different and where we can still overlap concepts and projects.

Course Description

This course is a continuation of exploring various lithographic print media and techniques, as well as a forum for the discussion of, and concentration around, finding new personal territory for students in printmaking. We will explore historical as well as new technologies in the production of images, and build discourse around the use of these materials and ideas.

Will of course not be in the studios, so the above statement is still true in concept but not in practice. This class is a continuation of building ideas, objects, and process around your body of work.

Course Objectives

Further development of personal technical skills needed in the production of lithographs and the introduction of new technical problems and materials. Sorry no lithographs.

Continued growth when discussing works and cultivating a personal visual language pertaining to lithography (print). Where do I fit? What kind of prints do I want to make or should make? Again, sorry no lithographs, but we will devise a plan for making alternative prints and objects.

As a class we will look further into practice and discourse around contemporary issues, concepts, and artists. How do we fit into this situation? Should we fit?

Building a personal narrative that starts to explain the images produced and how these images fit into the production of a body of work. And make some personal goals that need to be reached in order to maintain growth.

Understanding the language of printmaking and what the printed mark represents. The sooner we get a good grasp on this the sooner you will be able to visually speak.

Introduce Adobe Photoshop/Illustrator. Probably not.

Incorporate, quote, emulate some form of digital media. Additionally, find how this new technology informs print/picture making.

Course Requirements

Students must have a strong background in drawing and will be expected to demonstrate this in the execution of prints. Also students must maintain some form a visual history, i.e. sketchbook, visual lexicon, etc.

PARTICIPATION. You must be present for all demonstrations and critiques. If you miss a demonstration it will not be repeated.

TIME. For every hour of class expect to spend at least three outside of class working. I know this is said all the time in almost every class you take or will take in college, but I mean it, this course is mentally and physically challenging and hopefully upon the completion of the course you will have something to show for this dedication of time. We will be working completely independantly.

Grading Criteria

Grades will be determined by the student's ability in the areas listed below.

1. **Quality of Work:** How well the student demonstrates an understanding of the medium and his/her ability to respond to the material or technique?
2. **Effort:** A student's effort is paramount. The quality of one's work is always equaled by the amount of time and understanding put into to it. Students will be expected to finish all assignments given.
3. **Class Participation:** Students are expected to participate in class discussion and critiques. In addition, students should be attentive during demonstrations, mindful of others, and initiating focused and diligent work habits
4. **Final Portfolios:** Students are required to turn in a final portfolio. The portfolio should contain images from each surface worked on over the course of the semester. The prints should be signed, titled and indicating whether or not an edition was produced. No portfolios will be turned in.

Grades will be weighted towards participation. We are in extrodinary times and need to support eachother as we continue our education. This is temporary, so let's weather this storm together with kindness and flexibility.

We can do this!

ARTS 302/402
INTERMEDIATE/ADVANCED DRAWING

Nathan Haenlein Fall 2020
Office: ART 138 Ext. 43025 haenlein@sonoma.edu

The red indicates changes due to distance learning.

Course Description

This course is designed as an independent seminar for the advanced drawing student. Additional, this class will serve as a forum for advanced research surrounding contemporary media, themes, and concepts associated with the graphic arts.

Course Objective

Solidify a working method through drawing and begin a consistent body of work that clearly demonstrates a personal visual vocabulary.

Devise a strategy for independent research that will allow you to accomplish your personal goals set at the beginning of the semester.

Continued interpretation of the relationships in drawing and your decision-making processes. Maintaining a visual journal for investigating ideas and documenting progress.

Discuss contemporary issues, concepts, and artists. Where do you look for inspiration? Who is making work that influences your current activities? How does your work fit into a contemporary realm of thought?

Grading Criteria

Grades will be determined by the student's ability in the areas listed below.

Quality

How well has a student demonstrated an understanding of the course material in their work?

Effort

The effort put forth has a direct correlation to the quality of a student's work. Has the student completed the given assignments? Does the student push himself or herself to finish the image?

Participation

Are the student's work habits focused and responsive to the material presented? Does the student participate in class discussions?

Attendance will be mostly based on our agreed upon times and schedules.

Grades will be weighted towards participation.

**ARTS 420 ADVANCED
PAINTING**

PROF. CLEA FELIEN

Email: felien@sonoma.edu

OFFICE HOURS - TUES 11-12 –and by appointment

CLASS ROOM Art Building 130

ZOOM LINK - <https://SonomaState.zoom.us/j/86186267767>

COURSE DESCRIPTION:

Continued studio work in painting in oils and/or acrylics. May be repeated by art majors only for credit up to a maximum of 9 units, more for B.F.A. students. Prerequisite: ARTS 320. Laboratory fee payable at time of registration.

This course is designed as an independent seminar for the advanced painting student. Additionally, this class will serve as a forum for advanced research surrounding contemporary media, themes, and concepts associated with the contemporary practice in the arts.

COURSE OBJECTIVES:

- Solidify a working method through painting and begin a consistent body of work that clearly demonstrates a personal visual vocabulary.
- Devise a strategy for independent research that will allow you to accomplish your personal goals set at the beginning of the semester.
- Continued interpretation of the relationships in painting and your decision-making processes.
 - Maintaining a visual journal for investigating ideas and documenting progress.
 - Discuss contemporary issues, concepts, and artists. Where do you look for inspiration? Who is making work that influences your current activities? How does your work fit into a contemporary realm of thought?

STUDENT LEARNING OUTCOMES:

Visual understanding

1. Uses Acute visual observations to make decisions about the overall design and concept of the artwork; and displays understanding of visual perception.

2. Asks critical questions about artistic processes and problems and demonstrates thoughtful investigation of concepts and media.

Technical and Professional Skills

1. Develops and produces a cohesive body of work that displays significant experimentation and evolution.
2. Demonstrates technical proficiency with the chosen medium; artwork consistently displays a high level of finish.

Critical Engagement:

1. Expresses complex ideas through an independent approach to the selection and manipulation of materials; and integrates concepts and contexts beyond the studio classroom using visual, oral and written skills.

the beginning of the semester. Throughout the semester you will be asked about these artists, why they inspire you, and how their work relates to your work, i.e. concept, content, subject, and paint application.

10% Participation and Professionalism

10% of your grade is reserved for classroom participation and the degree of professionalism with which you address the course. I consider your work ethic, ambition, constructive discussion during class critiques, responsiveness to criticism, and preparation of assigned materials at the appointed time. Additionally, I review the consistency of your work and the overall growth of skill

ATTENDANCE

It is important that students attend class. Lectures, class discussions, visual presentations, etc. cannot be reconstructed. Students must remain in class for the entire class period, unless dismissed by the instructor. Arriving late and leaving early will also be penalized. **Each student is permitted three (3) absences for the semester.** Students are responsible for obtaining information regarding lectures and any assignments missed. **Absence #4** is considered unauthorized/unexcused absences. Each absence after #3 results in a FULL LETTER GRADE reduction in your final grade for the course. Coming to class late will also affect your grade.

Three late arrivals or three early departures will be considered the equivalent of missing one class. Students with 7 absences or more will be dropped from the course.

In class work and homework Grading Criteria (as on Canvas):

A+, A, A- Work that demonstrates exceptional dedication, engagement and technique. Amount of time spent commensurate with complexity and ambition of the assignment.

B+, B, B Above average art work as above. An original and ambitious application of the assignment guidelines albeit less evolved, personal and focused.

C+, C, C- Average work. Meets all of the criteria of the assignment. Basic grasp of the assignment. The work displays less personal investment than either an A or B. Embodies less ambition and competency.

D An artwork with obvious weaknesses. Time spent is insufficient to analyze and correct mistakes or confused ideas. The artist strays from the assignment; is not engaged. As a result, the artwork is perfunctory and lacks personality. Technique is cursory and insufficient to the concept. Barely sufficient grasp of the assignment. Insufficient time spent; quality is lacking.

F Clearly a poor effort with little regard for the current assignment or the lessons and techniques leading to it. Insufficient grasp of the assignment.

Highest	Lowest	Letter
100.00 %	93.00 %	A
92.99 %	90.00 %	A-
89.99 %	87.00 %	B+

Highest	Lowest	Letter
86.99 %	83.00 %	B
82.99 %	80.00 %	B-
79.99 %	77.00 %	C+
76.99 %	73.00 %	C
72.99 %	70.00 %	C-
69.99 %	67.00 %	D+

66.99 %	60.00 %	D
59.99 %	0.00 %	F

Inclusive Practices The diversity of gender identities and expressions, sexualities, racial and ethnic backgrounds, socioeconomic positions, national origins, political views, and religious backgrounds will be honored and respected in this class.

Accommodations If your life circumstances require accommodations to make this class accessible to you, e.g. because you are pregnant, breastfeeding, injured, supporting and ill family member, please let me know.

Voice: (707) 664-2677, TTY/TDD: (707) 664-2958, as early as possible in order to avoid a delay in receiving accommodation services. Use of DSS services, including testing accommodations, requires prior authorization by DSS. See SSU's policy on Disability Access for Students <http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm>.

Emergency Evacuation

If you are a student with a disability and you think you may require assistance evacuating a building in the event of a disaster, you should inform your instructor about the type of assistance you may require. You and your instructor should discuss your specific needs and the type of precautions that should be made in advance of such an event (i.e. assigning a buddy to guide you down the stairway). We encourage you to take advantage of these preventative measures as soon as possible and contact the Disability Services for Students office if other classroom accommodations are needed.

Academic Integrity

Students should be familiar with the University's Cheating and Plagiarism policy http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm. Your own commitment to learning, as evidenced by your enrollment at Sonoma State University and the University's policy, require you to be honest in all your academic course work. Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified.

Additional Resources:

SSU Writing Center

The SSU Writing Center, located at Schulz 1103, helps SSU students become better writers and produce better written documents. The knowledgeable and friendly tutors can help you with a wide array of concerns, from generating good ideas and organizing papers more clearly to learning citation formats and using semi-colons correctly. Visit the Writing Center website <http://www.sonoma.edu/programs/writingcenter/default.html> for more information on how to schedule time with a tutor.

Counseling and Psychological Services (CAPS)

CAPS is a unit of the division of Student Affairs of Sonoma State University. CAPS offers confidential counseling to students experiencing personal problems that interfere with their academic progress, career or well-being. The CAPS website <http://www.sonoma.edu/counselingctr> provides information only. If you would like to talk with someone or make an appointment, please call (707) 664-2153 between 8 a.m. - 4:30 p.m., Monday-Friday.

Professor: Sena Clara Creston

Class Times: T/Th 1:00am-3:50pm

Class Location: Zoom Meeting ID 824 3440 2981

Email: crestons@sonoma.edu

Office Hours: T 4pm-5:pm, Th 8-9

FA 457
Advanced Photography

Course Description

ArtS 457 Advanced Photography is an advanced studio course, with an emphasis on contemporary photography and student critiques, in conjunction with studio work and printing. Students create a body of work for the semester, culminating with an individual presentation of a final, professional portfolio. This course is designed to teach you how to make images. You will gain a facility in the use of the camera, editing, lighting, and printing, as a viable photographic media. In addition, you will develop a body of work that effectively explores the act of creation and the use of the photographic processes. We will be considering photographic techniques in the context of aesthetic and conceptual possibilities. Technical proficiency is used as a tool for successful conceptual articulation.

Prerequisites: ARTS 208 and two semesters of ARTS 308 or consent of instructor, based on portfolio review. May be repeated for credit.

Course Materials Camera Computer

Storage Media (Flash Drive and Portable Hard Drive)

The Photograph as Contemporary Art (Charlotte Cotton) 0-500-20380-6 (PACA)

Student Learning Objectives (SLO)

- A. Demonstrate competency Using Cameras
- B. Demonstrate competency Using Photographic Techniques
- C. Demonstrate competency using editing techniques
- D. Develop the ability to give and receive criticism for the pursuit of creative works
- E. Become familiar with and critical of historical and contemporary photographic practices.

SSU General Education Mission, Goals, and Objectives (MGOs)

<https://senate.sonoma.edu/resolutions/statement-mission-goals-objectives-general-education-sonoma-state-university>

Requirements:

Projects will be given during the course of the semester. The course will utilize discussion, lectures, readings and critiques to focus and generate discussion as well as to inspire. Preparation for and participation in discussions and readings is mandatory.

Projects: Creative projects are the bulk of this class. In this course we will have two extensive projects, Narrative and Documentary, broken down into 10 smaller projects; Capture, Narrative, Light, Portraiture, Constructed Narrative, Manipulated Narrative, Environment, Street Photography, Documentary, and Final Project. In order for this class to be a truly useful one, it is essential that you complete the assignments in a timely fashion. Due to the pace at which we will move through these projects, it is critical that you make a consistent and concerted effort in class. For this reason, showing incomplete work and being present during the lectures, discussions, and critiques, is better than being absent.

Technical Preparedness: Technical failure is a reality. This may include, but is not limited to storage media malfunction, operating system crash or physical damage to hard-drives. Please know that I do not consider this an acceptable excuse for failure to complete a project on time, but rather a challenge that you must prepare for. I therefore require you save your projects regularly and create a back-up copy of your project every time you complete a substantial change. Additionally, software questions will arise as you are

working. For this reason, it is recommended that you front-load technical work ensuring that you have time to seek assistance with software questions prior to an assignment's due date.

Presentation

You are required to do a presentation on your work and your influences. Please be prepared to give a ten- minute presentation about the trajectory of your work and how other artists have influenced you.

Extra Credit: Review of approved art shows, lectures, documentaries, and events count towards up to 5 points of extra credit. A 1000-word paper reviewing the work and addressing how it relates to your own must be submitted in the extra credit section of canvas to receive up to 1 point of extra credit each towards your final grade.

Evaluation

Your grade will ultimately be determined by project assignments, presentation, online posts, and participation.

Grading Standards

A	93-100 Excellent work. Above and beyond expectations
A-	90 – 92
B+	87 – 89
B	83 – 86 Above average work, extra effort is apparent in the work
B-	80 – 82
C+	77 – 79
C	73 – 76 Average work, you have satisfied the requirements
C-	70 – 72
D+	67 – 69
D	63 – 66 Poor, problems with craft, concepts and/or following the assignment
D-	60 – 62
F	59 and below. Failure

Your final grade will be determined by my overall judgment in my role as professor of the course.

Attendance

Class is offered bisynchronously via Zoom. If you are unable to attend, review the online and recorded zoom lecture. It is very important you are at critique days, if you have a serious reason to miss them, you will submit your critiques via peer reviews. Lectures will cover material outside the scope of the recommended tutorials and readings for this class. Of equal importance will be the many in-class discussions, workshops, and exercises. For these reasons, it is important that you prepare for and participate in every class. Workdays are specifically designed to allow you ample class time to complete the assigned projects. In

addition, they are a great time to get help with any technical or conceptual issues that you might encounter. If you are unable to attend work days in person, you may receive support via zoom discussion boards.

2 Week Fire Project

If classes are cancelled and we cannot use electronics during Fire Shutoff, you are permitted to pause your current project and pick up the alternative Project, The Medium is the Message, to replace your final project. The class schedule will be delayed 2 weeks until we resume classes.

Disability: I want you to succeed in this class. Disability Accommodations may be available if you need them in order to fully participate in this class because of a disability.

Schedule

Module 1: Capture

Week 1, 1/25

In Class

- Introduction
- Camera
- Composition
- Time
- Place
- Decisive Image
- Lightroom
- Adobe Photoshop
- Introduce Project 1: Capture Assignment
 - Project 1
 - PACA Introduction

Module 2: Narrative

Week 2, 2/2

Due

- Project 1
- PACA

Introduction

In Class

- Critique Project 1
- Narrative
- Project 2: Narrative
- Adobe Photoshop
- Color Management Assignment
- Project 2: Narrative
- PACA Ch 1

Week 3, 2/9

Due

- PACA Ch1
- Project 2: Narrative In Class
 - Critique Project 2
 - Light
 - o Studio Light
 - o Low Light
 - o Mixed Light
 - o Nighttime Photography
 - o Painting with Light
- Project 3: Light Assignment
 - Project 3: Light
 - Project 4: Portrait
 - PACA Ch 2

Week 4, 2/16

Due

- PACA Ch 2 In Class
- Project 3: Light Assignment
 - Finish Project 3: Light

Week 5, 2/23

Due

- Project 4 Portrait
- Project 3: Light

In Class

- Project 5:
Constructed Narrative
Assignment

- Project 5: Constructed Narrative
- PACA Ch3

Week 6, 3/2

Due

- PACA Ch 3

In Class

- Project 5:
Constructed Narrative
Assignment

- Finish Project 5: Constructed Narrative

Week 7, 3/9

Due

- Project 5: Constructed Narrative

In Class

- Critique Project 5: Constructed Narrative
- Project 6: Manipulated Narrative

- Adobe Photoshop Assignments
 - Project 6: Manipulated Narrative
 - PACA Ch 4

Week 8, 3/16

Due

- PACA Ch 4

In Class

- Adobe Photoshop
- Project 6:
Manipulated Narrative
Assignment
- Finish Project 6: Manipulated Narrative

Week 9, 3/23 Spring Break

Module 3 Documentary

Week 10, 3/30

Due

- Project 6:
Manipulated Narrative
In Class

- Critique Project 6: Manipulated Narrative
- Critique Narrative Project as a Whole
- Street Photography
- Landscape Photography

- Architectural Photography
- Interior Photography
- Project 7: The Environment

Assignment

- Project 7: The Environment
- Project 8: Street Photography
- PACA Ch5

Week 11, 4/6

Due

- Project 7: The Environment
- Project 8: Street Photography
- PACA Ch5

In Class

- Critique Project 7: The Environment
- Critique Project 8: Street Photography
- Documentary
- Photojournalism
- Project 9: Documentary/Photojournalism Assignment
- Project 9: Documentary/Photojournalism
- PACA Ch 6

Week 12, 4/13

Due

- PACA Ch6 In Class
- Project 9:

Documentary/Photojournalism

Assignment

- Finish Project 9: Documentary/Photojournalism

Week 13, 4/20

Due

- Project 9:

Documentary/Photojournalism

In Class

- Project 10: Final Project
- Extended projects
- Sequence Assignment
- Project 10: Final Project
- Artist Presentations

Week 14, 4/27

Due

- Artist Presentations

In Class

- Project 10:

Final Project

Assignment

- Project 10: Final Project
- Artist Presentations
- PACA Ch7

Week 15, 5/4

Due

· PACA Ch7

In Class

· Project 10:

Final Project

Assignment

· Finish Project 10: Final Project

Week 16, 5/11

In Class

· Project 10:

Final Project

Assignment

· Finish Project 10: Final Project

Week 17, 5/18 Finals

Due

· Project 10:

Final Project

In Class

· Critique Project 10: Final Project

Professor: Sena Clara Creston

Class Times: T/Th 1-3:50pm

Class Location: ZOOM

Email: crestons@sonoma.edu

Office Hours: Tu/Th 4pm-5:00pm and by appointment

ARTS 458 Advanced Media Arts

Course Description

Advanced Media Arts is a studio course that introduces concepts and techniques of contemporary extended photographic practice, including basic video, installation and experimental art techniques as well as cross-disciplinary possibilities and contextual issues in the presentation of art works. Lab fee payable at time of registration. May be repeated for credit. Prerequisite: ARTS 310 or consent of Photography Director or Department Chair

In this course, you will gain a facility for product, character, lighting, scenes, animation and sculpture design. In addition, you will develop a body of work that effectively explores media arts in 2D, 3D, and 4D in the context of aesthetic and conceptual possibilities, learning tool-mastery as a necessary part of making meaning. Beyond the “how,” is the far more important “why:” utilizing this tool in the service of concept. The goal of this course is to integrate concept and technique. Technical proficiency is used as a tool for successful conceptual articulation.

Course Materials

- Computer or Laptop
- Blender 2.8
- 3-Button Mouse with scrolling wheel (Recommended)
- Drawing Tablet (Recommended for Final Project)
- New Media in Art by Michael Rush 978-0500203781 (NMA)
- Sketchbook
- Drawing Pencils
- Colored Pencils or Markers

Student Learning Objectives (SLO)

1. Demonstrate competency Using Blender
2. Demonstrate Competency Using 2D, 3D and 4D Design
3. Demonstrate Competency Using Lighting
4. Demonstrate Competency Using Animation
5. Develop the ability to give and receive criticism for the pursuit of creative works
6. Become familiar with and critical of historical, contemporary, global, traditional and digital 3D practices.

SSU General Education Mission, Goals, and Objectives (MGOs)
<https://senate.sonoma.edu/resolutions/statement-mission-goals-Objectives-general-education-sonoma-state-university>

Requirements:

Five projects with written responses will be given during the course of the semester. The course will utilize tutorials, readings and critiques of students work to focus and generate discussion as well as to inspire. Preparation for and participation in discussions and readings is mandatory.

Projects: Projects are graded on inspiration, sketches, concept, originality, design, craftsmanship, fulfills requirements, response, critique, and timeliness. Creative projects are the bulk of this class. In order for this class to be a truly useful one, it is essential that you complete and present the assignments to the fullest of your ability in a timely fashion. Due to the pace at which we will move through a number of rather challenging concepts and systems, it is critical that you make a consistent and concerted effort in class.

Technical Preparedness: Technical failure is a reality. This may include, but is not limited to storage media malfunction, operating system crash or physical damage to hard drives. Please know that I do not consider this an acceptable excuse for failure to complete a project on time, but rather a challenge that you must prepare for. I therefore require you save your projects regularly and create a back-up copy of your project every time you complete a substantial change. Additionally, software questions will arise as you are working. For this reason, it is recommended that you front-load technical work ensuring that you have time to seek assistance with software questions prior to an assignment's due date.

Writing, Presentations and Exhibitions: You are required to post with files, images and written response about your inspiration, process, work, and response for each project. You are required to submit a piece for the student art exhibition this semester. Additionally, there are assigned readings with responses.

Extra Credit: Review of approved art shows, lectures, documentaries, and events count towards up to 5 points of extra credit. A 1000-word paper reviewing the work and

addressing how it relates to your own must be submitted in the extra credit section of canvas to receive up to 1 point of extra credit each towards your final grade.

Evaluation

Your grade will ultimately be determined by project assignments, presentation, exhibition, online posts, and your level of class participation. Each element is weighted as follows:

Assignments
115pts Writing
and Presentation 25 pts
Participation
20pts

Grading Standards

- A 93-100 Excellent Innovative work. Above and beyond expectations
- A- 90 – 92
- B+ 87 – 89
- B 83 – 86 Above average finished original work. Extra effort is apparent.
- B- 80 – 82
- C+ 77 – 79
- C 73 – 76 Average work, you have satisfied the requirements
- C- 70 – 72
- D+ 67 – 69
- D 63 – 66 Poor, problems with craft, concepts, originality, following the assignment
- D- 60 – 62
- F 59 and below. Failure. Does not meet the original requirements.

You will earn a 0 if you fail to turn in your project, or turn in a plagiarized project. Your final grade will be determined by my overall judgment in my role as professor of the course.

Attendance

Class is offered synchronously via Zoom. If you are unable to attend, watch the recorded zoom lecture and respond to your classmates via discussion board. It is very important you are at critique days, if you have a serious reason to miss them, you will submit your critique on the discussion board. Lectures will cover material outside the scope of the recommended tutorials and readings for this class. Of equal importance will be the many in-class discussions, workshops, and exercises. For these reasons, it is important that you prepare for and participate in every class. Workdays are specifically designed to allow you ample class time to complete the assigned projects. In addition, they are a great time to

get help with any technical or conceptual issues that you might encounter. If you are unable to attend work days in person, you may receive support via zoom discussion boards.

2 Week Fire Project

If classes are cancelled and we cannot use electronics during Fire Shutoff, you are permitted to pause your current project and pick up the alternative Project, The Medium is the Message, to replace your final project. The class schedule will be delayed 2 weeks until we resume classes.

Schedule

Module 1: Geometric Design

Week 1, 8/18 In Class:

- Introduction
- The Medium is the Message
- Fire Project
- Geometric Design
- Abstract Design
- Product Design
- Blender
 - o UI
 - o Add and Delete Meshes
 - o Transform
 - o Collections
 - o Meshes
- Introduce Project One: Geometric

Design Assignments:

- Read Syllabus
- Introduction
- Purchase Materials
- Set up Blender
- Review tutorials 1-7
- Create files with meshes
- A1: Transforming Meshes
 - o Add 3 Objects
 - o Move, Rotate and Scale them
- A2: Mesh Around

Week 2, 8/25 Due

- Introductions
- A1: Transforming Meshes
- A2:

Mesh Around

In Class

- Modeling
- Meshes
- Object and Edit Mode
- Extrude
- Loop
- Bevel
- Knife

Assignment

- Review tutorials 8-15

- A3 New Media in Art (NMA) Introduction
- A4 Project 1 Prep
 - o 10 design inspirations
 - o 10 Sketches for design
 - o Final Sketch
 - o 250-word response to prep
 - o Begin project in Blender

Week 3, 9/1 Due

- A3 NMA Introduction
- A4

Project 1 Prep

In Class

- A5 Project 1

Assignment

- A5 Finish Project 1: Geometric Design and upload to Canvas
 - o .blend
 - o .jpg
 - o 250-word response

Module 2: Set and Setting Week 4, 9/8

Due

- A5 Project 1: Geometric Design

In Class

- Critique Project 1
- Environment
 - o Materials
 - o Lighting
 - o Set Design
- Introduce Project 2: Set and Setting
- Materials

Assignment

- o Shading
- o Texturing
- o UV Unwrapping
- Review Tutorials 16-20
- A6 Material
- A7 Multiple Materials

Week 5, 9/15 Due

- A6 Material
- A7 Multiple Materials In Class
 - Lighting
 - o Render
 - o Cycles
 - o Samples
 - o Eevee Assignment
 - Review Tutorials 21-27
 - A8 3 Points Lighting
 - A9 Project 2 Prep: Set and Setting
 - o 10 design inspirations
 - o 10 Sketches for design
 - o Final Sketch with Color and Value
 - o Begin Project 2
 - o 250-word response to prep
- A10 RR 2:
NMA Ch 1 Week
6, 9/22
Due

- A8 3 Points Lighting
- A9 Project 2 Prep
- A10
NMA Ch 1
In Class
 - A 11 Project 2: Set and Setting Assignment
 - A 11 Project 2: Set and Setting
 - o .blen
 - o .jpg
 - o 250-word response

Module 3: Movement

Week 7, 9/29

Due

- A 11 Project 2: Set and Setting In Class
 - Critique Project 2
 - Creating the Character
 - Introduce Project 3: Character
 - Character Animation
 - o Rigging
 - o Parenting

- o
- Armatures
- Assignment
 - Review Tutorials 28-30
 - A12 Project 3 Prep: Character
 - o 10 design inspirations
 - o 10 Sketches for design
 - o Final sketch with implied movement
 - o 250-word response to prep

Week 8, 10/6 Due

- A12
- Project 3 Prep
- In Class
 - Character Animation
 - o Constraints
 - o Rigging Assignment
 - Review Tutorials 31-37
 - A13 RR 3 NMA Ch 2
 - Work on Project 3

Week 9, 10/13 Due

- A13 RR 3
- NMA Ch 2 In
- Class
 - Project 3 Assignment
 - A14 Finish Project 3
 - o .blend
 - o .jpg
 - o .mp4
 - o 250-word response

Module 4: Animation

Week 10, 10/20

Due

- A14 Project 3
- In Class
 - Critique Project 3
 - Introduce Project 4: Animation
 - Animation
 - o Key Frames
- o Timeline
- Assignment
 - Review Tutorials 38-39

- A15 Project 4 Prep
 - o 10 Inspiration
 - o Storyboard with 10 frames
 - o 250-word response

Week 11, 10/27

Due

- A15
Project 4 Prep

In Class

- Project 5
- Animation
 - o Dope Sheet

o Graph editor

Assignment

- A 16 RR 4 NMA Ch 3
- A 17 Project 4
- Review Tutorials 40-41

Week 12, 11/3 Due

- A16 RR 4

NMA Ch 3 In

Class

- A17 Project 4 Assignment
 - A 17 Project 4
 - o .blend
 - o .jpg
 - o .mp4
 - o 250-word response

Module 5: Digital

Sculpture Week

13, 11/10

Due

- A17 Project 4

In Class

- Critique Project 4
- Project 5:

Sculpture

Assignment

- Review Tutorial 42
- A18 Project 5 Prep
 - o 10 Inspiration
 - o 10 sketches

- o Final Sketch
- o 250 word response

Week 14 11/17

Due

- A18

Project 5 Prep

In Class

- A19 Project 5
- 3D Printing

Assignment

- A20 Project 5
 - o .blend
 - o .jpg
 - o .stl
 - o 250-word response
- A20 RR 5 NMA Ch 4

Week 15, 11/23 Thanksgiving

- Project 5

Week 16, 12/1 Due

- A19 Project 5

- A20 ARR 5

NMA Ch 4 In

Class

- Critique Project 5

Week 17, 12/8 FINAL

Prepared files for
exhibition

Presentation

Artist Statement

BFA Seminar ARTS 465 - FALL 2020

‘Indoor Covid Chair’

‘Outdoor Covid Chair’

Self-Isolation Covid-19 BFA Seminar

PROF. CLEA FELIEN

Email: felien@sonoma.edu

OFFICE HOURS - TUES & THURS 11-12 – Wednesday 1-2 and by appointment

ZOOM LINK - <https://SonomaState.zoom.us/j/95973037795>.

Meeting ID: 959 7303 7795

Class meeting time: Thursday 4-6:50PM

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PROF. CLEA

FELIEN

OFFICE 133

Email: felien@sonoma.edu

OFFICE HOURS - TUES 11-12 and by appointment

ZOOM LINK

<https://SonomaState.zoom.us/j/88146074207>

CLASS MEETS 12-12:50PM

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Week 1. Intro to class. Read Smear Campaign for next week

Week 2. Discuss Smear Campaign. Look at PPT of artists Chris Ofili and William Pope L.

Read Art Practical for next week.

Week 3. Discuss Art Practical essay in preparation for Social Practice Project

Week 4. Discuss Social Practice Project ideas

Week 5. Social Practice Project. Upload assignment Critique of project

Week 6. Individual crit to get ready for BFA Crits

Week 7. Individual crit to get ready for BFA Crits

Week 8. BFA Critiques

Week 9. Critique of the Critique – read essay In Latin America Art Education Between Colonialism and Revolution.

Week 10. Discuss essay In Latin America Art Education Between Colonialism and Revolution.

Week 11. 2nd Social Practice Project discuss ideas read Tate Gallery info.

Week 12. Discuss Social Practice Project ideas

Week 13. Critique Social Practice Project art work

Week 14. Individual Critiques

Week 15. Individual Critique

Week 16. BFA Critique

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If you are a student with a disability and you think you may require assistance evacuating a building in the event of a disaster, you should inform your instructor about the type of assistance you may require. You and your instructor should discuss your specific needs and the type of precautions that should be made in advance of such an event (i.e. assigning a buddy to guide you down the stairway). We encourage you to take advantage of these preventative measures as soon as possible and contact the Disability Services for Students office if other classroom accommodations are needed.

Academic Integrity

Students should be familiar with the University's Cheating and Plagiarism policy http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm. Your own commitment to learning, as evidenced by your enrollment at Sonoma State University and the University's policy, require you to be honest in all your academic course work. Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the

University. For this class, all assignments are to be completed by the individual student unless otherwise specified.

Additional Resources:

SSU Writing Center

The SSU Writing Center, located at Schulz 1103, helps SSU students become better writers and produce better written documents. The knowledgeable and friendly tutors can help you with a wide array of concerns, from generating good ideas and organizing papers more clearly to learning citation formats and using semi-colons correctly. Visit the Writing Center website

<http://www.sonoma.edu/programs/writingcenter/default.html> for more information on how to schedule time with a tutor.

Counseling and Psychological Services (CAPS)

CAPS is a unit of the division of Student Affairs of Sonoma State University. CAPS offers confidential counseling to students experiencing personal problems that interfere with their academic progress, career or well-being. The CAPS website

<http://www.sonoma.edu/counselingctr> provides information only. If you would like to talk with someone or make an appointment, please call (707) 664-2153 between 8 a.m. - 4:30 p.m., Monday-Friday.

BFA PROFESSIONAL PRACTICES COURSE OUTLINE

Subject to change-- please check canvas for updates

- 1st Week ARTIST PLAN – WHERE DO YOU WANT TO BE IN 5 YEARS
- 2nd Week PROFESSIONALLY PHOTOGRAPH YOUR WORK
- 3rd Week ARTIST BIO
 TWO PAGE RESUME
- 4th Week CURRICULUM VITAE
- 5th Week ARTIST STATEMENT –
 500 word
- 6th Week ARTIST STATEMENT –
 1 page
- 7th Week BUILD A WEBSITE
- 8th Week WEBSITE **BFA Crits on WEDNESDAY October 14, 9 AM-Noon**
- 9th Week WEBSITE Presentation
- 10th Week MENTORSHIP
- 11th Week ARTIST TALK
- 12th Week FINDING A STUDIO
- 13th Week DIY SHOW
- 14th Week GRANTS
- 15th Week RESIDENCIES
- 16TH Week MFA PROGRAMS - **BFA CRITS 9AM-Noon Thursday December 3, 9 AM-Noon**

BFA Portfolio Practices Syllabus - ARTS-466-001-20-FA

PROF. CLEA FELIEN

OFFICE 133

Email: felien@sonoma.edu

OFFICE HOURS - TUES & THURS 11-12 – Wednesday 1-2 and by appointment

ZOOM LINK - <https://SonomaState.zoom.us/j/95973037795>. Meeting ID: 959 7303 7795

CLASS ROOM Art Building 130

Tuesday 4:00 PM – 6:40 PM

COURSE DESCRIPTION:

This course examines the practical applications of career planning, business skills, documentation, promotion, and having a sustainable life in the creative arts. It provides a foundation of practical information to assist artists pursuing creative careers after graduation. Each course assignment builds upon the next and at the completion of the semester each student will have the resources needed to pursue opportunities and jobs in their area of the creative arts and beyond.

This course is designed for art students looking to transition into life as a working artist. As the worlds of art, technology and commerce increasingly co-mingle, we will explore how a B.F.A. degree and professional artist competences can open many doors for you beyond the academia and gallery world. This course will include: an artist plan, professional documentation of your work, writing a bio resume C.V. artist statement, creating a website, mentorships, artist talks, art studios, art shows, grants residencies and MFA programs. Through practical in-class exercises, guest lecturers, readings and assignments, we will address how to maintain an art practice and ways to support yourself as a professional artist.

You will have classroom instruction on writing for the arts, be given opportunities to submit drafts, receive feedback and revise your writing. You will be directed to online and campus resources to help your writing process as well. Students will be responsible for a variety of assignments each week in addition to participating in discussions and attending lectures. It is vital to complete these assignments and to turn them in on time.

COURSE GOALS AND OBJECTIVES:

To develop:

- Information for success in your artistic career.
- A broadened sense of opportunities available to you in the creative world.

- A practical skill set that will help you support and manage your professional artistic careers.
- Research and apply for grants, residencies and graduate study programs.
- Develop survival skills and practices for interacting with the art world.

LEARNING OUTCOMES:

This class is designed to be a professional artist course. It will consist of lectures, guest speakers, student presentations, critiques and in-class exercises. Because it is a seminar, there will be weekly assignments that involve reading, writing, researching, discussion, and presentations.

- Knowledge of career development opportunities available after graduation.
- Knowledge of networking techniques.
- Professional standard in written description and promotion of artist.
- Professional standard in visual documentation and presentation of artworks.
- Professional standard in verbal presentation in the form of an artist talk.
- Familiarity with common business practices, taxes and legal issues in the arts.
- Familiarity with arts funding opportunities.
- Experience with various forms of online art representation.
- Introduction to sustaining a lifelong artistic practice.

COURSE SCHEDULE:

1 st Week	INTRO to course Self Isolation Pandemic Artists Residency Program
2 nd Week	Discussion: Self Isolation Pandemic Artists Residency Program
3 rd Week	Photo Artwork
4 th Week	Bio, Resume & Curriculum Vitae
5 th Week	Artist Statement & Artist Talk
6 th Week	Presentations/Crit discussion
7 th Week	Website
8 th Week	Website
9 th Week	Follow up to BFA Crits - Website
10 th Week	Website
11 th Week	Research Grants – 20 you are eligible for
12 th Week	Apply for Grants
13 th Week	Research Residencies – 20 you are eligible for
14 th Week	Apply for Residencies

- 15th Week MFA programs
16th Week BFA CRITS 9AM-Noon (exact times TBA)

GRADING

80%

Grades are ongoing and at midterm and final. Grades are based on overall development and the degree of ambition with which the problems presented are addressed. Consideration is given to both the quality and quantity of work, with the understanding that efforts differ for various artistic expressions.

When I review your work, please keep in mind that I also consider:

- Preparedness for class
- Responsiveness to critique
- Constructive discussion during class
- Overall Progress & Growth
- Consistency of Effort

20% PARTICIPATION AND PROFESSIONALISM

20% of your grade is reserved for classroom participation and the degree of professionalism with which you address the course. I consider your work ethic, ambition, constructive discussion during class critiques, responsiveness to criticism, and preparation of assigned materials at the appointed time. Additionally, I review the consistency of your work and the overall growth of skill

CLASSROOM PROTOCOL

Students are expected to arrive on time, with required materials. Tardiness and unpreparedness will not be tolerated, three tardies equal one absence. Critiques cannot be missed.

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. Information on add/drops are available at <http://www.sonoma.edu/ar/registration/addclasses.shtml>. Students should be aware of the current deadlines and penalties for adding and dropping classes.

ATTENDANCE POLICY

- 2 absences- no effect on grade
- 3 absences- drop one letter grade
- 4 absences- drop two letter grades
- 5 absences- drop three letter grades
- 6 absences- drop class or fail

UNIVERSITY POLICIES

Class Attendance

Class attendance is an important part of a student's university experience. However, there are legitimate reasons for missing class, such as illness, accidents, death of a close family member, jury duty, religious observance or representing the University at officially approved University activities. Students should be cautioned that even though absences may be for legitimate reasons, such absences can impair performance and result in a lower grade. Faculty have primary authority for setting class attendance policy according to discipline standards. There are class activities, such as labs, assignments and discussions that cannot reasonably be made up.

When students are absent from classes, it is their responsibility to provide the instructor with due notice and documentation when possible, and to inform the instructor of the reason for absence. Students are also responsible for requesting, in a timely manner, to make up missed assignments and class work if these are reasonably able to be provided.

Instructors are responsible for providing a clear statement on the course outline about the impact of attendance on students' grades. For students who have missed classes for legitimate reasons, instructors are also responsible for providing an opportunity to complete make-up work or grade substitution, if the instructor determines that such is reasonably able to be provided.

Academic integrity

Students should know that the University's Cheating and Plagiarism Policy is available at http://www.sonoma.edu/UAffairs/policies/cheating_plagiarism.htm. Your own commitment to learning, as evidenced by your enrollment at Sonoma State University and the University's policy, require you to be honest in all your academic course work..

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified.

Campus Policy on Disability Access for Students (Optional/suggested statement)

"If you are a student with a disability and you think you may require accommodations, please register with the campus office of Disability Services for Students (DSS), located in Salazar Hall - Room 1049, Phone: (707) 664-2677, TTY/TDD: (707) 664-2958. DSS will provide you with written confirmation of your verified disability and authorize recommended accommodations. This authorization must be presented to the instructor

before any accommodations can be made.". The policy can be found at <http://www.sonoma.edu/uaffairs/policies/disabilitypolicy.htm>

Suggested Reading and podcasts

Art/Work by Heather Darcy Bhandari and Jonathan Melber

Taking the leap: Building a Career as a Visual Artist by Cay Lang

The Small Business Bible, 3rd Edition (2012) by Steven D. Strauss

Artists Helping Artists podcast on Blogtalk radio with Leslie Saeta

FA 491 Visiting Artist's Lecture Series

The Visiting Artists' Lecture Series is a Credit / No Credit course, which brings prominent contemporary artists to Sonoma State University to present their creative and scholarly work on a weekly basis. Class discussions will occur on weeks a speaker is not scheduled. Attendance to all lectures is mandatory and a paper is required at the end of the semester to receive course credit. Satisfies GE, category C1 (Fine Arts). This course may be repeated for credit but only 1 unit of C1 credit will be awarded.

Zoom Meeting ID: 896 1170 9693

Course Materials

Taxi: Journey Through My Windows (Joseph Rodriguez) 1576879313, 9781576879313

Student Learning Objectives (SLO)

- A. Directly communicate with creative professionals.
- B. Develop the ability to see your work in the context of creative professionals.
- C. Become familiar with and critical contemporary art practices.

SSU General Education Mission, Goals, and Objectives (MGOs)

<https://senate.sonoma.edu/resolutions/statement-mission-goals-0bjectives-general-education-sonoma-state-university>

Requirements:

Lectures

The course will utilize discussion and lectures to generate understanding of contemporary art as well as to inspire. Attending lectures and participation in discussions is mandatory. You are required to ask at least one question during lectures.

Writing

You are required to write a paper on contemporary art.

Extra Credit: You will receive one point of extra credit for each question you ask during lectures.

Evaluation

Your grade will ultimately be determined by your presence at lectures, questions, and paper.

Grading Standards

- A 93-100 Excellent work. Above and beyond expectations
- A- 90 – 92
- B+ 87 – 89
- B 83 – 86 Above average work, extra effort is apparent in the work
- B- 80 – 82
- C+ 77 – 79
- C 73 – 76 Average work, you have satisfied the requirements
- C- 70 – 72
- D+ 67 – 69
- D 63 – 66 Poor, problems with craft, concepts and/or following the assignment
- D- 60 – 62
- F 59 and below. Failure

Your final grade will be determined by my overall judgment in my role as professor of the course.

Attendance

Class is offered synchronously via Zoom. If you are unable to attend, watch the recorded zoom lecture. It is very important you are here during lectures, if you have a serious reason to miss them, you may watch the recordings.

2 Week Fire Project

If lectures are cancelled, you are permitted to watch re-recorded lectures.

Disability: I want you to succeed in this class. Disability Accommodations may be available if you need them in order to fully participate in this class because of a disability.

Schedule

Module 1: Introduction

Week 1, 1/27

In Class

- Introduction Assignment
- Review Lecturers and sign up for a day to ask questions

Module 2: Lectures

Week 2, 2/3

Due

- Review Lecturers and sign up for a day to ask questions

In Class

- Yashua Klos

Week 3, 2/10

In Class

- Snow Yunxue Fu

Week 4, 2/17

In Class

- Io Palmer

Week 5, 2/24

In Class

- Sahar Khoury

Week 6, 3/3

In Class

- Joseph Rodriguez

Week 7, 3/10

In Class

- Casey Curran

Week 8, 3/17

In Class

- Jamea Richmond Edwards

Week 9, 3/24 Spring Break

Week 10, 3/30
· Cesar Chavez Day – NO CLASS

Week 11, 4/7
In Class
· Avantika Bawa

Week 12, 4/14
In Class
· Allison Berkoy

Week 13, 4/21
In Class
· Paula Gaetano-Adi

Module 2: Reflections

Week 14, 4/28
Due
· Contemporary Art Essay In Class
· Keith Boadwee

Week 15, 5/5
In Class
· Mondo Jud Hart

Week 16, 5/12
In Class
· Trevor Goosen

Survey Results

Sr No: 1

Response No : 1

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Location of school

2. What career path(s) did you pursue after graduating?

Song writing and children's book writing and illustration.

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

My perspective on making art changed dramatically while studying art there. It also pushed me to become a better artist. I wish there had been more of an emphasis in life drawing. I graduated in 1977. Something tells me there's been a few changes since then!

4. How satisfied were you with the Art Studio Program overall?

5

5. How satisfied were you with the instruction offered by the Art Studio Program?

5

6. How satisfied were you with the career advising you received from Art History Program faculty?

3

7. How satisfied were you with course offerings in the Art Studio program?

5

8. 9. Please let us know anything you'd like to improve about the program.

Again, I was there decades ago. At the time, anything remotely commercial in art was frowned upon. I make a living as an author/illustrator. I don't know how much support there would have been back then. I'm sure it's totally different now.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

I have published over 50 books for children that I have written and illustrated. My book, Beautiful Oops shows how you can take your art mistakes and turn them into something beautiful. Melinda Gates said (last year) it's one of three books that all children should read. My old teachers Richard Ross and Susan Moulton were very instrumental in my wanting to spend my life as an artist.

Sr No: 2

Response No : 2

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Subject matter interests me

2. What career path(s) did you pursue after graduating?

Human Resources

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

I minored in Art Studio, and I didn't really have any related goals. It was something I enjoyed and wanted to take the opportunity to develop for myself at the time.

4. How satisfied were you with the Art Studio Program overall?

5

5. How satisfied were you with the instruction offered by the Art Studio Program?

4

6. How satisfied were you with the career advising you received from Art History Program faculty?

2

7. How satisfied were you with course offerings in the Art Studio program?

4

8. 9. Please let us know anything you'd like to improve about the program.

It would have been helpful to have instruction on how to apply and get ready for gallery shows. I only took drawing classes rather than painting, and I didn't get any instruction in that area. This was also 10+ years ago, so that might be different now.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

Sr No: 3

Response No : 3

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Subject matter interests me

2. What career path(s) did you pursue after graduating?

Communications

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

It has helped me in every position I have had since graduation. I use my fine art skills to translate marketing concepts.

4. How satisfied were you with the Art Studio Program overall?

4

5. How satisfied were you with the instruction offered by the Art Studio Program?

4

6. How satisfied were you with the career advising you received from Art History Program faculty?

2

7. How satisfied were you with course offerings in the Art Studio program?

4

8. 9. Please let us know anything you'd like to improve about the program.

Grading is so subjective. Some intro classes expected students to come in with knowledge and skills, and then penalized you if you didn't have them.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

I work as a Associate Director of Annual Giving and Communications and I feel that my art degree has helped me elevate the look and feel of the marketing materials my institution puts out. I am married to a SSU art history grad Zachary Pfähler '09 and we have a one year old son, Rowan.

Sr No: 4

Response No : 4

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Subject matter interests me

2. What career path(s) did you pursue after graduating?

Marketing (I double majored in business)

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

I would have liked to learn more about digital arts.

4. How satisfied were you with the Art Studio Program overall?

4

5. How satisfied were you with the instruction offered by the Art Studio Program?

4

6. How satisfied were you with the career advising you received from Art History Program faculty?

3

7. How satisfied were you with course offerings in the Art Studio program?

3

8. 9. Please let us know anything you'd like to improve about the program.

Again having more digital arts accessible.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

Currently am an SEO analyst so not very creative, but I do get to use css to make some creative elements on websites. This could also be an interesting artist route like website design, graphic design etc

Sr No: 5

Response No : 5

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Career goals

Location of school

Subject matter interests me

2. What career path(s) did you pursue after graduating?

Cook/painter.

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

4. How satisfied were you with the Art Studio Program overall?

4

5. How satisfied were you with the instruction offered by the Art Studio Program?

5

6. How satisfied were you with the career advising you received from Art History Program faculty?

4

7. How satisfied were you with course offerings in the Art Studio program?

3

8. 9. Please let us know anything you'd like to improve about the program.

What could improve the program would be to offer more life drawing classes.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

Sr No: 6

Response No : 6

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Subject matter interests me

2. What career path(s) did you pursue after graduating?

I focused more on my major in my career path as my minor was in art studio. I now want to pursue a more creative career where I can use more of my creativity.

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

It helped me become more in tune with my creative self. It also taught me how to conjure inspiration.

4. How satisfied were you with the Art Studio Program overall?

4

5. How satisfied were you with the instruction offered by the Art Studio Program?

5

6. How satisfied were you with the career advising you received from Art History Program faculty?

7. How satisfied were you with course offerings in the Art Studio program?

5

8. 9. Please let us know anything you'd like to improve about the program.

I wish I knew that I could minor in Art Studio sooner so I could have indulged in more class offerings. There were so many amazing classes that I wish I could have taken!

9. Please let us know anything you'd like to share about your life or achievements since graduating.

Sr No: 7

Response No : 7

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Range of courses offered

2. What career path(s) did you pursue after graduating?

Staffing and sales, I do my art on the side

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

It didn't really help me reach my goal which would be to be a full time artist or at least have a job related to art in someway. Most jobs are for graphic design which I definitely do not have the skill set for.

4. How satisfied were you with the Art Studio Program overall?

5

5. How satisfied were you with the instruction offered by the Art Studio Program?

5

6. How satisfied were you with the career advising you received from Art History Program faculty?

3

7. How satisfied were you with course offerings in the Art Studio program?

4

8. 9. Please let us know anything you'd like to improve about the program.

Just more preparation for the real world, what to expect as an emerging artist and career paths you can take. Maybe how to start your own art business, how does that work with taxes, business license, permits.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

Since graduating I did get into grad school but couldn't afford it, I joined a co-op studio to be able to create and have had a few gallery shows as well.

Sr No: 8

Response No : 8

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Reputation

Faculty

Location of school

Cost of attending SSU

2. What career path(s) did you pursue after graduating?

I earned by teaching credential at SSU and have taught for 28 years. I am also a business owner (gymnastics)

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

Obvious with the art teaching gig. I got a great survey of all the arts (I am photography focus), but I also gained the experience of intensive study in one area and have used what I learned from that in all my project planning.

4. How satisfied were you with the Art Studio Program overall?

5

5. How satisfied were you with the instruction offered by the Art Studio Program?

5

6. How satisfied were you with the career advising you received from Art History Program faculty?

3

7. How satisfied were you with course offerings in the Art Studio program?

4

8. 9. Please let us know anything you'd like to improve about the program.

I am old enough (class of 90), I do not recall career planning being offered, but I loved the program and still use all of my studies at work everyday. Would love a FB community or the like of fellow past art majors to share info/keep up with happening within our ranks. At the time of my graduation, the concern was opening a BFA and MFA program, and I assume that the MFA is still of interest for many.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

I have two wonderful kids (17, 20 one a film maker the other a musician). I've been teaching art and photography (still have a darkroom!) at KJHS in Petaluma since 1993, where I am also an active union officer. My husband and I also own two gymnastics schools (Redwood Empire in Petaluma and SFG in San Francisco) which are currently struggling through covid shutdowns.

Sr No: 9

Response No : 9

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Location of school

2. What career path(s) did you pursue after graduating?

Graphic designer, events coordinator, writer, publicist, owned a PR company in the 80's, freelance PR/writing/designer, fundraiser for SF State Arts and Humanities and the MS Society. Founded Hagen/Sinclair Research in 2001 which I still own.

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

I was a graphic designer for about 20-years. My artistic talents lay in that area rather than painting, sculpture etc.

4. How satisfied were you with the Art Studio Program overall?

5

5. How satisfied were you with the instruction offered by the Art Studio Program?

5

6. How satisfied were you with the career advising you received from Art History Program faculty?

1

7. How satisfied were you with course offerings in the Art Studio program?

5

8. 9. Please let us know anything you'd like to improve about the program.

We were still in the basement of the science building when I attended. Obviously, the new building was a huge improvement. There was NO, zero, none, 0, nada career advising at the time. After graduating, finding a career in art was difficult. I started graphic design but learned it on my own (before computer graphics). I sure hope there is a GD department now!

9. Please let us know anything you'd like to share about your life or achievements since graduating.

I'm a million years old now. During the 70's early 80's I was a member of the performance art group No Truth to the Rumor. We performed at the Lincoln Art Center. I started jazz/ballet at 25 and spent 20 years performing in several companies. I've published one book and am editing two more, a detective novel and a horror novel now for publication this fall. My company, Hagen/Sinclair Research Recruiting, founded in 2001 is a nationally renowned with 20 employees. We have clients in several countries and find people to participate in paid research studies. We find consumers and professionals to participate in studies for some of the largest Global Companies in the world such as Microsoft, Disney, IBM and Intuit. In addition, I play tennis several times a week, have two cats, two parakeets, a KCBS newscaster boyfriend and a host of lifelong friends, three of which I met at SSU.

Sr No: 10

Response No : 10

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Reputation

Range of courses offered

Subject matter interests me

2. What career path(s) did you pursue after graduating?

Culinary and pastry degree

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

Improved my overall skills in painting and sculpting which I use all the time with my custom cakes.

4. How satisfied were you with the Art Studio Program overall?

5

5. How satisfied were you with the instruction offered by the Art Studio Program?

5

6. How satisfied were you with the career advising you received from Art History Program faculty?

7. How satisfied were you with course offerings in the Art Studio program?

5

8. 9. Please let us know anything you'd like to improve about the program.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

Happy still living in Sonoma County with my Fiance and daughter. Have my own custom pastry and cake business that definitely utilizes many skills I learned from the art department. I do miss painting in the regular though and spending time in the studio.

Sr No: 11

Response No : 11

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Location of school

Cost of attending SSU

2. What career path(s) did you pursue after graduating?

I continued teaching ballet and character dance.

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

I instructors were mostly schooled by twentieth century modernist so the instruction I received did not include technical skills that I had hoped for.

4. How satisfied were you with the Art Studio Program overall?

2

5. How satisfied were you with the instruction offered by the Art Studio Program?

2

6. How satisfied were you with the career advising you received from Art History Program faculty?

2

7. How satisfied were you with course offerings in the Art Studio program?

2

8. 9. Please let us know anything you'd like to improve about the program.

It has been more than twenty years since my graduation. I was so put off by the negative attitude of most of my teachers that I lost all enthusiasm for painting and drawing. I'm guessing that they would be retired by now. I thought the Art History department was great. I have museum memberships throughout the US and Europe. I spend several weeks a year traveling to continue my studies.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

The liberal arts education has been a valuable addition to my appreciation of life.

Sr No: 12

Response No : 12

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Location of school

Cost of attending SSU

Subject matter interests me

2. What career path(s) did you pursue after graduating?

Becoming a painter

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

Some good instructors were instrumental. The SSU Gallery was a great resource. One instructor was horrible and I won't forget his treatment of me.

4. How satisfied were you with the Art Studio Program overall?

4

5. How satisfied were you with the instruction offered by the Art Studio Program?

4

6. How satisfied were you with the career advising you received from Art History Program faculty?

2

7. How satisfied were you with course offerings in the Art Studio program?

4

8. 9. Please let us know anything you'd like to improve about the program.

When I attended, the painting professors didn't seem to support the actual teaching of a wider range of materials instruction. The one exception was Chester Arnold (part time faculty member) who taught a class on fresco painting which I, unfortunately, could not take.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

I've continued to paint since graduating in 1994. Have shown in juried shows, solo shows and am a member of a cooperative arts organization that supports a very successful open studio weekend each year.

Sr No: 13

Response No : 13

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Faculty

Range of courses offered

Career goals

Location of school

Subject matter interests me

2. What career path(s) did you pursue after graduating?

Curatorial and visual arts management

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

It prepared me for working independently, but not so much in group environments. Felt very 'fend for yourself' at SSU

4. How satisfied were you with the Art Studio Program overall?

4

5. How satisfied were you with the instruction offered by the Art Studio Program?

3

6. How satisfied were you with the career advising you received from Art History Program faculty?

4

7. How satisfied were you with course offerings in the Art Studio program?

3

8. 9. Please let us know anything you'd like to improve about the program.

I would have appreciated more projects across mediums at SSU, it felt rather isolated and separate between each chosen medium.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

Since graduating I have helped open and run an art gallery in Los Angeles and have received a US and UK Masters degree in Visual Arts Management and Curating while living in London. I still continue to make prints and reminisce on my days in the SSU art department often

Sr No: 14

Response No : 14

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Location of school

Cost of attending SSU

Subject matter interests me

2. What career path(s) did you pursue after graduating?

Cooking. Now own the family restaurant.

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

They gave me a foundation of benign curious and constantly trying new things. I'm still pursuing my dreams.

4. How satisfied were you with the Art Studio Program overall?

5

5. How satisfied were you with the instruction offered by the Art Studio Program?

5

6. How satisfied were you with the career advising you received from Art History Program faculty?

3

7. How satisfied were you with course offerings in the Art Studio program?

5

8. 9. Please let us know anything you'd like to improve about the program.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

Sr No: 15

Response No : 15

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Subject matter interests me

2. What career path(s) did you pursue after graduating?

Worked as a production artist printing linoleum blocks on textile, graphic artist and more recently digital designer for a creative agency

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

Most importantly, it taught me how to take and apply a critique

4. How satisfied were you with the Art Studio Program overall?

4

5. How satisfied were you with the instruction offered by the Art Studio Program?

5

6. How satisfied were you with the career advising you received from Art History Program faculty?

3

7. How satisfied were you with course offerings in the Art Studio program?

3

8. 9. Please let us know anything you'd like to improve about the program.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

Sr No: 16

Response No : 16

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Career goals

Location of school

2. What career path(s) did you pursue after graduating?

Ended up just being doing my own art thing then became a stay at home mom.

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

It didn't help me reach my goals. I was a transfer student from Humboldt state university, I thought being closer to Napa/San Francisco, that I would have teachers that would help with more community connections for career path. Also thought as a student there would be more student events/field trip to art galleries. When I was there the art department was pretty depressing and lacked in support, which was the completely opposite from my experience at HSU. There wasn't really any clubs, the art department vibe was very modern in their view and shut down certain styles. I ended finishing with a photography emphasizes because I just wanted to finish, get out there and stop giving SSU money. And sadly the photography department wasn't even funded or capable to teach digital skills at the time. So they were behind too when I was there.

4. How satisfied were you with the Art Studio Program overall?

2

5. How satisfied were you with the instruction offered by the Art Studio Program?

3

6. How satisfied were you with the career advising you received from Art History Program faculty?

3

7. How satisfied were you with course offerings in the Art Studio program?

2

8. 9. Please let us know anything you'd like to improve about the program.

I think there needs to be more of a variety of styles and variety of teachers with different styles. Teacher who are all on the mission to encourage and push students to get better at their skill (not push them into a certain style) . Encourage more student to create art clubs, more art shows, go to more local art events for experiences and for them to create more of a presence on campus.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

Sr No: 17

Response No : 17

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Faculty

Career goals

Location of school

Cost of attending SSU

Other (Please specify):Facilities

2. What career path(s) did you pursue after graduating?

Commercial and Fine art Neon. Later art teacher and art education professor

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

It provided a wide range of art making skills and art history knot

4. How satisfied were you with the Art Studio Program overall?

5

5. How satisfied were you with the instruction offered by the Art Studio Program?

5

6. How satisfied were you with the career advising you received from Art History Program faculty?

3

7. How satisfied were you with course offerings in the Art Studio program?

5

8. 9. Please let us know anything you'd like to improve about the program.

It was a long time ago. So, I am not really sure I'd be much help

9. Please let us know anything you'd like to share about your life or achievements since graduating.

Sr No: 18

Response No : 18

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Subject matter interests me

2. What career path(s) did you pursue after graduating?

education

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

It met the requirement for acceptance into the teacher certification program.

4. How satisfied were you with the Art Studio Program overall?

3

5. How satisfied were you with the instruction offered by the Art Studio Program?

3

6. How satisfied were you with the career advising you received from Art History Program faculty?

2

7. How satisfied were you with course offerings in the Art Studio program?

3

8. 9. Please let us know anything you'd like to improve about the program.

The program was in its infancy when I attended. I have no idea of its development or present status.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

Sr No: 19

Response No : 19

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Location of school

Cost of attending SSU

Subject matter interests me

2. What career path(s) did you pursue after graduating?

Artist Teacher

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

4. How satisfied were you with the Art Studio Program overall?

5

5. How satisfied were you with the instruction offered by the Art Studio Program?

5

6. How satisfied were you with the career advising you received from Art History Program faculty?

3

7. How satisfied were you with course offerings in the Art Studio program?

4

8. 9. Please let us know anything you'd like to improve about the program.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

Sr No: 20

Response No : 20

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Faculty

2. What career path(s) did you pursue after graduating?

Artist and teacher

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

The Art D, Kurt and Nate really, helped me find my way to grad school

4. How satisfied were you with the Art Studio Program overall?

4

5. How satisfied were you with the instruction offered by the Art Studio Program?

5

6. How satisfied were you with the career advising you received from Art History Program faculty?

3

7. How satisfied were you with course offerings in the Art Studio program?

5

8. 9. Please let us know anything you'd like to improve about the program.

Students should be taught how to build a website, how to apply to grad school, and should be taught business practices. Also the Art Department needs more female teachers.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

Sr No: 21

Response No : 21

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Range of courses offered

Career goals

Location of school

Cost of attending SSU

Subject matter interests me

2. What career path(s) did you pursue after graduating?

Marketing, Education, and Graphic Design

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

A solid core of art theory and understanding.

4. How satisfied were you with the Art Studio Program overall?

4

5. How satisfied were you with the instruction offered by the Art Studio Program?

5

6. How satisfied were you with the career advising you received from Art History Program faculty?

3

7. How satisfied were you with course offerings in the Art Studio program?

5

8. 9. Please let us know anything you'd like to improve about the program.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

Sr No: 22

Response No : 22

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Reputation

Career goals

Location of school

Cost of attending SSU

Subject matter interests me

2. What career path(s) did you pursue after graduating?

Totally unrelated to art, I am now in the corporate world doing management within the beauty industry. There were no career placement opportunities or discussions while at SSU. Only option was pursuing additional education through grad programs. This was cost prohibitive and disheartening.

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

It did not. Please work more with students who can not afford to stay for fine art/ pursue grad school. Find practical internships and assistant positions for them to continue in field of study post graduation. Put a larger focus on everyone instead of the few students who could afford to stay for fine art studies/pursue grad schools. SSU was a weird microcosm of the art world where the privileged ultimately were able to advance further and treated better.

4. How satisfied were you with the Art Studio Program overall?

1

5. How satisfied were you with the instruction offered by the Art Studio Program?

2

6. How satisfied were you with the career advising you received from Art History Program faculty?

4

7. How satisfied were you with course offerings in the Art Studio program?

2

8. 9. Please let us know anything you'd like to improve about the program.

I wish the staffing was more diverse with women artist/professors , the staffing reflected the male dominated art world, felt like there was no space for the different perspectives of women artist within many of the courses. Additionally, the lack of quality digital art courses handicapped career opportunities.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

I'm extremely happy to have switched life paths after leaving SSU to have chosen to work within an industry the is truly inclusive and supportive, something the art world hasn't been able to achieve due to entrenched male privilege and elitism.

Sr No: 23

Response No : 23

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Faculty

Range of courses offered

Location of school

Cost of attending SSU

Subject matter interests me

2. What career path(s) did you pursue after graduating?

I was a comics retailer with my own store, the Comic Book Box, for 30+ years.

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

My Art History/Art Studio combined with my English degree allowed me to talk with people in the comics industry as well as aspiring kids interested in art. It also allowed me to think outside the box in advertising, and marketing. Displaying product also needs an eye towards what will visually help the product to be seen.

4. How satisfied were you with the Art Studio Program overall?

5

5. How satisfied were you with the instruction offered by the Art Studio Program?

5

6. How satisfied were you with the career advising you received from Art History Program faculty?

5

7. How satisfied were you with course offerings in the Art Studio program?

5

8. 9. Please let us know anything you'd like to improve about the program.

It's been many decades since I have been in the program that I can't answer in regards to what has evolved since the 1980's.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

I was an Eisner judge in 2014. The Eisner's are the Oscars for the comics industry.

Sr No: 24

Response No : 24

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Other (Please specify):I was an Art History major and the class seemed fun.

2. What career path(s) did you pursue after graduating?

Libraries

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

4. How satisfied were you with the Art Studio Program overall?

5

5. How satisfied were you with the instruction offered by the Art Studio Program?

5

6. How satisfied were you with the career advising you received from Art History Program faculty?

2

7. How satisfied were you with course offerings in the Art Studio program?

5

8. 9. Please let us know anything you'd like to improve about the program.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

SSU was a great experience to my life and career.

Sr No: 25

Response No : 25

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Range of courses offered

Subject matter interests me

2. What career path(s) did you pursue after graduating?

I pursued a career in culinary arts (which art helped me there as well) and I have transitioned into personal financial coaching and bookkeeping.

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

My time in the culinary arts program helped me to become a more confident person. I was a person who wanted to know what the right answer was and it helped me to be creative and accept my ideas and to be confident in growing my own opinions and values. It pushed me out of my comfort zone. I gained the confidence and my voice because of the art community made me feel comfortable. I know my time in the art studio was what set me on the path I am on now with the confidence a classroom setting never gave me.

4. How satisfied were you with the Art Studio Program overall?

5

5. How satisfied were you with the instruction offered by the Art Studio Program?

4

6. How satisfied were you with the career advising you received from Art History Program faculty?

4

7. How satisfied were you with course offerings in the Art Studio program?

4

8. 9. Please let us know anything you'd like to improve about the program.

My emphasis was photography and I really enjoyed the photography program. I did however wish there were a few more classes offered in that area. I loved the fine art aspect of it but I would have pursued the commercial photography side of it if I had a little bit of exposure to it at school. I know that photography has evolved since I graduated but I would have been more likely to have pursued it as a real career if I had a class or two in preparing for a career in it. Art history and actual photography classes were amazing but when faced with the real world I was left lost and not knowing how or where to start. I also was the most confident and vocal person 17 years ago, so I ended up going in a different direction that felt a little more clear as far as how to navigate a career from it.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

I have since been helping people understand their personal finances and help them to pay off their debt and accomplish their life goals that maybe they felt like they couldn't achieve before working together. I work with individuals to understand their finances and the banks. This has been so rewarding and I am so lucky to watch them pay off things like their student loans. I am so lucky to have found a company 101 financial, that is passionate about helping people to break the cycle of financial illiteracy. Even though it is a financial company, it feels more like a company that changes people's lives and sets them on a path to achieve their dreams.

Sr No: 26

Response No : 26

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Location of school

2. What career path(s) did you pursue after graduating?

Building construction Foundation, frame, finish The art of building Attention to details Physical and natural connection

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

Seeing life as art

4. How satisfied were you with the Art Studio Program overall?

4

5. How satisfied were you with the instruction offered by the Art Studio Program?

4

6. How satisfied were you with the career advising you received from Art History Program faculty?

4

7. How satisfied were you with course offerings in the Art Studio program?

4

8. 9. Please let us know anything you'd like to improve about the program.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

Life is good

Sr No: 27

Response No : 27

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Location of school

2. What career path(s) did you pursue after graduating?

I took time to try out wedding and portrait studio work right after graduation. I enjoyed the work but the lack of benefits was always a problem as I had children. It was low pay, hard work but fun. The Luther Burbank Center was a great job for me after trying the photo work. They had an art museum where I first started as an assistant to the museum director, but I found I enjoyed the performing arts much better than the museum. I stayed in that job for about 5 years until I left the area for the Santa Barbara where I am today. I work as an administrative assistant and work for a property management company for almost 14 years. The company manages a large portfolio of commercial and residential properties. I absolutely love it. I have had the pleasure of working directly for a billionaire until his passing a few years ago. I am still with the company enjoying the changes after the founder has passed on.

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

My education was such a great topic to discuss in my job interviews. I could speak with enthusiasm the education I received from SSU. Many questions were asked from the interviewing company about my education, artistic influences and background. At SSU I worked in the art office under the guidance of the wonderful Connie Eagle. The the tasks I did were so great to help my job search. The art office experience under Connie's direction, was amazing and helped me with confidence. The professors treated me so well and gave me some great experience and projects.

4. How satisfied were you with the Art Studio Program overall?

5

5. How satisfied were you with the instruction offered by the Art Studio Program?

5

6. How satisfied were you with the career advising you received from Art History Program faculty?

5

7. How satisfied were you with course offerings in the Art Studio program?

5

8. 9. Please let us know anything you'd like to improve about the program.

My education was so long ago. What would I have to say about improving? I saw abusive behavior of one professor towards a few students in print making during my studies. I am still horrified by what I witnessed. We were afraid to report what was said towards a student(s) in front of the entire class. This was only one professor, an outstanding artist, but failing in teaching skills. We were all afraid to report the abuse. I learned so much from him but the abusive language he directed towards some students, was inexcusable. That would be my one criticism, otherwise, it was a remarkable time in my life and I am ever so grateful for the opportunity.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

I have only great things to share about my experience at SSU in the Art Dept. What an incredible education I received. My emphasis was in photography in the day of the wonderful darkroom! After graduation, I dabbled in jobs in photography at some of the Santa Rosa photography studios in weddings and portrait work. I had an opportunity to work at the LBC when there was an art museum. I loved performing arts better then the work in the art museum! Although a challenge, I loved drawing. I took the skills and coaching from Bob Nugent and Marc Pearlman, through the years. I never gave up and have advanced my drawing skills. I enjoy portrait drawing. I can still hear their voices coaching me as I draw! I have an amazing job which I have worked for almost 14 years as an office coordinator. I am encouraged to use creativity. Drawing became my passion in life, not for a career but a pure joy in my life. The recognition my drawings have received has been a plus. Thank you SSU Art Department.

Sr No: 28

Response No : 28

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Faculty

2. What career path(s) did you pursue after graduating?

fine art

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

critiques or a group setup for after school

4. How satisfied were you with the Art Studio Program overall?

3

5. How satisfied were you with the instruction offered by the Art Studio Program?

3

6. How satisfied were you with the career advising you received from Art History Program faculty?

1

7. How satisfied were you with course offerings in the Art Studio program?

3

8. 9. Please let us know anything you'd like to improve about the program.

more direction from main advisors on what to do after school. I needed real life references that would benefit my specific style. After school I'm lost. I still make art but it's been 5 years and nothing real has happened for me. I've tried, but I need an in. For the money I paid for the program, you need to give me more. Put my work in front of people, but I get those are adjunct professors... they don't have the time for that. All the advisors should be tenure, then they would have the time to help build an art career. All I really heard was, it's hard oht there from professors. I didn't get into art because it was easy, I know I'll be very poor for a while... but help me get started. I apologize for the rant... I built great relationships with the other students at CCA, so it was worth it in that aspect

9. Please let us know anything you'd like to share about your life or achievements since graduating.

I sell bs on etsy and work minimum wage

Sr No: 29

Response No : 29

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Subject matter interests me

2. What career path(s) did you pursue after graduating?

I am currently a teacher- art was my minor.

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

4. How satisfied were you with the Art Studio Program overall?

5

5. How satisfied were you with the instruction offered by the Art Studio Program?

5

6. How satisfied were you with the career advising you received from Art History Program faculty?

3

7. How satisfied were you with course offerings in the Art Studio program?

4

8. 9. Please let us know anything you'd like to improve about the program.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

Sr No: 30

Response No : 30

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Location of school

Cost of attending SSU

Subject matter interests me

2. What career path(s) did you pursue after graduating?

I completed my MFA, got married and started a family. I had applied to teach at SRJC, and interviewed, but was also recently pregnant. I decided to raise my family instead.

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

I LOVED my years at SSU and in the art department! I loved the faculty and the preparedness I gained for Graduate School.

4. How satisfied were you with the Art Studio Program overall?

5

5. How satisfied were you with the instruction offered by the Art Studio Program?

5

6. How satisfied were you with the career advising you received from Art History Program faculty?

5

7. How satisfied were you with course offerings in the Art Studio program?

5

8. 9. Please let us know anything you'd like to improve about the program.

I graduated SSU with my BFA in 2002...I have no idea what the program is like now or how I would suggest changes.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

I received my MFA from California College of Art and Crafts, got married and raised two amazing children! My daughter is a promising young artist and aspires to attend an Art college. I love helping both of my kids with creative projects for school and using my artistic talents in other ways.

Sr No: 31

Response No : 31

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Faculty

Range of courses offered

Location of school

Subject matter interests me

2. What career path(s) did you pursue after graduating?

MFA Artist Teacher

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

It was indispensable, from advising to techniques, from friendships to constructive criticism, from academics to inspiration

4. How satisfied were you with the Art Studio Program overall?

5

5. How satisfied were you with the instruction offered by the Art Studio Program?

5

6. How satisfied were you with the career advising you received from Art History Program faculty?

5

7. How satisfied were you with course offerings in the Art Studio program?

5

8. 9. Please let us know anything you'd like to improve about the program.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

I walked into my MFA program VERY well prepared!!!

Sr No: 32

Response No : 32

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Career goals

Location of school

Cost of attending SSU

Subject matter interests me

2. What career path(s) did you pursue after graduating?

Immediately employed by Federal Government leading to ultimate retirement.

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

My Art Degree allowed me to apply said degree within the federal government.

4. How satisfied were you with the Art Studio Program overall?

5

5. How satisfied were you with the instruction offered by the Art Studio Program?

5

6. How satisfied were you with the career advising you received from Art History Program faculty?

1

7. How satisfied were you with course offerings in the Art Studio program?

5

8. 9. Please let us know anything you'd like to improve about the program.

Question 6, there was no career advisors when I graduate in 1983.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

The degree lead to a 32 year career with the Federal government allowing me to comfortable retire at age 55. Since I have attended art classes and currently volunteer at Chabot community college sharing and applying my art talents.

Sr No: 33

Response No : 33

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Faculty

Location of school

Cost of attending SSU

Subject matter interests me

2. What career path(s) did you pursue after graduating?

Fine artist and teacher

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

It encouraged me to find my own voice while challenging me to look at my work critically. 2 things stand out to me that made my experience so special. The building, somewhat isolated from the rest of the campus, helped create a community amongst the faculty and the students. Secondly, the faculty were themselves practicing artists, had a diverse voice, and were honest and supportive with the students.

4. How satisfied were you with the Art Studio Program overall?

5

5. How satisfied were you with the instruction offered by the Art Studio Program?

5

6. How satisfied were you with the career advising you received from Art History Program faculty?

5

7. How satisfied were you with course offerings in the Art Studio program?

5

8. 9. Please let us know anything you'd like to improve about the program.

I graduated in 1980, so I am very out of date on how it is now.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

Most of my work has been in the visual arts field: teaching art at college and middle school levels, co-founding and running an arts non-profit, landscape design, participating in group and one person shows, and most recently, photo restoration and book design. SSU was a valuable foundation for all of these pursuits.

Sr No: 34

Response No : 34

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Range of courses offered

Location of school

Cost of attending SSU

Subject matter interests me

2. What career path(s) did you pursue after graduating?

Real estate marketing, graphic design, web design, social media management

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

My time in the Art program helped me in several arenas such as: developing critiquing skills and vocabulary, collaboration, time management, general respect of people from all backgrounds, digital organization skills, valuable art history knowledge, drawing principles, array of photography techniques. One thing I wish I could have learned at SSU is interior design/ 3-D architecture computer programs. More internship opportunities geared towards digital arts would have been great.

4. How satisfied were you with the Art Studio Program overall?

4

5. How satisfied were you with the instruction offered by the Art Studio Program?

5

6. How satisfied were you with the career advising you received from Art History Program faculty?

3

7. How satisfied were you with course offerings in the Art Studio program?

3

8. 9. Please let us know anything you'd like to improve about the program.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

Being part of the Art department at SSU directly lead me to my current careers. My freshman year of experience lead me to my on campus graphic design job, which provided me with the skills and resume line I needed to get my current job. I have great satisfaction knowing I chose to be part of the art community of Sonoma.

Sr No: 35

Response No : 35

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Location of school

Cost of attending SSU

2. What career path(s) did you pursue after graduating?

I've worked in Photography ever since

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

Uhhh it help create a very solid foundation in the traditional crafts of photography and print making. I had to teach myself how to adapt those more traditional methods to real world job opportunities.

4. How satisfied were you with the Art Studio Program overall?

3

5. How satisfied were you with the instruction offered by the Art Studio Program?

3

6. How satisfied were you with the career advising you received from Art History Program faculty?

1

7. How satisfied were you with course offerings in the Art Studio program?

3

8. 9. Please let us know anything you'd like to improve about the program.

I attended from 2005 to 2008 and studied photography. At the time, everything was darkroom based despite the industry having transitioned into a digital world. The photography department lacked any kind of structured course work around studio set up, what it's like to freelance in the photo industry, or even any sort of lay out of the variety of work available in the field (do you want to be a photo editor? art director? creative director? photo retoucher? producer? post production focused? or an actual photographer? how does photography fit into the modern world of media creation? etc). Dunno what's changed since then in the department, but without finding a community of peers in nearby San Francisco shortly after graduating, I do not know how I would have learned any of the things I know now.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

I can say that my professors at the time at least made me confident that I understand photography: how a camera works and how to make the image I want to make. Since I've graduated from SSU, I've continually worked in the industry in a wide array of jobs and it's never hurt that I knew how to use a darkroom.

Sr No: 36

Response No : 36

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Location of school

Cost of attending SSU

Subject matter interests me

2. What career path(s) did you pursue after graduating?

Marketing Art Director on local films

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

At the time the older male teachers openly favored the young women. The mature Women who chose a no direct route to school often talked about the uneven mentor ship.

4. How satisfied were you with the Art Studio Program overall?

3

5. How satisfied were you with the instruction offered by the Art Studio Program?

3

6. How satisfied were you with the career advising you received from Art History Program faculty?

2

7. How satisfied were you with course offerings in the Art Studio program?

2

8. 9. Please let us know anything you'd like to improve about the program.

The classes were somewhat limited. The teacher who came from other universities brought enthusiasm and mentorship that was lacking with the regular staff.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

The teachers offered a new perspective but the classes were lackluster.

Sr No: 37

Response No : 37

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Location of school

Cost of attending SSU

2. What career path(s) did you pursue after graduating?

I became an art instructor. Over the years I taught paper making , painting and film editing. Art direction in plays and film Marketing Graphic Design Film editing

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

I did not receive career goals. I believe it was thought that as an older student I had direction and a career path. There could have been more business of art classes.

4. How satisfied were you with the Art Studio Program overall?

2

5. How satisfied were you with the instruction offered by the Art Studio Program?

2

6. How satisfied were you with the career advising you received from Art History Program faculty?

7. How satisfied were you with course offerings in the Art Studio program?

2

8. 9. Please let us know anything you'd like to improve about the program.

The staff was friendly and I did learn however after graduation I attended a lot of workshops at other unobtrusive and I experienced the difference.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

Sr No: 38

Response No : 38

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Career goals

Subject matter interests me

2. What career path(s) did you pursue after graduating?

Office Manager

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

It did not but was a nice balance to other more academic classes

4. How satisfied were you with the Art Studio Program overall?

3

5. How satisfied were you with the instruction offered by the Art Studio Program?

3

6. How satisfied were you with the career advising you received from Art History Program faculty?

7. How satisfied were you with course offerings in the Art Studio program?

3

8. 9. Please let us know anything you'd like to improve about the program.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

Sr No: 39

Response No : 39

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Faculty

Range of courses offered

Location of school

Subject matter interests me

2. What career path(s) did you pursue after graduating?

Glass Artist Art teacher

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

I took a wide variety of art classes with excellent instructors

4. How satisfied were you with the Art Studio Program overall?

4

5. How satisfied were you with the instruction offered by the Art Studio Program?

4

6. How satisfied were you with the career advising you received from Art History Program faculty?

2

7. How satisfied were you with course offerings in the Art Studio program?

5

8. 9. Please let us know anything you'd like to improve about the program.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

I've gone on to receive my masters in teaching fine arts. I run my personal studio for glass art. I learned a wide range of arts and skills that help greatly in teaching

Sr No: 40

Response No : 40

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Location of school

2. What career path(s) did you pursue after graduating?

. I tried graphic design for a while but the economy was so bad, I eventually went back to my old job

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

It would have been nice to get some classical art training instead of comments like:"be more painterly" also modern illustration seemed to be frowned upon.

4. How satisfied were you with the Art Studio Program overall?

5. How satisfied were you with the instruction offered by the Art Studio Program?

2

6. How satisfied were you with the career advising you received from Art History Program faculty?

1

7. How satisfied were you with course offerings in the Art Studio program?

1

8. 9. Please let us know anything you'd like to improve about the program.

I think digital art training is important and classic drawing techniques . There is a big market in commercial art, gaming, and movies that could be taught. Also I did not receive any career advising from any faculty

9. Please let us know anything you'd like to share about your life or achievements since graduating.

I felt proud to get my degree but at this point seems it was a waste of money and time I could have spent elsewhere.

Sr No: 41

Response No : 41

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Reputation

Range of courses offered

Location of school

2. What career path(s) did you pursue after graduating?

Graphic arts

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

Helped push me creatively, both conceptually and technically.

4. How satisfied were you with the Art Studio Program overall?

5

5. How satisfied were you with the instruction offered by the Art Studio Program?

5

6. How satisfied were you with the career advising you received from Art History Program faculty?

5

7. How satisfied were you with course offerings in the Art Studio program?

5

8. 9. Please let us know anything you'd like to improve about the program.

Some more digital art classes. Specifically in Adobe illustrator +graphic design.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

I've since started my own design company, Schraviv graphic arts llc where I do a ton of illustrations for companies. I also do murals and sell paintings occasionally. Sonoma state really helped me form myself as an artist all around.

Sr No: 42

Response No : 42

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Location of school

Cost of attending SSU

Subject matter interests me

2. What career path(s) did you pursue after graduating?

Medical Illustration (MA Biomedical Communications), plus computer graphics and medical photography, design for publication, and package design.

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

I got foundational experience and the time and space to try a lot of media and experiment. I was at Sonoma in 1973-75, so everything was quite new. I didn't have well formed career goals.

4. How satisfied were you with the Art Studio Program overall?

4

5. How satisfied were you with the instruction offered by the Art Studio Program?

4

6. How satisfied were you with the career advising you received from Art History Program faculty?

7. How satisfied were you with course offerings in the Art Studio program?

4

8. 9. Please let us know anything you'd like to improve about the program.

I don't think there was a well formed Art Studio program when I was there. I liked being there quite a lot.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

I am a retired but still very actively involved in making art.

Sr No: 43

Response No : 43

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Faculty

Range of courses offered

Career goals

Subject matter interests me

2. What career path(s) did you pursue after graduating?

Video Artist, Filmmaker and Professor of Film and Television

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

I entered Sonoma State in 1969 as a Political Sci major then moving to the Hutchins School. I took a course in Filmmaking in the Art Department and became an Art Major the following semester. This changed the course of my life. I learned terrific skills in a broad range of art forms while focusing on filmmaking (there was a filmmaking option in 1969). as an art form among other art forms. I went on to get an MFA at California College of the Arts (then it was California College of Arts and Crafts). I served as the Graduate Assistant to Visiting Artist Nam June Paik, an amazing experience. I started out as an experimental filmmaker and Video Artist. I have directed PBS and BBC Documentaries, Music Videos as well as being a "portrait artist" working with the moving image. I have taught at the University Level since 1975, including Temple University and The American Films Institute. Currently I am Professor Emeritus of Film and Television at California State University, Los Angeles.

4. How satisfied were you with the Art Studio Program overall?

5

5. How satisfied were you with the instruction offered by the Art Studio Program?

5

6. How satisfied were you with the career advising you received from Art History Program faculty?

4

7. How satisfied were you with course offerings in the Art Studio program?

5

8. 9. Please let us know anything you'd like to improve about the program.

I noticed that there is no longer a Filmmaking option in the department. While there are Media Arts classes it looks like the program could grow it bit and also strengthen Inter Arts.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

As I said above, becoming an art major at Sonoma State changed the course of my life, it has also informed the courses that I have taught for the last 45 years.

Sr No: 44

Response No : 44

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Location of school

2. What career path(s) did you pursue after graduating?

Administrative assistant at a law office

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

Built my skills as an artist, gave me experience working with other artists and interacting during critiques

4. How satisfied were you with the Art Studio Program overall?

3

5. How satisfied were you with the instruction offered by the Art Studio Program?

3

6. How satisfied were you with the career advising you received from Art History Program faculty?

3

7. How satisfied were you with course offerings in the Art Studio program?

3

8. 9. Please let us know anything you'd like to improve about the program.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

Sr No: 45

Response No : 45

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Location of school

2. What career path(s) did you pursue after graduating?

Home Building and Design

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

It helped with color and design

4. How satisfied were you with the Art Studio Program overall?

5

5. How satisfied were you with the instruction offered by the Art Studio Program?

5

6. How satisfied were you with the career advising you received from Art History Program faculty?

5

7. How satisfied were you with course offerings in the Art Studio program?

5

8. 9. Please let us know anything you'd like to improve about the program.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

Love the school

Sr No: 46

Response No : 46

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Subject matter interests me

2. What career path(s) did you pursue after graduating?

Psychology

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

Find better teachers! The two I had just sucked, big time.

4. How satisfied were you with the Art Studio Program overall?

1

5. How satisfied were you with the instruction offered by the Art Studio Program?

1

6. How satisfied were you with the career advising you received from Art History Program faculty?

1

7. How satisfied were you with course offerings in the Art Studio program?

5

8. 9. Please let us know anything you'd like to improve about the program.

Dump Jan Nunn and Hreg Robert's, find teachers that care and those who can instruct without relying on unkind criticism as their only tool.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

Sr No: 47

Response No : 47

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Subject matter interests me

2. What career path(s) did you pursue after graduating?

Bookkeeper and office manager

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

I studied art. I could have changed my degree, but I wanted an art degree.

4. How satisfied were you with the Art Studio Program overall?

5

5. How satisfied were you with the instruction offered by the Art Studio Program?

5

6. How satisfied were you with the career advising you received from Art History Program faculty?

3

7. How satisfied were you with course offerings in the Art Studio program?

3

8. 9. Please let us know anything you'd like to improve about the program.

I wanted to get a degree in jewelry making, but they did not want to revive the program that had been gone years previous to me attending in 1992! I think....crazy time.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

Got married at 43, adopted an amazing daughter 6 years ago, adopted a dog 6 months ago and in April 2020 we bought our family home in Marina, California. I am a bookkeeper for a visual effects company in Burbank, California and do art as much as possible, but never enough! Hugs

Sr No: 48

Response No : 48

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Reputation

2. What career path(s) did you pursue after graduating?

Make-up Artist for film

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

The Art Studio Program was great! I didn't know what I wanted to do until most of the way through school, and I didn't end up sticking with what I chose. I just knew art was my strength. Perhaps the Program could have helped me decide how I could make a living doing art in the real world. Creating fine art rarely pays the bills. Perhaps the Program does that now. I graduated 22 years ago!

4. How satisfied were you with the Art Studio Program overall?

4

5. How satisfied were you with the instruction offered by the Art Studio Program?

5

6. How satisfied were you with the career advising you received from Art History Program faculty?

7. How satisfied were you with course offerings in the Art Studio program?

5

8. 9. Please let us know anything you'd like to improve about the program.

See above.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

Sr No: 49

Response No : 49

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Location of school

2. What career path(s) did you pursue after graduating?

Artist and arts related consulting- I work with small arts organizations as a grant writer and with artists to write statements, newsletters, exhibition proposals and grants.

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

It helped develop my art enough to get accepted to an MFA program. In retrospect, the time at SSU seemed to be limiting rather than encouraging development. I was very fortunate in the MFA program. It was like emerging into a sunny day full of possibilities.

4. How satisfied were you with the Art Studio Program overall?

3

5. How satisfied were you with the instruction offered by the Art Studio Program?

3

6. How satisfied were you with the career advising you received from Art History Program faculty?

3

7. How satisfied were you with course offerings in the Art Studio program?

3

8. 9. Please let us know anything you'd like to improve about the program.

It's been 12 years since I graduated so my observations are out of date.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

I maintain a studio and exhibit my work on a regular basis. I feel there are plenty of opportunities and new experiences in my future.

Sr No: 50

Response No : 50

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Cost of attending SSU

2. What career path(s) did you pursue after graduating?

digital art that i taught myself, the SSU art program did absolutely NOTHING to prepare me for a career in any kind of art.

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

the program was extremely close-minded across the disciplines, for example a professor once told a student 'this art is fine for a park, but it's not fine art' - with no context on the intention or meaning of the students work, as it was never asked of the artist or discussed in any critiques. One time i took a digital art course and the professor knew so little i spent most of my time helping the students in the course.

4. How satisfied were you with the Art Studio Program overall?

1

5. How satisfied were you with the instruction offered by the Art Studio Program?

1

6. How satisfied were you with the career advising you received from Art History Program faculty?

1

7. How satisfied were you with course offerings in the Art Studio program?

3

8. 9. Please let us know anything you'd like to improve about the program.

start over, hire more open-minded and considerate professors. it's legitimately terrible. Mark Perlman is cool though.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

I ate a lot of hummus yesterday

Sr No: 51

Response No : 51

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Subject matter interests me

Other (Please specify):Darkroom Photography program

2. What career path(s) did you pursue after graduating?

Law enforcement

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

I minored in darkroom photography but wished I had double majored because of how great my professors were.

4. How satisfied were you with the Art Studio Program overall?

5

5. How satisfied were you with the instruction offered by the Art Studio Program?

5

6. How satisfied were you with the career advising you received from Art History Program faculty?

3

7. How satisfied were you with course offerings in the Art Studio program?

5

8. 9. Please let us know anything you'd like to improve about the program.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

Sr No: 52

Response No : 52

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Location of school

Cost of attending SSU

Subject matter interests me

2. What career path(s) did you pursue after graduating?

Teaching credential to teach Art

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

Some of the staff members were helpful. There needs to be major improvements with the facilities. The classroom environments need to be updated to let students know that Sonoma actually cares about the Art department. The Art department is run down compared to the rest of campus. By having a better learning environment, students will be much more motivated and comfortable.

4. How satisfied were you with the Art Studio Program overall?

2

5. How satisfied were you with the instruction offered by the Art Studio Program?

4

6. How satisfied were you with the career advising you received from Art History Program faculty?

2

7. How satisfied were you with course offerings in the Art Studio program?

4

8. 9. Please let us know anything you'd like to improve about the program.

The number one thing that needs to be done to improve the program is giving the Art department a renovation. It was hard to work in the conditions of the classrooms, the floors would be messed up, the ceilings would leak, the air conditioning/heaters never worked, and everything was just old. Students struggled working in these conditions. This should be the Art departments top priority! As for staff, most of the staff members were very knowledgeable and helpful. Most.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

I'm almost done with the credential program at Sonoma, and hope one day I will be able to teach at the college level.

Sr No: 53

Response No : 53

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Career goals

Location of school

Cost of attending SSU

Subject matter interests me

2. What career path(s) did you pursue after graduating?

I went on to get an MFA at the University of Kansas, and have since been teaching sculpture and design for 33 years at SRJC. I am a practicing sculpture, interactive exhibit designer and creator of internationally respected 3-dimensional games.

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

Because I received the units and grades necessary to get into graduate school, and because of my experience working for John deMarchi (sculpture tech and designer of much of the art department facility) and Mary Bates (the sculpture instructor at the time), I was able to receive a scholarship at KU, where I was employed to run the sculpture shop as I attended the graduate program. Mary wrote me a fine letter of recommendation which also was beneficial.

4. How satisfied were you with the Art Studio Program overall?

3

5. How satisfied were you with the instruction offered by the Art Studio Program?

3

6. How satisfied were you with the career advising you received from Art History Program faculty?

7. How satisfied were you with course offerings in the Art Studio program?

4

8. 9. Please let us know anything you'd like to improve about the program.

At the time - so I cannot speak for current times - there was a lot of infighting and divisiveness at SSU in the Art Department. Sometimes instructors made it difficult for one-another, and especially for John deMarchi, who was thwarted from teaching. Further, I recall instructors, who are on committees for hiring, telling students the department would never hire anyone who attended their program. This was disconcerting because it was an unfair bias. Could it have meant that their instruction was so poor that their students could never become good enough to teach? At the time, my father-in-law was chair of the foreign language department, and talked about how dysfunctional the art department was, and how an outside individual had to chair the art department.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

I met my wife in SSU's sculpture studio 35 years ago! Over my career as an artist and creator, I have written articles for woodworking and other magazines about my work. I have won over 30 international awards for my 3-D labyrinth games, including the TOTY in 2013. This is the top award in the toy industry. I've been commissioned in many countries at various museums, corporate locations and private residences for my interactive sculpture. I gave the keynote address at Asilomar for Phi Beta Kappa, and traveled through the state of California to lecture about my work at math conferences for UC, CSU, and community college groups. Over the course of nearly seven years I have designed and built a large portion of the interior interactive exhibits for CMOSC (the Children's Museum of Sonoma County). I build custom exhibits for CMSM as well. Currently I'm creating a large outdoor sculpture to be installed on the face of the Sebastopol Library. I'm in my 34th year at SRJC, teaching what I love.

Sr No: 54

Response No : 54

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Range of courses offered

Subject matter interests me

2. What career path(s) did you pursue after graduating?

None yet.

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

It helped me continue to drive my passion for art. Lots of creative flow came through that inspired bright new ideas.

4. How satisfied were you with the Art Studio Program overall?

4

5. How satisfied were you with the instruction offered by the Art Studio Program?

4

6. How satisfied were you with the career advising you received from Art History Program faculty?

2

7. How satisfied were you with course offerings in the Art Studio program?

4

8. 9. Please let us know anything you'd like to improve about the program.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

Sr No: 55

Response No : 55

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

2. What career path(s) did you pursue after graduating?

Environmental scientist (I had a double major with Biology and went that route for my profession)

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

It gave me a foundation of skills for rendering graphic information and for considering people's perceptions of graphic material.

4. How satisfied were you with the Art Studio Program overall?

4

5. How satisfied were you with the instruction offered by the Art Studio Program?

4

6. How satisfied were you with the career advising you received from Art History Program faculty?

1

7. How satisfied were you with course offerings in the Art Studio program?

3

8. 9. Please let us know anything you'd like to improve about the program.

I attended SSU in the 1990s, so I am certain everything has changed considerably since then, and any comments relevant to my time as a student would no longer be relevant today.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

No comments about my achievements, but I do want to say that I received several good pieces of advice from my instructors during my time at SSU that have stood the test of time and helped shape my development.

Sr No: 56

Response No : 56

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Faculty

Range of courses offered

2. What career path(s) did you pursue after graduating?

I completed my Masters at the Royal College of Art and am a professional fine artist alongside a p/t job with an international art studio represented by Pace/Superblue.

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

It allowed me to build a portfolio for my MA and work with materials and techniques I still use today.

4. How satisfied were you with the Art Studio Program overall?

4

5. How satisfied were you with the instruction offered by the Art Studio Program?

4

6. How satisfied were you with the career advising you received from Art History Program faculty?

2

7. How satisfied were you with course offerings in the Art Studio program?

4

8. 9. Please let us know anything you'd like to improve about the program.

Like most art programmes, the department could use more money. I do think a CAD or Cinema 4D course would have been incredibly beneficial at the undergrad level. I am unsure if you offer those now. I think combining digital design for sculpture is as important as plaster casting. I do think art history could be taught in a more 21st century way and make the straight white male the diversity highlight and women, queer, and poc the default. This has as much to do with textbooks erasing histories as it does with antiquated curriculum left over from the modernists. Oh I would also like to mention that the unnecessary weight placed on the BFA vs the Studio Art majors comes across as petty from the profs. I was told I would not be taken seriously without a BFA, which was woefully inaccurate. I did just fine getting offers from the best MFA programmes in the world without it. Otherwise I have incredibly fond memories of the art building and gallery.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

As stated above, I work professionally in the arts with my own art practice and with artists of international renown. The SSU art facilities w the foundry, metal and wood shops were priceless for sculptors like myself and rival other schools I've seen.

Sr No: 57

Response No : 57

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Location of school

Cost of attending SSU

Subject matter interests me

2. What career path(s) did you pursue after graduating?

Honestly, I graduated college to make my father happy. I wanted to be a full-time mom and part-time worker. Specifically, I wanted to pursue a career in museum exhibit display, but would have needed to relocate. I also wanted to train in graphic design, but in 1994-95 this wasn't offered at SSU. My art background has helped in my past jobs in prepress, and I subsequently trained in Illustrator, in 2005 at the SRJC.

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

I did minor in Museum Studies which was very helpful in learning about this subject.

4. How satisfied were you with the Art Studio Program overall?

2

5. How satisfied were you with the instruction offered by the Art Studio Program?

2

6. How satisfied were you with the career advising you received from Art History Program faculty?

2

7. How satisfied were you with course offerings in the Art Studio program?

2

8. 9. Please let us know anything you'd like to improve about the program.

I started off my education at the SRJC, and got a fine art certificate there. I had amazing time learning all kinds of art processes and design. There was even a rudimentary graphic art class. I was hoping to continue learning more about fine art execution, but the upper level classes were more about producing a lot of the same art (not about new techniques). The teachers started to teach at the beginning of the class, then just sat back and let the class figure things out for the rest of semester. There was a jealousy between the staff members, and many were disgruntled because they needed to teach to make a living and not just be able to make a living off producing art. My counselor Shane Weare, was one of these “burnt out” teachers. He was a nice caring man, but I could tell he did not want to be teaching. My experience is from many years ago, and I certainly hope the art program and teachers have changed.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

College was a great foundation, and I received a good solid education. This training helped with learning graphic design. Most recently, I designed Rohnert Park’s 50th Anniversary and Founder’s Day logos and was the event Graphic Designer for the years it ran, 2012 - 2018.

Sr No: 58

Response No : 58

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Location of school

2. What career path(s) did you pursue after graduating?

Graduate school in Museum Studies

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

The classes were great and helped with painting skills. I still do some art and have a studio.

4. How satisfied were you with the Art Studio Program overall?

5

5. How satisfied were you with the instruction offered by the Art Studio Program?

5

6. How satisfied were you with the career advising you received from Art History Program faculty?

5

7. How satisfied were you with course offerings in the Art Studio program?

5

8. 9. Please let us know anything you'd like to improve about the program.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

Sr No: 59

Response No : 59

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Range of courses offered

Location of school

2. What career path(s) did you pursue after graduating?

I taught in Adult Special Education for a few years and then returned to financial services for work. In the late 1990s I completed a Certificate program in Computer Aided Drafting and worked as an Engineering Aide for a few years. My first BA was in Biology so the Art BA and certificate qualified me for doing technical drawing.

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

I entered Art Competitions to show my pastel drawings and collages. From the mid 1990s to 2004 my drawings were accepted in 6 National Competitions, one International exhibit and twice in the California State Fair. The Art Studio Program classes taught me how to enter competitions and that I needed to continue drawing hours each week to develop my individual expression.

4. How satisfied were you with the Art Studio Program overall?

5

5. How satisfied were you with the instruction offered by the Art Studio Program?

5

6. How satisfied were you with the career advising you received from Art History Program faculty?

4

7. How satisfied were you with course offerings in the Art Studio program?

5

8. 9. Please let us know anything you'd like to improve about the program.

I was glad to see that the BFA program at SSU was approved.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

Sr No: 60

Response No : 60

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Reputation

Range of courses offered

Location of school

2. What career path(s) did you pursue after graduating?

None, I became disabled due to brain tumors.

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

Everything was great! The only thing that I did not like was how THE ADVANCED Painting teaches would pick favorites and everybody else was left alone...I was left out and still to this day I have a hard time w/ how I was treated.

4. How satisfied were you with the Art Studio Program overall?

4

5. How satisfied were you with the instruction offered by the Art Studio Program?

3

6. How satisfied were you with the career advising you received from Art History Program faculty?

4

7. How satisfied were you with course offerings in the Art Studio program?

5

8. 9. Please let us know anything you'd like to improve about the program.

Most of the teachers are wonderful! But there are a few that have been there a long time that arent so great anymore.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

Sr No: 61

Response No : 61

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Subject matter interests me

2. What career path(s) did you pursue after graduating?

Laboratory technician for micro biology

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

It helped me stay centered in this crazy time of being in college. I hope you do reconstruction prosthetics soo

4. How satisfied were you with the Art Studio Program overall?

5

5. How satisfied were you with the instruction offered by the Art Studio Program?

5

6. How satisfied were you with the career advising you received from Art History Program faculty?

4

7. How satisfied were you with course offerings in the Art Studio program?

5

8. 9. Please let us know anything you'd like to improve about the program.

Sometimes the impacted classes van get hard to get into making it a joke got students which is a negative thing

9. Please let us know anything you'd like to share about your life or achievements since graduating.

I work in science. Dream about art, I miss it.

Sr No: 62

Response No : 62

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Subject matter interests me

2. What career path(s) did you pursue after graduating?

After receiving my teaching credential from SSU, a position was created for me and over time I became the executive director of the Sonoma State University Center for Performing Arts for the next 39 years, with the final twelve years also as the executive director of the Green Music Center at SSU. I was involved from the beginning in the design and construction of the GMC, having written the program for the project, work hand in hand with the architects and consultants on the design, funding development, through the construction phase until my retirement in 2009. I represented the end users in crafting a facility to meet the needs of the Music program and well as public uses by the Santa Rosa Symphony and a major presenting program. Until 1996, I also worked as a scenic and costume designer for various productions at SSU and costume designer for twenty-six productions for the SRJC Summer Repertory Theatre.

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

I started in the Art Department in Spring 1966, long before the Art Building was constructed. At that time the department occupied half of the first floor of Darwin Hall and a few rooms in the Darwin basement. Top say it was less than ideal art space would be an understatement. Obviously being an art student contributed to some extent to my work as a scenic and costume designer, but in many ways I was self-taught for my theatre design work. My art history courses certainly contributed to my research work when designing for the stage. After graduating, my artistic outlet was not painting or drawing "fine art" but was focused on design for the stage that incorporated putting paint on canvas for a stage set. What the Art Studio did instill in me to this day is a deep love of the visual arts in all forms, all cultures, all historical periods, and including architecture, painting, sculpture, photography, drawing, etc.

4. How satisfied were you with the Art Studio Program overall?

3

5. How satisfied were you with the instruction offered by the Art Studio Program?

3

6. How satisfied were you with the career advising you received from Art History Program faculty?

3

7. How satisfied were you with course offerings in the Art Studio program?

3

8. 9. Please let us know anything you'd like to improve about the program.

To be fair, my time in the program was a LONG time ago (55 years ago) when we did not have access to a fully equipped facility for art study and practice. Though I have been to the Art Building many times over the years, I never enjoyed what the students had after my time in the department. I would not presume to comment on improvements needed in the program. I have been retired for thirteen years now, so I have no current knowledge about the department or the Art Studio program.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

My legacy to SSU after a total of forty-four years as a student and performing arts administrator are expressed in the Green Music Center. I am proud of what we achieved and very proud of my contributions to the project. For me it was always about providing the best facility in which the students, faculty, staff, guest artists, and patrons could create and enjoy their best work and have a rewarding learning opportunity. In some fashion I suppose my efforts with the GMC were a response to the lack of adequate facilities I had as an art student back in the day. I spent my entire adult life -- age 18 to 62 -- at Sonoma State University and I carry that fact proudly to this day. It's safe to say that the grounding I received in the Art Studio program is the foundation on which all my other achievements were built.

Sr No: 63

Response No : 63

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Location of school

2. What career path(s) did you pursue after graduating?

Music. I was employed in music even before I graduated.

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

The studio program was a very disappointing experience. Overall arts in the university are severely behind the times and very poor at helping students develop work habits that could help them in the long run. Different faculty focus would be good. And interdisciplinary, multimedia exposure would have helped as well. I didn't want to "do art" after I left that program. And being in the education field myself, I look back at the student I was and I know that the teachers there had no clue how to help guide me in any way. The studio faculty were far too comfortable doing the same things in their art and in their teaching; sitting back and enjoying their good ol' boys' club. This "comfort" in their status was evident in the student work that followed. I saw the alumni show. No one has really evolved. They're doing the same work I saw them doing 20+ years ago. And that is truly uninspiring.

4. How satisfied were you with the Art Studio Program overall?

1

5. How satisfied were you with the instruction offered by the Art Studio Program?

2

6. How satisfied were you with the career advising you received from Art History Program faculty?

1

7. How satisfied were you with course offerings in the Art Studio program?

2

8. 9. Please let us know anything you'd like to improve about the program.

Make the program more functional. If people want to be studio artists, don't waste their time by making them take a bunch of art history classes. Get them to understand digital media, video, put them in touch with artists working in the field. They are more accessible than ever. Instead of art history - which is skewed in what it covers anyway - make the class about going to see art live, in person. So much of the arts is wasted on dated pedagogy whose only function is to offer employment to people who majored in it. If someone wants to major in art history, make it more comprehensive - instead of slides, understand history and culture. Why separate art from life? To satisfy curriculum requirements?

9. Please let us know anything you'd like to share about your life or achievements since graduating.

I draw stuff. I write music. I make videos. I make things that are deeply meaningful to me. I don't stick to one medium. If I can't tell a story one way, I keep searching until I find a way that works. I don't consider myself a great or even a good artist, but I know amongst my peers I am unique in my thoughts.

Sr No: 64

Response No : 64

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Career goals

2. What career path(s) did you pursue after graduating?

work using my painting skills

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

if you are a painter, painting is what u do

4. How satisfied were you with the Art Studio Program overall?

2

5. How satisfied were you with the instruction offered by the Art Studio Program?

3

6. How satisfied were you with the career advising you received from Art History Program faculty?

1

7. How satisfied were you with course offerings in the Art Studio program?

1

8. 9. Please let us know anything you'd like to improve about the program.

open up the kinds of painting tht that did not include canvas or paper, since it's been 35 years hopefully changes have been made

9. Please let us know anything you'd like to share about your life or achievements since graduating.

u could do way more towards getting working artists work or assistance

Sr No: 65

Response No : 65

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.

Location of school

2. What career path(s) did you pursue after graduating?

Professional artist, preparing for graduate school

3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

4. How satisfied were you with the Art Studio Program overall?

4

5. How satisfied were you with the instruction offered by the Art Studio Program?

4

6. How satisfied were you with the career advising you received from Art History Program faculty?

4

7. How satisfied were you with course offerings in the Art Studio program?

3

8. 9. Please let us know anything you'd like to improve about the program.

9. Please let us know anything you'd like to share about your life or achievements since graduating.

Survey Results

to be continued on page 306

Faculty CVs

Nathan Haenlein

660 Church Street
Santa Rosa, Ca 95405
707-321-6961
haenlein@sonoma.edu

EDUCATION

- 2002 **MFA**, School of Art and Art History, The University of Iowa.
Major: Printmaking. Minor: Painting
- 2001 **MA**, School of Art and Art History, The University of Iowa.
Major: Printmaking. Minor: Drawing
- 1998 **BFA**, Center for the Visual Arts, The University of Toledo.
Equal concentrations in Printmaking and Painting.

TEACHING EXPERIENCE

Currently

Professor, Sonoma State University, Rohnert Park, CA
Duties include or have included: Teaching 2-D Fundamentals, Beginning Drawing, Beginning Life Drawing, Intermediate/Advanced Drawing, Beginning Printmaking, Intermediate/Advanced Lithography, Intermediate/Advanced Etching & Woodcut, Intermediate/Advanced Painting, Beginning/Intermediate Digital Printmaking, Beginning, Digital Imaging, Artist Lecture Series, Silkscreen, BFA/BA Portfolio, and BFA Seminar.

2003-2002

Senior Lecturer, Mary Washington College, Fredericksburg, VA.
Duties included: Teaching Drawing I, II, and Life; Two- Dimensional Design; and all areas of Printmaking including, Intaglio, Relief, Lithography, and Monoprint/ Monotype.

2001

Instructor, Art Share, The University of Iowa, Iowa City, IA.
Execution and development of bookmaking seminar.

1999-1997

Studio Assistant, Printmaking, Center for the Visual Arts,
The University of Toledo, Toledo, OH.
Duties included teaching and care of studio.

1998-1995

Art Director, Lucas County Metropolitan Housing Authority. Toledo. OH.
Duties included teaching, program design and exhibition responsibilities.

UNIVERSITY COMMITTEES

2018-present Safety Committee
2015 University Scholarship Committee
2012-2013 University Grievance Committee
2009-2007 Space Allocation Committee
2008-2006 Information Technology Committee

DEPARTMENTAL COMMITTEES

(My service includes but is not limited to the following)

Currently RTP Committee- Letha Chen, Clea Felien, and Sena Creston

2019 Hiring Committee – Digital Media, Tenure track
RTP Committee – Letha Chen, Clea Felien
2018 RTP Committee – Shannon Benine, Clea Felien
Hiring Committee – Painting, Tenure Track
2017 RTP Committee – Shannon Benine
Hiring Committee - Painting, One Year Visiting (Chair)
2016 RTP Committee – Shannon Benine
2015 Hiring Committee – Digital Photo Media, Tenure Track
2012 RTP Committee – Carlos de Villasante
Hiring Committee – Part-time 2D pool (Chair)

2003-2011 Several RTP committees and hiring pools

OTHER PROFESSIONAL EXPERIENCE

2000-1999

Museum Technician, University of Iowa Museum of Art, Iowa City, IA.
Duties included care of and installation of artwork as well as general museum maintenance.

1999-1997

Studio Assistant, Painting Department, The University of Toledo, Toledo, OH. Duties included care of studio and maintaining visual equipment and aides used in teaching the course.

1997

Photography Assistant

Lee Crumb/Spotty Dog Production Co. New York, NY.

Duties included handling and setting up photography equipment on location while working with production and artistic direction.

1994-1993

Artist, Main Street Ventures, Ann Arbor, MI.

Two commissioned murals and monthly installations.

SOLO EXHIBITIONS

- 2013 **New work**, Gallery Gray, Flint, MI.
- 2008 **Quaded**, Visalia Art Center, Visalia, CA.
New works, Snowflake/City Stock Gallery, St. Louis, MO.
- 2006 **Busy – New Works**, Exit Gallery, Cleveland, OH.
Finished, Space 511, Santa Rosa, CA.
Woodwork – Mixed Media Drawings, Inde/Jacobs Gallery, Marfa, TX.
Twelve by Twelve, Studio One Eight Gallery, Washington D.C.
- 2004 **Altered Copy**, Main Art Gallery, Richmond, VA.
- 2003 **Nathan Haenlein: SUPPLANTED**, The Ridderhoff Martin Gallery,
Mary Washington College, Fredericksburg, VA.
- 2002 **MADEMAID: A New Work** by Nathan Haenlein, Byron Burford Gallery,
Iowa City, IA
- 2001 **Structure: A New Installation** by Nathan Haenlein, The Hardly
Peppercorn Gallery. Iowa City, IA.
- 2000 **A Year and One Week**, New Work by Nathan Haenlein, Eve
Drewelowe Gallery, School of Art and Art History, The University of
Iowa, Iowa City, IA.
- 1999 **Recent works: Nathan Haenlein**, Main Gallery, Center for the Visual
Arts, Toledo, OH.
- 1998 **Monument Series: Nathan Haenlein**, Main Gallery, Center for the
Visual Arts, Toledo, OH.

TWO AND THREE PERSON EXHIBITIONS

- 2018 **Abstraction in Blue**, Herald Mohoney Library Gallery, Petaluma, CA
- 2013 **Close Wilderness – Amze Emmons**, Parklife, San Francisco, CA
- 2010 **Off the Meds, Nathan Haenlein and Lori Gilbert**, BS Gallery, Iowa City, IA
- 2007 **Nothing But Space, Nathan Haenlein, Eric Hongisto, and Jeanne
Lorenz**, Bucheon Gallery, San Francisco, CA.
- 2006 **Nathan Haenlein and Donald Judd**, Inde/Jacobs Gallery, Marfa, TX.
- 2005 **Nathan Haenlein and Joel Sternfeld**, Inde/Jacobs Gallery, Marfa, TX.
- 2001 **J.A.V. Works by Nathan Haenlein and Jason Urban**, Lithuanian
Graphic Center, Vilnius, Lithuania.
Two Americans, Recent Works by Nathan Haenlein and Jason
Urban, Atlijie Butkovic, Riekja, Croatia.
- 1999 **Three Painters: New Work** by Nathan Haenlein, Brian Miller, and Sai
Sinbondit, Main Gallery, Center for the Visual Arts, Toledo, OH.
- 1998 **Three Painters**, Student Gallery, Center for the Visual Arts, Toledo. OH.

GROUP EXHIBITIONS

- 2014 **The Intuitionist**, The Drawing Center, New York, NY
2013
Deadpan, University of Michigan School of Art and Design
Detroit Gallery, Detroit, MI.
Manifest International Drawing Annual 8, Manifest Gallery, Cincinnati, OH.
High Realism, Manifest Gallery, Cincinnati, OH.
Studeo, University of North Carolina – Pembroke, NC.
- 2012 **Annual Auction**, Root Division, San Francisco, CA.
Art for the Heart, University Art Gallery, Sonoma State University,
Rohnert Park, CA.
- 2011 **Transducere**, Root Division, San Francisco, CA.
Studeo, University of North Carolina – Pembroke, NC.
Annual Auction, Root Division, San Francisco, CA.
Energy, Orange County Center of Contemporary Art, Santa Ana, CA.
- Art for the Heart**, University Art Gallery, Sonoma State, University,
Rohnert Park CA.
Introductions 2011, Root Division, San Francisco, CA.
- 2010 **New Prints Spring 2010**, IPCNY, New York, NY.
Art for the Heart, University Art Gallery, Sonoma State University,
Rohnert Park CA.
Boom, Print Club Exhibition, Santa Rosa City Council, Santa Rosa, CA
Shifter 15 Will, Ludlow 38, New York, NY
Copyjam, SGC Conference, Philadelphia, PA.
- 2009 **Art for the Heart**, University Art Gallery, Sonoma State University,
Rohnert Park CA.
Repressed V, Gallery 5, Richmond, VA.
- 2008 **Art for the Heart**, University Art Gallery, Sonoma State, University,
Rohnert Park CA.
Static/Flux, Portland State University, Portland, OR.
Calculating Art: Mathematics in the Visual Field, Mahoney Gallery, St.
Elizabeth College, Morristown, NJ.
Instructions 12, Arts Iowa City, Iowa City, IA.
- 2007 **California Prints**, Arts Visalia, Visalia, CA.
Prainting & Printstallation, Green Door Gallery, Kansas City, MO.
Art for the Heart, University Art Gallery, Sonoma State, University,
Rohnert Park CA.
- 2006 **Emerge SF**, Genart, San Francisco, CA.
California State Printmakers, Janet Tuner Museum, Chico, CA.
Faculty Exhibition, University Art Gallery, Sonoma State University, Rohnert
Park, CA.
Inliquid Benefit v.0.6., Crane Arts Building, Philadelphia, PA.
Epicenter, Sonoma County Museum of Art, Santa Rosa, CA.
Art for the Heart, University Art Gallery, Sonoma State, University,
Rohnert Park CA.
Immersion, Ice Box Gallery, Philadelphia, PA.
Exhibition 3, Painted Bride Art Center, Philadelphia, PA.

- 2005 **Sonoma Valley Museum of Art Biennial**, Sonoma Valley Museum, Sonoma, CA.
PaperAwesome, Pigman Gallery, San Francisco, CA.
Cross –Pollination, MOCA, Luther Burbank Center for the Arts, Santa Rosa, CA.
Art for the Heart, University Art Gallery, Sonoma State University, Rohnert Park, CA.
State of the Art- Mid-Atlantic Biennial, Arlington Arts Center, Arlington, VA.
- 2004 **SSU Faculty Exhibition**, University Gallery, Sonoma State University, Rohnert Park, CA.
Draw-Drawing, International Drawing Biennale, Brazilian Embassy, London, England.
Draw-Drawing, International Drawing Biennale, Gallery 32, London, England.
Maybe Razzle, Maybe Dazzle, Amalie Rothschild Gallery, Baltimore, MD.
Art for the Heart, University Art Gallery, Sonoma State, University, Rohnert Park CA.
On The Verge of The New Sincerity, Year Gallery, New York, NY.
- 2003 **Third International Masters Exhibition**, National Palace of Art, Minsk, Belarus.
Thumbnails, Main Art Gallery, Richmond, VA.
The Big Square, Tjaden Gallery, Cornell University Ithaca, NY.
The Big Square, Cora Stafford Gallery, University of North Texas, Denton, TX
- 2002 **Contemporary American Printmakers J.A.V.**, Lithuanian Graphic Center, Vilnius, Lithuania.
Second International Masters Exhibition, National Palace of Art, Minsk, Belarus
TEN:Digital, The Hudson River Gallery, Iowa City, IA
Midwest Ticket: Emerging Artist From Iowa, 119 Gallery, Chicago, IL
Iowa Mini Print Triennial 2002, University of Iowa Museum of Art, Iowa City, IA.
The Digital, Central College, Pella, IA.
- 2001 **First International Masters Exhibition**, National Palace of Art, Minsk, Belarus.
Bandwagon Show, 109 Gallery, Iowa City, IA
Who Is The Real Garfield?, Albrecht Durer Memorial Gallery, University of Iowa School of Art and Art History, Iowa City, IA
The Boston Printmakers North American Print Exhibition, 808 Gallery, Boston University, Boston, MA.
- 2000 **University of Iowa Faculty and Graduate Printmakers**, The University of Osnabruck, Osnabruck, Germany.
Altering Traditions, 16 Iowa Printmakers, Summit Street Gallery, Iowa City, IA.
The 20th National Print Exhibition, Artlink, Inc, 437 E. Barry Gallery, Fort Wayne, IN.
76th National Print Exhibition, Seventeenth Gallery, Wentachee, WA.
- 1999 **National Fluxus Exhibition**, School of Art, Central Michigan University, Mount Pleasant, MI.
Volksgraphics, Byron Burford Gallery, Iowa City, IA.
Attack-20 Local Artist, Gorilla Gallery, Toledo, OH.

- 1998 **The Best of Ohio Universities**, Wolfe Gallery, Maumee, OH.
 1997 **Winter Art Exhibition**, Flatlander Gallery, Blissfield, MI.
 Drawing the Line, Moffet Gallery in cooperation with Artist Works on Loan, Toledo, OH.
 The Big Head ball, Water Street Studios Annual Halloween Show, Toledo, OH.
 The Yellow Gorilla Exhibition, 609 Gallery in cooperation with Artist Works on Loan, Toledo, OH.

BIBLIOGRAPHY

Studeo, University of Tennessee Printmaking Blog, January 2012
 Elizabeth Cayne, Introduction 11, Root Division, October 2011
 Alan Bamberger, Art Business.com, September 10, 2011.
 Shifter 15, Will, Mended Arrow Design Blog, April 2010
 Shifter 15, Will, Wild Horses of Fire, November 2009
 Christopher Robins, Contemporary Myth Making, December 2009
 Maria Porges, Nothing But Space: Nathan Haenlein, Eric Hongisto, and Jeanne Lorenz at Bucheon Gallery, Shotgun Review, July 23, 2007.
 Alan Bamberger, Art Business.com, June 29, 2007.

Steven Litt, Cleveland Plain Dealer, Art Section, November 10, 2006.
 Alan Bamberger, Art Business.com, November 4, 2006.
 Zachary Lewis, Busy, Scene Magazine, Volume 37, Issue 36, November 2006.
 Corinna Kirsch, Excess Contained: Chinati Foundation Open House, Fluent~Collaborative, #78, October 27, 2006.
 Gay Dawson, Diversifying the Teaching Pool, The Bohemian, October 2006.
 Anne Marchand, 12x12, New works by Nathan Haenlein, Painterly Visions, January 2006.
 Alla Narovskaya, Curatorial Statement, Master International Exhibition Catalog, September 2003, pg. 2.
 Rob Cline, Fresh Photography, Little Village, July 2002, pgs. 8-9, 19.

Publications

Other Peoples Pixels Blog, 2014.
 Nathan Haenlein, Printeresting.org, April 2011
 Printshop Tour, Sonoma State University, Printeresting.org, April 2011
 Will, Shifter 15, December 2009, Shifter Magazine, New York, NY.
 Ruin / Monument, Shifter 9, October, 2006, Shifter Magazine, Woodside, NY.

CURATED ARTIST REGISTRIES

www.drawingcenter.org

AWARDS / GRANTS

- 2006 **Michael J. Brody Award**, University of Iowa, Iowa City, IA.
- 2003 **Thomas Jefferson Award for Teaching Excellence**, Mary Washington College, Fredericksburg, VA.
- 2002 - 2001 **University of Iowa Purchase Award**, Iowa City, IA.
University of Iowa Student Government Research Travel Grant.
Amity Art Foundation, Inc. Travel Abroad Research Grant.
 Research consisted of investigation of contemporary issues in printmaking in Poland and the Baltic Nations.
Leola Bergmann/ Iowa Print Group Graduate Fellowship, School of Art and Art History, The University of Iowa.
- 2001 - 2000 **Leola Bergmann/ Iowa Print Group Graduate Fellowship**, School of Art and Art History, The University of Iowa.
- 1998 - 1997 **The Outstanding Graduating Senior Award**, The Center for the Visual Arts, The University of Toledo
Susana L. Clement Scholarship, Center for the Visual Arts, The University of Toledo

CURATED EXHIBITIONS

- Paper Progress: Contemporary Drawing**, Library Art Gallery, Sonoma State University
- Works on Paper: A Survey of Student Artists from Sonoma State University**, Library Art Gallery, Sonoma State University
- Intelligent Distribution: Artists Respond to Technology.** The University Art Gallery, Sonoma State University, Rohnert Park, CA.
- Trans American Print Consortium Exchange Portfolio Exhibition.** Santa Rosa Gallery, Finely Street Studios, Santa Rosa, CA.

PRINT PORTFOLIOS

- Southern Graphics Council Print Portfolio Exchange**, Ink Different, The University of Miami, Miami, FL. 2000.
- First Annual Coralville Small Print Exchange**, Curated by Matt Hopson-Walker, Iowa City, IA. 2000.
- Second Annual Coralville Small Print Exchange**, Curated by Matt Hopson-Walker, Iowa City, IA. 2001.
- DNAPrint Portfolio**, Amity Art Foundation Inc. Woodbridge, CT. 2002
- The Big Square Print Portfolio**, Curated by Joel Peck, Ithaca, NY. 2003.
- Trans American Print Consortium Exchange Portfolio**, Co-curated with Jason Urban and Tyler School of Art

CONFERENCES ATTENDED

Bridges, Southern Graphics Council, San Francisco, CA. 2014
Power in Print, The 33rd Annual Southern Graphics Council Conference,
Washington D.C. 2005
Revolution, The 31st Annual Southern Graphics Council Conference,
Boston, MA. 2003
College Art Association's Annual Conference, New York, NY. 2003.
**Print Gumbo, The 30th Annual Southern Graphics Council
Conference**, New Orleans, LA. 2002.
College Art Association's Annual Conference, Philadelphia, PA.
2002.
**Crossing Borders, The 29th Annual Southern Graphics
Council Conference**, The University of Texas at Austin, Austin, TX. 2001.
**Ink Different, The 28th Annual Southern Graphics
Council Conference**, The University of Miami, Miami, FL. 2000.

MEMBERSHIPS

Sonoma Museum of Contemporary Art
San Francisco Museum of Modern Art
College Art Association.
Southern Graphics Council.

LECTURES

Visiting Artist, Artist Lecture Series, Sonoma State University, Rohnert Park,
CA.
Visiting Artist, Gallery Days, Imagery Estates, Kenwood, CA.
Visiting Artist, Santa Rosa Junior College, Petaluma, CA.
Visiting Artist, University of Southern Illinois at Carbondale, Carbondale,
IL.
Visiting Artist and Juror for student show, College of the Sequoias,
Visalia, CA.
Visiting Artist, College for Creative Study, Detroit, MI.
Artist Lecture and Evaluations of BFA Students.
Visiting Artist, Mary Washington College, Fredericksburg, VA. Artist
Lecture and Student Critiques.
Visiting Artist, Bucknell University, Lewisburg, PA.
Visiting Artist, The University of Iowa School of Art and Art History, Iowa
City, IA. Artist's lecture and educational mentoring to perspective
B.F.A. candidates. 2002.
Two Printmakers in Eastern Europe, The University of Iowa Museum of
Art, Iowa City, IA. This lecture discussed my recent travels and
resulting artwork made from the experience. 2002.
Two Printmakers in Eastern Europe, The University of Iowa,
Colloquium Seminar. 2002.

COLLECTIONS

Amity Art Foundation Inc. Woodbridge, CT.
Center for the Visual Arts, The University of Toledo, Toledo, OH.
Center for the Book Arts, New York, NY.
Christi Catholic Church, The University of Toledo Corpus, Toledo, OH.
Council Archive, Southern Graphics.
Daily Palette, The University of Iowa, Iowa City, IA.
Department of English, The University of Toledo, Toledo, OH.
Imagery Estate Winery, Kenwood, CA.
Inliquid, Philadelphia, PA.
Kalkograsski Ateijie Butkovic, Rijeka, Croatia.
Lithuanian Graphic Center, Vilnius, Lithuania.
Miami University, Miami, FL.
Main Street Ventures, Ann Arbor, MI.
Museum of Art, University of Iowa, Iowa City, IA.
National Palace of Art, Minsk, Belarus.
Print Archive, The University of Iowa School of Art and Art History.
Iowa City, IA.
Santa Rosa Junior College, Herald Mohoney Library, Petaluma, CA.
School of Fine Art, Central Michigan University, Mount Pleasant, MI.
Tama Museum of Art, Tokyo, Japan
University of Michigan Museum of Art, Ann Arbor, MI.
University of Iowa Hospital and Clinics, Iowa City, IA.

CURRICULUM VITAE

Clea Felien

1801 E. Cotati Ave.

Art Building 135 felien@sonoma.edu Rohnert Park, CA 94928 cleafelien.com

EDUCATION

2007: MFA, Painting and Art Theory, Vermont College, Montpelier, VT
1987: BFA, Printmaking and Drawing, Minneapolis College of Art and Design, Minneapolis, MN **1992-1997:** Study in painting and drawing, The Atelier Studio Program of Fine Art, Minneapolis, MN **1992:** One year of study in anatomical drawing, Art Students League, New York, NY **1980 - 1983:** University of Minnesota, Minneapolis, MN (courses in printmaking and art history)

PROFESSIONAL EXPERIENCE

TEACHING

2017 - present: *Assistant Professor, Sonoma State University*

ARTS 220 Beginning Painting: Spring 2018, Fall 2019, Spring 2020, Summer 2020, Fall 2020, Spring 2021

ARTS 320 Intermediate Painting: Fall 2017, Fall 2020

ARTS 420 Advanced Painting: Spring 2018, Fall 2018, Spring 2019, Fall 2019, Spring 2020 Fall 2020, Spring 2021

ARTS 202 Beginning Drawing: Fall 2017, Fall 2018, Winter 2021

ARTS 302 Intermediate Drawing: Fall 2017

ARTS 204 Beginning Life Drawing: Spring 2021

ARTS 395 Community Involvement: Spring 2019

ARTS 465 BFA Seminar: Fall 2020, Spring 2021

ARTS 466 BFA Portfolio: Fall 2020

ARTS 470 Art Theory and Practice: Spring 2018, Spring 2019

ARTS 491 Visiting Artists' Lecture Series: Spring 2018

ARTS 495 Independent Studies: Spring 2018, Fall 2018, Spring 2019, Fall 2020, Spring 2021 ARTS 495 Special Topics in Art Studio: Spring 2020

ARTS 499 Internship: Fall 2019

2011 - 2014: *Assistant Professor, St. Ambrose University*

ART 100 Drawing Introduction: Fall 2012, Spring 2013, Fall

2013, Spring 2014, Fall 2014, Spring 2015

ART 203 Studio Fundamentals - 2-D Design: Fall 2012, Spring 2013, Fall 2014

ART 201 Studio Fundamentals - Painting: Spring 2013, Spring 2014

ART 330 Painting I: Fall 2012, Fall 2013, Spring 2014, Fall 2014, Spring 2015 is

ART 331 Painting II: Fall 2013, Spring 2014, Fall 2014, Spring 2015

ART 335 Special Topics In Studio Art: Spring 2013

ART 336 Special Topics in Studio Art: Fall 2013, Spring 2015

ART 201 Studio Fundamentals - Painting: Spring 2013

ART 400 Senior Honors - Fine Arts: Fall 2012, Spring 2013,

Fall 2014, Spring 2015 ART 431 Painting IV: Fall 2013, Spring

2014, Fall 2014, Spring 2015

**2006 - 2007: Adjunct Professor, One Year Fixed-Term Sabbatical
Replacement, College of Saint Benedict and Saint John's University**

ART 118 Design 2D: Fall 2006

ART 214 Introduction to Drawing: Fall 2006

ART 215 Introduction to Painting: Fall 2006, Spring 2007

ART 315 Intermediate/Advanced Painting: Spring 2007

ART 344 Critical Theory: Spring 2007

2005 - 2017: Adjunct Professor, St. Cloud State University

ART 101 Foundation Drawing I: Spring 2005, Fall 2007

ART 201 2-D Design: Spring 2017

ART 103 Foundation Drawing II: Fall 2007

ART 201 Critical Frameworks: Spring 2005, Spring 2006, Spring 2008,

Fall 2014, Fall 2016 ART 311 Drawing: Spring 2005, Spring 2008, Fall
2015

ART 315 Life Drawing: Spring 2006, Fall 2014, Fall 2015

ART 340 Painting: Spring 2006, Fall 2007, Spring 2008, Fall 2014, Fall 2015,

Fall 2016, Spring 2017 ART 312 Advanced Drawing: Spring 2006,

ART 341 Advanced Painting: Fall 2016, Spring 2017

2003 - 2006: Adjunct Professor, Minneapolis College of Art and Design

DRPT 2000 Introduction to Painting: Spring 2003

DRPT 2000 Introduction to Painting: Spring 2004

FAS 3090 Critical Studies: Spring 2006

MASTERS OF FINE ARTS MENTOR

2010 - 2016: Vermont College MFA Program

2003 - 2006: Minneapolis College of Art and Design MFA Program

SCHOLARSHIP AND CREATIVE ACTIVITIES

GROUP EXHIBITIONS

- 2020:** *The Billionaires Club*. CANO - Community Arts Network of Oneonta, Two-person Juried Exhibition. Oneonta, NY
Exhibition curated by Kohl King, Positive Pandemic Experiment - Instagram
Exhibition curated by Michael Hall, *Northern California Art Faculty Pop-up exhibition*, Invitational Exhibition, Sebastopol, CA
- 2019:** *Walls We Build*, Monca - The Museum of Northern California Art, Juried Exhibition, Chico, CA **2018:** *University of Minnesota Strategic Planning*, Morrison Gallery, Two-person Curated Exhibition, Morris, MN
- 2017:** *Art Studio Faculty Exhibition*, Sonoma State University Art Gallery, Rohnert Park, CA *Get Lucky*, Soo Visual Arts Center, Curated Exhibition, Minneapolis, MN
Water Protector, Paramount Theater, Curated Exhibition, Seattle, WA
- 2016:** The Soap Factory, Residency and Curated Exhibition, Minneapolis, MN
New Works, Genesis, Curated Exhibition, Chicago, IL
- 2015:** *Retro Vertigo*, The Waiting Room, Curated Exhibition, Minneapolis, MN
KEEP HONKING I'M RELOADING, Soo Visual Arts Center, Curated Exhibition, Minneapolis, MN **2014:** The Figge Museum, Curated Exhibition, Davenport, IA
Show and Tell, St. Ambrose University, Invitational Exhibition, Davenport, IA
Art 4 Shelter, Burnet Gallery, Curated Exhibition, Minneapolis, MN
- 2013:** *One Minute Film Festival*, MoMA - Museum of Modern Art, Curated Exhibition, New York City, NY
McKnight Foundation Gallery, Juried Exhibition, Minneapolis, MN
Weird Neighbor, Soo Visual Arts Center, Curated Exhibition, Minneapolis, MN
One Minute Film Festival, MASS MoCA - Massachusetts Museum of Contemporary Art, Curated Exhibition, North Adams, MA
Seven, Film Fest One, Juried Exhibition, Atlantic Highlands, NJ
REACH, One Minute Video Festival, Juried Exhibition, Easthampton, MA
- 2012:** *Home Sweet Home Again*, Intermedia Arts, Curated Exhibition, Minneapolis, MN *December*, NY Studio Gallery, Curated Exhibition, New York City, NY
- 2009:** *Shinders Show*, Shinders, Curated Exhibition, Minneapolis, MN
- 2007:** *Five*, Gallery Co., Curated Exhibition, Minneapolis, MN

- 2006:** *1,000 Drawings*, Artist Space, Curated Exhibition, New York City, NY
Works on Paper, Flux Factory, Juried Exhibition, Long Island City, NY
The Home House Project, The Frederick R. Weisman Art Museum, Curated Exhibition, Minneapolis, MN
- 2005:** *Home Sweet Home Again*, BAM, Curated Exhibition, St. Paul, MN
Minnesota Biennial, Minnesota Museum of American Art, Juried Exhibition, St. Paul, MN
Home Sweet Home, City Hall Gallery, Curated Exhibition, St. Paul, MN
- 2004:** *Draw: 9 Curators' Response to Drawing*, Katherine E. Nash Gallery - Regis Center, University of Minnesota, Curated Exhibition, Minneapolis, MN
The Age of Consent, Soap Factory, Curated Exhibition, Minneapolis, MN
New Paintings and Drawings, Speedboat Gallery, Two-person Curated Exhibition, Minneapolis, MN
The Art of Democracy, MAEP Gallery - Minneapolis Institute of Art, Juried Exhibition, Minneapolis, MN
Untitled 3, Soo Visual Arts Center, Curated Exhibition, Minneapolis, MN
Portraits, Franklin Art Works, Two-person Curated Exhibition, Minneapolis, MN
- 2003:** *Untitled*, Soo Visual Arts Center, Juried Exhibition, Minneapolis, MN
- 2002:** *3-Way Vision*, MAEP Gallery - Minneapolis Institute of Art, Curated Exhibition, Minneapolis, MN
A.I.R. Gallery, Invitational Exhibition, New York City, NY
Art with a Twist, Frederick R. Weisman Art Museum, Curated Exhibition, Minneapolis, MN
- 2001:** *Another Twist*, Winona State University, Curated Exhibition, Winona, MN
- 2000:** *Playing Cards*, Soap Factory, Invitational Exhibition, Minneapolis, MN
Foot in the Door, MAEP Gallery - Minneapolis Institute of Art, Invitational Exhibition, Minneapolis, MN
- 1998:** *I Hate Christmas Show*, Acme Visual Arts, Curated Exhibition, Minneapolis, MN
55405, Intermedia Arts, Invitational Exhibition, Minneapolis, MN
- 1999:** *Self Portraits*, Normandale College, Curated Exhibition, Minneapolis, MN
No Name, No Name Gallery, Curated Exhibition, Minneapolis, MN
- 1999:** *Self Portraits*, Normandale College, Curated Exhibition, Minneapolis, MN

SOLO EXHIBITIONS

TBD: Morris Graves Museum. The Humboldt Arts Council, Curated

- Exhibition, Eureka, CA **2014:** Rozz Tox, Curated Exhibition, Rock Island, IL
 Tuck Under Gallery, Curated Exhibition, Minneapolis, MN.
- 2012:** *Again*, Slim Whitman Gallery, Curated Exhibition, Minneapolis, MN
- 2011:** *Paintings and Drawings*, Carleton College, Curated Exhibition, Northfield, MN **2010:** *Foxtax*, The Waiting Room, Curated Exhibition, Minneapolis, MN
Salad, Ridgewater College, Curated Exhibition, Minneapolis, MN
- 2008:** *Run for the Roses*, Slim Whitman Gallery, Curated Exhibition, Minneapolis, MN **2007:** *Paintings*, NY Studio Gallery, Curated Exhibition, New York City, NY
- 2004:** *Left and Right*, Concordia State College, Curated Exhibition, Moorhead, MN
- 2002:** *Baby Dolls & Femme Fatales*, St. Cloud State University, Curated Exhibition, St. Cloud, MN
- 2000:** *Paris Je T'aime*, Tinkle Gallery, Curated Exhibition, St. Paul, MN
- 1999:** *Self Portraits*, Normandale College, Curated Exhibition, Minneapolis, MN **1998:** *The Baby Doll Show*, Acme Visual Arts, Curated Exhibition, Minneapolis, MN

COLLABORATIVE EXHIBITIONS

- 2021:** Atlantic Highlands Arts Council, Curated Exhibition, Atlantic Highlands, NJ
- 2020:** *The Color of Whiteness - Field Workshop: Action Projects*, Institute of Contemporary Art in Los Angeles (ICA) PeoplesLab, Curated Exhibition, Los Angeles, CA.
- 2017:** *Friendship Is Magic*, RAGE Gallery, Sonoma State University, Rohnert Park, CA *Friendship Is Magic*, Spackle Cat Gallery, Curated Exhibition, Minneapolis, MN

ARTIST RESIDENCIES

- 2016:** Soap Factory, Minneapolis, MN, USA (July)
- 2014:** Loft345, Guangzhou, China (July)

FEATURED ARTIST IN PUBLICATION

- 2014:** ONE, Catalogue of One Minute Film Festival. Page 50, 118, 126.
 Published by Massachusetts Museum of Contemporary Art, MASS MoCA.
- 2013:** Quercus: St. Ambrose University Arts Journal. Two paintings selected for publication.

2004: New American Paintings, Number 53. Page 58, 59, 60, 61. Published by The Open Studios Press. Juried Exhibition in print. Franklin Art Works.

REVIEWS AND CRITICAL WRITING ON MY ARTWORK

Ann Klefstad, martists.org, Minneapolis, MN, 2009

Michael Fallon, "'Portraits,' at the Franklin Art Works," *Art Papers*, Atlanta, GA, 2003
Collier White, "Ways Counted - Drawing at the Katherine E. Nash Gallery and the Franklin Art Works," martists.org, Minneapolis, MN, 2003

Valerie Valentine, "'Portraits,' at the Franklin Art Works," *Pulse of the Twin Cities*, Minneapolis, MN, 2003
Mary Abbe, "Untitled 3, Soo Visual Arts Center," *Star Tribune*, Minneapolis, MN, 2003
John Tribbett, "Three Way Vision, Minneapolis Institute of Art," *Pulse of the Twin Cities*, Minneapolis, MN, 2003

Mary Abbe, "Three Way Vision, Minneapolis Institute of Art," KFAI Radio, Minneapolis, MN, 2002
Tabitha Whissemore, "Femme Fatales Exhibition at St. Cloud University," *St. Cloud State University Chronicle*, Minneapolis, MN, 2001

Mary Abbe, "Art with a Twist at the Frederick R. Weisman Art Museum," *Star Tribune*, Minneapolis, MN, 2001

Mason Riddle, "Art with a Twist at the Frederick R. Weisman Art Museum," *St. Paul Pioneer Press*, St. Paul, MN, 2001

J.P. Johnson, "Art with a Twist at the Frederick R. Weisman Art Museum," *Pulse of the Twin Cities*, Minneapolis, MN, 2001

Juliet Crane, "Tinkle Gallery Exhibition at the Clown Lounge," *Pulse of the Twin Cities*, Minneapolis, MN, 2000

Eric Hanson, "Tinkle Gallery Exhibition at the Clown Lounge," *Star Tribune*, Minneapolis, MN, 2000

PUBLICATIONS AS AUTHOR

Felien, Clea, and Hollis Robbins. "'The Republican Club': A Teachable Moment." Blog: Los Angeles Review of Books, November 12, 2018.

<http://blog.lareviewofbooks.org/interviews/republican-club-teachable-moment/>.

Felien, Clea, "Bruce Tapola and Melba Price's Exhibition 'I'm with Stupid.'" Line, Soo Visual Arts Center, October, 2004.

Felien, Clea, Review of Whitney Biennial Catalog. Rain Taxi Review of Books, October, 2004.

VISITING ARTIST

2020: Milwaukee Institute of Art and Design, Milwaukee, WI, October 2. Visiting artist and guest critic for BFA students.

2020: California State University, Chico, Chico, CA, March 3. Visiting Artist and

guest critic.

- 2019:** San Francisco Art Institute, San Francisco, CA, November 16. Vermont College of Fine Art Representative at the MFA portfolio review at San FAI for graduate school applicants.
- 2011:** Carleton College, Northfield, MN, February. Delivered artist talk, led a workshop titled “Fredrick Jameson and Post-Consumer Capitalism,” and held painting students’ critique.
- 2011:** Winthrop University, Rock Hill, SC. Lectured on “Derrida and the Creative Process” for undergraduate students, held critique for undergraduate painting students, held critique for graduate level painting students, graduate school lecture on Derrida and deconstructive theory and its relation to contemporary art.
- 2006:** University of Minnesota, Minneapolis, MN. Visiting MFA program and did studio visit, artist talk, and presentation of portfolio.
- 2002:** Minnesota Center for Photography (formerly pARTS Gallery), Minneapolis, MN. Conducted portfolio reviews and critiques of applicant’s work.

LECTURES

- 2020:** “Clea Felien Visiting Artist,” *Visiting Artist Lecture Series*, Sonoma State University, Rohnert Park, CA, September 30.
- 2020:** “Pointillism of Paul Signac: ‘Blessing of the Tuna Fleet at Groix’ and similarities of painting by Mauri artist Djunmal, Minneapolis Institute of Arts, Minneapolis, MN, August 5. **2019:** “The Future that was Robert Hughes ‘Shock of the New,’ Sebastopol Center for the Arts, Sebastopol, CA, September 19.
- 2016:** “Artist Talk,” Anoka Community College, Anoka, MN, December.
- 2011:** “Derrida and the Creative Process,” Winthrop University, Rock Hill, SC.

INTERVIEWS

- Bruce Carter, Interview, Art Talks with Bruce Carter, Iowa Public Radio, Davenport, IA, 2012 Eric Hanson, Interview on The Slim Whitman Gallery, *Star Tribune*, June 2010
- Jaime Kleiman, Interview, “What Is a Minnesota Artist?,” mnartists.org, Minneapolis, MN, 2003 Heather McElhatton, Interview on Art With a Twist at the Frederick R. Weisman Art Museum on Arts Roundup, Minnesota Public Radio, St. Paul, MN, 2001 Eric Hanson, Interview on Tinkle Gallery Exhibition at the Clown Lounge, *Star Tribune*, 2000
- Heather McElhatton, Interview on Tinkle Gallery Exhibition at the Clown

Lounge on Arts Roundup, Minnesota Public Radio, St. Paul, MN, 2000

EXHIBITIONS JURIED BY ME

2020: *Doors and Windows*, Sebastopol Art Center, Sebastopol, CA

2018: Sausalito Art Festival, Sausalito, CA

2013: Quad Cities High School Art Competition, Davenport, IA

2011: *Student Show*, Minneapolis Central Library - Minneapolis Public Schools, Minneapolis, MN **2010:** *Student Show*, Ridgewater College, Willmar, MN

2001: *Student Show*, Hennepin Technical College, Minneapolis, MN

2000: *Student Show*, Breck School, Golden Valley, MN

ARTIST ASSISTANTSHIPS

1996 - 1998: Scenic Painter to Prince, Paisley Park, Chanhassen, MN
(duties included: scenic painter and dancer for Prince music videos, painting backdrops, sets, and props)

1990 - 1995: Assistant to publisher of "The Act," performance art magazine Jeffrey Greenberg, New York City, NY
(duties included: managing office, magazine layout and design, bookkeeping, correspondence, assisting with curatorial and editorial decisions)

1990 - 1993: Assistant to the illustrator and designer of *Pee-wee's Playhouse* Gary Panter, New York City, NY
(duties included: creating a library and cataloguing work, correspondence for Panter, scheduling, travel planning, assisting on construction of Paramount Hotel)

1990 - 1993: Assistant to former Professor of Animation at the School of Visual Arts Carl Edwards, New York City, NY
(duties included: assisting with 3-D animation, wire frame drawing, rendering, correspondence, scheduling and organizing travel plans)

1990 - 1993: Assistant to Dean of Hartford Art School, University of Hartford Power Booth, Hartford, CT
(duties included: preparing packages for galleries [images, resume, bio, etc.], grant writing, correspondence for Booth, travel planning, bookkeeping, managing office and studio) **1990 - 1993:** Assistant to internationally known painter Jane Froelich, New York City, NY (duties included: preparing packages for galleries [images, resume, bio, etc.],

grant writing)

SELECTED GRANT AWARDS

- 2020:** Awarded \$400 to build outdoor classroom with students, February
- 2019:** McNair Grant of \$750 for Ryan Patton to go to New York City, NY to see visit the Whitney Biennial and other galleries, March
- 2018:** Community Gardens RSCAP Mini Grant of \$3,000 from the California State University Chancellor's office for the ARTS 395: Community Involvement "Courtyard Project," October
- 2018:** Art Club Grant of \$500 for trips to San Francisco to visit museums, September
- 2018:** Sonoma State University 2019 Innovation and Strategic Priorities Funding of \$2,000, June
- 2013:** Baecke Grant of \$2,000 for travel to Venice Biennale with Walker Art Center

PROFESSIONAL ACTIVITIES

- 2017:** Curriculum Designer, Anime Art College, Minneapolis, MN
Researched and designed curriculum for Anime Art College which had a proposed opening of 2020
- 2016 - 2017:** Curriculum Designer, Kyoto Computer Gakuin Education, Kyoto, Japan
Designed curriculum for sister school of KCG to be based in Minneapolis, MN
- 2015 - 2017:** Co-founder of Art Theory Book Club, Walker Art Center, Minneapolis, MN
Book club composed of Walker Art Center curators and fine art professors. Meetings involved reading and discussion of theoretical texts
- 2015 - 2016:** Curriculum Designer, Nadine Le Prince Haveli and Cultural Centre, Fatehpur, Rajasthan, India
Working with artists and artisans in Paris and Fatehpur to design curriculum for new artist programs at Moody University for restoration of murals in the palaces in Fatehpur
- 2013 - 2014:** Operations Coordinator, Loft345, Guangzhou, China
Worked with gallery director and artist's residency contact to bring students to Guangzhou, and organized with Director of Education at Times Museum in Guangzhou to create internships for students
- 2007 - 2011:** Founding member, And More, New York City, NY
Art collective with an objective to work collaboratively and curate exhibitions
- 2007 - 2009:** Board member, Soo Visual Arts Center, Minneapolis, MN
Worked on fundraising, bringing contacts to the gallery, community outreach,

and gallery support and governance

2007 - 2009: Co-curator at The Slim Whitman Gallery, Minneapolis, MN

2005 - 2007: Curatorial position at the Minnesota Artist Exhibition Program,
Minneapolis Institute of Art, Minneapolis, MN

2002 - 2008: Critics group member, Visual Art Critics Union of
Minnesota, Minneapolis, MN **2002 - 2007:** Founding member, Fresh,
Artists critique group, Minneapolis, MN

2002 - 2004: Panel member, Minnesota Artists Exhibition Program -
Minneapolis Institute of Art, Minneapolis, MN

2000 - 2002: Member, Necessary Differences, Painters critique group,
Minneapolis, MN **1998 - 2007:** Art critic columnist, Pulse of the Twin Cities -
Weekly Newspaper, Minneapolis, MN **1992 - 2004:** Art critic columnist,
Southside Pride - Weekly Newspaper, Minneapolis, MN

SERVICE

UNIVERSITY SERVICE

Sonoma State University, Rohnert Park, CA (2017 - present)

2021: Committee member on Scholarly Activities Faculty Subcommittee.

2020: Course Coordinator for CSU Summer Arts Master Class with Oakland-based
artist, Cate White, CSU Fresno (due to COVID-19, all CSU Summer Arts courses
have been canceled and replaced by online master classes). October 15.

2020: CSU Summer Arts Program recruiter, CSU Long Beach. March 9.

2020: CSU Summer Arts Program recruiter, CSU Chico. March 2 - 3.

2019 - present: Arts and Humanities representative for the SSU Dispute and
Resolution Board, three-year appointment.

DEPARTMENT SERVICE

2017 - present: Organized brush sales with Riley Street Art Supplies in Santa Rosa, CA,
and hand-picked \$1 brushes to be included in materials kits for students enrolled
in ARTS 320: Intermediate Painting and ARTS 420: Advanced Painting.
\$125/kit.

2017 - present: *Donation Art from the Heart*, Sonoma State University, Sonoma, CA

2020: Due to the COVID-19 restrictions, for FA 2020 I visited Riley Street Art Supplies
in Santa Rosa, CA, and hand-picked \$1 brushes to be included in the 24 materials
kits for students enrolled in ARTS 220: Beginning Painting, FA20. August.

2020: Worked on recruiting three students from San Francisco Art

Institute. May - July. **2020:** Represented the Art Department for “SSU Preview Day.” February.

2019 - 2020: Committee Member of Visiting Artist Assistant Professor of Sculpture Search. **2019:** Chair of the Studio Art Temporary Lecturer Pool Search Committee. February - May.

COMMUNITY SERVICE

2020 - present: Bi-weekly volunteer with Tenants Together researching eviction laws. Began July.

2020 - present: Volunteer with Poor People’s Campaign to promote events and workshops. Began June. **2020:** Anti-COVID mask making and mailing. July - August.

2020: Participant in Facebook mask making project based out of London. May.

2019: Volunteered with the Bay Area Rescue Mission. Purchased and packaged toiletries and food for the unhoused with Bay Area Mom’s group. September.

2019: Volunteered with Sunrise Movement. August 21 - 25, September 8.

2019: Volunteered for the Democratic National Committee. August 22 - 24.

2019: Volunteered for watch parties for all Democratic Primary Debates. August 19.

2019: Volunteered for KPFA during their fund drive. July 23.

2019: Attended the fundraiser and subsequently volunteered for Abortion Action League. July 14. **2018:** Teaching Spring 2018 Visiting Artist Lily Simonson 19th-century painting techniques. **2018:** Volunteered at Café Society which is an organization that arranges for artists and writers to speak at a café in Richmond, CA. All events are open to the public.

PROFESSIONAL DEVELOPMENT

2020 - present: Member of CSU Studio Art Faculty online group ‘Inclusive Pedagogy.’ Began August.

2020 - present: Member of Studio Art Professors Online Teaching group. This group addresses inclusivity issues in our classrooms and syllabi. Began July.

2020 - present: Co-host of ‘Teaching Online Painting and Drawing Faculty’ group. This group consists of Faculty from the CSU’s, California JC’s and as well as colleges across the country. Began May. **2020 - present:** Co-host of “Studio Art Professors Online Teaching” group. Bi-weekly meetings of painting and drawing faculty members from CSU and California Junior College campuses, with smaller cohorts from Canada and across the United States. Began April 3.

- 2020:** Canvas deep dive: weighted gradebook, CTET, Sonoma State University. September 15. **2020:** Camtasia for Canvas, CTET, Sonoma State University. September 9.
- 2020:** Attended People’s Lab workshops “Identity, Race + Whiteness: how racism lives in us.” During this historical moment I participated in these workshops to become a better educator. July 15 - August 19. **2020:** Attended “How to Build a Universally Designed Course.” CTET, Sonoma State University. July 7. **2020:** Online teaching troubleshooting. Yuja for Canvas. CTET, Sonoma State University. July 5.
- 2020:** Canvas deep dive: how do I set up my gradebook for fall. CTET, Sonoma State University. July 5. **2020:** Attended virtual “How to be an Anti-racist” workshop with author Ibram X. Kendi. Public Library, Raleigh, NC. July.
- 2020:** Attended Active Shooter Response workshop. Sonoma State University, Organized by Missey Brunetta, Risk Management & Safety Services, Sonoma State University. February. **2020:** Participant in “Design Assessment Rubrics!” GE workshops Friday. Sonoma State University CTET. January 10 - February 7.
- 2020:** CSU Summer arts Master class with Oakland-based artist, Cate White, CSU Fresno (due to COVID-19, all CSU Summer Arts courses have transitioned to online mini-workshops)
- 2020:** People’s Lab workshop with art faculty, curators, and artists from the Bay Area and Los Angeles, Changing the Pandemic into Creative Process.
- 2020:** CSU Summer Arts Program recruitment, CSU Long Beach. March 9.
- 2020:** CSU Summer Arts Program recruitment, CSU Chico. March 2.
- 2019:** Representative of Vermont College of Fine Art at MFA Portfolio Review at San Francisco Art Institute. October.
- 2019:** Worked with Stephen Arneson to raise money for an outdoor classroom in the Art Department. September - October.
- 2019:** Attended SSU “Sophomore Year Experiences” workshop, for sophomore success. Sonoma State University. September.
- 2019:** Met with Jennifer Shaw, Nate Heinlein, and Donna Garbesi individually to learn about advising students. August - December.
- 2019:** New Faculty Orientation volunteer panel member speaking about my work. Panel was for incoming faculty at SSU. August.
- 2019:** Presented at the Arts and Humanities Faculty Achievement Celebration on my new scholarship work. May.
- 2019:** Attended the Mixer for Santa Rosa Jr. College and SSU faculty. Also met with Claudia McCain of SRJC regularly to discuss teaching painting and both

colleges. April 11.

2019: Panel member for discussion in Schultz Library on art and differently-abled artists. February 27. **2019:** Attended Worker Space seminar on curriculum building. February.

2019: National Portfolio Day representative, San Francisco Art Institute.

2017 - 2018: Lectured in co-faculty member Nathan Heinlein's class for BFA students with the essay "Art School Propositions for the 21st Century."

STIPEND PROJECTS

2020: SSU GELO Assessment Summer 2020 Pilot. July 27, August 5 - 12, 24.

2020: Attended 2-week Intensive Canvas Workshop cohort 9. CTET, Sonoma State University. July 19 - August 2.

Sena Clara Creston

www.senaclaracreston.com

Education

- 2012 Rensselaer Polytechnic Institute, Troy, NY MFA
Electronic Arts
- 200 New York University, Tisch School of the Arts, New York, NY
BFA with Honors, Photography and Imaging
- 2000/1 Vassar College

Academic Appointments

- 2020-Present SSU Assistant Professor of Art
- 2013/2020 Clinical Assistant Professor of Fine Arts
Washington State University, Tri-Cities, WA
- 2011/13 Head of Photography, Video and Digital Imaging Program
Summer High School Arts Program, Snow Farm, MA
- 2010/12 Teaching Assistant
Rensselaer Polytechnic Institute, Troy, NY
- 2010 Visiting Artist
The Wassaic Project Workshops, Wassaic, NY
- 2005 Teaching Assistant
New York University, Tisch School of the Arts, NY
- 2004 Photography Instructor, Community Collaborations
New York University, Tisch School of the Arts, NY

SSU Service

- 2021 Program Review
Program Video
- 2020 NSF IUSE Grant
Digital Equipment

WSU Service

* Ongoing until 2020

- 2019 WSUTC Art Center *
FA Art History Professor hiring Committee*
Summer Scholars Mentor: *The Willow of the Waste*, WSUTC, WA
- 2018 iSchool Committee
Summer Scholars Mentor: *The Plastic Garden*, WSUTC, WA
Engineering Senior Project: *The Willow of the Waste*, WSUTC, WA
Arts and Engineering Collaboration: *The Cloud Factory*, WSUTC, WA
- 2017 Summer Scholars Mentor: *The Plastic Garden*, WSUTC, WA
Summer Scholars Mentor: *The Willow of the Waste*, WSUTC, WA
- 2016 Oversee Fine Arts Studio, WSUTC, WA*
Robotics Club Advisor, WSUTC, WA*
DrewBoy Creative, Board Advisor, Richland, WA*
Metalwolf, Richland, WA
- 2015 Student Mural, City of Kennewick, WA
Maker Space Committee, WSU Tri-Cities, WA

- Million Women Mentors, WSU Tri-Cities, WA
 College in the High School, WSU Tri-Cities, WA
 Arts and Engineering Collaboration: *The Huminal*, WSU Pullman, WA
 Arts and Engineering Collaboration: *The Umbrellaship*, WSU, WA
 2014 Academic Master Planning Committee, WSU Tri-Cities, WA
 Night of the Arts Committee, WSU Tri-Cities
 Create Lab Committee, WSU Tri-Cities, WA
 Student Success Center Committee, WSU Tri-Cities, WA
 Scholarship Readers Committee, WSU Tri-Cities
 Student Art Gallery, WSU Tri-Cities, WA*
- 2013 Student Art Symposium, WSU Tri-Cities, WA*
 Interdisciplinary Committee, WSU Tri-Cities, WA
 Undergraduate Research Committee, WSU Tri-Cities, WA
 Technology Committee, WSU Tri-Cities

Solo and Duo Exhibitions

- 2017 Semilla Besada, Candy Gallery, Kennewick, WA
- 2015 The Shooting Gallery, Horse Heaven Hills, WA
- 2013 October People, WSUTC Art Center, Richland, WA
- 2012 Machinescape, RPI Art Gallery, Troy, NY
- 2006 Insideouthouse, The General Store, Elkhorn, IA
 Night Lights, PLP Gallery, NY, NY

Group Exhibitions

- 2020 Prologue, SSU Gallery Online, Rohnert Part, CA
 Sensitive Materials, WSUTC Art Center, Richland, WA
 WSU Fine Arts Faculty Exhibition, WSUTC Art Center, Richland, WA
- 2019 Luminata, Seattle, WA
 Northwest Mystics, CoCA, Seattle, WA
 Plastic Garden, Treefort, Boise, ID
 Woman Work, Drewboy Creative, Richland, WA
 Plastic Garden, Recycled Art Show, EBCH Museum, Kennewick, WA
 Imaginary Imagery, Motherland, CoCA, Seattle, WA
- 2018 Borealis, A Festival of Light, Seattle, WA
 6x6, Las Laguna Gallery, Laguna Beach, CA
 A Generous Kingdom, Verum Ultimum Gallery, Portland, OR
 All Media, Chase Gallery, Spokane, WA
 Chasing Ghosts, Verum Ultimum Gallery, Portland, OR

- From Here On Out, Spokane, WA
 Creativity Persists, CoCA, Seattle, WA
 Inland Northwest Juried Landscapes, Jundt Art Museum, Spokane, WA
 The Wassaic Project Summer Benefit, Wassaic, NY Wassaic
 Winter Benefit, The Invisible Dog, Brooklyn, NY
 Pedestal Film Festival, Drewboy Creative, Richland, WA
- 2017 The Huminal, TedX Richland, WA
 The Huminal, PNNL, Richland, WA
 UFO Show, Candy Gallery, Kennewick, WA
 Humanescapes, The Gallery Loft, Portland, OR
 Small Works, Gage Academy of Art, Seattle, WA
 Shadow and Light, Black Box Gallery Online, Portland, OR
- 2016 Semilla Besada, TedX Richland, Richland, WA
 Woven Trajectories, Studio Baustelle, Berlin, Germany
 Framed, Black Box Gallery Online, Portland, OR
- 2015 The Umbrellaship, WSU Fine Arts, Pullman, WA
 Luminos: Light and Space, Black Box Gallery, Portland, OR
 Americave, WSU Fine Arts Faculty Exhibition, Museum of Art, Pullman, WA
 Shadow and Light, Black Box Gallery Online, Portland, OR
- 2014 Women Artists of the Columbia Valley, WSUTC Art Center, Richland, WA
 In the Land of Snow and Indigo, Confluence Gallery, Twisp, WA
 The Semilla Besada, LoFi Arts Festival, Arlington, WA
 Art, Science and Technology, You and I Gallery, Kennewick, WA
- 2013 Life Interpreted, WSUTC Art Center, Richland, WA
 WSU Fine Arts Faculty Exhibition, Museum of Fine Art, Pullman, WA
- 2012 Auto Play, Machinescape, RPI, Troy,
 NY Imaginary Landscapes, RPI, Troy, NY
- 2011 Oscillations, The Wave Machine, RPI, Troy, NY
 The Knowhere Machine, The Wassaic Project, Wassaic, NY
 Moonlight, Mai Tais and Magic, Brooklyn, NY
 Others' Concept, Spinner Dress, RPI, Troy, NY
- 2010 Reverse Vertigo, The Knowhere Machine, RPI, Troy, NY
 Brown- Paper- Bag- Birds, Potion Collective, BOS, Brooklyn, NY
 I Heart Art, The Wassaic Project Benefit, Brooklyn, NY
 Bushwick Open Studio Benefit Show, Brooklyn, NY 2009
 The Garden, The Wassaic Project, Wassaic, NY
 The Garden, The Media Lounge, Brooklyn, NY
 Z- Print, Yes Gallery, Brooklyn, NY
 The Garden, Bushwick Open Studios, Brooklyn, NY
- 2008 The Garden, The Wassaic Project, Wassaic, NY
 B:EASt, Broadway East Gallery, New York, NY
 The Garden, Bushwick Open Studios, Brooklyn, NY 2007
 Night Lights, The Leo Kuelbs Collection, Brooklyn, NY
 Transformations: Photography and Imaging @ 25, NYU, TSOA, NY
- 2006 Night Bikes, Altered Aesthetics, Minneapolis, MN
 Yart Sale, Secret Project Robot, Brooklyn, NY

2005 Night Lights, Mammalfish, Brooklyn, NY
 Imaginary Imagery, Art Monster, Brooklyn, NY
 If Simply Observed, NYU, TSOA, New York, NY
 Night Lights, NYU, TSOA, New York, NY

2004 Finding Rembrandt, Anthem Gallery, New York, NY
 Generations, Westbeth Gallery, New York, NY
 The Art Show, The School of Visual Arts, New York, NY
 Blanket Fort, NYU, TSOA, New York, NY
 Summer Light, Westbeth Gallery, New York, NY
 One For Grandma, Capsule Gallery, New York, NY
 Girlography, Axel Raben Gallery, NY, NY

2003 Generations, Westbeth Gallery, New York, NY

2000 La Luz, Java N Jazz Gallery, New York, NY
 La Luz, Push Gallery, New York, NY

1998 L'Automobile, Santiago de Caçem, Portugal

Performances

2018 March Fox, Space Camp, Ford, WA
 March Fox, Georgetown Music, Seattle, WA
 March Fox, Uptown Theater, Richland, WA
 March Fox, Emerald of Siam, Richland, WA

2017 March Fox, The Glow Garden, Richland, WA
 March Fox, Emerald of Siam, Richland, WA
 March Fox, Confluent, Richland, WA
 March Fox, Emerald of Siam, Richland, WA
 March Fox, Tryst, Portland, OR
 March Fox, Drewboy Creative, Richland, WA
 March Fox, Caterpillar Cafe, Richland, WA
 March Fox, Georgetown Music, Seattle, WA

2016 March Fox, Emerald of Siam, Richland, WA
 March Fox, Above the Underground, Richland, WA
 March Fox, Liberation Bikes, Richland, WA
 March Fox, Metalwolf, Richland, WA
 March Fox, Confluent, Richland, WA

2015 March Fox, DrewBoy Creative, Richland, WA
 March Fox, The Doodle Pad, Olympia, WA
 March Fox, Paper Street, Richland, WA

2014 Ask & Embla, Richland, WA

2012 Ask & Embla, Troy Bike Rescue, Troy, NY

2011 Ask & Embla, Troy Bike Rescue, Troy, NY

2010 Ask & Embla, Bruer Falls, Brooklyn, NY

2010 Ask & Embla, Northeast Kingdom, Brooklyn, NY

Grants, Honors, and Awards

2021 Koret Scholars Award, SSU, Rohnert Park, CA

2018 Arts Innovator Award Finalist, Artist Trust, Seattle, WA

2017 Provost Featured Faculty Member, WSU, Pullman, WA

2016 Chancellor's Interdisciplinary Seed Grant, WSUTC, Richland, WA

2014 Grant for Artist Projects, Artist Trust, Seattle, WA

2010/12 MFA Fellowship, Electronic Arts, RPI, Troy, NY
2006 Emerging Photographer, Magenta Foundation, NY

Residencies, Collectives and Collections

2014 Lo Fi Arts Festival, Smoke Farm, Arlington, WA
2013 Museum of Art, WSU, Pullman, WA
2009/13 Potion Collective, Brooklyn, NY 2008
The Wassaic Project, Wassaic, NY
2006 The General Store, Elk Horn, IA
2005 The General Store, Elk Horn, IA

Artist Talks

2020 SSU, Rohnert Park, CA
2019 Treefort, Boise, ID
2017 TEDx Richland, Richland, WA CAA, New York City, NY
2016 Semilla Besada, TEDx Richland, Richland, WA
2014 WSU Vancouver Fine Arts Department, Vancouver, WA
2013 WSU Tri- Cities CIC Art Center, WA
University of Utah Department of Art, Salt Lake City, UT
Snow Farm, Williamsburg, MA
2012 Snow Farm, Williamsburg, MA
2011 The Wassaic Project, Wassaic, NY Snow Farm, Williamsburg, MA
Rensselaer Polytechnic Institute, Troy, NY 2010
Rensselaer Polytechnic Institute, Troy, NY

Bibliography and Publications

2019 Rurality, Slag Mag, Null Set Magazine, 2019
2018 Photography by Sen a Clara Creston, Tumbleweird, Volume 3, Issue 12
South Lake Union Will Become A Test Site For The European Art Craze With Borealis,
A Festival Of Light, Seattle Times, Zoe Saylor, October 3rd
MOHAI's New Festival of Light Elevates the Laser Show,
Seattle Magazine, Gavin Borchert, October
Borealis, A Festival To Light Up South Lake Union,
The Seattle PI, Zoscha Millman, October 4th
Borealis: a 'magical, light, beautiful' art event in South Lake Union,
The Seattle Times, Erika Schultz, October 12th
High- tech, video- mapping light show turns Seattle's MOHAI
into a pulsating projection surface,
Geek Wire, Kurt Schlosser, October 11th
Beautiful Light Installations Light Up MOHAI at Borealis,
A Festival of Lights, KMO News
Borealis Festival of Light KCTS9
Borealis bring s the power of light art to Seattle,
K5News, October 10th
New Festival Will Put the Spotlight on Tri- Cities Filmmakers,
Sara Schilling, Tri-City Herald, Jan 12th, 2018
2017 Interactive Art Machines, Sena Clara Creston,
Charles Pezeshki, CAA
WSUTC Engineering and Art Partner to Create Robot that Interacts with the
Environment, Adrian Auman, WSU News, Sep 15th, 2017

- At the New Candy Gallery, You'll Find Art – and Maybe Inspiration
Sara Schilling, Tri-City Herald, June 18th, 2017
- 2015 Merging Engineering and Art – What are the Real
Lessons? Charles Pezeshki, Jacob Leachman, Sena Clara Creston,
18th International Conference on Interactive Collaborative Learning
Kosmosis, Sarah Rayne Volume 2, New York, May 30, 2015
Grant to Fund Interactive Art Machine, Madison Rosenbaum,
WSU News, Jan 2014
- 2014 Kosmosis, Sarah Rayne Volume 1, New York, Sep 28,
Artist of the Month: Katie Bucket, Artcetera Online Magazine,
Ana Reis, 6/14
- Lo- Fi Festival 2014, Seattle PI, Jordan Stead, September 11, 2014
- 2012 *Landscapes and Machinescapes*, by Donna Kozloskie,
Gravity was Everywhere Back Then, New York, May 12, 2012
- 2011 *The Wassaic Project: Our Favorite Art from Summer Festival 2011* by Steven Thrasher,
The Village Voice, New York, August 8
It's Time for Another Prescription! by Carin Beam Mustache Magazine, New York,
October 22, 2011
- 2006 *Night Lights* by Milton Fletcher New York Arts Magazine,
NY, 2006, V11
A Huge Desolate Space Becomes a Work of Art by Tom McMahon The Daily
Nonpareil, Iowa, August 12, 2006 *Rural Landscapes Inspire Unusual Art Forms*
Audubon County Advocate Journal, August, Iowa, 2006
A Unique Visitor to Elk Horn, The Danish Village Voice Iowa, Issue
No. 28, Vol. LXXV!!!, Thursday, Jul 13, 2006, pg1 *Nocturnal
Landscapes* by Milton Fletcher, Cybergallery66, NY,
<http://www.cybergallery66.org/oldshows/cg6608/p/scc/scc00.ht ml>

Professional Experience

- 2010 Window Dresser, Henri Bendel, NY, NY
- 2008/13 11th St Workshop, Brooklyn, NY
- 2007/10 Artist Assistant to Mark Esper, Brooklyn, NY
- 2006/7 Residency Coordinator, The General Store, Elk Horn, IA
- 2005 Production Assistant, Orpheus Descending, A Film by Clayton Burkhart,
NY
- 2004/5 Intern and Grip for Gregory Crewdson, NYC/MASS MoCA

KATE OLTMANN

Email: klogue@risd.alumni.edu
Address : 10200 North Fork Rd, Polebridge MT
Cell: (916) 832-2532

EDUCATION

2015 MFA Rhode Island School of Design, Providence, RI
2014 Overpass Project's Printmaking Workshop, Providence RI
2013 BFA Sonoma State University, Rohnert Park, CA

HONORS AND AWARDS

2020 Artist in Residence, InCahoots Residency, Petaluma CA
2018 Best in Show Award Winner, Black Out Exhibition
2016 Artist in Residence, Chalk Hill Residency, Healdsburg, CA
 Scholarship Award, Chalk Hill Residency
 Award Winner, Hayward Arts Council
 Creative Sonoma Emerging Artist Finalist, Sonoma CA
 High Art Award winner, Natural Cannabis Co., Santa Rosa CA
2015 Vermont Studio Residency, VT
 Degree with Distinction Rhode Island School of Design
 Cum Laude Honors Rhode Island School of Design
2014 Teacher of Record Rhode Island School of Design
 Teaching Assistantships Rhode Island School of Design

COURSES AND WORKSHOPS TAUGHT

2D fundamentals
Foundations Drawing
Beginning Drawing
Intermediate Drawing
Advanced Drawing
Beginning Figure Drawing
Intermediate Figure Drawing
Advanced Figure Drawing
Beginning Painting
Intermediate Painting
Advanced Painting
Beginning Printmaking
Intermediate Intaglio
Intermediate Woodcut
Lithography 1
Lithography 2
Lithography 3
Screen Printing
Professional Practices
BFA Art Theory

Visiting Artist Lecture Series
Color theory Workshop
Letterpress Workshop
Cyanotype Workshop
Experimental Drawing Workshop

EMPLOYMENT

2016-2020 Adjunct Professor Sonoma State University, CA
2015-2020 Guest Critic Portfolio Review, Rhode Island School of Design
2015 Guest Lecturer Printed intentions San Francisco, CA
2014 Adjunct Professor Rhode Island School of Design, RI
 Guest Lecturer Los Medanos Community College, Antioch, CA
2013 Guest Lecturer Sonoma State University, Rohnert Park, CA
 Graduate Teaching Assistantships, Screen Printing, editions, intaglio, painting,
 figure drawing, foundation drawing
2012 Guest Critic Bella Vista Art Foundation, Fair Oaks, CA
 Teaching Assistant Sonoma State University, Beginning Painting, Intermediate
 Printmaking, Screen printing, Advanced Drawing

ADDITIONAL PROFESSIONAL EXPERIENCE

Social Media Coordinator Sonoma State University Art Department
Exhibition Archivist Chalk Hill Residency, Healdsburg, CA
Sponsored Artist Overpass Projects, Providence, RI
Artist Ambassador Rhode Island School of Design

MEMBERSHIPS

Artist Membership Yerba Buena Center for the Arts, CA
Individual Membership College Art Association, New York, NY

PROFESSIONAL CREATIVE WORK

SOLO EXHIBITIONS

2020 InCahoots, Petaluma CA
2019 Gallery 105, Santa Rosa, CA
2018 High-Lights, Sol Koffler Gallery, Providence, RI
2015 Master of Fine Arts Thesis Show, Providence RI

SELECTED EXHIBITIONS

2019 Then and Now, Rohnert Park, CA
 Art From the Heart, Rohnert Park, CA
2018 Black Out National Exhibition, Ashton Gallery, San Diego, CA
 PROTO_POP, DAB Art Gallery, Ventura, CA
 Falkirk Cultural Center, San Rafael, CA
 Art From the Heart, Rohnert Park, CA
2017 Art Basel, Spectrum Miami, Miami, FL
 Face the Wall, Providence, RI

Chalk Hill Artist Residency Exhibition, Warnecke Ranch, Healdsburg, CA
2016 Art Basel, Spectrum Miami, Miami, FL
2nd Annual Hand Pulled Prints, Site:Brooklyn, Brooklyn, NY
Hayward Arts Council, Hayward City Hall, CA
Sanchez Art Center 50/50, Pacifica, CA
Top Ten, Coagula Curatorial, Los Angeles, CA
2015 Where I Stand, uBe Gallery, Berkeley, CA
RISD Graduate Thesis Exhibition, Convention Center, Providence, RI
Spring, Sol Koffler, Providence, RI
2014 Pale Firework, Gellman Gallery, Providence, RI
Draw, Drawing, Drawn, Vita Art Center, Ventura, CA
Meet the Family, Fletcher, Rhode Island School of Design, RI
2013 Narrative Prints, ICPNY, Manhattan, NY
Sonoma State BFA Thesis Show, Rohnert Park, CA
2012 Seated, CW Gallery, Petaluma, CA
2011 Printed Intentions, CW Gallery, Petaluma, CA

COLLECTIONS

Organicann, San Francisco, CA
Dona Frank Foundation, Santa Rosa, CA
Kennesaw State University, Kennesaw, GA
Warnecke Institute, Healdsburg, CA
Merck and Co., San Francisco, CA
Bennett Valley Mountain, Macdonald Ranch, Santa Rosa, CA
Lynnae Arts, Healdsburg, CA
RISD Museum, Providence, RI
Sonoma State University, Rohnert Park, CA

PRESS AND PUBLICATIONS

High-lights, the Book, September, 2018
Chalkhillresidency.com, “welcome Artist Kate Oltmann”, February 2017,
<https://www.chalkhillresidency.com/single-post/2017/02/10/Welcome-Artist-Kate-Oltmann>
Northbaybusinessjournal.com, August 2016, “Creative Sonoma Announces Finalists”,
<http://www.northbaybusinessjournal.com/northbay/sonomacounty/6015769-181/creative-sonoma-grant-finalists?artslide=0>
Diversionsla.com, “A Saturday Night in Chinatown”, January 2016,
<http://diversionsla.com/?p=2033>
Ube-art.com, “High Art- Kate’s Take on Cannabis”, November 2015, <http://www.ube-art.com/single-post/2015/11/15/High-Art-Kates-Take-on-Cannabis>
<https://www.chalkhillresidency.com/single-post/2017/02/10/Welcome-Artist-Kate-Oltmann>
<https://naturalcannabis.com/high-artist-spotlight-kate-oltmann/>

EMILY ADAMS

Education

- 2011 MFA, New York Academy of Art, Cum Laude
- 2007 BS University of California, Berkeley
- 2002-2004 UCLA School of the Arts and Architecture

Solo Exhibitions

- 2017 *Somewhere Between*, CB1 Gallery, Los Angeles, CA
- 2015 *Painting of Levitated Mass*, CB1 Gallery, Los Angeles, CA
- 2014 *Ground*, CB1 Gallery, Los Angeles, CA

Group Exhibitions

- 2020 *Hotheads*, Catharine Clark Gallery, San Francisco, CA
Seeing Double, Richard and Rhoda Fund Gallery, ODC Theater, San Francisco, CA
- 2019 *To Freeze the Shifting Phantasmagoria: Five California Painters*, Jackie Headley University Art Gallery, California State University, Chico, CA
- 2018 *Art Miami*, presented by the New York Academy of Art, Miami, FL
- 2017 *Faculty Exhibition*, Sonoma State University Art Gallery, Rohnert Park, CA
- 2016 *Group Exhibition/ Katherine Sherwood Retrospective*, Worth Ryder Gallery, UC Berkeley, CA
Is/Isn't George Adams Gallery, New York, NY
Painting and the Eye that Touches, Walker School of Fine Arts Gallery, Brock University, Ontario
Summer Reverie, CB1 Gallery, Los Angeles, CA
- 2015 *Paper; Ground*, CB1 Gallery, Los Angeles, CA
Small is Beautiful, Flowers Gallery, New York, NY
- 2014 *Encore! Gallery Artists Group Exhibition*, CB1 Gallery, Los Angeles, CA
NYAA Summer Exhibition, Flowers Gallery, New York NY
- 2013 *A Few of My Favorite Things*, CB1 Gallery, Los Angeles, CA
NYAA Summer Exhibition, Allegra La Viola Gallery, New York, NY
On the Road, The Cell, New York, NY
- 2012 *Post Natural*, New York Academy of Art, NY
Wildlife in the Post Natural Age, Williamsburg Art Historical Center, Brooklyn, NY
*Fr**k Off*, RH Gallery, NY
Summer Exhibition, Flowers Gallery, NY

Other Projects/Talks/Critiques

- 2020 Artist talk, *Visiting Artist Lecture Series*, Sonoma State University, December 2.
Image projection, ZOFO piano duet live concert alongside composition by Samuel Carl Adams, Recital Hall, Ann E. Pitzer Center, UC Davis, February 14.
Co-curator (with Karla Wozniak): *Seeing Double*, Richard and Rhoda Fund Gallery, ODC Theater, San Francisco, CA.
- 2019 “Seeing art IRL: an artist’s guide to viewing the collections at the De Young and Legion of Honor museums.” Talk given at Hutchins School of Liberal Studies, Sonoma State University, September 6. Artist talk and panel discussion, *To Freeze the Shifting Phantasmagoria: Five California Painters*, Rowland Taylor Recital Hall, Chico State University, October 24.
BFA and MFA critiques, Department of Art and Art History, Chico State University, October 25.
- 2016 Video and still image projections for Chicago Symphony Orchestra’s MusicNow premiere of Samuel Adams’ *Light Readings*. Harris Theater for Music and Dance, Chicago, IL.

Teaching

- Fall 2020 Stanford University, CA
2017-2020 Sonoma State University, CA; College of Marin, CA
2013-2017 City University of New York, Queens College, NY
2014-2015 Hofstra University, NY
2013-2014 Montclair State University, NJ

Selected Bibliography

- Knight, Christopher. “A vast landscape unfolds in bands of color: Emily Davis Adams at CBI Gallery,” *The Los Angeles Times*, January 27, 2017.
Davis, Genie, “Recommendations: Emily Davis Adams, Merion Estes,” *Visual Art Source*, 2017.
Wagley, Catherine, “Emily Davis Adams: Painting of Levitated Mass”, *LA Weekly*, 2015.
Okawa, Moto. “Emily Davis Adams Takes on Levitated Mass,” *Art I Like LA*, 2015.

Awards/Grants/Residencies

- 2015 Dumfries House Fellowship and Residency, United Kingdom
2013 100 Painters of Tomorrow, Short List
2012 Santa Fe Art Institute Residency Vasari Oil Paint Grant
2011 Post-Graduate Fellowship, New York Academy of Art

2010 Terra Foundation for American Art Residency, Giverny, France

Southwest Indian Foundation Artist Grant, Gallup, NM

Arizona Commission on the Arts, Arts Learning Grant

- 2018 *From Tree to Object: Simplified Woodworking for Sculpture* / San Francisco Art Institute (SFAI) Public Education Program
- 2017 *Your Eccentricities Become Things* / SFAI Public Education
- 2016 *Making Multiples: Mold-Making and Slip-Casting in Ceramics* / SFAI / Public Ed
- 2016 *Experimental Sculpture* / San Francisco Art Institute / SFAI Public Education
- 2016 *From Tree to Object: Simplified Woodworking for Sculpture* / SFAI Public Education
- 2014 *MFA Fabrication Lab* / Graduate Assistant / John Roloff, Professor / SFAI
- 2013 *Sculpture 101* / TA / Chris Bell, lecturer /SFAI / San Francisco, CA

Selected Exhibitions:

- 2020 Other Places Art Fair (OPaf) / w/ Brittany Art Space / Online Exhibition
- 2020 Idora Park Project Space / Oakland, CA / *This Year Spring Came Early*
- 2019 Brittany / Vallejo, CA / *Rates of Disappearance*
- 2019 Headlands Center for the Arts / Marin Headlands, CA / *Open House*
- 2019 Jules Maeght Gallery / San Francisco, CA / *à la Prochaine*
- 2018 Bass and Reiner / San Francisco, CA / *Division of Labor*

- 2018 Mills College / Museum Records & Research / Oakland / *The Ripped Image*
- 2018 Tartine / San Francisco, CA / *Solo Exhibition*
- 2017 deYoung Museum / San Francisco, CA / *Artist Studio Program Artist-In-Residence*
- 2017 Headlands Center For the Arts / Sausalito, CA / *The Commons*
- 2017 University of San Francisco / Thatcher Gallery Terrace / SF, CA / *The Goal Is to Extend the Nonmediocre Part of Life*
- 2017 Bass & Reiner Gallery / San Francisco, CA / *Art Book Show*
- 2017 Aggregate Space / Oakland, CA / *Orium*
- 2017 ProArts / Oakland, CA / *Everyone is Hypnotized*
- 2017 Jules Maeght Gallery / San Francisco, CA / *Bitter Creek Sweet Water*
- 2017 R/SF Projects/ San Francisco, CA / *Bring Your Own Beamer*
- 2016 Headlands Center for the Arts / Sausalito, CA / *Open House*
- 2016 Bass & Reiner / Minnesota Street Project / SF / *Thinking of You*
- 2016 Art Market / Fort Mason / San Francisco, CA / *Onsite Installations*
- 2016 Root Division / San Francisco, CA / *The Known Universe*
- 2015 The Gray Square / San Juan, Puerto Rico / *Salón Boricua*

- 2015 Ironton Gallery / Denver, CO / *Without Borders*
- 2015 Southern Exposure / Verdi Club / SF, CA / *Monster Drawing Rally*
- 2015 City Limits Gallery / Oakland, CA / *Conversation Pieces*
- 2015 Headlands Center for the Arts / Sausalito, CA / *(Im)material*
- 2014 Heaven Gallery / Chicago, IL / *Mend Thine Every Flaw*
- 2014 Jules Maeght Gallery / San Francisco, CA / *Art in Motion*
- 2014 Root Division / San Francisco, CA / *Introductions*
- 2014 Google / San Francisco, CA / *If...*
- 2014 The Old Mint / San Francisco, CA / *Principal*
- 2014 Diego Rivera Gallery / San Francisco, CA / *Suspension of Belief*
- 2014 Incline Gallery / San Francisco, CA / *Hybrid (SFICA2)*
- 2014 Root Division / San Francisco, CA / *The Tools*
- 2013 Compound Gallery / Oakland, CA / *The Art of Letterpress II*
- 2013 Swell Gallery / San Francisco, CA / *m e s a*
- 2012- Present SFMOMA Artist's Gallery / San Francisco, CA
- 2012 Compound Gallery / Oakland, CA / *Selected Works*

- 2010 Breckenridge Theater Gallery / Breckenridge, CO / *Solo Show*
- 2009 Space Gallery, Denver, CO / *Large Works*
- 2009 Packing House Center / Denver, CO / *Serene Deformation*
- 2007 Breckenridge Theater Gallery/ Breckenridge, CO /
Transmutations
- 2005 Four-Fifths Gallery / Breckenridge, CO / *New Sculpture Works*

Residencies:

- 2017 *deYoung Museum* / SF, CA / Artist Studio Artist-In-Residence
- 2016 *Minnesota Street Project* / SF, CA / LPP+ Residency
- 2014 *Art Farm* / Marquette, NE
- 2014 *Kimmel Harding Nelson Center* / Nebraska City, NE
- 2013 *ACRE* / Steuben, WI
- 2008, 2010 *Tin Shop* / Breckenridge Visiting Artist Program / Breckenridge, CO
- 2004-2009, 2015 *Human Nature Dance Theater Residency* / Arcosanti / Cordes Junction, AZ

Awards / Honors /Grants:

- 2018 *SFMOMA SECA Award Nominee* / San Francisco, CA
- 2018 *Tosa Award Nominee* / San Francisco, CA

2016-2019 *Affiliate Artist* / Headlands Center For the Arts / Sausalito, CA
2015 *Creative Capacity Fund Grant* / Center For Cultural Innovation
2014 *Anne Bremer Memorial Prize* / San Francisco Art Institute / SF, CA 2012,
2013 *Graduate Fellowship Grant* / San Francisco Art Institute
1999 *Boettcher Foundation Scholarship* / Boulder, CO

APPENDIX VI

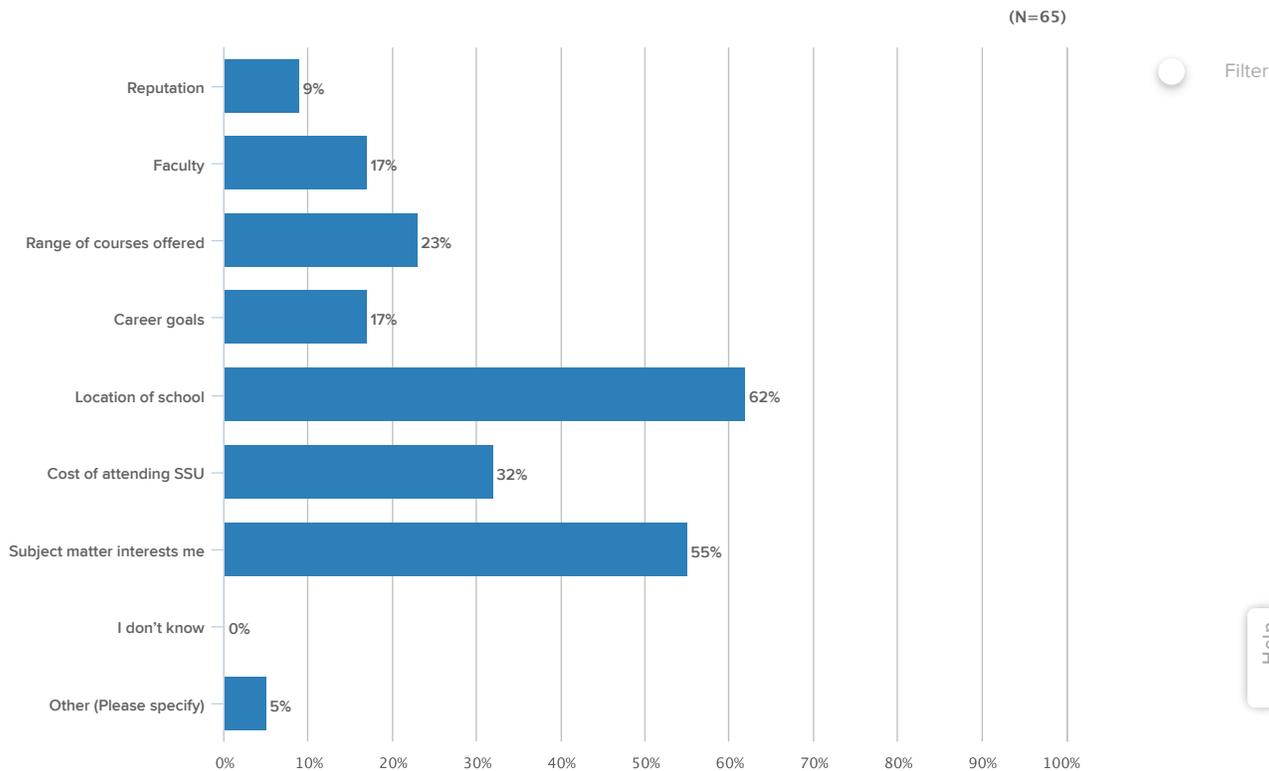
Survey Results Continued

Configure and add Weighted Score of the rating questions in your project. Add a cumulative score, or weighted scores of different rating questions in the same graph or create question groups.

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ArtS Alumni Survey 2021

1. Why did you choose the Art Studio Program at SSU? Please choose all that apply.



Because multiple answers per participant are possible, the total percentage may exceed 100%.



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finish The art of building Attention to details Physical and natural connection

father happy. I wanted to be a full-time mom and part-time worker. Specifically, I...

Participant ID 56

I completed my Masters at the Royal College of Art and am a professional fine artist alongside a p/t job with an...

Participant ID 33

Fine artist and teacher

Participant ID 37

I became an art instructor. Over the years I taught paper making , painting and film editing. Art direction in plays and...

[See all responses \(66\)](#)

A 3. How did the Art Studio Program help you reach your goals? If it did not help you reach your goals, what might it have done differently?

Participant ID 59

I entered Art Competitions to show my pastel drawings and collages. From the mid 1990s to 2004 my drawings were...

Participant ID 13

It prepared me for working independently, but not so much in group environments. Felt very 'fend for yourself' at SSU

Participant ID 31

It was indispensable, from advising to techniques, from friendships to constructive criticism, from academics to...

Participant ID 37

I did not receive career goals. I believe it was thought that as an older student I had direction and a career path. There could...

Participant ID 22

It did not. Please work more with students who can not afford to stay for fine art/ pursue grad school. Find practical...

Participant ID 30

I LOVED my years at SSU and in the art department! I loved the faculty and the preparedness I gained for Graduate...

[See all responses \(61\)](#)

B 4. How satisfied were you with the Art Studio Program overall?



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Raw Data

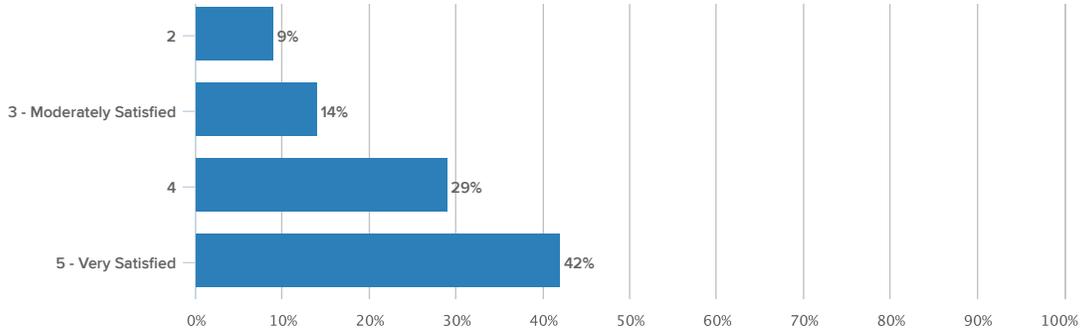
Legacy Reports

Saved Reports

Emailed Reports

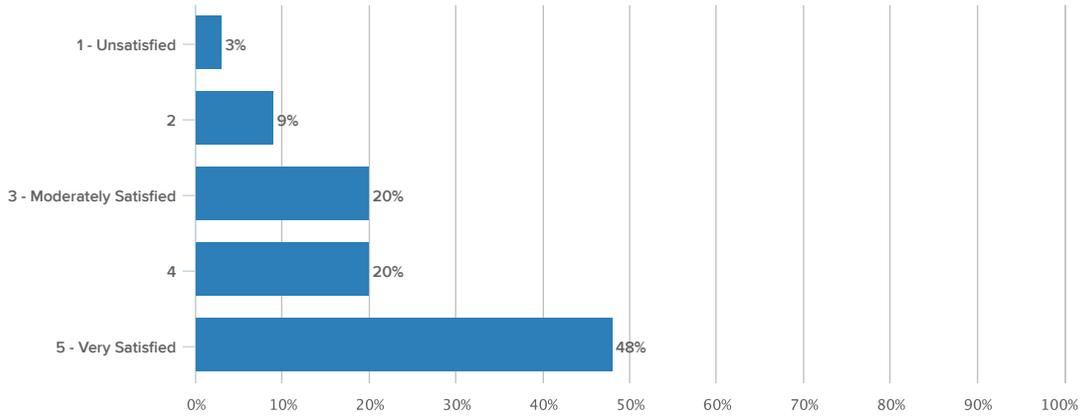


Filter Manager



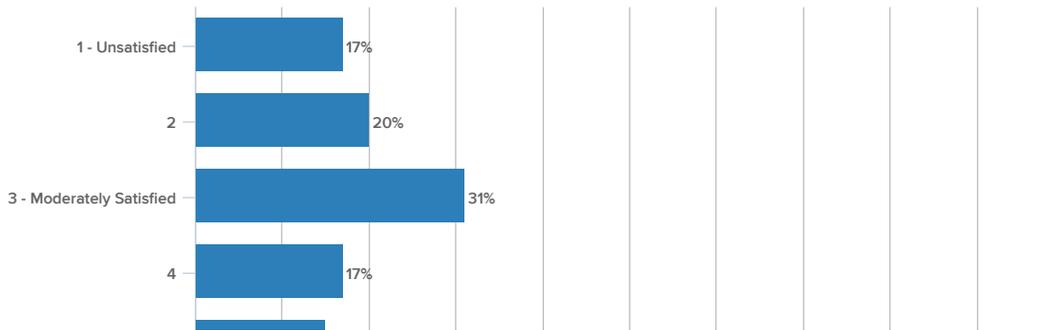
5. How satisfied were you with the instruction offered by the Art Studio Program?

(N=66)



6. How satisfied were you with the career advising you received from Art History Program faculty?

(N=59)



Help



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2

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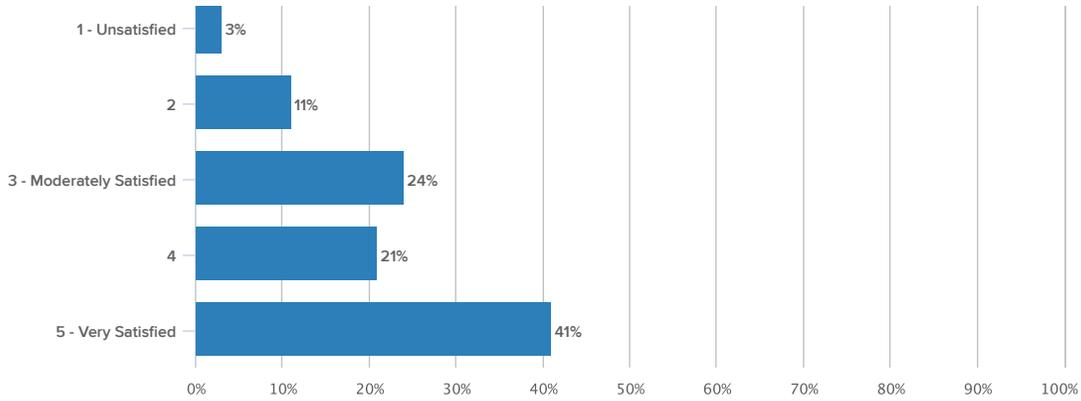
Distribute

Report

Data

Create

Contact Lists



A

8.

9. Please let us know anything you'd like to improve about the program.

Participant ID 32

Question 6, there was no career advisors when I graduate in 1983.

Participant ID 41

Some more digital art classes. Specifically in Adobe illustrator +graphic design.

Participant ID 25

My emphasis was photography and I really enjoyed the photography program. I did however wish there were a few more...

Participant ID 36

The classes were somewhat limited. The teacher who came from other universities brought enthusiasm and mentor ship that...

Participant ID 50

start over, hire more open-minded and considerate professors. it's legitimately terrible. Mark Perlman is cool though.

Participant ID 55

I attended SSU in the 1990s, so I am certain everything has changed considerably since then, and any...

[See all responses \(48\)](#)

A

9.

Please let us know anything you'd like to share about your life or achievements since graduating.



My, what beautiful data you have!

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Cross Tabulation



Raw Data

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Saved Reports

Emailed Reports



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valuable addition to my appreciation of life.

but the classes were lackluster.

early 80's I was a member of the performance art group No Truth to the...

Participant ID 56

As stated above, I work professionally in the arts with my own art practice and with artists of international renown. The SSU...

Participant ID 13

Since graduating I have helped open and run an art gallery in Los Angeles and have received a US and UK Masters degree in...

Participant ID 30

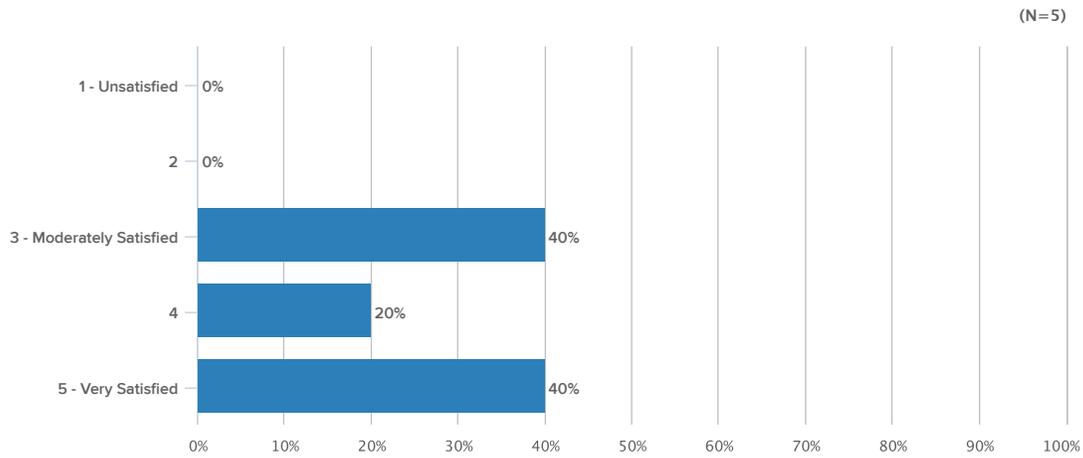
I received my MFA from California College of Art and Crafts, got married and raised two amazing children! My daughter is a...

[See all responses \(43\)](#)

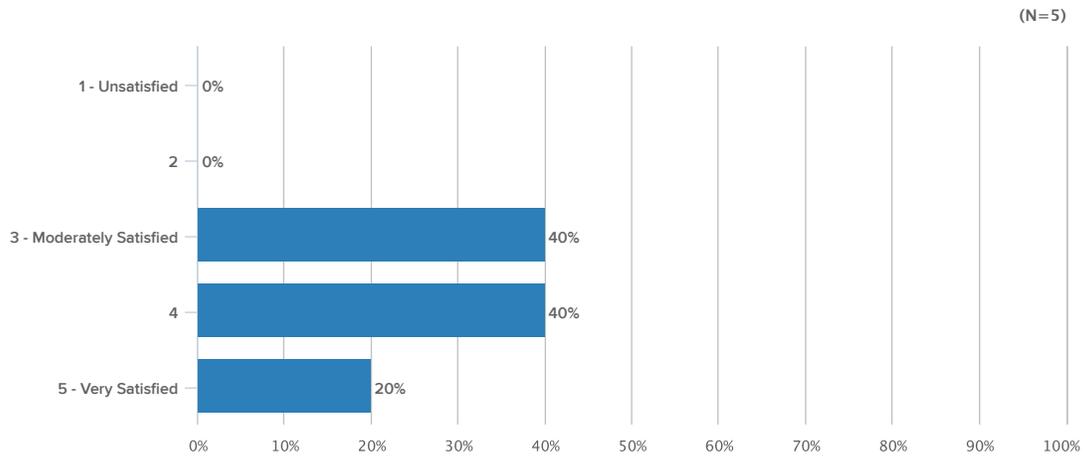
Faculty Survey ArtS 2020 ...

 Modify Report Survey Metrics Settings Weighted Score Cross Tab Reset Report

 1. How satisfied are you with the Art Studio Program overall?



 2. How satisfied are you with the Art Studio curriculum?



Help

Filter

All Projects

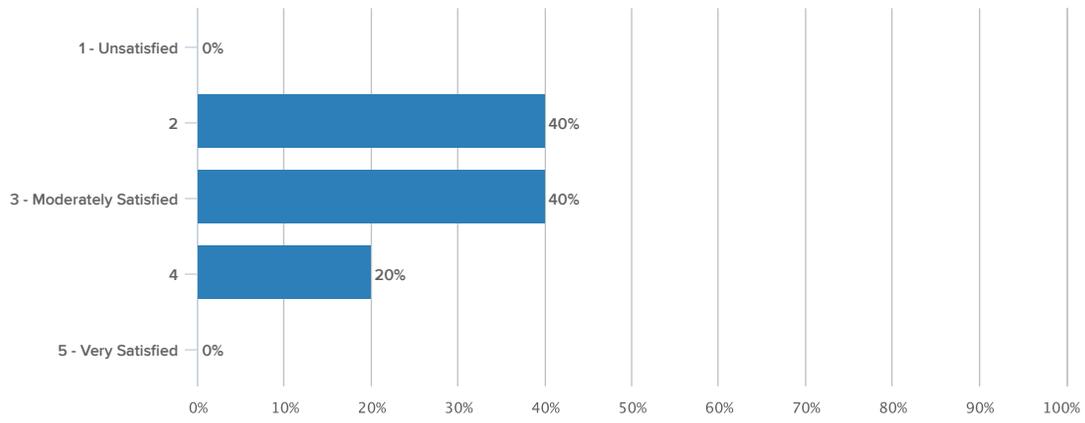
Faculty Survey ArtS 2020 Program Review

Friends

2 SC

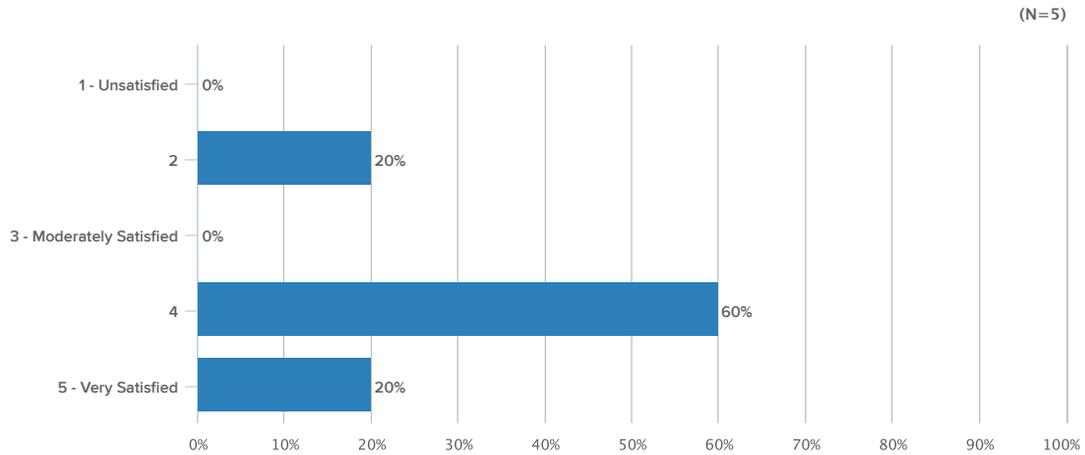
Design Distribute Report Data

Create Contact Lists



4.

How satisfied are you with facilities offered by the Art Studio Program?



5. How satisfied are you are the administrative support offered by Sonoma State University?

Help

Omni Report

Frequency

Cross Tabulation



Raw Data

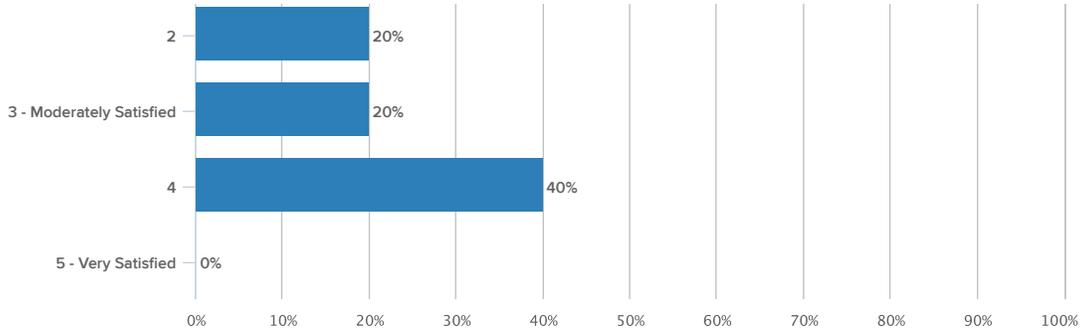
Legacy Reports

Saved Reports

Emailed Reports

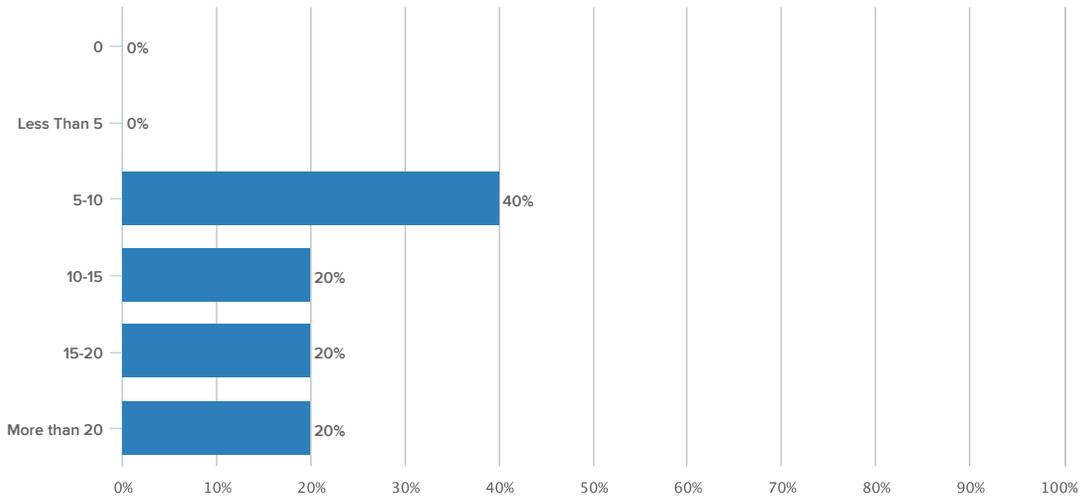


Filter Manager



6. How many hours a week do you spend on creative scholarship

(N=5)



Because multiple answers per participant are possible, the total percentage may exceed 100%.

Help



7. Please let us know anything you would like to improve about the program.

Participant ID 5

Update digital equipment Update building
add faculty studios Hire faculty

All Projects

Faculty Survey ArtS 2020 Program Review

Friends

2 SC

Design

Distribute

Report

Data

Create

Contact Lists

[Omni Report](#)

[Frequency](#)

[Cross Tabulation](#)



[Raw Data](#)

[Legacy Reports](#)

[Saved Reports](#)

[Emailed Reports](#)



[Filter Manager](#)



Help