

F407i

*Developing Projects: Directed Study*

SUMMER 2024

studioELL®

10 - 31 July 2024

Section 01: Wednesday, 6:00-8:00PM ET US

Section 02: Wednesday, 1:30-3:30PM ET US / 6:30-8:30PM BST

Course URL:

<https://studioELL.org/courses/f407i-developing-projects-directed-study>

Course password: **study4275**

GUIDE TO ACCESSING THE ONLINE STUDIO:

[studioELL.org/wp-content/uploads/2024/07/Online-Studio\\_GUIDE\\_v-2024.pdf](https://studioELL.org/wp-content/uploads/2024/07/Online-Studio_GUIDE_v-2024.pdf)

Zoom direct link:

<https://us02web.zoom.us/j/86405479316?pwd=SYOMfxsM6wsUjxNA2ALkzCmVMFSnM7.1>

Zoom id: **864 0547 9316**

Zoom password: **study4275**

Instructor John Ros

Email [john@studioELL.org](mailto:john@studioELL.org)

Office hours by appointment

## COURSE DESCRIPTION

This course is an opportunity to develop a new body of work or fine tune existing work in progress. Individual discussions with the instructor and group critiques with all course members will help push your practice into new development.

These sessions will promote and foster work with focused and rapid progress to help artists deepen their understanding of their artwork, creative process, ways-of-working and overall practice through focused weekly feedback. Enrolled artists will present their project with a short statement of intent, quantifying expected output and goals during an initial asynchronous meeting. At the end of the term artists will summarize their work in a final portfolio. This course is suited for any artist looking for enhanced studio discussions regardless of career or level.

## LEARNING TOGETHER / COMMUNITY AGREEMENT

### **LAND ACKNOWLEDGMENT**

The studioELL offices are located in Colchester, CT where we would like to acknowledge the Mohegan and Wongunk people. This acknowledgement extends to include the places where our digital platform tools were developed, are headquartered and stored. We would also like to recognize the lands where our professors and artists reside and work. We respectfully acknowledge all Indigenous People and pay our respects to the ancestors, elders, and all relatives and relations, past, present and emerging. If you would like to discover the original custodians of the land you occupy please visit [native-land.ca/](http://native-land.ca/)

We must also remember all those who came before us and built the spaces we inhabit. Those who came by choice and those who came by force. studioELL wants to recognize the collective work of all the silent, invisible and marginalized people who make all our spaces possible.

### **DIVERSITY STATEMENT**

Institutions in the Western world occupy spaces of colonial, capitalist, white, straight, cis-masculinity. Art is subjective and is historically built on a small subset of privileged voices. studioELL will continually challenge the systemic effects that the racially biased, colonial patriarchy has on us all.

studioELL acknowledges that there may be biases in course materials and projects due to the lenses with which they were written. Integrating a diverse set of experiences is important for a more comprehensive understanding of art. This is always a work in progress.

To break through the dominant systemic pedagogy, it is not simply enough to be aware of our differences; we must resist all levels of ignorance and intolerance. studioELL is committed to the creation of an anti-racist and inclusive community that welcomes diversity along a multitude of dimensions. studioELL understands that BIPOC and all marginalized voices and contributions have largely either been excluded from, or not recognized in, art and throughout the dominant culture. Overt racism, sexism and intolerant micro-aggressions of all kinds threaten the well-being of all our course members. These are not acceptable on any level and will be addressed as necessary.

## **CREATING A CULTURE OF SHARING AND LISTENING**

It is important to understand the systemic effects that a racially biased and colonial patriarchy has on us. To counter, we must commit to a communal space of awareness and create a culture of shared experience where we all have opportunities to speak and listen.

- As a community, we must strive for a space where we can allow for vulnerability and taking risks, while being able to hold each other accountable with love and respect.
- We must aim to always be fair and respectful with our language, but space for mistakes in our speaking and our listening must be allowed. We are all learners and have different life experiences; we can all learn from each other.
- When actively listening, it is important to listen without judgement with the intent of understanding the speaker — listen to understand and, when necessary, ask rather than assume. Also, listen to understand, not to respond. Disagree with the statements or ideas, but not the person or persons.
- Should it be required, in the vein of restorative justice, we will come together and form healing discussions rather than silence and secrecy. Rather than contributing to call-out or cancel culture, when appropriate, we should aim to call-in people we do not agree with.
- Lean into discomfort — where you are challenged is where you have space to learn. Expect and accept non-closure. There is often no easy solution, and we can expect to remain in uncertainty and with the need to continue to explore.
- Be present and stay present. Remaining active and engaged will be challenging at times.

## **COMMUNICATION**

Communication is of utmost importance. Check your email regularly and check JUNK folders for incorrectly tagged emails. Always let your instructor know if you are having issues maintaining your course load. Ask if you do not understand a topic or assignment, or need help in any way.

Email your professor directly for all questions related to your course.

Email [hello@studioELL.org](mailto:hello@studioELL.org) for any technical issues or broader questions you may have about studioELL.

## **LANGUAGE USE**

We should use language that is gender-inclusive, non-sexist, anti-racist and respectful of how people identify. Acknowledge the liveliness of language — as an example, “you guys” may be intended as gender neutral but may not be received as such; the term “queer” can be offensive to one person and essential for another. Sexist and non-gender-inclusive language excludes the experiences of individuals whose identities may not fit dominant language uses. Use of gender-inclusive/non-sexist language acknowledges people of any gender (for example, first year student versus freshman, chair versus chairman, humankind versus mankind, Latinx versus Latino/a, etc. — re: gender-neutral identifiers: we must also remember that people identify differently and we should be respectful of their chosen use of terms).

## **CONTENT WARNING**

At times during this course we will likely discuss art pieces, political issues and historical events that may be triggering to some. We may also look at and discuss artwork that uses explicit language, sexual content or violence, or other possibly offensive subject matter. If something comes up during this course that is triggering to you, please do whatever you need to do best care for yourself. If you ever feel the need to step aside and leave a course session, feel free to do so. If necessary, please make arrangements to get notes from a course member and discuss with your instructor individually if necessary.

## **SHARING POLICY AND CONSENT**

This course is designed for everyone to feel comfortable participating in discussion, asking questions, learning and facilitating the learning of others. In order for that atmosphere to be maintained, the recordings of our conversations will only be shared with the enrolled students in the class (and not posted publicly) and it is prohibited for any of us who have access to course digital content to share it outside of this course. Posting or sharing photos, videos or other recordings on publicly accessible websites, social media platforms or forums could violate copyright laws and/or harm our individual sense of privacy.

Our course sessions will be recorded so that artists can refer back to the material. Please let your instructor know if you have any issues with your likeness and/or work being recorded and shared with your course members.

## MATERIALS LIST

You will likely have all of the materials you need already. You may need to purchase some supplies. Total cost for supplies should not exceed 40\$.

You will need:

**CAMERA /** Digital camera or device to document your work.  
VIEW TIPS FOR DOCUMENTING YOUR WORK [HERE](#)

**SKETCHBOOK /** Any space to put down thoughts and contemplate assignments.

Depending on your project, you may be asked to get:

COLLAGE MATERIALS /

CUTTING TOOLS /

ADHESIVES /

PAPERS + OTHER SUBSTRATES /

DRAWING, PAINTING, SCULPTING MATERIALS /

## COURSE SCHEDULE

All sessions use studioELL's online studio — a digital space that allows artists to come together and share their experiences. The first session on Wednesday, 10 July will be asynchronous. We will meet as a group over Zoom on Wednesday, 17 July and Wednesday, 24 July. There will be a final one-on-one session with the instructor for the final class, Wednesday, 31 July.

If there are any issues meeting the course expectations, please reach out as soon as possible so that we can work together to ensure you have the tools and resources to succeed.

INTRODUCTIONS	ASYNCHRONOUS DUE Wednesday, 10 July by 4pm ET/US   9p BST
SESSION 01 10 JULY	ASYNCHRONOUS DUE Wednesday, 10 July by 4pm ET/US   9p BST INTRO PACKET/PORTFOLIO AND SURVEY ASYNCHRONOUS INDIVIDUAL CRIT FEEDBACK VIA EMAIL
SESSION 02 17 JULY	GROUP SESSION (ZOOM) GROUP CRITS / DISCUSSIONS / ASSIGNMENTS PLAY PROJECT: <i>PRACTICE — AND...</i>
SESSION 03 24 JULY	GROUP SESSION (ZOOM) GROUP CRITS / DISCUSSIONS / ASSIGNMENTS PLAY PROJECT: <i>FORM AND CONTENT LISTS</i>
SESSION 04 31 JULY	ONE-ON-ONE SESSIONS (ZOOM) FINAL CRIT SESSION SUBMIT FINAL COURSE PORTFOLIO

THIS IS AN OUTLINE.  
COURSE SCHEDULE AND COURSEWORK ARE SUBJECT TO CHANGE  
FOR THE BENEFIT OF THE COURSE AND ITS MEMBERS.

## DETAILED COURSE SCHEDULE

### INTRODUCTIONS

#### THE WEEK THE COURSE OFFICIALLY STARTS

Please make yourself familiar with the Online Studio. You will need to be logged in as a Wordpress user as well as provide a password for your specific course:  
PLEASE REFER TO THE ONE SHEET PROVIDED BY studioELL

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### **DUE Wednesday, 10 July by 4pm ET/US | 9p BST**

Please answer the following questions in the Online Studio:

- What are you currently reading?
- What are you currently watching?
- What is a meal you made recently? Can you share a recipe?
- Whose studio or artwork have you seen recently that really excited you?
- What have you seen recently (either art; performance; film, music; stage; etc.) that had a significant impact on you and your work?
- Please provide an image of yourself.
- Please share an image of your workspace.

## **SESSION 01 — ASYNCHRONOUS**

### **10 JULY**

**DUE Wednesday, 10 July by 4pm ET/US | 9p BST**

INTRO PACKET/PORTFOLIO AND SURVEY

ASYNCHRONOUS INDIVIDUAL CRIT FEEDBACK VIA EMAIL

### **GOALS /**

- Introduce your project and where you would like to go in the next few weeks.
- Set up space and start to contemplate your work.
- Initiate sketchbook exercises.
- Complete 2-4 pieces for next week.

### **PROMPTS /**

1. Put together a brief introductory portfolio as a single .PDF and upload to the Online Studio.
2. Complete the survey questions in the Online Studio.
  - (1) What work/project would you like to focus on during this course?
  - (2) What materials are required to complete the project?
  - (3) Are there new skills to learn? or are you well-versed in the materials you hope to employ?
  - (4) What is the project about contextually? (what is the meaning of the work?)
  - (5) What is the scope of this project? (Answer any of the following, or other that may speak to the scope of the project: how long have you been working on it?; how many parts does it have/or how large is the finished project, physically?; how many finished pieces do you hope to have?; etc.)
  - (6) What is the biggest obstacle when thinking about completing this project?
  - (7) Anything else you want to share?
3. Designate a sketchbook and initiate the ongoing assignments.
4. Complete 2-4 pieces throughout the week for our first group crit. These should be presented at a stage where you are ready to receive feedback — but they do not all need to be "finished". We will use this month together as a time for organic work flow with the goal of completing all work by the end of the course — so please feel free to present works-in-progress when appropriate or necessary.



## RESEARCH /

Studio research should include in-depth investigations into contemporary artists, curators, exhibitions, reviews/writing, etc., on local, national and international arenas. This knowledge will help you gain more perspective into your own work and will help you align with your artistic lineage, which is not only important for pushing our practice further, but also helps confirm, reaffirm and/or challenge our ways of working and thinking. As Sister Corita Kent writes in her [10 rules...](#)

*Always Be Around. Come or go to everything. Always go to classes. Read everything you can get your hands on. Look at movies carefully and often. Save everything — it may come in handy later.*

Research should be collected, contemplated and utilized throughout your studio practice. Course members should regularly visit exhibitions, talks, lectures, panels, screenings, etc. Though we will not formally attend these as a group, if possible, you should plan to attend at least one arts-related event throughout this course. Be sure to take notes and contemplate in your sketchbook.

## ONGOING SKETCHBOOK ASSIGNMENT /

### SPONTANEOUS LIBRARY RESEARCH

Wander around a library for some time — this can be your personal library, a digital library, or your local library.

Stumble upon a book or two or three. Look through these items. What stands out? What reaffirms how you think? What challenges you? What surprises you? If possible/necessary, check these books out and allow the research to begin. Spend time with them. Flip through looking at images/passages. Take more time to read an essay or two or all. What about titles? Materials? etc...

Using one or more of your books (in your sketchbook) answer the following:

01. What initially excited you about this book?
02. What new discoveries did you make with this book?
03. What artists or artworks resonate with you?

NOW select one chapter/essay from the book and thoroughly read through, taking notes and researching further if necessary. Does this further research take you to take out more books? Go view an exhibition? Watch a film? Research online?

Continue your research:

- 04. What is something that surprised you about this reading?
- 05. What has this reading provided your work? Your practice? (How might these be different?)
- 06. How might the reading be different if it was written about your work?

Continue the research by returning to what you have already collected and contemplated. Spend time with it. What is missing? Fill in any gaps in your research by supplementing as necessary.

## SESSION 02 — GROUP SESSION (ZOOM)

17 JULY

GROUP CRITS / DISCUSSIONS / ASSIGNMENTS

PLAY PROJECT: *PRACTICE* — AND...

### GOALS /

- Group discussion about your project.
- In-class exercises for research and contemplation.
- Use your sketchbook to contemplate your research and practice.
- Complete 2-4 pieces for next week.

### IN-CLASS /

PLAY PROJECT: *PRACTICE* — AND...

a contemplative project — for your sketchbook

#### [FULL PROJECT OUTLINE](#)

- part i — references / in-class + homework
- part ii — group writing exercises / in-class
- part iii — contemplations / throughout term
- part iv — collection/s / throughout course

>> [ima's WORKING STATEMENT](#)

### PROMPTS /

1. Continue to contemplate in-class play project.
2. Continue ongoing sketchbook research.
3. Complete 2-4 pieces throughout the week for our second group crit.

## SESSION 03 — GROUP SESSION (ZOOM)

24 JULY

GROUP CRITS / DISCUSSIONS / ASSIGNMENTS

PLAY PROJECT: *FORM AND CONTENT LISTS*

### GOALS /

- Group discussion about your project.
- In-class exercises for research and contemplation.
- Use your sketchbook to contemplate your research and practice.
- Complete 2-4 pieces for next week.

### IN-CLASS /

#### FORM + CONTENT LIST

/ start form and content list and initial artist statement

- create at least 5 lists each for form and content throughout the week
- using your lists, write a 3-sentence statement about your work
- using your lists, write a 1-sentence statement about your work

### PROMPTS /

1. Continue to contemplate in-class play project.
2. Continue ongoing sketchbook research.
3. Complete 2-4 pieces throughout the week for individual crits.

## SESSION 04 — ONE-ON-ONE SESSIONS (ZOOM)

31 JULY

FINAL CRIT SESSION

SUBMIT FINAL COURSE PORTFOLIO

### GOALS /

- \_\_\_ Discuss your development throughout the course.
- \_\_\_ Discover areas for improvement.
- \_\_\_ Discover ways to continue strengthening your practice
- \_\_\_ Complete a final portfolio for this course.

### PROMPTS /

1. Prepare a final .pdf portfolio of all work completed during this class. This should include research, sketchbook scans, sketches, and all final pieces. Upload the final .pdf to the Online Studio.

The design and length is entirely up to you, but it should be a thoughtfully considered document containing all the work you've done this course.

Be sure to include quality images (your photos may need some post-production work — VIEW TIPS FOR DOCUMENTING YOUR WORK [HERE](#)) as well as descriptions; image/artwork info; and links for audio and video documentation. If necessary, when adding links for video and audio work, please include a still or representative image so that you can include the artwork info as formatted below.

Label images as follows:

TITLE, DATE

medium (materials)

dimensions ((HEIGHT x LENGTH x WIDTH) — (width added for sculpture/3D)

edition — (edition added for multiples)

ratio/duration — (ratio/duration added if video — duration only if audio)