

Discipline Specific Scholarship Guidelines Studio Art April, 2014

Excellence in the arts can be defined generally by the demonstration of ongoing creative practice, exhibition, and reception. There are a number of specific activities that can be used to qualify and quantify professional excellence. While the merit of these individual activities is relatively equal, articulation of the hierarchical structure of national, regional and local activities and venues can be instrumental in the evaluation process. In addition, consistency and/or increases in artistic production and the quality of exhibition venues and reviews can also inform decisions for tenure and promotion.

In studio art disciplines, exhibition of creative work is considered the equivalent of publication in other fields. The studio art department at Whitman college expects that tenure track and contingent faculty be practicing and exhibiting artists, and expects that tenured and tenure track faculty be striving to produce and exhibit at the highest level possible given the circumstances of their teaching and administrative loads. At the time of tenure, we expect faculty to show evidence of significant contribution to their area of interest. Faculty who are ready to be promoted to full professor will carry significantly more community service work than those members approaching tenure, and they will continue to be active in their field.

Each of the creative and exhibition activities can be ranked as international, national, regional and local and should be weighted in descending order. As stated in the Faculty Handbook, " External reviews by recognized experts in the candidate's discipline of production or exhibits occurring at Whitman shall qualify as peer reviewed measures of professional activity." External review or critical review that results in broader exposure by recognized experts could increase the relative merit of local exhibitions.

International activities constitute exhibitions with international exposure usually happening outside of the country but could include international juried exhibitions within the country. National refers to exhibition or professional creative activity that occurs in a venue with a national level of prominence, which is competitive and is open to participation to any living artist. Nationally recognized institutions and exhibitions that happen to be located outside of major urban art centers such as national juried exhibitions, galleries, or other exhibition venues with national or international prominence will carry the merit of national status. Regional art venues are those which take place in larger cities in the Northwest and exhibitions that happen in regional art centers across the country. Local can be defined as Eastern Washington, Eastern Oregon, and Idaho. Local exhibitions should be considered community service as well as scholarship.

There are specific considerations for each art genre that fall outside of these general guidelines. The quantity of exhibitions may vary from discipline to discipline due to the logistics of shipping and transporting various art objects materials and the size weight, etc. Disciplines that employ aspects of mechanical reproduction such as photography, printmaking, and book arts will inherently have more extensive exhibition records due to the fact that multiple editions of work can be

exhibited in many places at once. These fields also tend to have extensive exhibition networks, which allow more opportunities for artist working in these disciplines. The quality of the exhibitions should be considered above quantity. The quality of exhibition venues can be judged by the quality and reputation of the institution hosting the exhibition, the reputation of the juror/curator, and the reputation of other participants in the show. These should all be considered and addressed explicitly, by candidates for tenure and promotion.

3-D artistic exhibition has expanded to include a wide range of practices and possible configurations, not limited to: large-scale public commissions, installation based practice, the production of discreet objects, performative work, and environmentally and/or socially based practice. While each of these categories may bring to mind specific output and/or objects, it is important to note that they are neither mutually exclusive nor comprehensive in describing contemporary 3-D artistic production. A nexus of theoretical positions and concerns often interdependently informs work. It would not be uncommon for an individual artist's oeuvre to manifest itself in ways that fit one or several of the above descriptions. Each sculptural format presents a different set of challenges related to ephemerality, scale, shipping, cost, collectability, etc., that an individual would be incumbent to articulate as they make their case for professional engagement.

As a discipline, New Genres stresses innovation in terms of content, concept, production practices, distribution, and critical reception. In many ways, terms such as Digital / New Genres / New Media / Experimental Media are used as a large tent to allow for creative practices and research that might not fall under more traditional modes of artistic inquiry. Many New Genres practitioners currently maintain an online presence, which should be examined as part of the review process. New Genres artists may show their work in screenings like filmmakers, galleries or public spaces like sculptors or painters, or publish books like novelists or poets. They may work on social projects like a political activist or start entrepreneurial projects like a corporate agency. New Genres artists may spend time and energy helping to establish new venues or publications to disseminate and review their work, instead of attempting to fit that work into more traditional galleries, books, or magazines. Established means of review and critical reception are often questioned, sidestepped, and re-configured to accommodate new cutting-edge practices. As these innovations are instigated, it is in large part the responsibility of New Genres artists and educators to articulate the value of that work.

Artist in Residencies

May be local, national, international--the selection process varies.

Critical reviews

Exhibition review or mention of work exhibited in a group exhibition is an indication of presence within the field. The more noteworthy the venue and critic, the more weight this would carry.

Collections

Reputation of the collection and the reputation of the

collector or institution can be considered.

Commissions

This category could be weighted on the location, whether it is local, national, or international, and competitiveness of selection process

Conferences

Participation in the form of panel discussions, lectures, demonstrations, or exhibitions associated with the conference.

Exhibitions

These are ranked in order of importance: one person shows, competitively juried shows, group invitational show, group show.

Exhibition Venues

Museums --reputation of the institution and the quality of the collection should be considered.

**Not for profit alternative exhibition/workspaces/
On Line Publications** --Often artists working in modes that do not fit in traditional exhibition settings, artists with political aversion to market driven exhibition spaces will exhibit in alternative exhibition workspaces. Often some of the most challenging work is exhibited in these venues. With consideration of location, level of exposure and reputation of the institution, these should be taken as seriously as other exhibition venues.

Galleries--Long-term affiliation with a gallery would carry significant weight depending on the reputation of the gallery. Galleries range from purely commercial decorative galleries to serious high-end galleries that

are connected to the museum-gallery complex and would ensure exposure at the highest level of the art world.

College and University Galleries and Museums--the schools ranking and the reputation of the institution can be a measure of the relative weight these exhibitions might carry.

Fellowships/Grants

Local, national, international, level of competitive of selection process and the reputation of the institution or foundation granting the fellowship will indicate the relative weight.

Publications

Contributions to Art Journals with high editorial standards, local, national, international

Professional organizations

Membership and participation in the professional organization affiliated with the field or discipline would demonstrate participation at a high level. Presentation, and participation in the governance of the organization would carry more weight than membership alone.

Workshops Presented

Artists may conduct workshops in coordination with a show of one's work. Artists may demonstrate as a technician, and this would be considered somewhere between teaching and professional activity.