



MARCHUTZ SCHOOL OF FINE ARTS

ART 151

3 credits (45 contact hours)

MULTIMEDIA AND CONTEMPORARY STUDIO PRACTICE BEGINNERS

COURSE DESCRIPTION

A wide range of approaches and media are used to develop greater perceptual and conceptual awareness and understanding of 20th and 21st century studio practice. The course will investigate how drawing and painting relate to other media such as installation, performance, photography and new technologies. With a focus on issues revolving around the "sacred" and the "taboo" in art, past and present, students will link critical thinking and analysis to their studio practice.

ART SUPPLIES

Studio supplies are furnished by the school. Students should bring their personal camera and computer.

COURSE OBJECTIVES

Through a studio practice linked to historical and critical data the student will learn and develop his/her ability to see the world from the perspectives of the maker as well as the critic. He/she will learn the vocabulary of contemporary art practices, codes, and modern art movements and thus attempt to develop a personal plastic vocabulary. Because of the immense diversity of the art of the 20th and 21st century, the course will limit its exploration by considering the notions of the sacred/profane/ taboo in art. A current subject, it is manifest in some form in almost all art. The student will learn to define the traditional meaning of these concepts, how they appear to us, and how they may effect or reveal our societies and customs. He or she will discover why, throughout time, societal systems have taken different viewpoints regarding the notion of the sacred/taboo/profane, and examine the function of art in relation to these viewpoints. What can we understand of our traditions, beliefs and behaviors in relation to our concepts of the sacred and the profane? Using different materials, the student will create works that are not necessarily "sacred" or "taboo" but ones that will question these concepts and their manifestations in our world. A « poetical approach » will ask of the student to also try to reveal the fragile but necessary « uncanny » dimension of art which can elevate a personal viewpoint towards a more universal one.

A collaborative project will give the student the opportunity to work with others, thus cultivating dialogue, respect for other viewpoints, and the ability to make collaborative critical and aesthetic decisions.

LEARNING OUTCOMES

- Students will be able to choose a medium and explore its dimensions in relation to their project ideas.

- Students will be able to use the vocabulary of contemporary art practices, codes and modern art movements.
- Students will be able to link a personal critical reasoning to their studio practice.
- Students will be able to situate art pieces into their political, sociological and artistic background and research the myriad issues of modern and contemporary art practices.
- Students will be able to develop intentionality while they are creating, and they will be able to make links with the art of the past.
- Students will be able to evaluate the relationship between content and form in their work.
- Students will be able to coordinate the project into a particular exhibition space.
- Students will be able to develop and use a personal sketchbook to prepare for their different projects.
- Students will be able to develop skills concerning collaborative works i.e. patience, listening, and openness to other viewpoints....

INSTRUCTIONAL METHODS AND ACTIVITIES

Instruction is individualized and adapted to each student's needs and interests. At the beginning of the semester the professor will evaluate and determine with the student what art mediums should be used according to his/her abilities and desires. Six contact hours a week: studio practice, discussions, exhibition visits, film projections.

- a) **INDIVIDUAL PROJECT:** 4.5 contact hours per week of studio practice related to their individual interests and concerns.
- b) **CRITICISM AND HISTORY** 1.5 Contact hours per week
- c) **GROUP STUDENT PROJECT** During the semester one group project will last for 3 weeks.
- d) **PERSONAL SKETCHBOOK:** Each student must have a sketchbook of work, they will use it in and outside of class to keep traces of their thinking process and all sketches that will help building up projects. The sketchbooks are checked periodically and are reviewed during critiques.

PRIMARY TEXTBOOKS

Essays, video documents, texts from the library and internet.

EVALUATION AND GRADING

Individual Project:	15% of final grade.
Collaborative Student Project	10% of final grade.
Personal Sketchbook	10% of final grade
Mid-Term and Final Critiques	65% of final grade.

ATTENDANCE

One of the primary requirements this semester is that you attend class. This is not a lecture class, and its success depends very much on your coming to class on time, prepared for the lesson, and ready to participate in discussion and activities. Attendance will be part of your final grade.

About attendance: All unexcused absences affect negatively your grade negatively. Each additional unexcused absence above two will lower the final grade by a half letter grade.

IAU excused absences: absences linked to IAU excursions; sickness (a medical certificate is required); emergencies.

In the case of a professor's absence for personal or professional reasons, it may be necessary to make up lost class time in the evening or on Friday afternoon. "Make-up classes" will be announced at least one week in advance; for questions of attendance, exams, due work, etc., they are considered normal course meetings.

CALENDAR

- Week I: Orientation and introduction to the course.
- Week II: Readings, lecture and discussion on the definitions of sacred/profane/taboo.
(Roger Caillois, Mircea Eliade, CLaude Levy Strauss, Carl Jung...)
Studio practice: drawing.
- Week III: Readings, talks, photo and video documentations on early 20th century art movements
(Nabis /Maurice Denis/Symbolist/ Syncretism/Père Couturier and modern Christian church art commands/Minimalism and Abstract painting/ Pollock, Newman, Rothko...)
Studio practice: drawing research towards an individual project.
- Week IV: Readings, discussions, photo and video documentations on early 20th century art movement (Nabis /Maurice Denis/Symbolist/ Syncretism/ Père Couturier and modern Christian church art commands/ Minimalism and Abstract painting/ Pollock, Newman, Rothko...)
Studio practice: drawing research towards an individual project.
- Week V: Readings, talks, photo and video documentations on 20th century art (the sacredness of art in itself and its autonomy: modernity and art as a religion/ WWII and the eschatological vision of art, Absurd and sublime...)
Studio practice: work on individual project.
- Week VI: Readings, talks, photo and video documentations on diverse 20th century artists
(Collège of sociology: Marcel Mauss/George Bataille/Violence and sacredness/ Fluxus, Nam June Paik/Gutai, rituals/Viennese actionism, art of performance and happening...)
Studio practice: work on individual project.
- Week VII: Readings, talks, photo and video documentations on diverse 20th century artists
(Collège of sociology: Marcel Mauss/George Bataille/Violence and sacredness/ Fluxus, Nam June Paik/Gutai, rituals/Viennese actionism, art of performance and happening...)

Studio practice: presentation of the projects, critiques.

Week VIII: Readings, talks, photo and video documentations on diverse contemporary artists (Oriental spirituality influences/ sacredness of nature: land art, Robert Smithson/ Arte Povera, Penone... Individual mythologies: Yves Klein, Beuys, Boltanski /Video Art: Bill Viola).

Studio practice: group project

Week IX: Readings, talks, photo and video documentations on diverse contemporary artists. (About taboo and censorship/Andre Serano/ Maurizio Catelan...Iconoclasm/ Icophilia. Are they some limits to art?

When art hurts?)

Studio practice: work on group project.

Week X: Readings, talks, photo and video documentations on diverse contemporary artists. (About taboo and censorship/Andre Serano/ Maurizio Catelan...Iconoclasm/Icophilia. Are they some limits to art?

When art hurts?)

Studio practice: presentation of group project.

Preparation of individual project during spring semester.

Week XI: Readings, talks, photo and video documentations on holy places:

(Ornamentation, calligraphy and philosophy of islamic art sacredness/ Memorials/sacredness and architecture/Contemporary sacred site of the consumption society...).

Studio practice: individual project.

Week XII: Readings, talks, photo and video documentations on students chosen topics.

Studio practice: Individual project - Installation in space.

Week XIII: Final Critiques

Week XIV: Exams.