ARTD 101

During the years that I have taught this course, it has evolved from *Methods and Materials* to *Art and Ideas*. *Methods and Materials* (M&M) was for non-majors, and *Art & Ideas* (A&I) is now the "intro to the art major" course.

When ARTD 101 became *Art and Ideas*, it also became a co-taught course, so those materials are the result of collaboration.

COMPREHENSIVE FILE

Presented here are documents that not only illustrate the relationship between *M&M* and *A&I*, but this collection also presents an overall view of the course. Included here are assignment sheets for small exercises, major projects, writing assignments, and also lecture / discussions to help set-up the assignment or explain content of the course.

CONTENTS:

- *Methods and Materials* syllabus
- example exercise assignment
- example major project assignment
- example paper assignment with accompanying PowerPoint
- transitions document to assist the switch from *M&M* to *A&I*

CONTENTS: (CONTINUED)

- *Art and Ideas* syllabus
- first day lecture (PowerPoint)
- "Problems and Prints" lecture (PowerPoint)
- 5 Parts / Altered Print assignment
- "Inquiry / Mysteries" lecture (PowerPoint)

CONTENTS: (CONTINUED)

- "Creating Process" lecture (PowerPoint)
- Inquiry Project Assignment
- "Aesthetics" lecture – (PowerPoint)
- final project assignment

METHODS & MATERIALS

Syllabus

METHODS AND MATERIALS [AND MEANING] - ARTD 101

Spring 2012 – McMike Room 203 – TT 2:00-4:50

INSTRUCTOR:

Stephanie J. Baugh
McMike Academic 113
457-2255
sbaugh@monmouthcollege.edu
office hours: Thurs 10:00-2:00 or by appointment

DESCRIPTION:

This course will introduce the materials and methods used in creating art through a series of hands-on projects related to diverse art historical examples. Projects will be based on themes that are personally meaningful, the elements and principles of visual art, on specific media, materials and techniques. Students will explore the relationships of making art in their own time and environment to art in history.

AIM: The point of this course is make art accessible and more understandable to students with limited previous experience with visual art.

LEARNING GOALS:

By the end of the course, students should know (or understand):

- Art's specialized concepts and vocabulary
- The materials and techniques used in creating art
- Methods artists use for creating art
- Themes, subjects, concepts, and ideas about which art is created

COURSE OBJECTIVES:

By the end of the course, students should be able to (do):

- Apply knowledge of art vocabulary (about materials, visual concepts, and ideas) to viewing and interpreting works from diverse global art-making traditions and visual culture and to creating personal works
- Use a variety of art materials and techniques
- Use a variety of methods and problem-solving approaches to create original, personally meaningful works of art
- Utilize increased awareness of and sensitivity to visual issues in making and criticizing art.

MATERIALS:

Some materials will be provided for the various activities; however, additional materials **will be required** for activities throughout the course. These will be announced as needed.

Each student needs: (Bring everyday)

- An unlined sketchbook. (8.5"x11" or larger would be good)
- Pencil
- Scissors
- Colored pencils (set of 12 Prismacolor – suggested)
- Glue Stick or small squeeze bottle of white glue
- Sharpie Marker (black, fine point – which isn't really that fine)

(Bring when announced)

- Needle nose pliers
- 1 roll of masking tape
- Utility Knife (and blades as needed)
- Other materials that will be needed for personal projects

This syllabus is subject to change. Changes will be announced in class.

COURSE FORMAT AND STRUCTURE:

After an Introductory Unit covering some basics of art (elements, principles, style, form, content, meaning, and purpose), the remainder of the course will be divided into three thematic units.

Thematic Unit Structure:

- Introduction to the theme through multiple modes: slideshow, poetry, music, film, pop culture, etc.
- Write an interpretation paper about an assigned artwork (choices provided).
    - Topic: How this artwork addresses the theme of the unit.
- Complete 3-6 media projects to explore the materials and the formal focus of the unit.
- Create one personal work. It must be created in one of the media areas explored, utilize a the specified working method, and comment in a specific way about the theme
    - (This comment is like a thesis statement – an arguable assertion).

Regular in-class activities:

- Viewing images as examples of the theme, method, or material
- Art Analysis and Interpretation discussions – focusing on the formal aspects of the artworks and linking observation to interpretation
- Demonstrations of media and techniques
- Critiques (in-progress and final) – can be whole class, small group, or individual
- Work Time on individual, personal projects
- Watching segments of ART 21 or other videos to hear artists talk about all aspects of their processes and work

ASSESSMENT:

For this course, final grades will be determined by the following:

1. Thematic Personal Works (3 total; 40%)
2. All Other Projects (35%)
3. Interpretation Essays and Art Event Essays (5 total; 15%)
4. Final Exam (10%)

EXPECTATIONS:

- Attendance policy:
    - Students should attend all class meetings. Three absences (excused or unexcused) from class will be allowed without any negative effect to the final grade (except for the missed in-class work, which can *sometimes* be made up). After three absences, the final grade for the course will be lowered one letter grade increment for each class missed. Coming to class late or leaving early three times will count as one absence. Coming to class unprepared to work (not having tools or homework assignments) will count as an absence.
    - Please email me if you anticipate missing class.
- Attitude:
    - Determination to succeed in all aspects of this course. This includes a desire to learn new skills, solve problems, respond sensitively to the materials, produce sufficient amounts of work, and learn from failures.
    - Seeking originality and innovation in all assignments.
    - Patience with self, other students, the instructor, and the materials (which may seem to have a mind of their own).
    - Respect and Flexibility. Working in a community studio, where you share space and materials with other students requires respect so that you do not inadvertently damage someone else's work or the facilities, and flexibility so that you may respond with grace when accidents (which are inevitable) happen. Also respect the creative environment of the classroom. Do not engage in loud, disruptive, or persistent talking.

This syllabus is subject to change. Changes will be announced in class.

- Work Effort
    - Creating physical works is an important part of the course. But the finished works are equal in importance to the work that went into the creating. Daily, focused, concentration is part of being successful in this class.
    - Work for the entire class period, every day.
- The Studio Policies
    - Leave No Traces! (except for your completed work) This means clean up after yourself. Clean all areas where you worked (tables, sinks, counters, and the floor) and all tools that you used.
    - Do not use tobacco products or eat in the studio. Bottled drinks are acceptable.
    - Do not wear ear buds (headphones) during class (not even in only one ear). I will often play music while we are working.
    - Do not take your phone out in the classroom. No Texting. No using phones for any reason without asking me first. There will be a break during every class session, and during break you can leave the classroom to use your phone. Using your phone in the classroom is not acceptable and will result in lost points or will count as an absence (at the instructor's discretion).
    - Come to class prepared to work with your own materials when specified. Use all materials for their intended purposes.
    - College-wide Academic Honesty Policies apply in this class.

Academic Honesty Policy:
We view academic dishonesty as a threat to the integrity and intellectual mission of our institution. Any breach of the academic honesty policy – either intentionally or unintentionally - will be taken seriously and may result not only in failure in the course, but in suspension or expulsion from the college. It is each student's responsibility to read, understand and comply with the general academic honesty policy at Monmouth College, as defined in the Scots Guide, and to the specific guidelines for each course, as elaborated on this syllabus.

The following areas are examples of violations of the academic honesty policy:

1. Cheating on tests, labs, etc;
2. Plagiarism, i.e., using the words, ideas, writing, or work of another without giving appropriate credit;
3. Improper collaboration between students, i.e., not doing one's own work on outside assignments specified as group projects by the instructor;
4. Submitting work previously submitted in another course, without previous authorization by the instructor.

Please note that this list is not intended to be exhaustive.

The Monmouth College Writing Center helps students from all disciplines, at all abilities, on any kind of writing assignment, and in any stage of the writing process. You can stop by with a first draft or a paper to revise with a peer, or with only an assignment description to brainstorm together. I encourage you to take advantage of this free campus service as you continue to improve as writers and thinkers. The Writing Center is open Sundays from 7-10pm and Mondays, Tuesdays, Wednesdays, and Thursdays from 3-5pm and 7-10pm, on the top floor of the Mellinger Center. Writers at every level, freshman to senior, can improve by having tutors review their work and offer feedback. For more information about the Writing Center, view the FAQ at http://www2.monm.edu/cac/writing-center/faq.htm.

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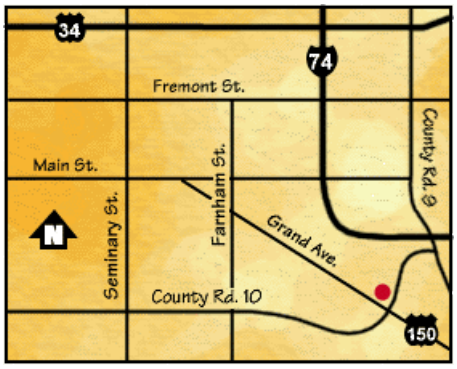
Dick Blick – Map and Directions



Blick Art Materials
695 US Highway 150 East
Galesburg, IL 61401
(309) 343-1411
www.dickblick.com

- Exit at Knoxville (exit 51) ; At the end of the ramp, turn south onto County Road 9
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- Continue on County Road 10, crossing the railroad tracks
- At the intersection of County Road 10 and US Highway 150, turn right
- Blick Art Materials is immediately on your right

Schedule

1	Intro	Tuesday	1/24	Token game – 12 posters	Syllabus, big ideas of art…
2		Thursday	1/26	Art Analysis talk – elements	Qualities of the Elements
3		Tuesday	1/31	Art Analysis talk – principles	Begin Principles Collage
4		Thursday	2/2	Art Interpretation – F+C=M	Complete Principles Collage
5		Tuesday	2/7	Critique Collage, Examining style	Begin 4 still-life project
6		Thursday	2/9	Art 21 Do Ho Suh and E. Murray	Complete still-lifes
7	Mortality / Immortality	Tuesday	2/14	Intro day – assign interpretation paper – Van Gogh drawings	
8		Thursday	2/16	Kentridge video and pentamenti + drawings (NO SHOES!!)	
9		Tuesday	2/21	Color ppt – begin Color wheels	Composition discussion
10		Thursday	2/23	Begin Oil v. Acrylic postcards	
11		Tuesday	2/18	Composition studies due (show to class)	Work on Postcards
12		Thursday	3/1	Paper due - discussion -- then Work day	
13		Tuesday	3/6	Work day	
14		Thursday	3/8	Work day (in-progress self-assessment for mid-term grade)	
		Tuesday	3/13	No Classes – Spring Break	
		Thursday	3/15	No Classes – Spring Break	
15	Everyday Objects; Everyday Living	Tuesday	3/20	Critique	
16		Thursday	3/22	Intro Day, Assign Paper, begin shoes	
17		Tuesday	3/27	Cardboard Shoes and Wire Shoes	
18		Thursday	3/29	Work on Shoes	
19		Tuesday	4/3	Andy Goldsworthy Video -- sketches for projects dues	
20		Thursday	4/5	Paper due - discussion -- then Work day	
21		Tuesday	4/10	Work day	
22		Thursday	4/12	Work day	
23	The Invisible but Real	Tuesday	4/17	Critique and intro day – assign paper – sm collage of an image	
24		Thursday	4/19	Work on Collages; begin Printmaking	
25		Tuesday	4/26	Printmaking	
26		Thursday	5/1	Complete Printmaking – sketches for project due (individual)	
27		Tuesday	5/3	Work day	
28		Thursday	5/10	Work day	
29		Tuesday	5/12	Work day	

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METHODS & MATERIALS

"Illustrating the Principles"
Exercise Assignment

ILLUSTRATING THE PRINCIPLES

Assignment:

- Create 2 collages that each illustrates one Principle of Composition by using primarily one Element of Art.
- For Example:
  - Shapes can be used to illustrate balance.
  - Lines can be used to illustrate rhythm.
  - Colors can be used to illustrate emphasis.
- For this activity use only the elements and principles listed below

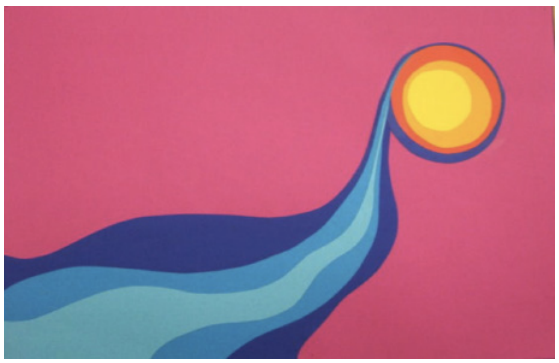
Line	Balance
Value	Rhythm
Texture	Movement
Shape	Emphasis
Color	Contrast

- *Note:*
  - *Since this is a flat, 2-d assignment, I am leaving out form and space that beg for 3-D consideration.*
  - *Also, all works contain unity and variety, so they are also excluded as choices in today's activity.*

Procedure:

- In your sketchbook develop a series of sketches to explore which element/principle combination you would like to illustrate.
- Make at least 4 thumbnails and one developed sketch of each illustration you will make.
- Using a large piece of paper, and cut or torn paper of another color create the collage that you have developed with the sketching.
- The goal is to create and interesting, visually pleasing image in addition to one that clearly illustrates the principle.
- Pay attention to craftsmanship – completely glue all edges down and watch out for smeared glue.

Student Examples:



Shape to show movement

Color to show movement

METHODS & MATERIALS

"Mortality and Immortality"
Major Project Assignment

Personal Project #1 – Mortality and Immortality Theme

Baugh ---------- ARTD 101 ---------- Spring 2012

MATERIALS:

EITHER a Painting or a Drawing – MINIMUM SIZE (for shortest side) = 14 inches

Painting options:	Drawing Options:
- Oil paint - Acrylic Paint - Tempera (not recommended) - Water Color (with previous experience)	- Graphite - Charcoal - Colored Pencil - Pastels (chalk preferred) - Conté crayon
Painting Surface Options:	Drawing Surface Options:
- Stretched canvas (acrylic gesso primed) - Canvas board - Gessoed board - Cradled board	- Paper (charcoal, watercolor, etc) - Illustration board - Other gessoed boards

METHOD:

Work from REAL visual sources.

- You must bring in an object or photograph of an object. All parts of your painting should be based on visual sources. If you need to paint clouds in the sky, print out some photos of actual clouds. NOTHING SHOULD BE DRAWN OR PAINTED FROM IMAGINATION.

You can present your visuals realistically or abstractly.

- There is no requirement for realistic representation. Your final image may appear to be highly abstract. You simply have to start with real visual sources.

THEME:

Mortality and Immortality is the overarching theme, but you must find something specific (and often that means personal) to comment on within the theme.

- Don't simply present a fact. Comment on that fact. Do you think it is positive or negative? Often this comment will come through in HOW (style and elements and principles) you present the fact.
- Do not try to represent BOTH mortality AND immortality. Choose 1 as a broad umbrella; then be specific. The more specific and personal your message, the more universal it is to viewers
- Try to think of your idea as a thesis - an arguable assertion.

Schedule:

Sept 27th – Composition sketches due: Sketch should be 3-4" big;

- tell us what materials, color scheme, theme/thesis, compositional armature

Sept 29th – (Paper Due) WORK DAY #1 – Bring all visual sources and canvas if painting

Oct. 4th – WORK DAY #2

Oct 6th – WORK DAY #3 (in-process self-assessment at end of class)

Oct 13th – PROJECTS ARE DUE at the beginning of class; we will have a critique

METHODS & MATERIALS

Art Interpretation Paper Assignment and accompanying PowerPoint

Art Interpretation Essays

Baugh ---------- ARTD 101 ---------- Spring 2012

Description:

- In each of these essays, you will describe and interpret an artwork that I provide.
- The artwork will tie into the theme of the unit. Your job is to explain
    1. What the piece means (how the content of the piece relates to the theme)
    2. How the formal qualities of the piece (elements, principles, style, and materials) contribute to the meaning.

Purpose:

- These essays are intended to help you engage thoughtfully and critically with various artworks throughout the semester.
- Responding to the artworks through writing helps you discover and clarify what you see in the artworks and what the artworks mean.
- The essays are also a starting point for the class's engagement with the themes of each unit.

Procedure:

- I will email you a powerpoint with 5 images in it.
- Select the image that seems to be most interesting to you.
- Take time to look carefully at the art reproduction.
- To yourself, answer the questions:
    - What's going on in this artwork?
    - What visual qualities made me think that?
- Go through this pair of questions multiple times until you have really considered all aspects of the artwork. Take notes as you go through this process.
- Write a thesis sentence that explains how, in this image, the combination of the form and content create the meaning.
    - Ex: *In Picassos' Guernica, the black and white, geometric abstracted figures that are twisted with expressions of pain on their faces and bodies create an overall feeling of death, destruction, and the pain of war.*
    - Be sure this sentence has an active verb and contains enough specifics that the reader knows what argument you will make in the paper.
- Once you have the thesis written, the intro paragraph should lead up to that thesis, and the rest of the paper should support your argument.

Notes:

- Often the content of the artwork will clearly link to the theme, so do not spend too much of the paper talking about the content. The focus should be on HOW the artist used formal qualities to enhance his or her comment on the theme.
- NO sources are needed for this paper; you are just discussing what is visible. However, if you do use any sources, please include citations in MLA format.

Assessment:

Criteria:	Points
Does the paper explain how the relationship of the visual elements and the content contribute to the meaning of the work?	25
Are vocabulary words, such as the elements and principles, used to provide a careful analysis of the image?	20
Does the interpretation build its conclusions on the visual evidence?	20
Does the thesis sentence explain the argument of the paper?	15
Do the body paragraphs support the thesis with sufficient detail?	10
Do the mechanics (grammar, spelling, etc) enhance the clarity of the paper?	10

Images for Mortality / Immortality Paper

ARTD 101

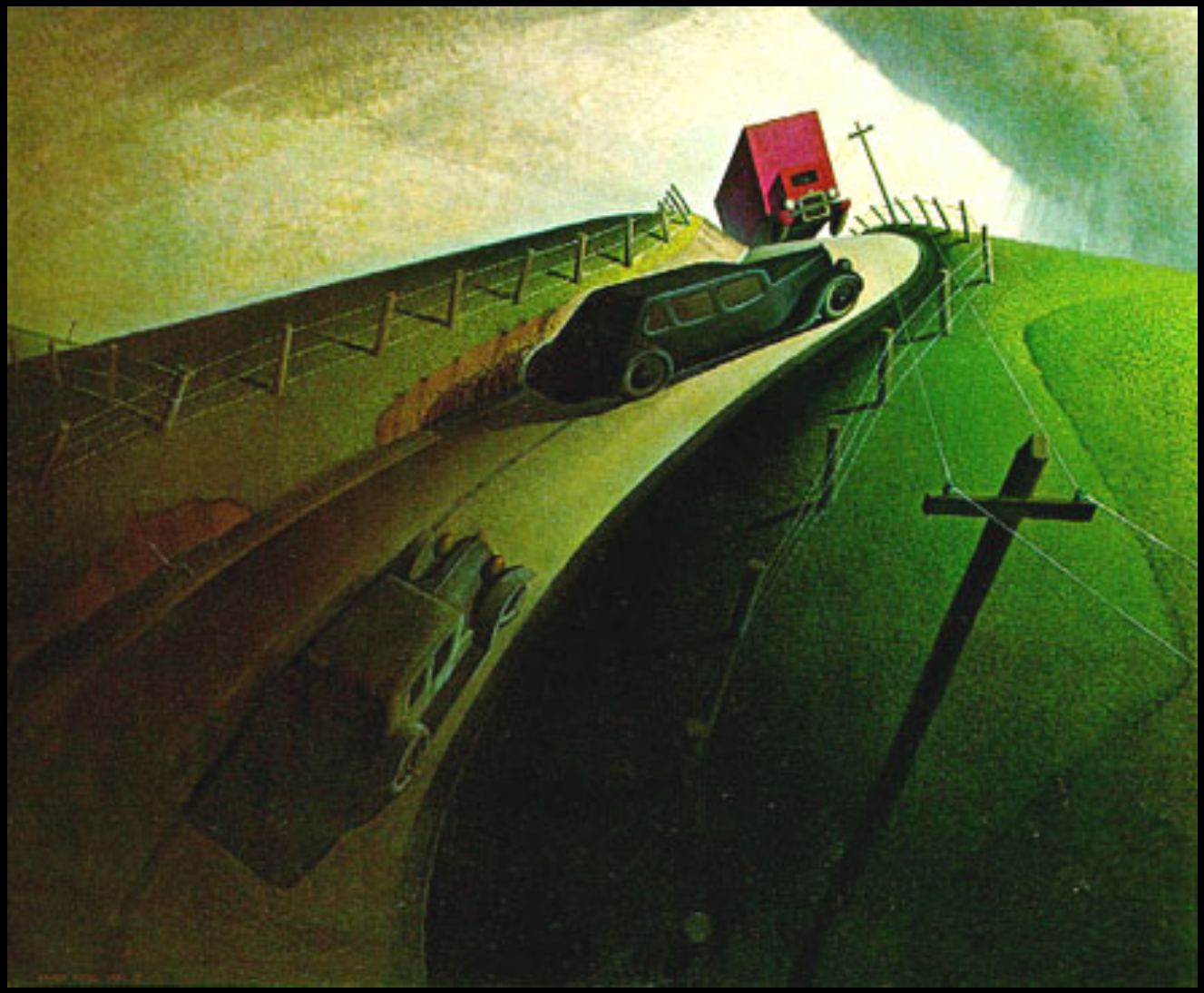
Spring 2012

***Argus* by** Magdalena Abakanowicz

The Oklahoma City Bombing Memorial

The Dead Child **by Kathe Kollwitz**

Fall of Icarus by Peter Bruegel



***Death on Ridge Road* by Grant Wood**

TRANSITION DOCUMENT

As we discussed how to reshape the Art Major under the 4-4, we acknowledged that there was valuable content in *Methods and Materials* that our majors should encounter early in their experience. *Art and Ideas* was initially constructed from that content; however, we have since added information about process, approaches to idea development, and aesthetics.

Methods and Materials [and Meaning]

which will become ART & IDEAS

Main Ideas of the Course as it now stands:

- "Artworks have *Aboutness*" – Terry Barrett
  - It is not enough to think of art only as objects with specific visual properties. Art is art when it engages ideas and creates/conveys meaning. (note: Meaning can be formal.)

- "Art is about Life and the Experience of Living" – Christine Ballenger-Morris
  - If art is always *about* something, then that *something* is always connected to life. This also means that there is nothing that is a part of life that is not valid content for artmaking.

- The key question is "HOW do artworks create/convey meaning?"
  - The answer is "Meaning comes from the relationship between the form and the content of the work."
    - "Form" includes: the elements, the principles, the materials, and style (mode)
    - "Content" includes: what is depicted in the artwork and context (artist and culture)

- Making Art means Making Choices
  - The variety of materials and approaches to artmaking (including style and level of representation) are presented so that students must make choices: choices not only about what to do but how to do it.
  - "Making a choice" means considering the *intent of the artist*. We want our students to engage in making art – not just in completing assignments.

- Expression versus Communication:
  - Expression: Sometimes artists create work because they want to make a statement – emphasis here is on making manifest some idea, emotion, or experience of the artist.
  - Communication: Sometimes artists create work because they want a statement to be heard; they want to evoke a response – emphasis here is on the viewer receiving a message or responding to the work.

- We engage in art criticism/interpretation activities to understand how other artists have blended form and content to create meaning so that when students create their own art, they have examples to follow.

ART AND IDEAS

Syllabus

ART & IDEAS - ARTD 101

Fall 2015 – McMike Room 308 – MW 1:00-3:50

INSTRUCTORS:

Stephanie J. Baugh
McMike Academic 201
457-2255
sbaugh@monmouthcollege.edu
office hours: W 9-noon (TT 11-noon, 2nd half)
or by appointment

Stacy Lotz
McMike Academic 112
457-2359
slotz@monmouthcollege.edu
office hours: MWF 9:00-10:00, 11:00-noon
TT 2:00-4:00, or by appointment

DESCRIPTION:

In this course you will be challenged to experiment with a variety of materials and methods used in contemporary art making. In-depth studio assignments will require you to work from your own ideas and concepts and to engage in a serious exploration of media and materials.

AIM:

This course will introduce Art Majors and Minors to the content and process aspects of art making, instill in them the practice of research and planning for artworks, and provide opportunities for the development and creation of art works from idea through completion.

LEARNING GOALS:

By the end of the course, students should know (or understand):

- How meaning and making in art are linked (1, 2, 4)
- Multiple strategies for generating, developing, and exploring ideas through the use of a variety of media (2, 3 ,4)
- How to apply knowledge of art vocabulary to viewing and interpreting art (3, 4)

**numbers in parenthesis relate to the department goals*

COURSE OBJECTIVES:

In this course students will:

- Create an Idea Book, which is a resource, image collection, and sketchbook, to establish the practice of research and planning for all future art courses.
- Complete several final small scale artworks in the Idea Book
- Assemble a process portfolio to document the exploration and development of an artwork from idea-generation through manifestation in materials to completion.
- Design and execute an edition of block prints
- Create an inquiry-based work of art
- Create a work of art where the inherent meaning of the materials is considered and utilized
- Attend three gallery receptions and one additional arts event and write response essays to the artworks or events.
- Complete a final project that incorporates research about a contemporary artist and utilizes design skills.
- Discuss a current event from the contemporary art world in a brief in-class presentation

This syllabus is subject to change. Changes will be announced in class.

TEXTBOOK:

Barrett, Terry. *Making Art: Form and Meaning.* 2011. McGraw Hill.
(note: you will also use this textbook in ARTD 111 next semester)
Koren, Leonard. *Which Aesthetics Do You Mean?: Ten Definitions*. 2010. Imperfect.

MATERIALS:

Required: These materials are available at Dick Blick in Galesburg. (Or you can order online)
00624-1029 Blick Artist Acrylic/Basic 6 /Set
06551-1005 Liquitex Basic Brush/5 medium brush pack
13649-1017 Blick Multi-media paper/ 14"17"/60 sheets
22040-1090 – Derwent Drawing Pencils Pack
20421-1019 – General's Kimberly Drawing set

Basics: (that you should bring with you)
black Sharpie markers, masking tape, pencils, scissors, utility and x-acto knives - both with replacement blades, color pencils, ruler, Elmer's Tacky glue, some kind of a tool/tackle box to carry your things in – you will be assigned a cubby in the classroom to leave your materials

Suggested: (but not required)
hot glue gun and sticks, needle nose pliers, hammer, and any other tools or materials that you think you might use to complete the projects

Other materials as necessary for creating your original works of art this semester.
We can't list the materials here, because we don't know what you will need.

COURSE FORMAT AND STRUCTURE:

This course is a four credit course which meets 2 days/week, 2 hours 50 minutes each, for a total of 5 hours 40 minutes/week. We expect you will dedicate to this course the hours indicated below. Understand that these are weekly averages (some weeks will demand more than others; some students will need more time than others).

- In class activities: 5 hours 40 minutes
- Reading and writing assignments: 1 hour
- Outside working time for studio course: 3 hours
- Required attendance at special Fine Arts and other events: 1 hour

ASSESSMENT:

For this course, final grades will be determined by the following:

1. Major Projects (3 total; 50%)
2. Minor Projects (Word Painting, Idea Book, Current Art Events,… 20%)
3. 3 Gallery and 1 other Art Event Response essays (4 total; 20%)
4. Final Project (10%)

EXPECTATIONS:

- Attendance policy:
  - Students should attend all class meetings. Three absences (excused or unexcused) from class will be allowed without any negative effect to the final grade (except for the missed in-class work, which can *sometimes* be made up).
  - Each absence beyond 3 will lower your final grade one letter grade increment.
  - Additionally arriving late or leaving early more than 3 times will count as an absence.
  - Coming to class unprepared to work (not having tools or homework assignments) or using an electronic device during class can also count as an absence.

- Work Effort:
  - Creating physical works is an important part of the course. But the finished works are equal in importance to the work that went into the creating.
  - Daily, focused, concentration is part of being successful in this class.
  - Work for the entire class period, every day.

- Studio Policies: The studio is a common workspace – respect for others is required.

  - LEAVE NO TRACES! (except for your completed work) Please be considerate and clean up after yourself. Clean all areas where you worked (tables, sinks, counters, floor) and all tools that you used.

  - No tobacco products or food in the studio. Bottled drinks are acceptable.

  - No electronic devices. Once you have arrived in the studio for class, all electronic devices should be turned off and put away. This rule takes effect 10 minutes before class begins and continues throughout breaks.

Academic Honesty Policy:

We view academic dishonesty as a threat to the integrity and intellectual mission of our institution. Any breach of the academic honesty policy – either intentionally or unintentionally - will be taken seriously and may result not only in failure in the course, but in suspension or expulsion from the college. It is each student's responsibility to read, understand and comply with the general academic honesty policy at Monmouth College, as defined in the Scots Guide, and to the specific guidelines for each course, as elaborated on this syllabus.

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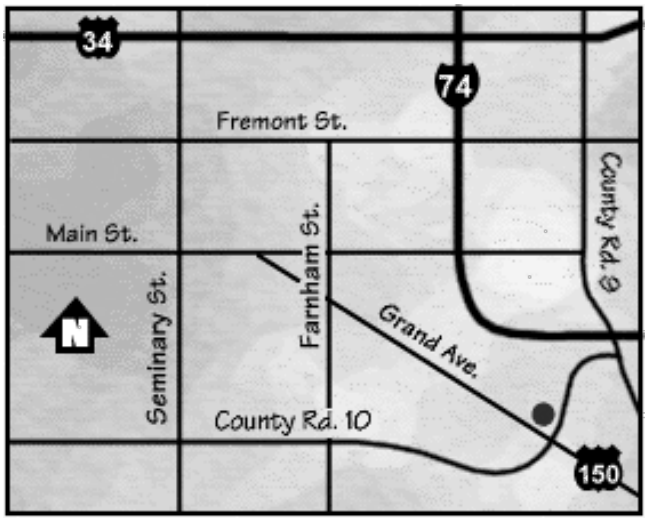

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- Blick Art Materials is immediately on your right

GALLERY RECEPTIONS: HEWES LIBRARY – YOUR ATTENDANCE IS REQUIRED

1. SOFIART(IFACTS) – FRIDAY, 9/11, 3:30-5:00
2. ART FACULTY EXHIBITION – FRIDAY 10/2, 3:30-5:00
3. JURIED STUDENT ART EXHIBITION – FRIDAY 11/13, 3:30-5:00

FINAL EXAM: WEDNESDAY, DECEMBER 16TH - 11:30AM

Students should retain works for their upcoming portfolio reviews and for student exhibitions. Work for this year's Juried Student Art Exhibition will be due November 3rd or 4th.

This syllabus is subject to change. Changes will be announced in class.

Monday	Wednesday	
	8/26 – Introductions, Syllabus, PowerPoint Quick-write – What do you know about making art? Assign Idea Book #1 – 65 Favorite Things (due Mon) Assign Reading – Barrett: Chapter 1 (due Mon) Demo Current Art Events Assignment	
8/31 - NOON – Pizza Party room 203/204 8/31 – Course Concept Development Discuss Chapter 1: *Making Art* Discuss Favorite Things List – create concept map Assign Idea Book #2 – 50 images with annotations (due Wed) CAE #1	9/2 – Printmaking – Day 1 Introduce basics of Printmaking Assign Idea Book #3 – Print research (Xeroxes) (due Mon) Assign Reading – Barrett: Chapter 2 (due Mon) Sketching/Development time for Printmaking Group In-Process crit of sketches CAE #2	
9/7 – Printmaking – Day 2 Discuss Chapter 2: *Meanings & Interpretation* Design Crit, begin cutting blocks (blocks complete by Wed) CAE #3	9/9 – Printmaking – Day 3 Demo printing and print during class Give the 5 Parts Assignment – Step 1 due on Mon CAE #4	Friday - 9/11 3:30-5:00pm Gallery Reception Talk @4:00
9/14 – 5 Parts Workday – Day 1 Step 1 Due - (this is 10% of your grade) Begin working on 5 Parts Gallery Paper #1 Due CAE #5	9/16 – 5 Parts Workday – Day 2 CAE #6	
9/21 – 5 Parts Workday – Day 3 Assign Reading – Barrett: Chapter 13(due Wed) CAE #7	9/23 – 5 Parts Due Discuss Chapter 13: *Studio Critiques* Critique of 5 Parts Project Assign Reflection/Assessment Paper (due Mon) CAE #8	
9/28 – Word Painting – Day 1 Turn in Reflection/Assessment Paper Quick-write – Describe an encounter with a famous artwork. Assign Word Painting – go to library Assign Reading – Section from *Curious* CAE #9	9/30 – Word Painting – Day 2 Discuss Section from *Curious* Work on Word Paintings (due Wed 10/7) Give Inquiry / Process-folio Assignment Assign Idea Book #4 – Questions (due Mon) CAE #10	Friday – 10/2 3:30-5:00pm Gallery Reception Talk @4:00
10/5 – Inquiry/Process-folio Workday – Day 1 Small group discussion of questions Work on Process-folio Assign Reading – Barrett: Chapter 11 (due Wed) Gallery Paper #2 Due CAE #11	10/7 – Inquiry/Process-folio Workday – Day 2 Discuss Chapter 11: *Postmodernist Approaches* CAE #12	
10/12 – Inquiry/Process-folio Workday – Day 3 CAE #13	10/14 - – Inquiry Projects due Quick Critique of Inquiry Projects Individual meetings to submit Process-folio Bring a shoe to the next class after Fall Break	

This syllabus is subject to change. Changes will be announced in class.

10/19 – Fall Break – No Class	10/21– Pentimenti Drawing Day Give Current Events Idea Book Project CAE #14	
10/26 – Current Events Idea Book - Day 1 "Global" Art Event Paper Due Assign Reading – Koren: 8-22; 35; 44 (due Mon) Assign Definitions Illustrations (due Mon) CAE #15	10/28 – Mentoring Day – Art Majors Meeting	
11/2 – Current Events Idea Book - Day 2 "National" Discuss Definitions Illustrations Assign Reading – Koren: 24-33 (due Wed) CAE #16	11/4 – Current Events Idea Book - Day 3 "Local" Discuss "Philosophy of Art" definition Assign Reading – Koren: 36-43 (due Mon) CAE #17	
11/9 – Current Events Idea Book Due Critique of Current Events Idea Book Discuss "artistic" and "beauty" definitions Assign Reading – Koren: 46-53 (due Wed) Assign Materials Project CAE #18	11/11 – Materials Project Workday – Day 1 Discuss "cognitive mode" definition Assign Idea Book – Aesthetic Definition response CAE #19	Friday – 11/13 3:30-5:00pm Gallery Reception Talk @4:00
11/16 – Materials Project Workday – Day 2 Gallery Paper #3 Due	11/18 – Materials Project Workday – Day 3	
11/23 – Materials Project Due Critique of Materials Project Assign Reflection/Assessment Paper (due Mon)	11/25 – Thanksgiving – No Class	
11/30 – Aesthetics Day Idea Book of Aesthetic Definition Due Turn in Reflection/Assessment Paper Andy Goldsworthy video	12/2 – Final Project Workday – Day 1 Assign Final Project – select artists Day of research and sketching Group crit on ideas at end of class Demo folding and gluing	
12/7 – Final Project Workday – Day 2	12/9 – Final Project Workday – Day 3 / Final Class Quick-Write – Closing Discussion of Course Work on Final Project	
12/16 – 11:30 am - Final Exam		

This syllabus is subject to change. Changes will be announced in class.

ART AND IDEAS

First Day Lecture (PowerPoint)

In subsequent lectures throughout the semester, slides from this introduction were used to reinforce this content.

Art & Ideas

Fall 2015

a class for freshmen & new art majors / minors

a class for artists-in-development

What does it mean to be an Artist?

(3 things)

- An artist…
  - makes art.
    - Is the artist an artist only during the act of making?
    - What about the in between times?

      (what if those times last for years?)
  - looks at / experiences art.
    - Do artists do this task differently from other people?
  - thinks like an artist.
    - How does / can a person experience the world from an artistic perspective / artistic mindset?

What does it mean to be an Artist?

- Personality?
  - (stereotypes… or not)
  - Unconventional / rebellious
  - Unusual / sees things from a different perspective
  - Questions rules / authority
  - Sensitive / Attentive / Mindful
  - Committed and passionate about making art (at the expense of life's little luxuries – would rather wait tables and be free to make art than be tied to a corporation…)
  - Etc.

It isn't as much about
the work you make;

it is about *who* you become
through the act of making.

What does it mean to be an Art Major?

- Complete the requirements:
  - Course work (12 course credits)
  - Portfolio Reviews and Senior Exhibition
  - Attend gallery exhibitions

- Is that it?
  - That is the minimum.
  - So what else?

- Be (act & think like) an artist

  in ALL of your classes & non-class activities.

The Act of Making:
What is involved?

- Tangible Stuff:
  - Tools & Materials
  - Process & Techniques
  - Physical Presence & Visual Dynamics

- Intangible Stuff:
  - YOU
  - thoughts, questions, emotions, interests, reflections, desires, mysteries, dedication, commitment, resilience, discipline, intellect, ambition, curiosity, AESTHETIC EXPERIENCE

Aesthetic Experience

For YOU in the Act of Making

For OTHERS in the Act of Experiencing

the Aesthetic Experience

An aesthetic experience is one in which your

senses are operating at their peak.

When you are *present* in the current moment.

When you are *resonating with the excitement* of this thing that you are experiencing.

When you are fully alive.

- Sir Ken Robinson

the Aesthetic Experience

Closely related to the concept of Flow

- Identified by Czikszentmihalyi

Closely related to concept of Peak Experience

- Identified by Maslow

"Aesthetic Experience can be defined as a *special state of mind* that is *qualitatively different* from the everyday experience."

- Slobodan Marković

This can happen through art?

Yes

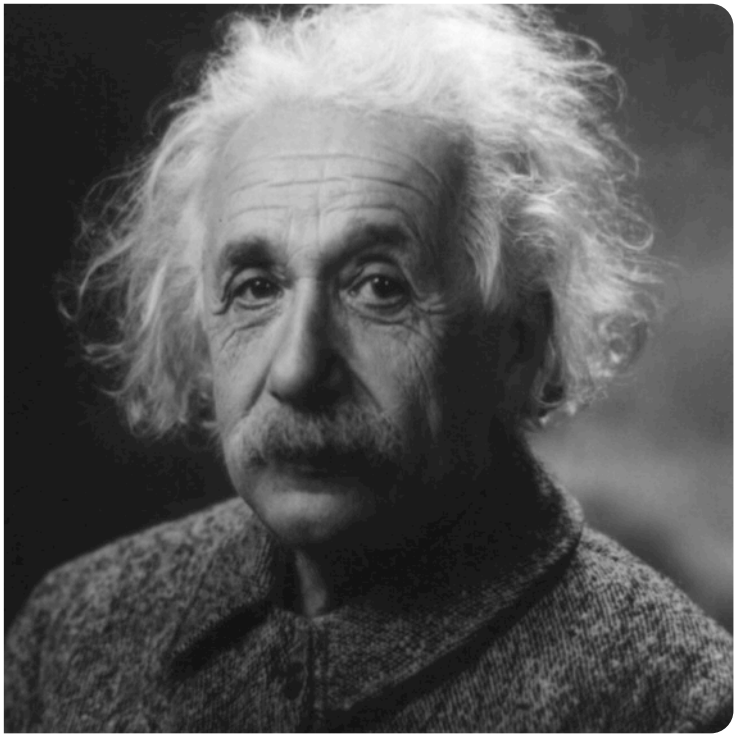
through making
and
through experiencing

ART AND IDEAS

"Problems and Prints" lecture (PowerPoint)

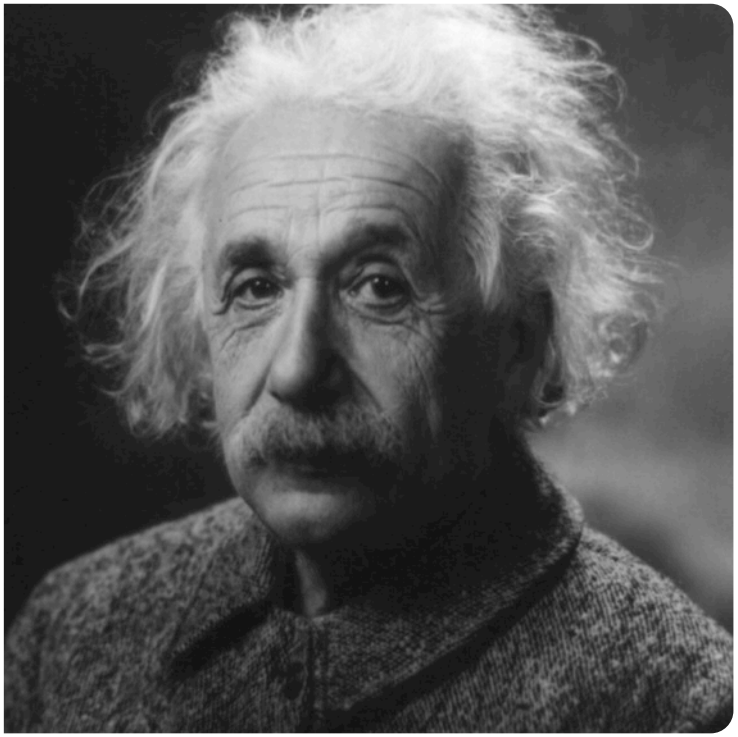
Problem-Solving

"If I had an hour to solve a problem I'd spend 55 minutes thinking about the problem and 5 minutes thinking about solutions."



Problem- Defining

"The formulation of the problem is often more essential than its solution..."



Complete the equation...

Form + Content

Elements
Principles
Materials
Style

What is in the artwork
Context

= Meaning

Complete the equation...

Form + Content

A Relief Print

Style

What is in the artwork
Context

= Meaning

Relief Prints suggest specific Elements and Principles:

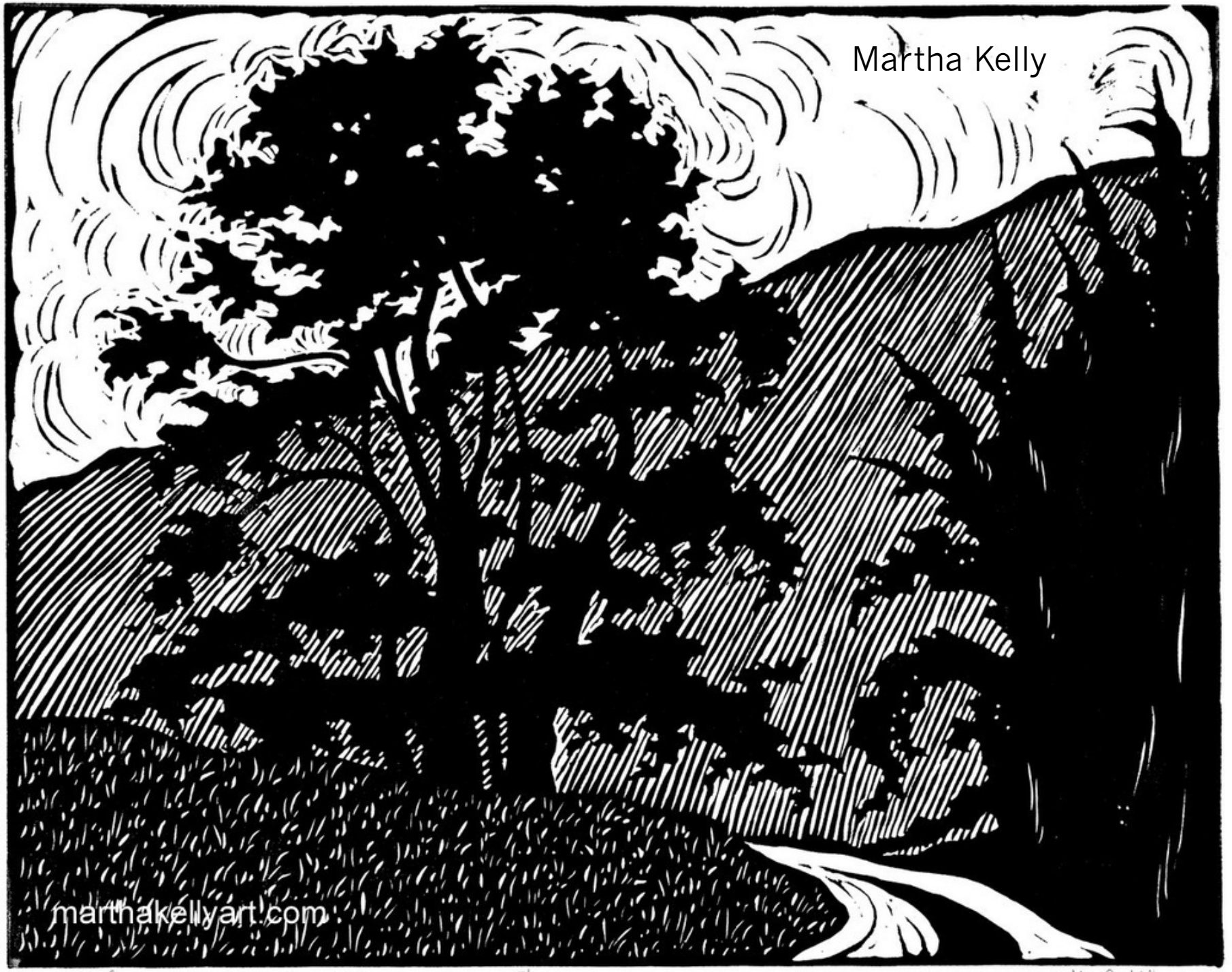
- Black and White
- Deliberate Lines
- Tones and Textures created by patterns and repetition
- High Contrast
- Balance between white and black areas

Buffy Cribbs

Anouk de Groot

Anouk de Groot

Darrel Perkins


Martha Kelly
marthakellyart.com

Yvan Strong

Sarah Samways

Printmaking

A print is a transferred image.

Relief Prints

- work on a block – linoleum or wood
- carve away that which should be the color of the paper
- roll ink across the surface
- transfer to paper

ART AND IDEAS

5 Parts / Altered Print Assignment

ARTD 101 – Lotz & Baugh
Fall 2015

Altered Print Assignment (5 Parts Assignment)

Entire Project Due: Wednesday, September 23 (at the beginning of class)

Project

- Create 5 new pieces of art that continue to build on the central idea from your print.
- You will use the print block in each of these pieces, but it will be used in non-traditional ways.

Parameters

The 5 projects must take the following forms:

1. use the cradled wood panel that is provided
2. small (between 1"- 4")
3. big (nothing smaller than 2')
4. something weird (not paper, cloth, or wood)
5. your choice of form

The 5 projects will meet the following requirements:

- Each piece will utilize at least 2 additional materials/media - Not counting the support (paper or wood or whatever) or any glue.
- At least 1 of the 5 must use at least 4 additional materials
- At least 1 of the 5 must use color
- At least 1 of the 5 must be achromatic

Process

- Step 1 – due at 2:30 on Monday, September 14
  - Create a list of strategies for how you will complete each of the 5 pieces described above.
    - For each piece you must brainstorm and list 5 different ways that the criteria can be met. (You can make sketches to accompany the list if you like.)
    - So, for Monday you must have a list of **25** different strategies
  - AND you must have **10 total** instances of exploring materials.
    - Test out some of your plans for using multiple materials at once…
- Step 2 – in class Wednesday and Monday next week (9/16 and 9/21)
  - In-Class work days
  - Bring whatever materials you need to work diligently and with focused effort for the entire class. Your work effort on these days will count as process points for your final project grade.
  - *You may begin working on this project before Wednesday the 16th.*
- Step 3 – complete these 5 pieces (100% complete) before 1 pm on Wednesday 9/23.

Assessment

- Process and Participation: 30%
- Meeting the Criteria of the assignment: 45%
- Careful Execution: 15%
- Exceeding Expectations (in terms of creativity, ambition, execution, insight, …): 10%
  You are challenged to go above and beyond.

ART AND IDEAS

“Inquiry / Mystery” lecture (PowerPoint)

This lecture connected directly to a reading students encountered in ILA and that was also assigned in this class.

What does it mean to be an Artist?

- An artist…
  - makes art.
  - looks at / experiences art.
  - thinks like an artist.
    - How do you experience the world from an artistic point-of-view?

What does it mean to be an Artist?

- Unconventional / non-conformist
- Unique / challenging the status quo
- Questions assumptions
- Sensitive / Attentive / Mindful
- Committed and passionate about making art (at the expense of life's little luxuries – would rather wait tables and be free to make art than be tied to a corporation…)
- Hard working, determined, used to solving problems
- comfortable with uncertainty

Puzzles vs. Mysteries

In what ways is art a mystery?

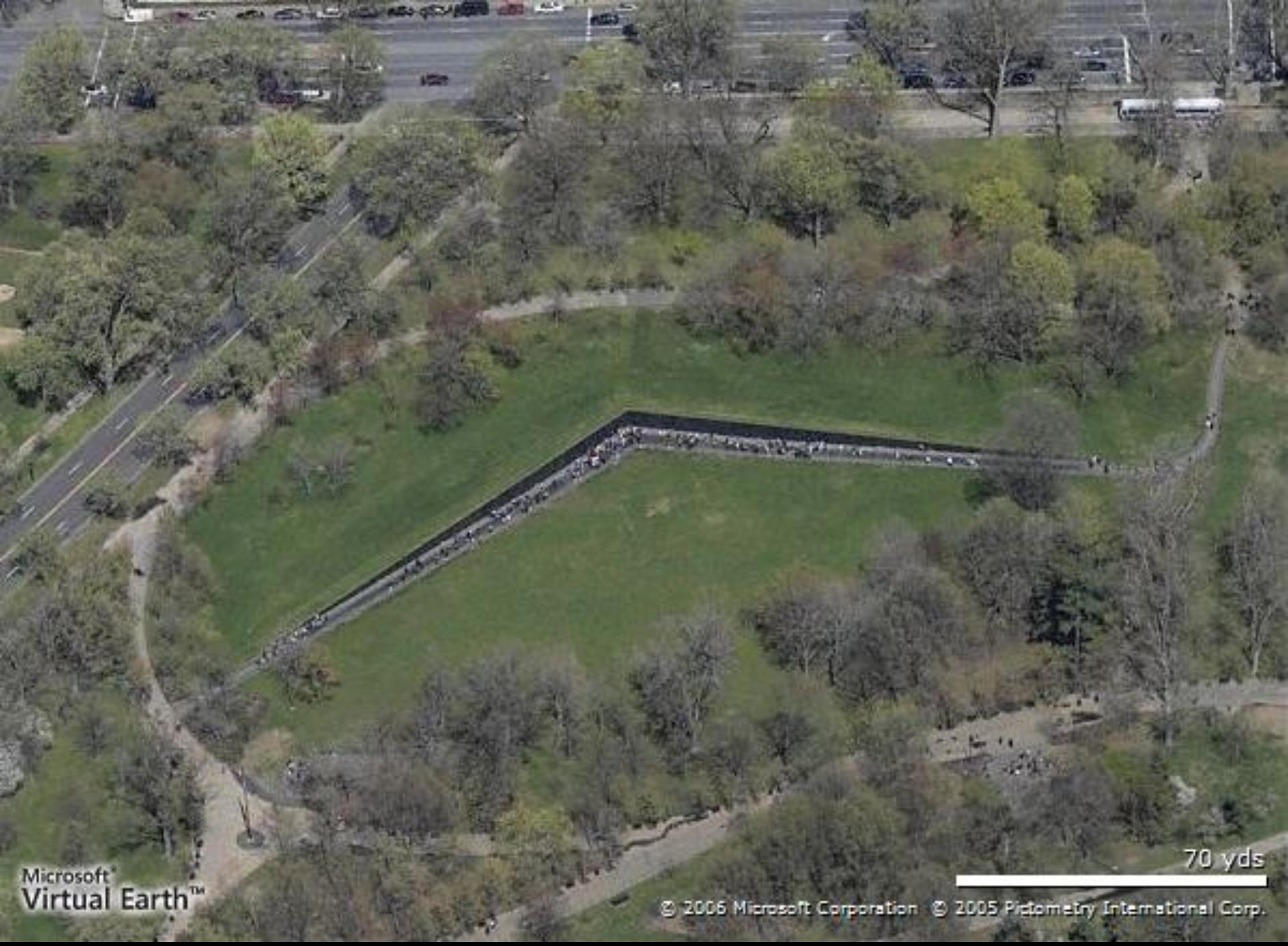
- what have we talked about in class?
- what have you experienced on your own?

Art and Curiosity

How could making art relate to curiosity?

perhaps making art is not something that artists do when they have the answers, but making art is a way to find an answer, explore a question, propose a solution, or understand a new perspective on the question.

Questions inspire artworks –
possibly more powerfully that ideas do.


70 yds
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Virtual Earth™
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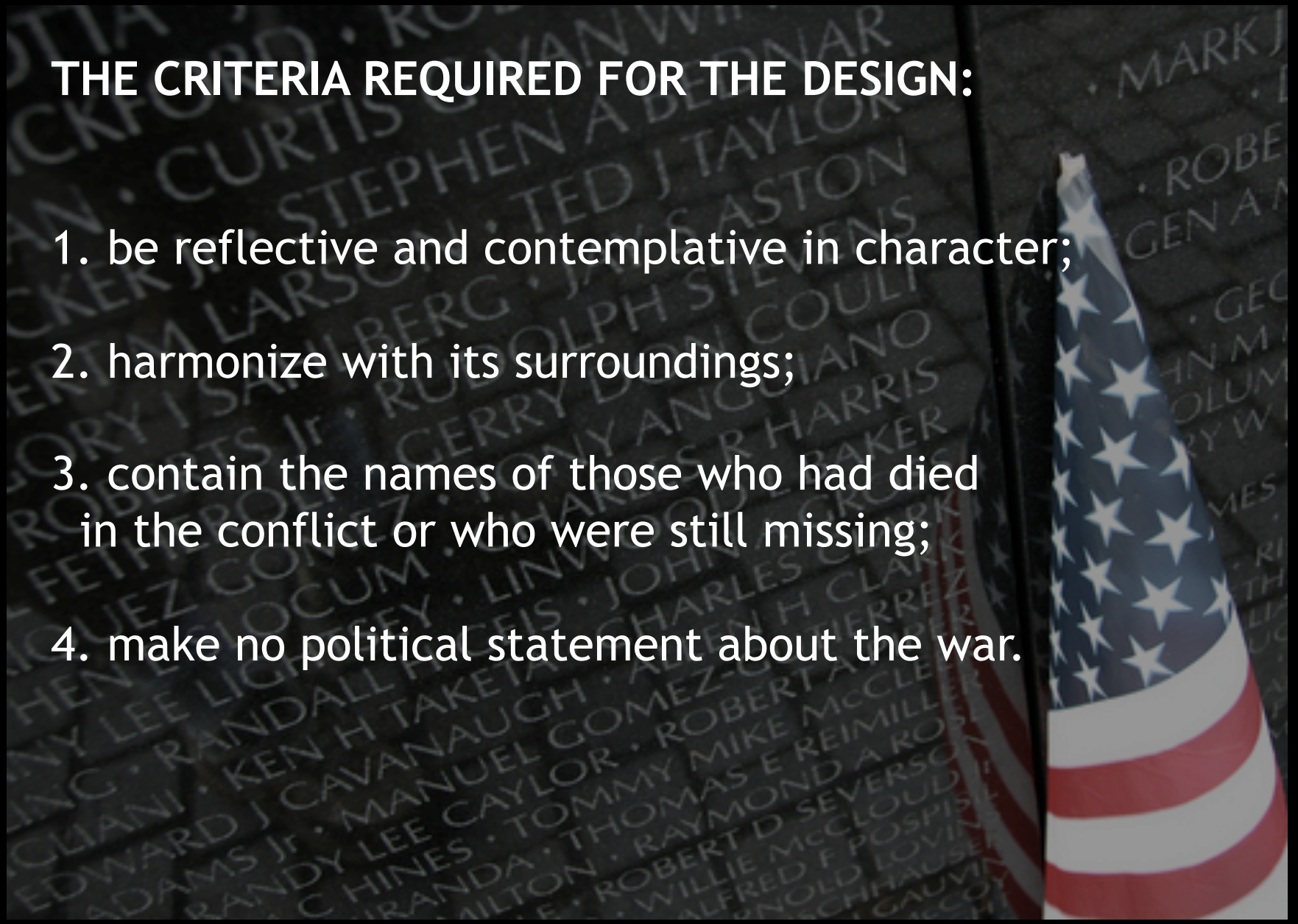
LLY EDWIN BICKFORD ALFRED A BIGGIO JOHN ALBERT BIGGIO JAMES L BIGGS YOUNG A BIGGS
ILLIAM ANDREW BINGHAM Jr BENJAMIN E BLACK WILLIAM EDWARD BLACK III ROBERT BLACK
GEORGE A BLANCHARD HERMAN LEROY BLANKENSHIP CLARENCE JOSEPH BLICK LEROY EDWARD BLIVENS
NTHONY E BOBEN HOWARD E BOBLITT AUGUST J BOCCHETTI PETER A BOCCOLI DEAN WALTER BOGGS
MES H BONRIGHT ERNEST BORDEN NICHOLAS MICHAEL BORIS JOSEPH B BORRECA ★ FRANK BOSCH
EORGE E BOTTA PATRICIA S BOTTA HERMAN RICE BOWDEN RALEIGH C BOWEIN THOMAS P BOWLER
ARCE FOWLER BOYER DANIEL FRANCIS BOYLE EMMETT T BOYLE JOHN JOSEPH BOYLE GREGORY P BRACHT
EORGE F BRAGA JOHN BRAGG JOSEPH BRAGGI ROBERT M BRANTLEY PAUL N BRAY Sr LOUIS J BRE
HOMAS BRENNAN RONALD W BRENNE ★ JOHN NEWTON BREWER FRANK ALBERT BRIDEWELL
USSEL LYDELL BRIGHT JOE DAVIS BRINKLEY Jr ROBERT WOODS BRITTAN MARION A BRITTON GEORGE P BRO
ARL GEORGE BRODERICK MILTON D BRODSKY BOB B BROWN BRUCE VAIL BROWN
UY HARVEY BROWNING WAYNE BROWNING ROBERT ROY BRUNDT SAM L BRUNO JAMES BIYD BRUSS
LBERT BRYN , ROBERT E BUCKLEY LOUIS FRANK BUGNO LOUIS F BUGNO Jr FRANK J BULLERI
ANCES M BURATTO ARDLEY W BURNETT ★ DEAN HARRY BURNS ROBERT PATRIC BURNS ANTON N BURR
EEMAN BUSSEY Jr WILLIAM BUSYGIN ANTHONY JAMES BUTLER CHARLES BYERLY ALOYSIUS JOHN B
ERO A CACIANTI BENSON CAHILL ROBERT JOSEPH CAHILL ERNEST PAUL CAHORS JOHN RICHARD CALDWELL
ONALD L E CALLEN JAMES P CALLON DENNIS CALVIN ★ HENRY C CAMP JAMES C CAMPBELL Jr
ONALD FRANCIS CANEVARI WALTER W CANNON RAYMOND J CAOUETTE DOMENICO CARAFA FRANK CARBO
NRI RENE CARDINAUX ERMINO CARDONE PAUL J CARLOMAGNO DONALD LEROY CARLSON
ALTER CARLSON DONALD A CARMEN ELMWOOD ARTHUR CARMER WILLIAM ALBERT CARPENT
BERT F CARRASCO LEO EDWIN CARROLL WILLIAM P CARROLL MARTIN CHARLES CASEY ALVINA M CASP
MES P CASSIDY ROBERT S CASTBERG FRANCISCO JOSE CASTILLO CARLOS H CASTORENA ADRIAN A CATAR
UL CAVAILLE LOUIS CEFALO ALBERT CELOTTI ★ RICHARD CERRUTTI HENRY A CESARIO PEARL J CHAM
LLIAM P G CHAPIN MARTIN LEWIS CHAPLER ROBERT CHAPMAN LEO J CHARKINS STANFORD S CHARK
SENE J CHAUVET GILBERT CLAUDIO CHAVEZ AMERICO D CHELINI EMILIO A CHELINI LEONERD LEO CHERMA

Maya Lin

designed the Vietnam memorial when she was 21

her design was chosen as the winning design in a competition

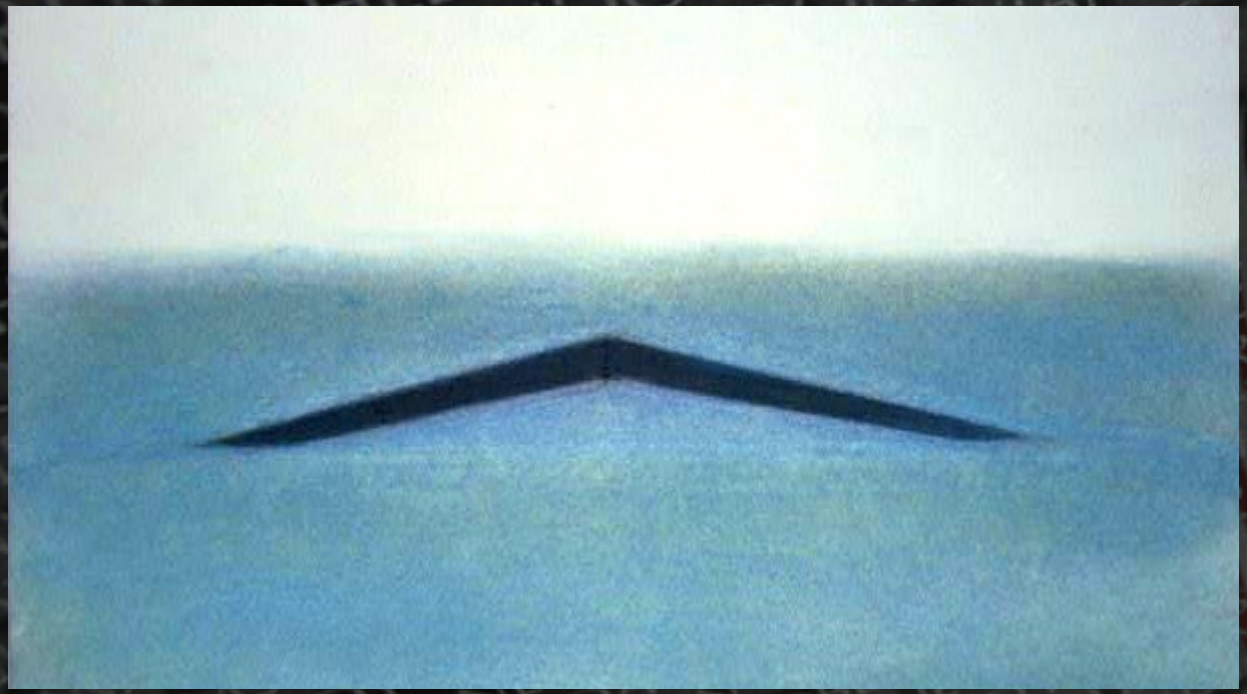
The memorial was inaugurated in 1982.



THE CRITERIA REQUIRED FOR THE DESIGN:

1. be reflective and contemplative in character;
2. harmonize with its surroundings;
3. contain the names of those who had died in the conflict or who were still missing;
4. make no political statement about the war.

How are all these people going to Overcome the pain of losing something?



BERT M ADAMS III · PAUL A BROUSE · JAMES W CLEARY
E DOWNING · DANIEL E FECK · RICHARD J FISHER · ROBERT M FLANIGAN
LMER L SPIVEY · ERWIN J HARDER · RICHARD L KELLER · ROY L LIPSCOMB · WALLACE J MOSLEY
N · DENNIS M RAY · FRANCISCO RODRIGUEZ Jr · CLINTON W SHAVER Jr · STEPHEN M GABRYS
STRAHIN · JERRY E THOMPSON · TERRY N THOMPSON · ROBERT P TIDWELL · JAMES W TUTTLE
ESCOTT Jr · FRANK C AMBROSIO · LAWRENCE E BAUER · WALTER P BEM · RICHARD P BLANTON
AN A BOLTON Jr · JOHN P BYRNE · LOVELL F COEN · DENNIS CONRY · LARRY A CUNNINGHAM
MICHAEL D ERHART · HOWARD W ERICKSON Jr · FRANCIS E STEWART · PHILLIP W FLANNIGAN
ERALD E CORAL · GLENN A GORDON · STEPHEN T HALL · DANNY W JARVIS · GARY A JOHNSON
NAU · RAYMOND J KRUPINSKI · JOHN F LAWRENCE · SAMUEL D LOVETTE · DARYL G MEIDINGER
EL ESPY METOYER · MICHAEL MIRANDA · JOHN W OSBORNE · ESPIRIDION PEREZ · DAVID P ROY
NZ SALDANA · GEORGE SIDELKO · ANTONIO FALCO · HARRY N STONESIFER · HAROLD P TATEM
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DAVID R SCHAEFER · JOHN D SEXTON · RICHARD S SLY · AMMONS E SMITH Jr · WAYNE A STEVENS
TEWART · WAYNE O TAYLOR · JOHN R TINE · JOSE R TORRES-RODRIGUEZ · JAMES C VANDEVENTER
HITE · RODNEY J BLACK · GERALD D ANTHONY · FRANKLIN G ATKINSON Jr · RICHARD B BENNETT
· JOSE C ALVAREZ · FLETCHER W BOLES II · NEIL S BROWN
· LUIS P CRUZ · MELVIN W EAKINS · JAMES D FLURRY
· ROLLAND K FRY · BRUCE E FUNK · EUGENE CASTELLI
NGLEY · WILLIAM A MANSERGH · PHILLIP L
E MEDEGUARI · EARNEST D MEXLEY · WALTER J
· TROY E POWELL · WAYNE W POWELL
S H SHELTON · JOHN F STEWART · LARRY D STOLLA
WILLIAM P THOMAS · ROBERT E TRIGALET · STEPHEN
EDDIE J WILLIAMS Jr · THOMAS E WILLIAMS Jr · ROY
WILLIAM P DICKINSON · SILAS L HICKS Jr
EDDIE J WILLIAMS Jr · GERALD W FORTE · PAUL JONES
LEWELLYN P DICKINSON · RAMON MORENO
GERALD D MILLER · GARY W WRIGHT
RAYMOND H BRODIE
RICHARD W HOG

Your homework for Monday:

develop 3 questions that tie into your own curiosity

these questions should fit the criteria of
“a mystery” rather than “a puzzle”

all 3 should be equally as interesting to you

we aren’t giving you the criteria for what art you will make as an exploration of these questions, but you will eventually make art
(so select your questions carefully)

we will discuss them (at length) on Monday

ART AND IDEAS

"Creating Process" lecture

(PowerPoint)

From Creativity to Creating

The Mystery of Creativity

* What does it mean to be creative?...to create?

* Making something new:
  * Something unique
  * Something that hasn't been done before

Characteristics Creative Thinking

* Fluency – thinking of many ideas
* Flexibility – thinking of varied ideas
* Originality – thinking of unusual ideas
* Elaboration – adding to ideas to make them better

http://creativiteach.me/creative-thinking-strategies/

* Divergent Thinking – exploring many solutions

Creative Habits of Mind

* Curiosity
* A willingness to combine things that aren't usually combined
* The practice of delaying judgment
* Creating interesting problems

Opposing Characteristics of Creative People

* From Csikszentmihalyi

1. Physical energy, but need rest too
2. Smart and naïve
3. Combine play with discipline
4. Engage in fantasy and rooted in reality
5. Both extroverted and introverted
6. Humble and proud
7. Escape gender-role stereotyping
8. Rebellious and conservative
9. Passionate and Rebellious
10. Openness and sensitivity exposes us to pain and joy.

The Creative Process

By Wallas and Wertheimer in 1926:

1. Preparation – focusing on a problem
2. Incubation – internalizing the problem
3. Illumination – insight, when a new idea bursts forth
4. Verification – the idea is examined and applied

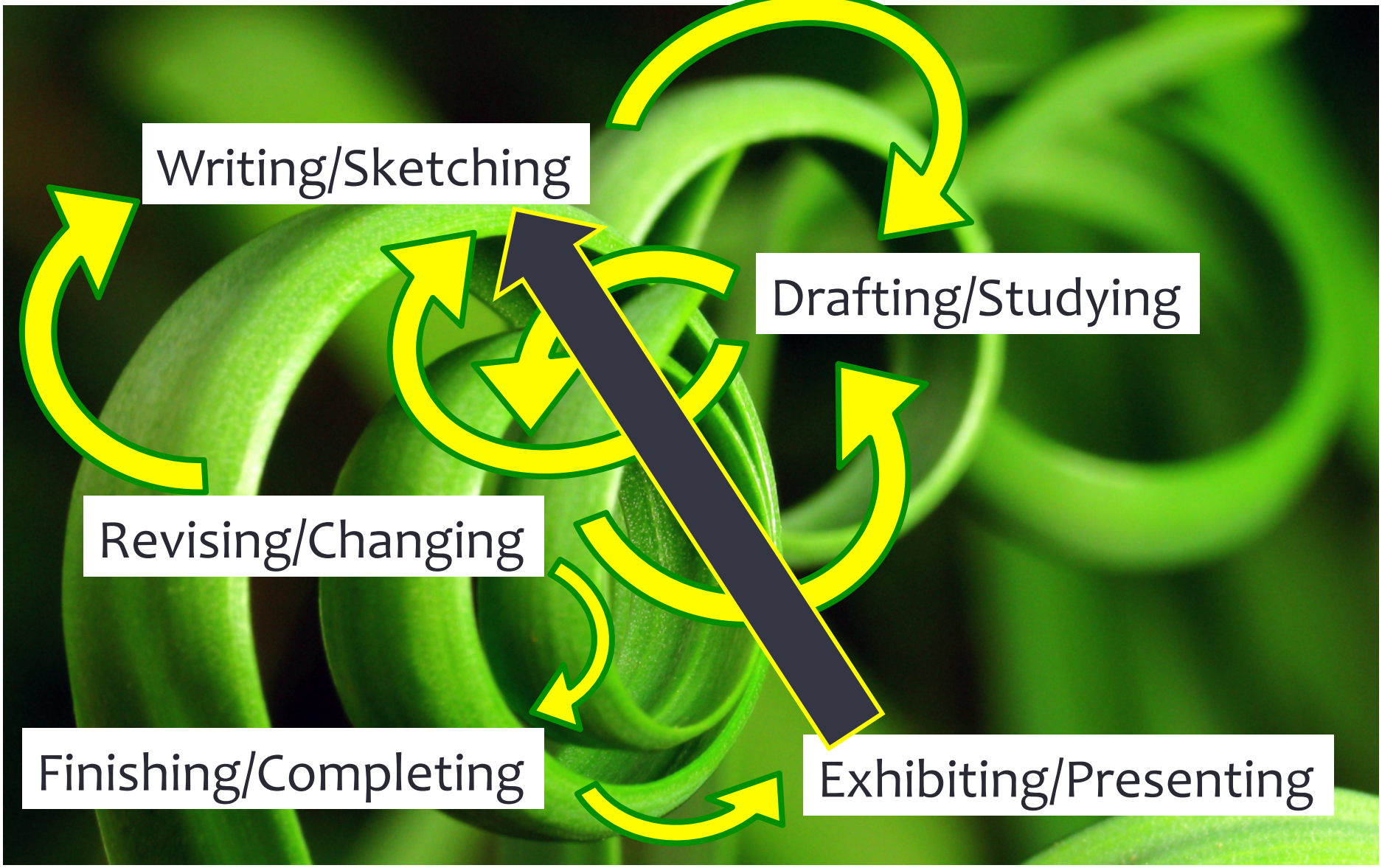
Ideas…

But how to get from ideas to an artwork? – One that really represents or illuminates the idea?

WORK

But how?

The Creating Process



ART AND IDEAS

Inquiry-Based Assignment

INQUIRY-BASED/MYSTERY ASSIGNMENT

(Process-folio)

Project

- Create a single artwork, in any media, that represents inquiry-based exploration/research.
- In developing this artwork, utilize the steps of the Creating Process and assemble a process-folio (in your Idea Book and in additional media, as needed) that documents your engagement with the process.
- Additionally, keep a journal of your engagement with the process, and when the project is complete, write a 2-page narrative that tells the story of the creation of the artwork.

Explanation

- Inquiry-Based Exploration/Research
  - Begin this project by articulating 3 mystery-like questions that you are genuinely curious about.
  - The work of the project develops as you conduct research/exploration regarding one of these questions. The primary engagement with the question appears as a deepening awareness of the complexity of the question, not in finding an answer to it.
    - Your goal is ***not to answer*** a question, **but to explore** one.
  - To generate the type of work needed for this project, the question must be large enough to sustain your attitude of inquiry throughout the project. Consider questions that ask "Why?" or address "How?"
  - The questions are due on Monday, October 5th.

- The Process-folio
  - You must specifically and deliberately work through the stages of the Creating Process.
  - You must engage with each of the first three steps multiple times and in multiple ways as you progress with your work.
    - Writing/Sketching stage – happens in your Idea Book (includes the 3 questions, but goes beyond too)
    - Drafting/Studying stage – uses whatever material is appropriate (not necessarily in the Idea Book)
    - Revising/Changing stage – depending on your project, you may need to photograph your work in-progress to document how the piece develops
  - Each of these stages should be visited multiple times and not necessarily in a linear order. As you engage in this process, take journal-like notes of how you are progressing and making decisions about what to do next. These journal entries can happen in your Idea Book.
  - When you turn in the project, also turn in your Idea Book, a portfolio of other work from your engagement with the stages of the process (so don't throw away early studies), and your narrative statement.

- The Final Piece
  - To get to a finished product, you will engage in the "Finishing/Completing" stage.
  - Be sure to make notes about this stage and include it in your narrative statement.

- The Narrative Statement
  - When you have accomplished the Finishing/Completing stage, write the story of the artwork's creation. Use your journal entries as source material, and specifically explain how you used each stage of the process.

Assessment

- Process-folio: 60%
  - Writing/Sketching (20%)
  - Drafting/Studying (20%)
  - Revising/Changing (20%)
- Final Artwork: 30%
- Narrative Statement: 10%

Final Artwork with all of the parts of the process-folio and the narrative statement are due on Wednesday, October 14.

ART AND IDEAS

"Aesthetics" lecture

(PowerPoint)

Aesthetics:
The Philosophy of Art

Immanuel Kant – late 1700s

* His contributions to the discipline:
  * The concept of "disinterestedness" (i.e. not purposeful) in attitude
  * Art and beauty are important parts of knowledge
  * Both an objective and subjective perception and judgment of beauty or taste exists

Questions:

* Have you had the experience of not appreciating something beautiful (like a sunset) because your state of mind wasn't open to it?

* Do you think there is value to being in that mental space where you could enjoy something beautiful?

* What is the different between objective and subjective, and what does it mean about beauty and art if both types of judgment count?

  (i.e. what is beauty isn't just in the eye of the beholder?)

What is Art?

* Some philosophers have given up on answering this question because it doesn't seem to have an answer.

* Anything can be art, so art itself is nothing. It has no distinguishing features.

2 possible criteria & why they don't work:

* Certain visual characteristics

* Skill by the artist

Certain visual characteristics

rule:

A quadrangle which is formed and enclosed by four lines, the first of which is drawn from a point halfway between a point halfway between the center of the wall and the upper left corner and the midpoint of the left side and the upper left corner to a point halfway between the midpoint of the top side and the upper right corner, the second line from a point halfway between the start of the first line and a point halfway between the midpoint of the top side and the upper left corner to a point halfway between a point halfway between the center of the wall and the lower left corner and the midpoint of the bottom side, the third line from a point halfway between a point halfway between the start of the first line and the end of the second line and a point halfway between the midpoint of the left side and the lower left corner to a point which is on an axis between the lower left corner to a point halfway between the midpoint of the right side and the upper right corner where a line drawn from the center of the wall to a point halfway between the midpoint of the right side and the lower right corner would cross that axis, the fourth line from a point equidistant from the end of the third line, the end of the second line and a point halfway between a point halfway between the center of the wall and the midpoint of the bottom side and a point halfway between the midpoint of the bottom side and the lower right corner to a point halfway between the start of the second line and a point where a line would cross the first line if it were drawn from the midpoint of the right side to a point halfway between the midpoint of the top side and the upper left corner.

–Sol LeWitt, 1974

Skill by the artist

What is Art?

* Some philosophers have given up on answering this question because it doesn't seem to have an answer.

* Anything can be art, so art itself is nothing. It has no distinguishing features.

Questions:

* Do we need a definition of art?

* Do we need a definition of an artist?

Functionalist Answer:

* Art has a purpose… of some kind.

  It does something.

* Inspires, educates, communicates, provides access to a certain type of experience, expresses, …

Questions:

* What are examples of art serving a purpose?
* Is everything that serves a purpose art? (journalism photos, furniture…)
* Is meaning a purpose?

Hybrid-Functionalist Answer:

* Art is “about something” rather than it “being something. ” And that “aboutness” is the result of the intention of the artist.

* Through interpretation, that intent can be discerned, so artworks must be interpreted.

Questions:

* Do artworks ever happen by accident (in their entirety?)

* How deliberate does an artist's intent have to be? Toward meaning or merely toward creating something art-like?

Institutional Answer

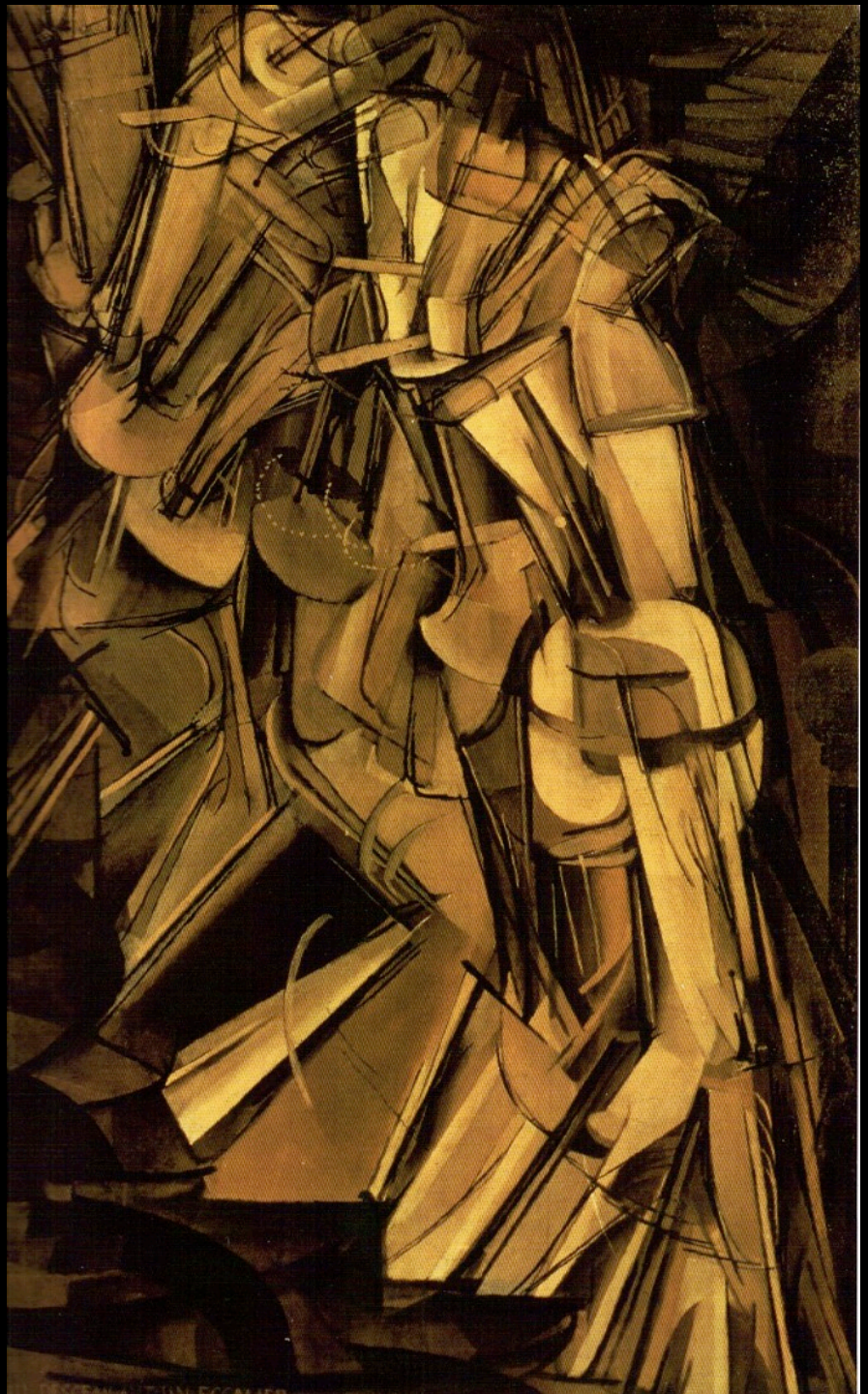
* follows from the Procedural Approach, which focuses on how something becomes a work of art.

1. **An Artist** is a person who knowingly participates in creating something called an artwork.
2. **Artworks** are artifacts that are presented to an art public.
3. **An Art Public** are people who are prepared to understand an artifact as art.
4. **The Art World** is the totality of all art world systems.
5. **An Art World** is a framework of the presentation of an artwork by an artist to an art public.

Questions:

* Can these roles be self-determined? Does an artist get to simply declare him or herself to be such? Then can an artist name anything as art? (Duchamp)
* Does this get us back around to art not existing? If something is art when an artist or art institution says it is, then what criteria are they using, and can't anything be art?
* Is it a good or a bad thing to say that anyone can be (or is) an artist? Should there be criteria?
* Do you consider yourself to be an artist right now? Do you consider your faculty, friends, or fellow students to be artists?

R. Mutt
1917



Aesthetics: Cognitive Mode

Aesthetics – a cognitive mode…

- before we get into that…

What did you make of the images
that accompany this definition?

- consider…

the value of defining a word

vs.

the value of knowing that there is a word for something

Aesthetics – a cognitive mode in which
you are aware of,
and think about,
the sensory and
emotive qualities
of phenomena and things

Being aware of the sensory qualities of phenomena

THAT MOMENT WHEN
an Aesthetic Experience
YOU ARE AWARE OF THE SENSORY QUALITIES OF PHENOMENA
imgflip.com

the Aesthetic Experience

An aesthetic experience is one in which your

senses are operating at their peak.

When you are *present* in the current moment.

When you are *resonating with the excitement* of this thing that you are experiencing.

When you are fully alive.

- Sir Ken Robinson

sensory and emotive qualities…

perceived by the senses

triggering (often intense) emotions

“everything we know … comes to us through our senses and is then intellectually processed…”

intellectually processing what is perceived by the senses…

Somatic – adj

of or relating to the body,
especially as distinct from the mind.

Somatic understanding –

knowing with and through the body (a gut reaction)

An aesthetic experience is one in which your

senses are operating at their peak.

When you are *present* in the current moment.

When you are *resonating with the excitement* of this thing that you are experiencing.

When you are fully alive.

ART AND IDEAS

Final Project Assignment

FINAL PROJECT

Book About an Artist

Due at Final Exam: December 16th, 11:30am

Project:

- Create a 6-page, accordion-style book (with front and back cover) that presents the ideas and work of an artist (who is represented in your book and made art past 1950).

Materials:

- The book will be constructed of 4 pieces of Bristol board: each is 7"x12", folded twice (in a specific way), and glued together to create a continuous book with a double-thick front and back cover. (as demonstrated in class)
- You many use any media you see as appropriate for the design and content of the book. Remember that the book will be held; be aware of smudging issues (non-permanent materials, such as graphite, charcoal, and pastels are discouraged). Also beware of over-wetting the boards; they will buckle.
- You MAY collage other materials into the book, but you MAY NOT collage entire images of the artist's work or blocks of text about the artist into the book.
- If you use any direct quotes, please include the name of the speaker and the date.

Sketching requirements:

You must have a sketch for the ***entire layout*** of the book before you begin working on the actual book.

<u>For this sketch of the entire book:</u>

- you will draw a total of 8 squares that are 3.5" x 2.75" (vertical format)
- Draw 1 square: for the front cover
- Draw 2 side-by-side squares that touch with a dotted line for "two-page spread #1"
- Draw 2 side-by-side squares that touch with a dotted line for "two-page spread #2"
- Draw 2 side-by-side squares that touch with a dotted line for "two-page spread #3"
- Draw 1 square: for the back cover

GOAL: Have this full sketch complete by the BEGINNING of class, Monday, December 7th.

Assessment:

- Process and participation: 15%
- Craftsmanship (cutting, folding, gluing, use of materials): 25%
- Content (how you presented the artist's work and ideas): 35%
- Design (flow, unity, style): 25%

Take notes about how to construct the book on the back of this page: