

tulsa open media



let go and grab hold

Art 4153 – Open Media – Fall 07 – Davis

Take Control. Seek. Take A Stand. Make A Gesture. Develop Means. Guide Meanings.

COURSE **phi·los·o·phy** (fī-lōs'ō-fē) A set of ideas or beliefs relating to a particular field or activity; an underlying theory:

This is a course in **making** and **speaking** art, untied to any specific material or approach. *Mixed media* means the allowance of all media and techniques, supported by appropriate ideas and concepts. For the most part, you will choose the materials and intended content of your projects during this course. Success, in this class and your career, is dependent upon your willingness to embrace these choices, pursue your own creative direction, then research, stretch out, and engage in the process of connecting ideas and materials. This course will provide you with the opportunity and tools to make these connections work.

To encourage this integration, this course will stress a combination of the intuitive processes typical of the arts with the more structured processes of research, planning, problem solving and execution typical of other disciplines such as contracting, manufacturing and advertising. As a working artist you must create a successful union between this "natural" and this "unnatural"; between the dream and the job; between the reclusive poet and the advertising executive; between the painter and the house painter. You will need to exchange some romance for some practicalities.

In tune with these practical concerns are the course projects. As has been stated, you will usually decide on materials and content but certain locations, conditions and deadlines will be assigned. This approach is intended to diversify your experience and get you to consider greater and more suitable possibilities for your work. It will also expose you to the strengths of location, light, sound, smell and temperature.

This course will focus primarily on your long-term creative development but every effort will be made to provide opportunities for clear, achievable goals and grades.



Martin Wattenberg: *Beethoven, Fur Elise (Bagatelle in A Minor)*



COURSE meth·od·ol·o·gy (mĕth'ə-dŏl'ə-jē)

A body of practices, procedures, and rules used by those who work in a discipline or engage in an inquiry; a set of working methods:

Each artwork you produce will receive extensive critique, both in class and in a follow-up response written by the instructor. These written comments usually include a listing of websites, artists and assorted information chosen solely as a response to your work. It will also contain brief writings by the instructor discussing your artwork and/or related topics. It is in your best interest to consider this feedback and research the directions suggested. Take advantage of your captive, yet active audience. This practice will broaden your horizons and ensure your greatest chance of success in this course.

The process goal of this course is to make outrageous combinations of ideas, materials and effects. Then take steps beyond simple assembly. [Safety is Peril.] Degrees of adaptation to a specific site, *versatility* and lighting are viewed as additional challenges in the making process and will positively affect the points you receive for each piece. The final goal of this course is conceptual and physical integration. [Peril is Peril.]

Conceptual and physical integration can be defined as unity, a positive redundancy within an artwork. *All points point to all others. Everything fits. How it's made and what it's made of matches what it means.*

You will further be expected to produce work that provides viewer satisfactions of some pleasure / non-pleasure: visual or physical, informational/cerebral or emotional, high-craft or accessible craft, etc. Uninformed and undeveloped self-expression will not be enough.

Your interests inform this course.

COURSE projects (prɔ̃'jekt', -ikt)
A plan or proposal; a scheme:

300 Points

There will be five projects.

Each project must incorporate at least three distinct materials.

All works must be titled.

All works must have chosen lighting.

All works must be intentionally placed.

1/ *the 2 in 2* - Produce a two piece mixed media work that follows two distinct existing planes or positions in PH 311. [Due September 4 & 6] 50 Points

2/ *the Outside* - Produce a piece of your own design for a provided outdoor location. (So there's an outdoors now too?) [Due September 25 & 27] 50 Points

3/ *the Backroom* - Produce a piece that incorporates both sides of flat planes or emphasizes chosen sides of a three dimensional object. Display this work in any specific location you can arrange. [Due October 23 & 25] 50 Points

4/ *the Circle* - Produce a piece assigned, in part, by the instructor using the assigned technology / format - in PH 311. [Due November 8] 50 Points

5/ *the Sockdolager* - Produce a piece and critique at a suitable location you arrange. This project must be fully developed and realized. It should be ambitious and the result of your strongest efforts. It cannot be shown in PH 311. Additional requirements for this project will include an artist's statement and basic advertising. This work can be shown in a public critique or private review with the instructor. [Due Final Weeks Of The Semester / As Arranged; Until December 13] 100 Points



Groovisions

COURSE di·a·logue (dī'ə-lôg', -lôg')
An exchange of ideas or opinions:

150 Points

Classroom dialogue is an essential component of this course. As a student in this course you are expected to participate in critiques, discussions and planning sessions. If this is a "show", you're in it too. To enrich the course dialogue, there are assigned readings. Ultimately, these readings should inform your work but all that is required is that you read two texts during the semester and cite them in critique. You are not expected to become an authority on them or to submit reports. Use them as sources of inspiration and share your response with the group. Failure to show evidence of the reading-citing requirement will result in an extremely low dialogue point total and a maximum course grade of B.

*These texts were chosen as sources of dialogue
on location, image, body and the act of making.*

Read one from this list and another of choice on any topic you choose.

On Beauty, and Being Just

Elaine Scarry
Princeton University Press, 1999
ISBN 0-691-04875-4

Empire of Signs

Roland Barthes
(Translated by Richard Howard,) Hill and Wang, 1982
ISBN 0-374-52207-3

Volatile Bodies: Toward a Corporeal Feminism

Elizabeth Grosz
Indiana University Press, 1994
ISBN 0253208629

The System of Objects

Jean Baudrillard
Verso Books, 1996
ISBN 185984068X

*A Voyage on the North Sea: Art in the Age of
the Post-Medium Condition*

Rosalind E Krauss
Thames & Hudson, 2000
ISBN 0500282072

Bodily Discursions : Genders,

Representations, Technologies

Wilson, Laennec, Moneera, Editors
State University of New York Pr, 1997
ISBN 0791427269

Beyond The Pleasure Principle

Sigmund Freud
W W Norton & Company, 1951
ISBN 0-393-00769-3

Body Images: Embodiment As

Intercorporeality

Gail Weiss
Routledge, 1999
ISBN 0415918030

Angry Women

Andrea Juno & V. Vale, Editors
Juno Books, 1992
ISBN 0940642247

GRADING SUMMARY

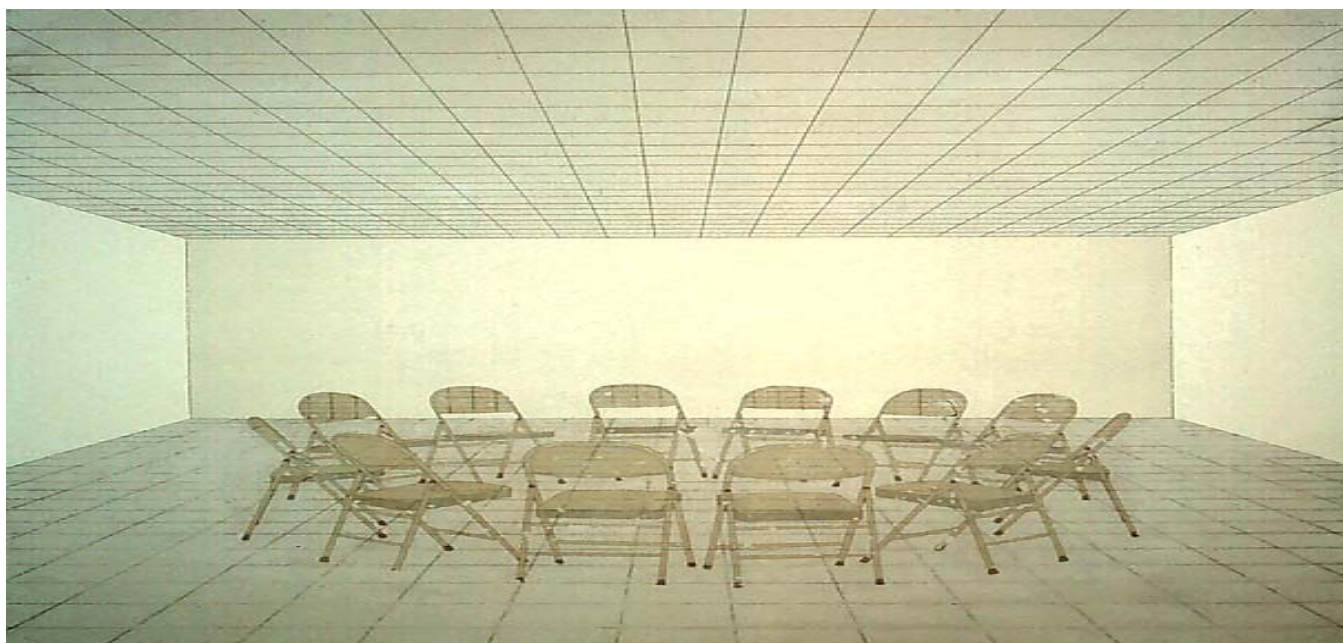
Projects	300
Dialogue Involvement	<u>150</u>
Total Points Available	450

In general these percentages will be used to determine final grades:

A	100-92%	<i>*Final grades can also be affected by your in-class attitude and attendance.</i>
B	83-91%	
C	73-83%	
D	60-72%	
F	59%	

You may also use these percentages to assess a letter grade for each point total you receive.

Respect and a constructive attitude are essential.



Kevin Zucker

Course Fees

As a student in this course you are required to become oriented in the central shop and pay a materials fee of \$55. This fee covers supervised access to the central shop and 24/7 access to the Kendall wet lab, the Kravis video Lab and the 3rd floor digital lab. Enjoy!