

ARTD 3450: Workshop in New Materials
Brooklyn College, CUNY
Spring 2013

Wednesday, 9:30a - 1:10p
RM: 6100 Boylan Hall

Professor: John Ros
Studio: Boylan Hall RM #6105
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Office hours: By appointment

Course description

An advanced studio course focusing on the study of mixed media practices and procedures with exploration and experimentation as the primary goal. Focus will be paid on materiality, comprehension and building a strong practice of discovery and confidence.

Objectives

- to work with a variety of mediums gaining an understanding of their history and allowing for comprehensive use and knowledge in order to open up new possibilities in our practices.
- to strengthen and further develop our language as artists by challenging our visual vocabulary.
- to gain more confidence in our practice and the materials we use.
- to develop a cohesive portfolio and begin to understand what a professional studio practice looks like.
- to enhance the way you look at, discuss, write about, and develop art work.

Course requirements

- to attend all scheduled classes and to work a minimum of 4 hours a week independently.
- to complete all assignments on time.
- to present works of high quality with strong personal investment.
- to participate in class critiques & discussions.
- to have all materials for each class.



Grading

- attendance has a 100% effect on your final grade:

I cannot stress how important attendance is in this class. Brooklyn College policy states that students are expected to attend all scheduled sessions of every class. Unexcused absences will affect your final grade. Each unexcused, missed class will result in the lowering of one letter grade for the course. Two unexcused latenesses of 20 minutes or more, and any missing assignments or materials will also count as one absence. If you cannot attend class for any reason be sure to email me at least one day before class.

This also relates to the amount of work put into each assignment. The expectation for a 3 credit course is at least 9 hours of class time a week, which includes actual class meetings times and outside studio time. The quality of your research and work will expose the amount of work done outside class. If there is a lax approach to work it will negatively affect your grade as well as the rubric below.

- participation: 20%

Ability to discuss and defend your own work, critiquing your fellow classmates work and engaging in class discussions.

- ability to fail: 20%

Showing true progress in process. Understanding of potential within media, briefs, context, etc.

- sketchbook: 20%

10 minutes minimum each day (and at least 1 hour weekly) including project research, exhibit info, doodles, inspiration, writing, poetry, lists, anything that can be related to your practice as an artist.

- midterm portfolio review: 20%

- final review: 20%

Portfolio reviews, crits, and all artwork/projects will be evaluated on progress, determination, execution, originality and effort. Each student must fully explore, research, experiment and be completely engaged in the class and their projects.

Phone/mobile device policy

Phones & devices MUST BE turned off OR on silent during class. You may not text, send emails, or use your phone/mobile device for any reason during class time. If there is an emergency, please excuse yourself from class and return as promptly as possible.

Materials

- sketchbook dedicated to this class/semester.
- paper: newsprint is fine for sketching, but also have a good drawing pad and “good” paper for projects: cotton rag paper, or high quality/heavy bristol, etc.
- drawing tools: charcoal, erasures... others will be discussed per brief.
- gesso and ink and/or paint.
- glue: glue sticks and/or acrylic matte medium.
- masking tape.
- brushes: variety for painting, applying glue, etc.
- collage and assemblage material
- other found materials: cardboard, wood, misc. objects, glass, house paint, etc.
- digital camera for documenting work. (cell phone camera should suffice).
- sculptural materials: many will be provided; some will be sourced by student per brief.

What to expect from each assignment

A clear description of the task at hand with an in-class introduction. An outline of materials. Supplementary reading and/or research. A time-line of when projects are due and when they will be presented to the class. Any additional expectations/materials for the next class.

- projects will typically be accompanied with a presentation.
- all materials (research, sketches, doodles, photos, etc.) from each project should be kept & ready to be shown with the finished project.

Course schedule: (subject to change)

CLASS #01 | 30 January

- introduction / overview of syllabus and expectations.
- presentation.
- assignment #01 introduction. (SPACE: drawing & redrawing w/ charcoal and gesso).
- reading assignment.

CLASS #02 | 06 February

- discussion: drawing & redrawing with charcoal and gesso.
- assignment #02 introduction & studio time. (SPACE: collage from assignment #01).

CLASS #03 | 13 February

- discussion & lecture: collage.
- assignment #03 introduction & studio time. (SPACE: in 3-d).
- first draft: cv/resume, statement and images due.
- reading assignment/discussion.

NO CLASS | 20 February (Monday schedule)

CLASS #04 | 27 February

- critique first 3 projects.
- presentation: paper, string, etc.
- assignment #04 introduction. (humble material: paper in space).

CLASS #05 | 06 March

- Nick Stolle artist talk.
- Veronika Golova artist talk.
- assignment #05 introduction. (humble material: string in space).
- reading assignment/discussion.

CLASS #06 | 13 March

- discussion & critique of assignment #'s 04 & 05.
- lecture: humble material / sustainability
- reading assignment/discussion.
- assignment #06 introduction. (humble material: wood in space).

CLASS #07 | 20 March

- 1:1 Midterm crits & review:
All materials and projects to date are due (assignments #'s 01 - 06)
- assignment #07 introduction. (mfa open studio artist interview & presentation).

NO CLASS | 27 March (Spring Break)

CLASS #08 | 03 April

- assignment #07 mfa artist presentations.
- lecture: line/space.
- assignment #08 introduction. (a line through space) – due 10 APR

CLASS #09 | 10 April.

- Lindsey Packer artist talk.
- class critique of assignment #08
- assignment #09 introduction. (the light project) – due 24 APR
- reading assignment/discussion.

CLASS #10 | 17 April

- lecture & discussion: light.
- assignment #10 introduction. (found object) – due 24 APR
- reading assignment/discussion.
- watch videos.

CLASS #11 | 24 April

- class critique assignment #'s 09 & 10.
- assignment #11 introduction & studio time. (natural vs. constructed)
- reading assignment/discussion.

CLASS #12 | 01 May

- class studio time & critique of assignment #11
- assignment #12 (exhibition proposals) – due 08 MAY
- assignment #13 introduction. (independent project) – due 15 MAY

CLASS #13 | 08 May

- field trip: lower east side galleries
- reading assignment/discussion.

CLASS #14 | 15 May – Last Class

- FINAL critique independent project.

REQUIRED READING

You will not be required to purchase these texts. Sections of the following will be provided as reading assignments are given. Contemplate all reading in your notebook/sketchbook and be prepared to discuss the following class.

- Akasegawa, Genpei. *Hyperart: Thomasson*. Trans. Matt Fargo. Kaya Press, 1987.
- Albers, Josef. *Josef Albers - Interaction of Color*. 1983.
- Bachelard, Gaston. *The Poetics of Space*. Penguin Books, 2014.
- Baldwin, James, and Kenan Randall. *The cross of redemption: uncollected writings*. Vintage Books, 2011.
- Bishop, Claire. *Installation Art: a Critical History*. Tate, 2017.
- Company, David. *A Handful of Dust*. Mack, 2015.
- Chiu, Melissa. *Sara Sze: Infinite Line*. Asia Society, 2011.
- Clark, Robin Lee., and Michael Auping. *Phenomenal: California Light, Space, Surface*. Museum of Contemporary Art, 2011.
- Gandhi, and Judith M. Brown. *Mahatma Gandhi: the Essential Writings*. Oxford University Press, 2008. Johnstone, Stephen. *The Everyday*. Whitechapel, 2008.
- Hooks, Bell. *Art on My Mind: Visual Politics*. New Press, 1998.
- Johnstone, Stephen. *The Everyday*. Whitechapel, 2008.
- Lawson, Shayla. *I Think I'm Ready to See Frank Ocean*. Saturnalia Books, 2018.
- Liese, Jennifer. *Social Medium Artists Writing, 2000-2015*. Paper Monument, 2017.
- Martin, Agnes, and Dieter Schwarz. *Agnes Martin: Writings*. Cantz, 1991
- McLuhan, Marshall, et al. *The Medium Is the Massage*. Penguin, 2008.
- Morrison, Toni, and Ta-Nehisi Coates. *The Origin of Others*. Harvard University Press, 2017.
- Moten, Fred. *In the Break the Aesthetics of the Black Radical Tradition*. University of Minnesota Press, 2003.
- Murray, Derek Conrad. *Queering Post-Black Art Artists Transforming African-American Identity after Civil Rights*. I.B. Tauris, 2016.
- Natoli, Joseph P., and Linda Hutcheon. *A Postmodern Reader*. State Univ. of New York Press, 1993.
- Rankine, Claudia. *Don't Let Me Be Lonely: An American Lyric*. Graywolf Press, 2004.
- Rose, Barbara. *Autocritique: Essays on Art and Anti-Art, 1963-1987*. Weidenfeld & Nicolson, 1988.
- Smithson, Robert, and Jack Flam. *Robert Smithson, the Collected Writings*. University of California Press, 2000.
- Stein, Gertrude. *Tender buttons: objects, food, rooms*. Dover Publications, 1997.