SYLLABUS

Siena College
Fall Semester 2020
New Art Forms
CREA 309 (44449)
Classroom: Foy 101
MON & WED 1:30pm-3:30pm

Professor Gigi Gatewood
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ggatewood@siena.edu
Office: Foy Hall 305
Office Phone: 518-782-6572
Office Hours: M/W 5:40-6:20pm,
T 10am-3pm
https://ggatewood.youcanbook.me

New Art Forms
“This so-called contemporary art is not a form, but a philosophy of society”
- Ai Weiwei

Course Description:
CREA—309. New Art Forms 3 credits. In this studio art course, students will be introduced to new art forms such as assemblage sculpture, sound art, action art, experimental video, and installation art. In addition to studying the history and theory behind new art forms, students will produce original pieces in these new media and present them to the class for discussion. No experience in art or in any of the technical aspects of these art forms is necessary. The course goal is to increase awareness and understanding of contemporary art, and to expand one’s sense of aesthetics. No set prerequisites. (ATTR: ARTS, MUMD, NOEX)

Required Materials:
1. Artist Book (notebook of any kind, preferably not lined)
2. Materials for this course will depend on whatever is needed to support your project ideas.

Course Objectives:
1. Gain an understanding of the range of art making approaches in contemporary art
2. Build an artist book that reflects an understanding of the material as well as an exploration of personal curiosities.
3. Engage in critical dialog; Participate in thoughtful discourse.
4. Be able to articulate the content of your own work through writings.
5. Complete the assignments related to class topics
6. Build a portfolio of work that reflects an understanding of the material as well as a further exploration of personal work. Build a website to display this work.

Class Website: www.crea309.weebly.com
Shared Google Drive:
This drive will be used for sharing and turning in work.

Course Aims:
1. Become familiar with trends in the contemporary art landscape.
2. Identify the variety of ways to exhibit art.
3. Discover artists that relate to your art making process.
4. Expand your sense of aesthetics.

Attendance, Punctuality & Cell Phone Use:
Attendance is mandatory for all classes. Class hours take precedence over other activities. Attendance is required for the full period. Leaving early and coming late will result in an absence.
Excessive absences will result in a lowering of the possible grade attainable as follows:
  - Absent for three class periods = final grade in course is lowered one grade.
  - Absent for four class periods = no grade higher than a "C"
  - Absent for five class periods = student should withdraw or face the possibility of receiving an "F".

Call or email me if you have an emergency. Please do not use my cell phone if it is not an emergency. (Attendance Policy) Cell phones are not to be used in class unless they are directly being used for a project. (Cell Phone Policy)

Plagiarism: Uphold artistic integrity and follow the academic integrity policy (Academic Integrity).

Please email me if you have any questions, comments or concerns. Please make sure to provide me with your letter of accommodation should you have one. (Policies and Forms)

Siena Mission and Learning Goals (Siena Mission and Learning Goals) School Mission and Learning Goals – School of Liberal Arts (Mission Statements/Learning Goals); Major/Program Mission and Learning Goals (Individual Link)

Supplies:
Bhphotovideo.com, Arlene’s Artist Materials, Thrift Stores, your body, your mind

Selected Readings from (but not limited to):
Air Guitar by Dave Hickey
Ways of Seeing by John Berger
How to See by David Salle
Mass Effect: Art & the Internet in the 21st Century by Lauren Cornell & Ed Halter
Themes of Contemporary Art: Visual Art after 1980 by Jean Robertson & Craig McDaniel
What was Contemporary Art? by Richard Meyer
Grading:
You will be graded on the following:
In class & At home Assignments (120 points total, points vary for each assignment)
Attendance (final grade may be affected by your attendance record)
Your grades will be available on canvas.
The grading rubric is outlined for each project on canvas, the class website, and below.

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<th>Grade</th>
<th>Points</th>
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Assignments & Points:
SITE-SPECIFIC - 10
SOCIAL PRACTICE - 10
SOUND ART - 10
ENVIRONMENTAL ART - 10
PERFORMANCE - 10
SELF-DIRECTED - 15
ARTIST STATEMENT- 5
ARTIST BOOK- 10
CLASS WEBSITE - 10
PRESENTATION - 10
GOOGLE DRIVE DROP - 5
FIELD TRIPS, READINGS, SCREENINGS - 5

PROJECTS

CLASS WEBSITE
Make a weebly website to share your projects. Please use your home page to describe yourself in words and/or images. Make a page for each of the assignments listed above. Include process imagery and written descriptions of your work. Erase all weebly imagery.

Grading:
10 points total
5 points for all completed work uploaded and properly labeled
5 points for making a clean and aesthetically pleasing site, one that is user friendly and does not include any weebly images or stock photography.

GOOGLE DRIVE DROP
Final Jpgs, pdfs, or google slides of all of your final work is to be copied to your folder in our shared google drive by the last day of class. https://bit.ly/2Zi4Ahh

Grading:
5 points total
4 points for having all your work in the drive
1 point for a well-organized folder
CLASS FIELD TRIPS, READINGS, SCREENINGS
Attendance for class trips and guest artists is mandatory. However, your level of engagement will be assessed for points. Taking notes on readings and screenings and participating in discussion will also be assessed for points.

Field Trips to MASS MoCA, UAlbany University Art Museum, The Tang, Collarworks & Opalka Gallery:
Trips are essential for the course and are mandatory. Admission will be covered by the department and we will arrange a car-pool plan as a class.

Grading:
5 points total
1 Engagement during class trips
1 Engagement and preparedness with guest artists
3 Participation and note taking for all readings and screenings

ARTIST BOOK
Throughout the course, you will build a written and visual record of this class and your personal explorations in an artist book. You will work on this book during and outside of class time. You are encouraged to include “morning papers,” a record of daily ruminations, quotes from class, sketches of potential projects, and drawings. You may use any media. Incorporating cutouts and collaging is encouraged. You are required to answer all the “artist book questions” for each project in your artist book. You are required to include notes on at home and in class screenings in your artist book. 
Always Bring Your Artist Book to Class!

Grading:
10 points total
5 points for answering all assignment artist book questions
3 points for including sketches and imagery
2 points for consistent dedication to your artist book

PRESENTATION
Prepare a 10-minute PowerPoint presentation about your assigned artist. Include: the artist’s background, process, medium(s), and conceptual inquiries. Provide visual examples: slides, videos, books, etc. Use as many images as possible—engage and inspire us! Do not simply use Wikipedia and Google images. Please print an iconic image of your artist’s work, label the image with artist's name and post it on the classroom wall for reference.

Grading:
10 points total
2 points for providing all required information about the artist
2 points for thorough research and demonstrated understanding of the work
2 points for providing plenty of imagery from all bodies of work
2 points for proper use of captions and citations
1 point for presentation enthusiasm
1 point for bringing in a printed image of your artist’s work

PERFORMANCE
Research and read about the artist Erwin Wurm and his One Minute Sculptures. Look at several images and get inspired. You can use a web search and Google images. Prepare TWO One Minute Sculptures for next class. Think about how you might use the object in a way that doesn’t relate to its intended use and consider how you might become an extension of the object. Think about form and space. You must bring everything you need to execute your One Minute Sculptures to class. You must also bring instructions for executing your piece. You will need to document your body sculptures (another student can take the photos, phone is ok).

ARTIST BOOK QUESTIONS:
- Describe the materials you used and how your body interacted with them.
- What three words could be used to describe each of your 2 body sculptures?
- Describe how it feels to interact with object in a way that is not intended.
- After performing them for the class, write down any thoughts, questions, or feelings that came up

Grading:
10 points total
- 4 points for being prepared with your poses, objects and instructions
- 4 points for execution
- 2 points for innovation/risk/creativity

SITE-SPECIFIC
Your site-specific installation piece should respond to the form, meaning, use, and/or history of your site. Your installation can complement, expand, or contradict any of these contents. (This is not decoration for a prom). Do not immediately begin work on your first idea. Slowly settle on an idea and develop it.
- Any sound that you use must be original (made by you)
- Installations must not be dangerous to the creator or passers-by
- Should you test the site, please make sure to clean up
- Installations must not block hallways or be a fire hazard

For this project, you are to present your site-specific installation proposal to the class. You can use photographs, drawings, digital media, google slides, physical examples of materials that you would use etc. If you choose to include drawings, please make sure they are scanned and ready to be projected.

You may also stage or install the piece in the actual space as long as it does not permanently alter a space-vandalism is not permitted. Should you choose to do this, make sure to document all parts of your process, even the failures. If you choose to make an actual installation, you may invite the class during critique to experience it in person.
ARTIST BOOK QUESTIONS:
- Describe the form and materials of the site.
- What is the function of the site?
- Describe how it feels to be in the site.
- What is the history of the site?
- What is your intention?
- What is your process?
- What are the implications of your piece?
- Who is your audience?

Grading:
10 points total
2 points for thorough research into the site and strong reason given for site choice
2 points for good research into the appropriate materials and installation plan
3 points for a well-formed idea that demonstrates personal vision or voice
3 points for a strong presentation or installation

SOCIAL PRACTICE
You may work independently or with a classmate.
You are to Make & Document an art activism/intervention/civic engagement/social practice piece. Choose a topic that you are passionate about and find a new way to engage with the public and get people talking. Do not immediately begin work on your first idea. Slowly settle on an idea and develop it.

ARTIST BOOK QUESTIONS:
- What is your motivation?
- Who is your audience?
- What medium(s) will you use?
- Do any of these words describe your piece: subtle, subversive, divisive, intervention, shock-value, assemble?
- What three words could be used to describe your piece?
- Will you use existing platforms for disseminating information?
- Is there a performance aspect?
- Is there a goal or outcome that you are working towards?
- Is this the entire piece or part of a longer work or a reoccurring work?
- Would you document the piece and if so how would you use that documentation?
- Would this piece be shareable or encouraged to reproduce?

Grading:
10 points total
3 points for effort and dedication
3 points for project execution
4 points for choosing a topic that you are passionate about and find a new way to engage with the public
**SOUND ART**

Make a 30-60 second sound piece. The sound piece may be a soundscape that is either presented alone or with video footage.

The sound piece may be site-specific
(consider the work of Susan Philipsz, Bill Fontana, Jenn Karson)
The sound piece may be an audio tour
(consider the work of Janet Cardiff and George Bures Miller)

You may include sounds collected online, but you must include at least one sound you recorded. It is not required, but you may include your own voice or the voice(s) of others.

**ARTIST BOOK QUESTIONS:**
- How do you envision your audience experiencing your sound piece?
- Does your sound art require a specific location, installation or additional media?
- What three words could be used to describe your piece?
- Describe how you sourced your sounds
- Is there a performance aspect?
- Is there a goal or outcome that you are working towards?
- What kind of feeling or thoughts do you hope the audience will experience?
- How did this piece evolve?

Grading:
10 points total:

3 points for effort and dedication
3 points for project execution and editing
2 points for experimentation
2 points for a thoughtful concept

**ENVIRONMENTAL ART**

This project investigates the use of recycled materials in 2-D or 3-D form. Using found and recycled papers or objects, students will create a new work. Informed by Postmodern Principles, such as Layering, Appropriation, and Interaction of Text and Image, as well as the social and ethical implications of waste and the environment, students will create a mixed-media drawing responding to their own collected and collaged imagery.

*Additional Project Details on handout.*

**ARTIST BOOK QUESTIONS:**
- When you started this project, did you know how you would address the social and ethical implications of waste? Or did you begin by collecting paper and letting the concept evolve based on the materials you found? Explain.
- How did working with only recycled or found paper affect your creative process? Did you have any frustrations or profound moments of insight?
- How do you feel about your final piece? Do you feel you were successful in addressing the concepts addressed in this project?
- What was the biggest success? Refer at least one specific detail in the artwork.
- If you made this again, what would you do differently?
- Do you feel this project has informed or will affect your future art practice. If so, how? If not, why?

Grading:
10 points total
- 2 points for collecting materials on time and with intention
- 2 points for experimentation
- 3 points for a clear transformation of materials
- 3 points for addressing the social and ethical implications of waste

**SELF-DIRECTED FINAL PROJECT**
Your focused research & art project does not have any restraints in terms of material or subject matter, but it is required that your artist book provides evidence of the evolution of your investigation. I encourage you to experiment and test out ideas no matter how silly or insane they may seem. Process is just as if not more important than product. Your classmates and myself will be available to offer suggestions and provide support with problem solving any obstacles that arise along the way. If you don’t know where to begin, go to the library, go on a hike, write “morning papers,” get personal, or use your artist book to extricate any and all ideas.

The self-directed project will be graded on craftsmanship, creativity, as well as effort and personal growth.

Grading:
15 points total
- 5 points for effort and personal growth
- 5 points for technical ability, craftsmanship, and care exhibited
- 5 points for demonstrated innovation/ risk/creativity and indication of personal vision or voice

**ARTIST’S STATEMENT**
Write a 1-2 pg. (approx. 300 word) statement about your work. Use the artist’s statement handout as a guide. Talk about your work. Answer the questions what, how, and why you made what you made. Are there any artists that inspired you or work?

Grading:
5 points total
- 5 points for a thoughtful, well-articulated, and carefully edited artist statement

**BE PREPARED TO PRESENT, DISCUSS, AND TURN IN YOUR SELF-DIRECTED PROJECT & STATEMENT ON OUR FINAL DAY OF CLASS.**
**COURSE SCHEDULE**

*Note the syllabus is subject to change according to class needs and field trips*

**WEEK ONE: HOW DID WE GET HERE (Jan. 22)**

**Introductions:** Discuss course objectives and expectations  
**Slideshow:** Introduction to the course, pre-modernism to contemporary art overview  
**In class exercise:** Science and Art, Blind Sculpture  
**In class screening:** Art 21 Nick Cave  
**Assignment:** Bring in an image of a favorite work of art, Get an artist book and set of drawing tools, Prepare a presentation on your assigned artist due Jan 23rd, Read and take notes *Art World Expand*, Set up Website

**WEEK TWO & THREE: TIME + PLACE (Jan. 27 & 29, Feb 3 & 5)**

**Topics:** Installation Art, Happenings, Relational Aesthetics, Site-specific Art, Video Art  
**Discussion & Slideshow:** Time + Place  
**In class Exercise:** Room Writing  
**Student Presentations:** Alan Kaprow, Yayoi Kusama, Carston Holler  
**Screen:** Art 21 Sarah Sze, Fred Wilson, Mark Dion, Andrea Zittel, Kara Walker  
**Selected Artists:** Felix Gonzalez-Torres, Christian Marclay, Rikrit, Fluxus (Yoko Ono), Kara Walker, James Turrell, Douglas Gordan, Peter Fischili & David Weiss, Maurizio Cattelan, Cornelia Parker, Sol Lewitt, Sarah Sze, Monika Grizmala, Nele Azevedo, Clemence Eliard, Molly Dilworth, Robert Therrien, Claus Oldberg  
**Project Check in:** Feb 3rd  
**Group Critique:** Feb 10th, Site-Specific  
**Field Trip:** Collarwork’s Art Opening, January 31st 5-8pm

**WEEK FOUR & FIVE: IDENTITY & THE BODY (Feb. 10 & 12, 17 & 19)**

**Student Presentations:** Tony Oursler, Kehinde Wiley, Judy Chicago  
**Selected Artists:** Marina Abromovic, Lorna Simpson, Ana Mendieta, Kehinde Wiley  
**Screen:** Art 21 Jacolby Satterwhite, Glen Ligon, Collier Schor, Marina Abromovic: The Artist is Present  
**Field Trip:** University Art Museum, Feb. 10th (free period + class period)
**Project Check in:** Feb 17th

**Group Critique:** Feb 19th, Performance

**WEEK SIX & SEVEN: SOCIAL PRACTICE (Feb. 24 & 26, March 2 & 4)**

**Student Presentations:** Guerilla Girls, Ai Weiwei, Assemble

**Skype with Artist:** Brett Day Windham (Feb 24th)

**Screen:** Art 21: Theaster Gates, Alfredo Jarr, Barbara Kruger, For Freedoms, Oliver Herring

**Selected Artists:** Banksy, Annie Sprinkle & Beth Stephens, Catherine D’Ignazio, Adrian Piper, Chen Wenling

**Project Check in:** March 2nd

**Group Critique:** March 16th, Social Practice

***SPRING BREAK***

**WEEK EIGHT & NINE: SOUND ART (March 16 & 18, 23 & 25)**

***Bring headphones and activators to class***

**Student Presentations:** Janet Cardiff, John Cage, Mark Bradford

**Read:** [http://massmoca.org/event/laurie-anderson/](http://massmoca.org/event/laurie-anderson/)

**Screen:** For Timps and Tape, Cymatics: SciencevsMusic-Nigel Stanford, Tim Hawkinson, Susan Philipz, Janet Cardiff, Bill Fontana, Jenn Karson, Mark Dixon

**Selected Artists:** Azzaro, Russel Crotty

**Project Check in:** March 23rd

**Group Critique:** March 30th, Sound Art

**WEEK TEN & ELEVEN: ENVIRONMENTAL ART (March 30 & April 1, 6 & 8)**

**Student Presentations:** Mel Chin, Robert Smithson, Olafur Elison

**Selected Artists:** Edward Burtynsky, Annie Sprinkle & Beth Stevens, Chris Jordan

**Screen:** Art 21 Ursula Von Rydingsvard, James Turrell, El Anatsui, Walter De Maria, Andrea Polli, Andy Goldsworthy: Rivers & Tides, The Yes Men

**Project Check in:** April 6

**Group Critique:** April 15th, Environmental Art
***EASTER BREAK

WEEK TWELEVE & THIRTEEN: SELF-DIRECTED (April 15, 20 & 22)
Discussion: Self-Directed Projects
In Class: Lab & Individual Meetings
Project Check in: April 20th

WEEK FOURTEEN: ARTIST STATEMENT (April 27 & 29)
Artist Statement Drafts: Due April 28
In Class: Lab & Individual Meetings

WEEK FIFTEEN: FINAL CRITIQUE (May 4)
FINAL CRITIQUE (1 hour added to class time)
Turn In: ARTIST STATEMENT, ARTIST BOOK
Complete: SELF-DIRECTED, WEBSITE, GOOGLE DRIVE