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Contacts

If you need to contact a faculty member, all three Krrr faculty are available to you via email. Start by contacting your section faculty. Any general First Year Program concerns may be addressed in the First Year Program Office, located on the Third Floor of the Sharp Building, right across from the elevators. The FYP office phone number is 312-899-5180

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S c h e d u l e

Unless you are told otherwise, everyone will meet together for the first hour of every class for presentations, visiting artists, group exercises, pop quizzes, etc.

Introduction Event

September 11th

Theme 1: Cadaver Dog

September 18th – October 30th (Critique)

Group A – 2D (Surface): Amy

Group B – 3D (Space): Brian

Group C – 4D (Time): Chuck

Theme 2: Chance

November 6th – December 18th (Critique)

Group A – 3D Brian

Group B – 4D Chuck

Group C – 2D Amy

Winter Break

Reintroduction Event

Theme 3: Celebrity Love

February 5th – March 19th (Critique)

Group A – 4D Chuck

Group B – 2D Amy

Group C – 3D Brian

Theme 4: The Endless Battle For Perfection

Final Projects 1 and 2

March 26th – May 7th

Final Critiques on April 30th and May 7th

Core Studio Practice

Course Description

Core Studio Practice is a two course sequence that presents a rigorous investigation of conceptual, technical, and critical skills common to diverse areas of creative production. The Core Studio curriculum is interdisciplinary and designed to emphasize the simultaneous development of technical practice and conceptual thinking.

Class Structure

Core Studio Practice I&II are taught by three instructors who guide you through a studio-based curriculum with presentations, critiques, and other class activities. This syllabus reflects a two semester course sequence that students are required to complete with the same team of instructors (i.e. you must take Core Studio II in the same section number as Core Studio I).

In addition to regular large-group activities, the class is organized into smaller groups of 15 students for more focused instruction with individual faculty in their respective areas of expertise. Over two semesters each group of 15 students meets sequentially with each instructor in "rotations" of seven weeks, focusing on the following

areas of studio practice: 1) Surface, 2) Space, and 3) Time. During each rotation, students investigate one of these areas through various exercises, demonstrations and projects that incorporate key concepts, technical skills, and principles of organization.

In total, there are 4 seven-week rotations: Surface, Space, Time, and a Concluding rotation. Each of the first three rotations will have a shared conceptual theme, so that even while students are meeting in separate groups, there is a thematic link tying together the class as a whole. The themes for this class will be (list). With a thematic link, the Core has a parallel conversation and context in which to explore the connections between different areas of studio practice—the transferable elements between Surface, Space, and Time.

The Concluding rotation occurs at the end of the second semester, after students have completed their rotations in Surface, Space, and Time. This rotation is an opportunity to extend approaches to art-making in two parts: a Collective Project, and a Culminating Project.

K r r r R u l e s

Attendance, etc.

Four absences (per semester) will result in a NO CREDIT. If you are regularly late, take prolonged breaks or miss morning or afternoon sections, it will be recorded as an absence. You should be ready to work at 9:00 AM, and once lunch is over at 1:00 PM. You have to finish every assignment in order to get credit. Clean the tools and equipment and return them properly. Try your best not to trash the room and clean up when you are done. Eat well and get enough sleep. Working outside of class is absolutely necessary.

If you miss any class, you must contact the faculty via email immediately, and find out from classmates what was covered during class.

Expectations

Bring along a clear head.

It is important to use class time productively. Pay attention to safety concerns. Start small. Work like crazy. Expect to make mistakes, but learn from these many mistakes and from the many mistakes of others. Listen carefully to critiques. Think through your comments to others. Don't wear clothes you care too much about. Help each other. Ask for help.

When class starts, you need to be awake. If you need coffee to wake up, you should be on your second cup when you get to class, not your first.

Evaluation

This course is a credit/no-credit course.

You will receive credit if you successfully complete all of the requirements. In other words: Show up, participate and complete all of the assignments. If you don't come to the final critique, you don't get credit. If you miss any critique at all, you are in serious trouble, and will have to do extra work. If you are often late and/or unprepared to work, we will find someone to yell at you and will then mark you in for

an absence. We expect your very best effort. Your best effort is a requirement for credit.

Requirements

Every student must maintain a Project Journal throughout the year in order to keep track of all drawings, information, exercises, and research you have worked on. Bring this journal to every class. When we ask you what your ideas and plans are for a project, you should be able to show us in this journal.

Additionally, you must document all of your work throughout the year so you can produce a digital portfolio of your work at the end of the semester. You will present this on a CD or a DVD. While the faculty may document your work through out the year, you can not count on them to do this important work for you. Take digital photos, archive all recordings and videos, record all performances.

Check the class portal page often, and always before class.

No!

No Cell Phones: Turn them off and put them away. Any phones that ring during class time will be answered by your teacher. No Texting. No arguing about this. If you answer your cellphone or call someone on a cellphone during class you will be counted absent for that day. No Chat Software can be running on your computers during class time. No Facebook during class time. Anyone playing a game on the computer during class will be asked to leave.

Labeling

All work must be labeled. This includes all 2D, 3D and 4D pieces. Any unlabeled work will be immediately thrown out. Every assignment must be marked clearly with your name, the date and the name of the assignment. Also you have to check all media to see that your assignment is actually there. Never give faculty your only copy of any piece. Never give them your master tape.

You should also be sure to label any materials left in a classroom. Label your notebook and your computer and its power supply.

Materials

This is the base supply list. You should have all of these items with you for every class unless told otherwise. While some other materials will be supplied to you, such as plaster, others will not be. Each section may require further materials. These will be listed in your section syllabi

Project Journal- Must be at least 8.5" x 11"

Pens

Pencils

Pencil Sharpener

Utility Knife (Box Cutter or equivalent)

White Vinyl Eraser

Masking Tape

Glue Stick

Markers (Chuck likes Foohey Brand Gel Markers you can buy them online and sometimes in the school store)

Ruler (12" metal with cork back)

Tape Measure (at least 16 feet)

Good Scissors

Headphones with a 1/4" plug (walkman style plug)

Media

You must have these supplies before your section starts the Time Arts rotation with Chuck:

3 Mini DV Tapes (for Video Recording)

Stack of CD-R (at least 25)

Stack of DVD-R (that's -R, not +R, and start with at least 25)

Special Note From Chuck

Never buy Verbatim™ brand products. While they are often the least expensive, they will always let you down and make you cry hot wet tears. This includes CD's, DVD's, Zip Discs and regular floppy discs. If Verbatim™ sold air, you should not breath it. If they sold water, you should not drink it. Any other brand is better. Also Remember that digital media is never returnable so you should be careful that you are buying the right kind

Rotation Themes



#1 Cadaver Dog

Making Cute Work For You

The creative decisions that an artist makes with each piece can either add to the overall success of the work, or detract from it. Any decision that makes an emotional impact carries risk and needs to be considered carefully. Subtle connections and bold statements, which may seem contradictory in their goals, may be woven together carefully to create a positive impact. Or possibly not.

Using "Cute" as a test subject is somewhat safer than using obscenity or violence or (most difficult) sincerity. It's fairly easy to identify but heavy gloves are unnecessary. Used poorly, the element of "cute" can be grotesque or just stupid. Considering artists who have made powerful work which also happened to be cute, i.e. Rist, Koons, Wegman, how can the addition of "cute" help a piece along? How can it be used as bait, in order to draw the eye or as a kind of mellowing agent to make unsavory or otherwise unpalatable subject matter move easily digestible? Is being "cute" worthwhile as a goal unto itself?

Artistic decisions are ingredients that make up a piece and that have any impact on the a pieces weight, goals, and how it is received. Knowing how to control these

ingredients and learning how they affect each other is a crucial part of art making.

#2 Chance

"...there is something to be said for the immense importance of chance. An incalculable amount of human effort is directed to combating and restricting the nuisance or danger represented by chance. Theoretical considerations of cause and effect often look pale and dusty in comparison to the practical results of chance."

- Carl Jung

Art and life are different expressions, with different resonances, each capable of intensifying the other. However, If you consider life as fundamental to art then maybe all art forms have a basis in chance processes, to the extent that we are but a manifestation of a series of seemingly random events, from the myriad accidents of life's primordial beginnings, throughout our evolutionary development, to the one in a million chance of our individual conception.

Chance is often/necessarily a factor in the creation of artwork. But in art, chance as intent is meaningless. To take the composer out of the composition, to take the painter out of the painting, negates the act. Even in Cage's famous silent work 4'33", his decisions frame the work and structure the experience. Chance as process has a long history. It began when the first person chose to document, to frame and structure, an aspect of themselves or their world in some creative way. Even the act of making anything by hand allows serendipity and randomness to become part of the process through the interaction with materials.

Over the years many artists have purposefully incorporated chance operations into their creative method. It is possible to use chance in different ways: blind collaboration (working separately on the same project, without knowing what the other is doing), chance in the concept or content, found materials as instigators for

creation, randomness determined by audience interaction with the work, careful documentation of a chance moment in time, chance developments from purposeful spontaneity, and calculated chance operations.

Trying to understand events beyond the sterility of process lead us to intent, a search for context and meaning. Perhaps the great reward to come from chance operations in art is the realization that below the surface of things there are no accidents, only meaning, something greater than ourselves of which we are a part, waiting to be known. It's in that moment when we really sense ourselves as a part of something greater. It's what some might call an aesthetic experience. Chance as a process has great power to lead us into this moment.

#3 Celebrity Love/Self Love

"It's the place where my prediction from the sixties finally came true: "In the future everyone will be famous for fifteen minutes." I'm bored with that line. I never use it anymore. My new line is, "In fifteen minutes everybody will be famous."
- Andy Warhol, Andy Warhol's Exposures (1979)
"Studio 54"

Perhaps there has always been fame in human culture, or at least notorious figures; people who were the strongest, fastest, richest, most daring, most prophetic, most beautiful, most talented, or most reviled, anything that would cause others to talk about them and tell stories about them, whether truth or fiction. But it seems that almost three decades after Andy Warhol made his emended statement "In fifteen minutes everybody will be famous," the world of fame has gone beyond even his expectations. Now in fifteen minutes everybody will be a celebrity, which is not the same as being famous, because being a celebrity is not necessarily about being good at anything other than being known in the magazines of the supermarket checkout lane. It is possible to read "People", "OK!", "Us", "In Touch", "Star" and know everything about the people in the pages except for the work they do.

Artists, for their part, have always wanted to be recognized for what they do, if not who they are. This desire for recognition has often been the drive for the artist to 'create'. From Keats to Schnabel, the goal has been recognition; and the risk of failure has been to "die in obscurity". Seneca wrote almost 2,000 years ago: "Ars longa vita brevis", "Art is long, life is short". But the world of celebrity is all about being recognized here and now. How is this shift from art for all time, to art and artist of the moment, affecting the work artists are making?

It's true in America the contemporary artist hasn't really reached the celebrity level of Lindsey Lohan, unlike in England where Tracey Emin and Sarah Lucas appear in the pages of "Hello!" magazine. And there are no paparazzi present at the Whitney Biennial, while hundreds of photographers clamored for a shot of Gerhard Richter as he entered Documenta in Kassel in 1997; still Vogue has done photo shoots of artists like John Currin and Cecily Brown. And soon there will be the television show: "Who Wants to be an Art Star?" So perhaps there will be artists on the cover of "In Touch" or "People". Whether this is good, bad, or entirely irrelevant to the artwork being made and shown is up for debate. In this Core section we will look at the history of fame, the desire for recognition, and the culture of celebrity and examine the possibilities and limitations of art about persona.

#4 The Endless Battle For Perfection

This will be explained in the Spring. Write what we say then in the space below.

How to Survive Chicago

Weather

It gets really cold in Chicago. In the winter of 1994, it was 16 degrees below zero for ten straight days. Most winters it will dip below -5° for a for a few days or so. So make sure that you have warm clothes before it actually gets cold.

You will need to own and to wear the following:

- A very warm coat
- A warm jacket
- Several sweaters or heavy sweatshirts.
- 2 or 3 sets of long underwear. The thin silk or poly kind are good.
- Wool socks. If you hate wool socks, then wear cotton socks underneath them.
- Warm boots. Beware of most punk rock boots or anything with a steel toe. The punk boots are often uninsulated and steel toes promote frostbite.
- Gloves, make sure that they fit.
- Get a decent warm hat that covers your ears and wear it. Scarves are good too.

Safety

If you leave anything valuable unattended or unlocked, it will be stolen. This is almost a 100% guarantee. You need to permanently mark all tools, equipment, and electronics. Mark your bags and your coats and your books. Mark your CDs, DVDs, etc.

Never prop open any doors that should be locked.

Read all security posts and notices. Chicago is not an especially dangerous city, but all cities are dangerous. So do what you can to keep yourself out of dangerous circumstances. Ask about shuttle programs between buildings at night, and think twice about travelling alone in under populated areas of the city.

Punching strangers is also probably not a good idea. Neither is screaming at them.

How To Be A Student

Learn to take care of yourself. This means eating enough decent food and getting enough sleep. It also means that you need to learn to pace yourself. An Art School education is notable in the vast amounts of time necessary to complete the work. The sheer quantity of hours required makes it fairly easy to fall behind and to get stressed out. Once you stop sleeping and eating well, you are fairly sure to get sick. Here are some strategies to use in order to keep it together:

Get up at 7:30 or 8:00 in order to give yourself time to eat, and wake up before classes start at 9:00. Rolling out of bed at 8:55 and running to class without eating will turn almost anyone into a rotten student.

Make food in bulk and then save it to eat over the week. Soup, Chili, hummus, and some pasta are good for a few days and can be frozen. Share extra food with each other.

Get a decent alarm clock that's easy to set and don't put it next to your bed. If you tend to over sleep, get someone to knock on your door to make sure you are up.

If you are really sick, if you have a fever, are throwing up and/or can't stop coughing/sneezing, DON'T COME TO CLASS (unless it's a critique, then you still have to come. The only reason you may be excused for a critique is a dire emergency). Wash your hands often and with soap as illnesses uses hand contact to rocket through the dorms and through the school.

If you hate your roommate, do everything you can to get a new one. Ask for help with this if necessary. It's better to have a tiny room in the basement than to have a bad roommate.

The Academic Advising people at SAIC are very good and if faculty refer you to them, you should go. They will work as your advocate and can help you reorient your

academic career. Likewise the Counseling Services are also very good. If you fall behind and are panicking, don't keep it to yourself; get help.

Art Materials can be toxic and often are, so it pays to know what you are working with. Some surefire ways to really hurt yourself are to use oil paint in your room, and to not use respirators and dust masks at the appropriate times, i.e. when using the spray booth, or while sanding. Smoking while working with dangerous materials is much more damaging than smoking alone, which, as we know, is also very bad.

Be nice.

In the space below, please write some of the extra important advice that is given during class.

A r t R u l e s

#1 Take something, do something to it. Then do something to that. -Jasper Johns

#2 The thing that gave you the idea for the piece is most probably the thing you need to leave out. -Maureen McCabe

#3 You want to go where it almost seems like it's not art. -Kerry James Marshall

#4 If you can't make it good, make it big. If you can't make it big, make it red.

#5 Make sure you take a good picture, then throw the piece away.

#6 If you can't be your own hardest critic, you should go do something else.

#7 Start with the understanding that the work is bad, and move on from there.

#8 Putting all of your ideas into the same piece is the classic student mistake. Separate the ideas out and use them to make a number of pieces that can then relate to each other.

#9 Every piece must take that extra risky step in order to be good.

#10 Leaving out information in order to make the piece somehow mysterious is crap.

#11 While making art may be therapeutic, art is not therapy, it's a form of communication. If you need therapy, get therapy.

#12 It takes 90% of the time to do the last 10% of the work

#13 The question is not whether or not it's art, because it's probably art; the question is whether or not it's good art, because it probably isn't.

#14 New York is the center of the art world, but as all Muslims need to travel to Mecca, they don't have to live there.

#15 Save all of your art receipts for tax time.

N O T E S

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