

# **The Artist as Visionary and Dreamer**

Fall 2015

TARTS 266

Instructor: Beverly Naidus, Associate Professor, UWT [bnaidus@uw.edu](mailto:bnaidus@uw.edu)

Office Hours: Tuesday/Thursday, 12:25-12:50 and 9:30-10:15 or by appointment

Class Meeting Time: Tues/Thurs 10:15 am -12:25 pm Whitney Arts Center (main floor)

## **COURSE SUMMARY**

This course will offer students an opportunity to explore dreams (both those had at night and those inspired by in-class exercises) through a wide variety of art making processes. Students will discover how art functions as a tool for envisioning a new society and healing the self. Students will be exposed to a variety of strategies for making their dreams both visual and verbal. We will look at the work of contemporary and historical artists who use their dreams as subject matter and investigate contemporary dream theory. We will also look at the how the visions of artists have influenced social movements and informed utopian thinking. Students will keep a dream journal and develop imagery for paintings, drawings, photographs, collages and assemblages. A collaborative site-specific project will be designed for the campus community.

## **Course Goals**

- To explore a conceptual approach to art making
- To develop formal skills and fluency with visual grammar
- To experience hands-on collaborative art making processes
- To understand and explore a wide variety of contemporary art forms including drawing, painting, collage, photography, artists' books, altars and site-specific installations
- To learn philosophical and psychological theories that inform the work of artists
- To apply critical thinking in relation to the art making process and our understanding of the world we live in

## **Course Requirements**

- A blank-page journal (8x10 or larger) for recording and exploring your dreams and making sketches, photos and collages in relation to the dream symbols and scenes– this will be ungraded.
- Readings about working dreams and art in relation to dreams – required reading: *The Secret History of Dreaming* by Robert Moss (available used at the University Bookstore)
- A collection of sketches, paintings, collages, photos, digital works and 3-D assemblages – you are required to do a minimum of 2 pieces per week (outside of class) based on dream imagery
- A final project that focuses your vision for the future – suggested forms: artist's book, altar/installation, a series of drawings, collages, paintings, assemblages or photoshop pieces (4 minimum)
- A collaborative project that explores community dreams (ungraded)
- Class participation is essential and unexcused absences will affect grades. Attendance is extremely important in studio art classes. It will be difficult to make up the work outside of class, and your insight and participation during discussions are a critical part of the class. The process in an art class is accumulative, and requires interaction with peers and the course content discussed in class. Missing more than two class meetings during the quarter, regardless of the reason, may have a negative effect on your grade.

## Classroom Behavior

- Food and drink are acceptable as long as you do not disrupt the class or bother your neighbors. All food & drink must be consumed away from computers, on the non-carpeted side of the class.
- Please turn off all electronic devices including cell phones and pagers when you come to class. Texting and web surfing during lectures and discussions is NOT permitted. The journal should be used for all note taking.
- Please be respectful and attentive when others are speaking in class. We want the classroom to be a safe space where different points of view can be expressed.
- Arriving late or leaving early should never happen except on rare occasions; if you must arrive late or leave early, please do so in as unobtrusive a way as possible.

## Midterm Portfolio, Process Paper and Grading

Students will share their work (2 pieces per week, created outside of the journal) at a midterm conference. Both the journal and other work from the first 5 weeks of class will be discussed with the instructor on Nov 10th. A student self-evaluation will be due on Nov 9<sup>th</sup>, via email, by 5 pm. The self-evaluation (500-800 words) should investigate the student's creative process, including frustrations, breakthroughs, etc. The self-evaluation should reflect upon the process of working with dreams, readings and research. Please proofread your writing and send it as a word document. I will look through your dream journal at our meeting to make sure you are using it in the best ways possible and offer you suggestions.

A final process paper will be due on Dec 10<sup>th</sup>.

Students are required to share their studio projects during group feedback sessions and to participate in the discussions about their work. If work is not shown during these sessions, and is turned in without having received any previous feedback, it will affect the final grade.

All assignments are assessed according to the following criteria:

- **Familiarity with visual grammar in relation to the student's intention**
- **Ability to be inventive both with content and form, and to take risks**
- **Attention to craft and process (work done hastily the night before is usually painfully obvious). Work created with little attention or care will be graded accordingly.**
- **Responsiveness to suggestions to strengthen projects**

Grades will be weighted in the following way: Midterm portfolio of work (including journal): 20%, Final portfolio of work, including journal (from 2<sup>nd</sup> half of quarter only): 30%, Oral Presentation: 10%, Final project: 30%, Participation: 10%, Collaborative Installation: Required, but ungraded

## **UW Grade Conversion:**

This table depicts the lowest percentage you can earn and be guaranteed a particular grade in the course.

Letter grade	Cutoff %	UW decimal grade	Letter grade	Cutoff %	UW decimal grade
A	97	4.0	C+	77	2.2
	94	3.9	C	76	2.1
A-	93	3.8		75	2.0
	92	3.7		74	1.9
	91	3.6	C-	73	1.8
	90	3.5		72	1.7
B+	89	3.4		71	1.6
	88	3.3		70	1.5
	87	3.2	D+	69	1.4
B	86	3.1		68	1.3

	85	3.0		67	1.2
	84	2.9	D	66	1.1
B-	83	2.8		65	1.0
	82	2.7		64	0.9
	81	2.6	D-	62	0.8
	80	2.5		60	0.7
C+	79	2.4	E	0-59	0.0
	78	2.3			

### **Supplies**

Blank page, hard-cover journal (8x10 inches or larger) – available in the UW bookstore and elsewhere (a limited amount of recycled ones will be offered for free at the first class). Water color crayons (available at Dick Blick or Utrecht Art Supplies) and any water based paint and brushes that you can afford. Bristol board for water-based paints. Make sure to gather scavenged materials including old magazines, found objects, glue stick, cutting tool, and digital camera (they can be borrowed from media services).

### ***Incllement Weather***

Call 253-383-INFO or check the UW Tacoma homepage to determine whether campus operations have been suspended or delayed. If not, but driving conditions remain problematic, call the professor's office number. This number should provide information on whether a particular class will be held or not, and/or the status of pending assignments. If the first two numbers have been contacted and the student is still unable to determine whether a class(es) will be held, or the student has a part-time instructor who does not have an office phone or contact number, call the program office number for updated information.

### ***Disability Support Services (Office of Student Success)***

The University of Washington Tacoma is committed to making physical facilities and instructional programs accessible to students with disabilities. Disability Support Services (DSS), located in MAT 354, functions as the focal point for coordination of services for students with disabilities. If you have a physical, emotional, or mental disability that "substantially limits one or more major life activities [including walking, seeing, hearing, speaking, breathing, learning and working]," and will require accommodation in this class, please contact DSS at (253)692-4508 , email at dssuwt@uw.edu , uwtshaw@uw.edu or visit [www.tacoma.uw.edu/dss](http://www.tacoma.uw.edu/dss) for assistance.

### ***Teaching and Learning Center***

The Teaching and Learning Center (TLC) offers free academic support for students at all levels. We offer one-on-one consultations and group workshops in writing, math, statistics, science, and Spanish. We also work with students on questions about English grammar & vocabulary, reading, and learning strategies. We are located in Snoqualmie 260 and online. Our schedules for appointments and drop-in visits are posted on our website at [www.tacoma.uw.edu/tlc](http://www.tacoma.uw.edu/tlc) . For special needs or subject tutoring requests, please email [uwtteach@uw.edu](mailto:uwtteach@uw.edu) or call (253) 692-4417.

### ***Library***

The UW Tacoma Library provides resources and services to support finding resources for your assignments. We guide students through the research process, helping you learn how to develop effective strategies and find and evaluate appropriate resources. In addition to research and instructional support, we manage course reserves and print and digital collections and provide spaces for group and individual study. For assistance or more information, visit our service desks, located in SNO and TLB, or our website, <http://www.tacoma.uw.edu/uwt/library> .

### ***Incomplete***

[http://www.washington.edu/students/genecat/front/Grading\\_Sys.html#I](http://www.washington.edu/students/genecat/front/Grading_Sys.html#I)

An Incomplete is given only when the student has been in attendance and has done satisfactory work until within two weeks of the end of the quarter and has furnished proof satisfactory to the instructor that the work cannot be completed because of illness or other circumstances beyond the student's control. A written statement of the reason for the giving of the Incomplete, listing the work which the student will need to do to remove it, must be filed by the instructor with the head of the department or the dean of the college in which the course is given.

### ***Email Policy***

Policy on the use of email at UW Tacoma

## ***Electronic Devices***

Electronic devices (including, but not limited to, cell phones, tablets and laptops) may only be used in the classroom with the permission of the instructor. Activities that are not relevant to the course, such as checking/ sending email, playing games and surfing the web, are considered disruptive activities when class is in session.

## ***Campus Safety Information***

### **Escort Service**

Safety escorts are available 24 hours a day, 7 days a week, there is no time limit. Call the main office line at 253-692-4416.

### **In case of a fire alarm**

During an emergency evacuation, take your valuables **ONLY** if it is safe to do so. You could put yourself or someone else at risk by delaying your exit. Plan to return to class once the alarm has stopped. Do not return until you have received an all-clear from somebody "official," the web or email.

### **In case of an earthquake**

DROP, COVER, and HOLD. Once the shaking stops, take your valuables and leave the building. Do not plan to return for the rest of the day. Do not return to the building until you have received an all-clear from somebody "official," the web or email.

For more information:

- Campus Safety's "What to do in an emergency" website .
- SafeCampus website

## **CALENDAR**

**Oct 1** – Introductions. Review course syllabus, course goals and student expectations. Readings. Discuss requirements for oral presentations and creative work. Dream Work exercise. Play with materials. Collage exercise.

**Homework:** Begin writing down dreams in journal. Finish collage. Start reading **The Secret History of Dreaming** by Robert Moss.

**Oct 6** – Share collages. Discuss visual grammar/formal issues. Discuss the role of art in society and stereotypes about artists. Introduction to Dream Theory. Show art historical slide show of artists whose subject matter is rooted in dreams: Medieval, Surrealism, Symbolism, Feminist and Eco-Art.

**Homework:** Write down a dream and extract the symbols. Draw them and create composition.

Reading.

**Oct 8** – More slides. Drawing and dream exercise.

**Homework:** Draw and write down a dream. Reading

**Oct 13** –Media Literacy workshop.

<https://www.youtube.com/watch?v=IYdpZede9So>,[http://monacaron.com/murals/tenderloin\\_a\\_brush\\_video](http://monacaron.com/murals/tenderloin_a_brush_video), <https://www.youtube.com/watch?v=H0NdVn2O1WY>, SPARK (on Netflix)

**Homework:** Collect advertisements that use dreams to sell a product. Journal.

**Oct 15** – Field trip to the Tacoma Art Museum.

**Homework:** Draw a dream. Reading.

**Oct 20**– Painting a dream. Discussion. Oral presentations.

**Homework:** Paint a dream. Reading

**Oct 22** – More painting. Discussion. Oral presentations.

**Homework:** Paint a dream.

**Oct 27** – Bring in paintings and drawings for discussion. Oral presentations.

**Homework:** Work on final projects.

**Oct 29** – Intro to photoshop and work session. Oral presentations.

**Homework:** Take photos for dream images, draw and paint.

**Nov 3** – Use photos to make photoshop images. Discuss the form “artists’ books.” Oral presentations.

**Homework:** Take more photos, draw and paint.

**Nov 5** – Work session. Oral presentations.

**Homework:** Draw, paint, photo dreams. Begin brainstorming final projects/portfolio.

**Nov 10** – Midterm conferences. Work session

**Homework:** Paint, draw, take photos. Bring in bags of found objects for installation/assemblage project.

**Nov 12**– Collaborative project work session. Discussion. Oral Presentations.

**Homework:** Work on final projects/portfolio.

**Nov 17** – Work session. Discussion. Oral Presentations.

**Homework:** Work on final projects/portfolio.

**Nov 19** – Work Session.

**Homework:** Work on final projects/portfolio.

**Nov 24** – Work session. Discussion.

**Homework:** Work on final projects/portfolio.

**Dec 1** – Install collaborative projects. Feedback session.

**Homework:** Journal. Work on Portfolio.

**Dec 3** –Work Session.

**Homework:** Journal. Work on Portfolio.

**Dec 8** – Work Session.

**Homework:** Final project. Final self-evaluation due, place in journal, on Dec 10<sup>th</sup>.

**Dec 10**– Final projects due for discussion. Turn in portfolios and journals.

Homework: Dream.

**Dec 15**– Return portfolios. Dream feast. Closing event/discussion.

#### Possible Artists for Oral Presentations

**Historical:** William Blake, Giorgio de Chirico, Marcel Duchamp, Georgia O'Keefe, Max Ernst, Rene Magritte, Joan Miro, Pablo Picasso, Man Ray, Dorothea Tanning, Frida Kahlo. Salvador Dali, Mark Chagall, Pierre-Cecile Puvis de Chavannes, Gustave Moreau, Odilon Redon, Gustav Klimt, Oskar Kokoschka, Max Beckmann, Hannah Hoch

**Contemporary:** Betsy Damon, Faith Ringgold, David Haley, Jonathan Borofsky. Jim Shaw, Jerilea Zempel, Kiki Smith, Dominique Mazeaud, Vijali Hamilton, Beehive Collective, Mona Caron, Amanda Sage, Stephanie Brody Lederman, Eric Drooker, Burning Man art, <http://templeofvisions.com/artists/>; Alex Grey, Henrik Drescher

#### Bibliography

Aizenstat, Stephen, **Dream Tending**, New Orleans, LA: Spring Journal, 2009

Beardsley, John, **Gardens of Revelation: Environments by Visionary Artists**, New York: Abbeville Press, 1995

Bosnak, Robert, **A Little Course in Dreams**, Shambala, 1998

Brand, Stewart, **The Clock of Long Now: Time and Responsibility**, New York: Basic Books, 1999

Carlsson, Chris, **Nowtopia: How Pirate Programmers, Outlaw Bicyclists, and Vacant-lot Gardeners are Inventing the Future Today**, Oakland, CA: AK Press, 2008

Hogan, Linda, **The Woman Who Watches over the World: A Native Memoir**, New York: W.W. Norton, 2001

Johnson, Robert, **Inner Work: Using Dreams and Active Imagination for Inner Growth**, San Francisco: Harper and Row, 1986

Jung, Carl G., **Dreams, Memories and Reflections**, Vintage, 1989

\_\_\_\_\_, **Man and His Symbols**, Garden City: Anchor, 1964

Meade, Michael, **The World Behind the World**, Greenfire Press, 2008

Mellick, Jill, **The Natural Artistry of Dreams: Creative Ways to Bring the Wisdom of Dreams to Waking Life**, Berkeley, CA: Conan Press, 1996

Moss, Robert, **The Secret History of Dreaming**, Novato, CA: New World Library, 2009

LeGuin, Ursula, **The Dispossessed: An Ambiguous Utopia**, New York: Harper Paperbacks, 1974  
Plotkin, Bill, **Nature and the Human Soul: Cultivating Wholeness and Community in a Fragmented World**, Novato, CA: New World Library, 2008  
Rohrlich, Ruby & Baruch, Elaine Hoffman, **Women in Search of Utopia, Mavericks and Mythmakers**, New York: Schocken Books 1984  
Rothstein, Edward, **Visions of Utopia**. New York : Oxford University Press, 2003.

## **How to Make a Strong Art Journal**

1. Make sure you have a journal that has blank (unlined) pages. Keep it by your bed so that you can write down dreams as soon as you awaken. Make sketches if you are moved to, but words are enough.
2. Make a drawing in the journal everyday or put in a collage, a photo, a diagram – EVERY DAY – it could be a drawing of a symbol or character or space from a dream.
3. Find a range of art supplies to keep by your journal so that you can always use different colors and textures.
4. Take lots of risks. Don't worry about doing it right. Just dive in. It does not need to be pretty or neat.
5. If your journal is not feeling like it is yours (you have discovered you don't like its shape or color or texture), play around with it and make it feel more yours.
6. Glue in assorted things you find during the day: like fabric with textures and colors that speak to what you just wrote, leaves, buttons, paper clips, notes you find on the sidewalk. Make tabs, or pockets, or sew things in. Create hidden pages and fold outs. Record these moments in time that will never be repeated.
7. You can doodle in your journal anytime in class – make collages and notes in it as well.
8. Use your journal as a place to dream about the world you would love to live in.
8. Remember to write down notes to the readings. Put in your thoughts about what your reading. Don't self-censor.
9. But remember THIS journal is not your diary. If you need a place to tell your innermost personal thoughts about your current life challenges (other than those related to the class topic), get another journal for that (OR you can create special pages that are hidden, pockets or envelopes in this journal that are off limits for anyone to read, including me).
10. **Finally, your journal is an important part of your grade, and is truly an open-book exam.** If your projects in Photoshop aren't going well, you can vent in the journal. If you have ideas for site-specific installations, and other forms, you can diagram them in the journal. If you are worried or excited about the collaborative project write about it there. USE it everyday. Make it a discipline. You will be amazed how it blossoms for you.

## **YOUR PORTFOLIO**

*Make TWO paintings, drawings, collages, small sculpture or photoshop images EVERY WEEK. This means you will have at least 10 pieces (PLUS YOUR JOURNAL) for the midterm and another 10 pieces for your final portfolio (PLUS YOUR FINAL PROJECT based on a dream or a vision).*

### **Oral Presentation Criteria:**

- Present a few examples (minimum of 5 images, maximum of 10) of the artist's work that is ecological or environmental in its theme. Discuss the meaning of the work from the point of view of the artist and writers who discuss the work and ask questions that you may have about it. Research should be from books or journals.
- A good place to find journal articles is via JStor or Project Muse - both search engines are easily accessible via the library electronic journals (go to the UWT library home page) - you will need to login to access them. There are many other search engines available via the library web page.
- You can also email the artists and ask them questions directly. Tell them that you are student in my class. Getting your information only from the artist and his/her website is not sufficient. You need to read interpretations about the artist's work written by others.
- If you discover that not much has been written about the artist you have chosen, then you will need to change artists. So it will be good to begin looking for articles several weeks before your presentation, just in case you have little luck finding material.
- After reading three articles by art writers or critics, summarize what you think that these writers feel are the intentions of the artist's work. It is fine to share quotes from these writers.
- Offer us a rough bio about the artist - it would be good to know where and when the artist was born, where or if s/he went to school, what class background the artist has, whether s/he teaches somewhere and what you think or what s/he says provoked him or her to be an artist who is dealing with the topics s/he is dealing with.
- The majority of your presentation should focus on the artwork itself (several different projects, if possible), and you should make a good effort to explain the artist's intentions through your discussion.
- Presentation format can be in power point or you can just project scanned images of the artist's work on the large screen. Do NOT put the text of your presentation on the screen, only the title, date and medium of the works shown and then read biographical information, discussion regarding the content and intentions of the work and quotes from your notes instead.
- **Please make sure that there are images for us to look at while you are speaking.**
- **In your conclusion, suggest a question that the class might want to respond to regarding the work.**