

The Artist as Visionary and Dreamer

Fall 2018

TARTS 266

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Office Hours: Tuesday/Thursday, 12:15-1:00 pm or by appointment

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

COURSE SUMMARY

This course will offer students an opportunity to explore dreams of all kinds through a wide variety of art making processes. We will tap into the often-mysterious images that arrive at night, those unexpected visions that can visit us when we least expect it, and those very deliberate imaginings of a world quite different from the one we currently live in. Students will learn 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 read some speculative fiction that focuses on social justice and 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

- You will be given a blank-page journal 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 and videos about working dreams and art in relation to dreams – links are in this syllabus, and we will also read selections from **Octavia's Brood: Science Fiction from Social Movements** available in the University Bookstore
- A portfolio 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 – 20 for the quarter – these are experiments, not necessarily finished works
- 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 & Final Portfolio, Self-evaluation 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 11/6. A student self-evaluation will be due on Nov 5th, 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.

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: 30%, Oral Presentation: 10%, Final portfolio: 30% Final project: 20%, 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

You will be given your journal on the first day of class, but all other supplies that you might want to have can be found at Artists and Craftsmen Supply <http://www.artistcraftsman.com/> 616 St. Helens Ave, you will receive a student discount. Water color crayons 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).

Inclement 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 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 . For special needs or subject tutoring requests, please email 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/genocat/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

Sept 27 – Introductions. Review course syllabus, course goals and student expectations. Readings.

Discuss requirements for oral presentations and creative work.

https://www.youtube.com/watch?v=PHJS7m_hWLE Dream Work exercise. Collage exercise.

Homework: Begin writing down dreams in journal. Finish collage. Read:

www.dreamtending.com/tendingyourdreams.pdf, http://www.dreamtending.com/visible_world.pdf

Oct 2 – 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. Read: <http://www.dreamtending.com/dreamsarealive.pdf>, <http://www.dreamtending.com/tendingthedream.pdf>, <https://www.theartstory.org/movement-surrealism.htm>

Oct 4 – More slides. Discussion of reading. Drawing and dream exercise. Yayoi Kusama

<https://vimeo.com/139561868>

Homework: Draw and write down a dream. Read: <http://www.dreamtending.com/thelivingimage.pdf>, <http://www.dreamtending.com/naturedreaming.pdf> Collect advertisements that use dreams to sell a product and bring two to class.

Oct 9 –Media Literacy workshop. Discussion about culture jamming as an antidote to consumer propaganda. Discussion about dystopic futures vs. utopic ones Art making workshop. Mona Caron's Weeds https://www.youtube.com/watch?time_continue=51&v=5Hp7CNzKUss, Why Art for Social Change? <https://www.youtube.com/watch?v=odc7B-xrR8o> Starhawk

<https://www.youtube.com/watch?v=IROCSDQg9WM&t=5s>

Rick Lowe <https://vimeo.com/24063146>

Homework: Journal. Make images for your portfolio Read: Forward of Octavia's Brood through p. 31.

Oct 11 – Art making workshop. Theaster Gates video

<https://www.youtube.com/watch?v=S9ry1M7JlyE&list=PL11pJlpmgYgVwO7Lq4j71gdXmuBVmxb38> Discussion of reading and how social justice themes emerge in the stories, and how they can emerge in art.

Homework: Draw a dream. Read: OB p33-78. Collect found objects (or go to Tinkertopia).

Oct 16– Assemblage workshop. Haas & Hahn

<https://www.youtube.com/watch?v=iCXfJVCg1LA&list=PL11pJlpmgYgVwO7Lq4j71gdXmuBVmxb38&index=3> Discussion of reading and how those themes might emerge in art.

Homework: Paint a dream. Read: OB p79-108. Bring in found objects.

Oct 18 – Assemblage workshop. Discussion. Explanation of oral presentations.

Homework: Paint a dream. Read: OB 109-144.

Oct 23 – Discussion and intro to installations. Candy Chang

<https://www.youtube.com/watch?v=uebxlIrosiM&list=PL11pJlpmgYgVwO7Lq4j71gdXmuBVmxb38&index=2>

Homework: Work on final projects. Read: OB 145-175

Oct 25 – Discussion and work session. JR

https://www.youtube.com/watch?annotation_id=annotation_716372&feature=iv&src_vid=uebxlIrosiM&v=Gn2W3X_pGh4; Complex Movements from Detroit <https://emergencemedia.org/pages/complex-movements>

Homework: Take photos for dream images, draw and paint. Read: OB 177-214

Oct 30 – Discussion and work session. Discuss the form “artists’ books.”

Homework: Take more photos, draw and paint. Read: OB p.215-247

Nov 1 – instructor leading workshop conference out of town

Homework: Draw, paint, photo dreams. Begin brainstorming final projects. Work on portfolio. Read: OB p.249-281.

Nov 6 – Midterm conferences. Work session.

Homework: Paint, draw, take photos.

Nov 8– Collaborative project work session. Oral Presentations.

Homework: Work on final projects/portfolio.

Nov 13 – Work session. Discussion. Oral Presentations.

Homework: Work on final projects/portfolio.

Nov 15 – Work Session. Oral presentations.

Homework: Work on final projects/portfolio.

Nov 20 – Work session. Discussion. Oral presentations.

Homework: Work on final projects/portfolio.

Nov 27 –Feedback session. Oral Presentations

Homework: Journal. Work on Portfolio.

Nov 29– Install collaborative projects. Work Session.

Homework: Journal. Work on Portfolio.

Dec 4 – Work Session. Manifest: Justice – Art for Social Change

https://www.youtube.com/watch?v=cP8_ZpO-DHY

Homework: Finish final project. Write final self-evaluation (due with journal and portfolio).

Dec 6 – Final projects due for discussion. Turn in portfolios and journals.

Homework: Dream.

Dec 11– 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, Leonora Carrington, Remedios Varos, Joseph Cornell, Meret Oppenheim, Leonor Fini, Kay Sage, Francesca Woodman, Lee Miller, Elsa von Freytag-Loringhoven

Contemporary: Faith Ringgold, Betye Saar, Jonathan Borofsky, Jim Shaw, Jerilea Zempel, Kiki Smith, Dominique Mazeaud, Vijali Hamilton, Beehive Collective, Mona Caron, Amanda Sage, Stephanie Brody Lederman, Eric Drooker, Alex Grey, Henrik Drescher, Yayoi Kusama, Eleanor Antin, Judy Chicago, Theaster Gates, Rick Lowe, Jaune Quick-To-See Smith, Nick Cave, Haas & Hahn

Bibliography

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- 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.**