

(net)work

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FACULTY
OF EDUCATION
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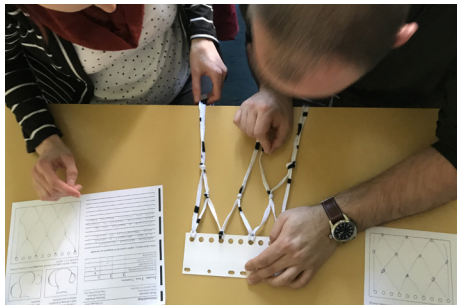
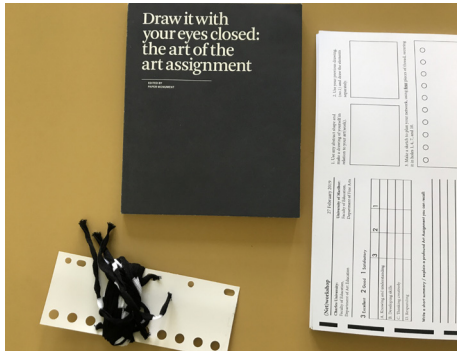
1. Assessment / analysis of an Art Assignment 2. Example of a Ph.D Art Assignment - progress 3. Given Assignment: Net(work)

60min workshop titled Net(Work) that was divided into three main sections:

- 1.Assessment / analysis of an Art Assignment
2. Example of a Ph.D Art Assignment - progress
- 3.Given Assignment: Students received worksheets and prepared network frame. They first had to complete tasks individually and then in pairs, and then had to team up with another pair to create a (net)work.

Arnheim, R. (1954). *Art and Visual Perception: A Psychology of the Creative Eye*. Berkeley/Los Angeles/London: University of California Press.

Arnheim, R. (1969). *Visual Thinking*. Berkeley/Los Angeles/London: University of California Press.



The term *symbol* has its own roots in the Greek etymology: originally a symbol was a token, the present half of a broken table or coin or medal, that performed its social and semiotic function by recalling the absent half to which it potentially could be reconnected.

THE VERB *SYMBALLEIN* THUS MEANT TO MEET, TO TRY AN INTERPRETATION; TO MAKE A CONJECTURE, TO SOLVE A RIDDLE, TO INFER FROM SOMETHING IMPRECISE; BECAUSE INCOMPLETE, SOMETHING ELSE THAT IT SUGGESTED, EVOKED, REVEALED,

The word *symballein* comes from the Ancient Greek and literally means "to put together". This term is the root of symbolic, and designates the action of uniting, joining together and converging. The opposite of symbolic is diabolic "to throw afar", which has to do with the forces of separating, parting and diverging.

Eco, U. (1990) *The Limits of Interpretation*. Bloomington: Indiana University Press.

Tracing the time (of) line in striped cloth sets out to show how, without in any way renouncing earlier uses and codes, each period has produced new ones and that the semiology of the stripe is infinite, symbolic and opens a set of pathways.

(Social stigmas, politics, religion, history, and communication).

Text Means Tissue

Text means Tissue; but whereas hitherto we have always taken this tissue as a product, a readymade veil, behind which lies, more or less hidden, meaning, (truth), we are now emphasising, in this tissue, the generative idea that the text is made, is worked out in a perpetual interweaving; lost in this tissue-this texture-the subject unmakes himself, like a spider dissolving in the constructive secretions of its web. Were we fond of neologisms, we might define the theory of the text as an hypology (hypos is the tissue and the spider's web).

Roland Barthes, *The Pleasure of the Text*, trans. Richard Miller (New York: Hill and Wang, 1975), p.64.

Cloth

An ancient metaphor: thought is a thread and the raconteur is a spinner of yarns- but the true storyteller, the poet, is the weaver. The scribes made this old audible abstraction into a new and visible fact. After long practice, their work took on such an even, flexible texture that they called the written page a *textus*, which means cloth.

Robert Bringhurst. *The Elements of Typographic Style*. (Point Roberts/Vancouver: Hartley & Marks, 1992). p 25.

Over/Under

...the warp is what is given in life and the weft is what happens in life.

To my knowledge there is no weaving in nature, though we may perceive it, or something like it, in spider webs or bird nests. The true over/under, under/over weave is something man has made. The word 'textile', and all it's derivatives like 'text' or 'context', can be traced at least to Sanskrit where the meanings of weaving and construction attach themselves to over/under, under/over.

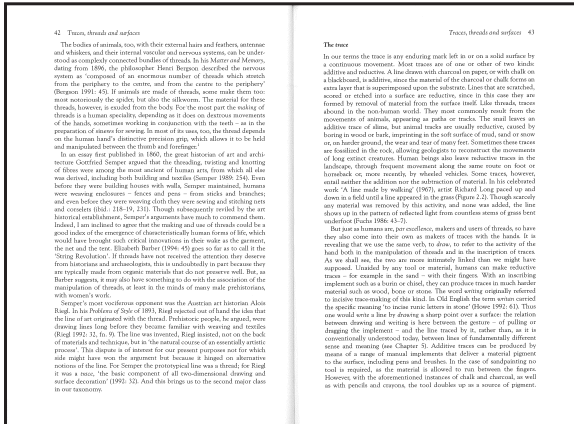
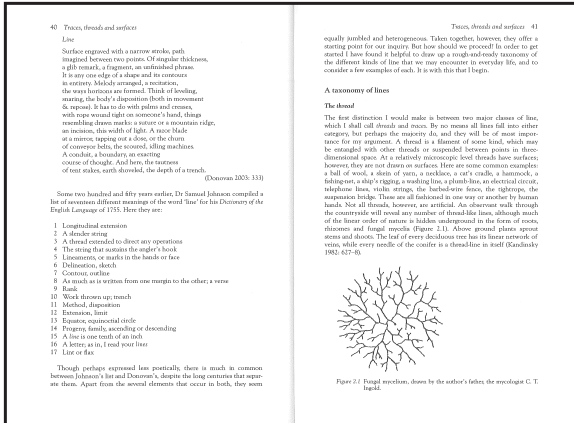
Edward Tittle, *Indonesian Textiles*. Selections Essays and Notes. (Santa Fe: Tai Gallery/Textile Arts, 2004).p.6.

Part of my research is about 'Gestalt Theory' and how a method for the development on visual perception (association), the use of intuition and the formation of visual images.

- What is 'gestalt'?
 - How does Artist use this method to create works of Art.
 - How do we as spectators view art. (Make connections in our brains).
- 'Stray of associations' in order to feel or construct of the particular perceptual and symbolic organisation of the elements of a painting.
- The human brain maps elements of learning that are presented close to each other.
 - *Christian von Ehrenfels* was a learning theorist who took the holistic approach to learning by putting forth the idea that learning takes place as students were able to comprehend a concept in its entirety, rather than broken up into parts.

Arnheim, R. (1954). *Art and Visual Perception: A Psychology of the Creative Eye*. Berkeley/Los Angeles/London: University of California Press.

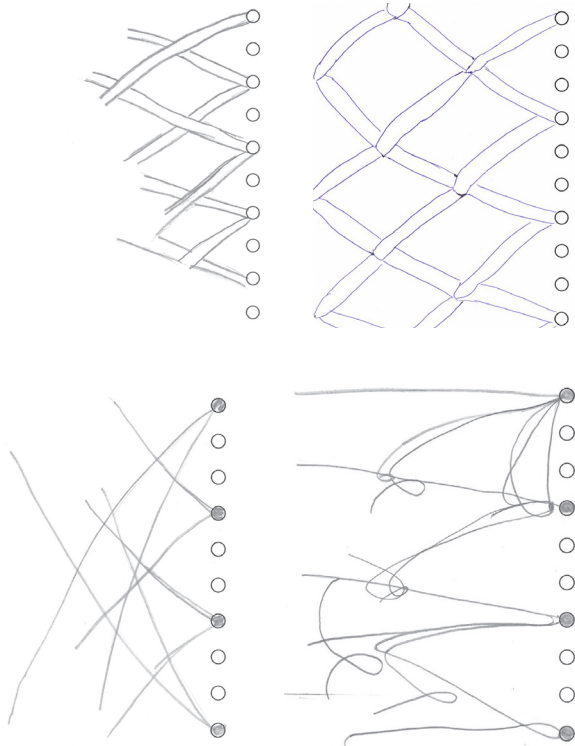
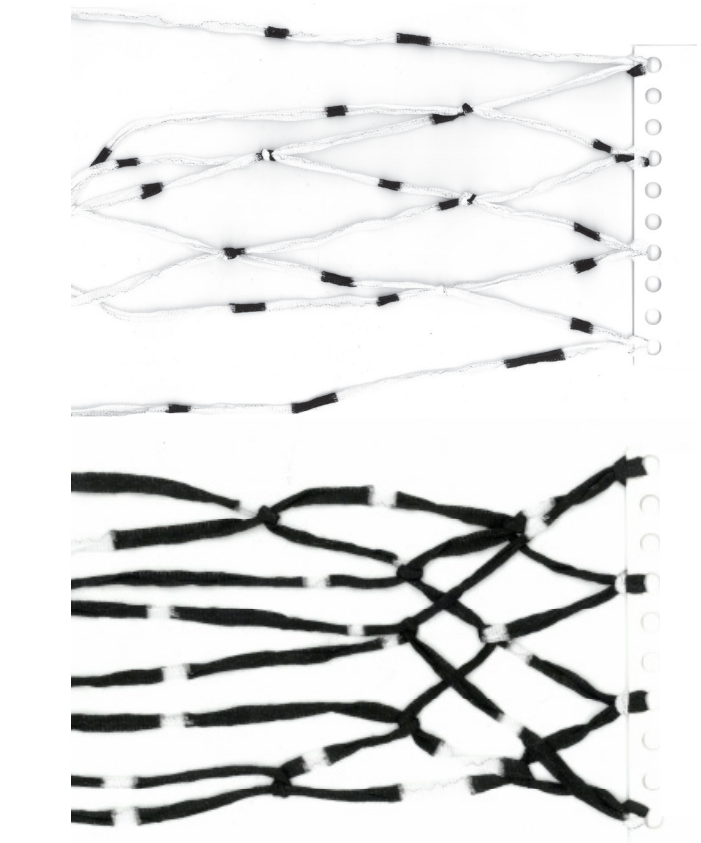
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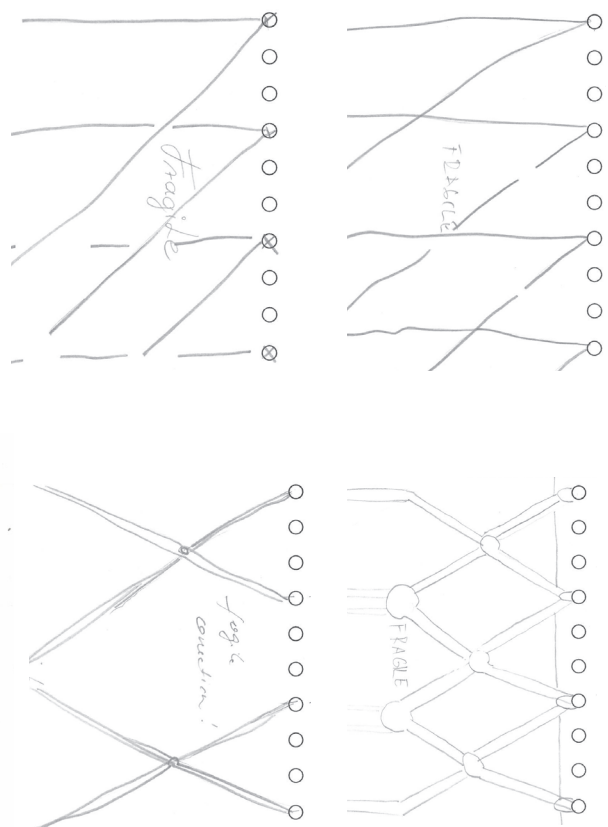
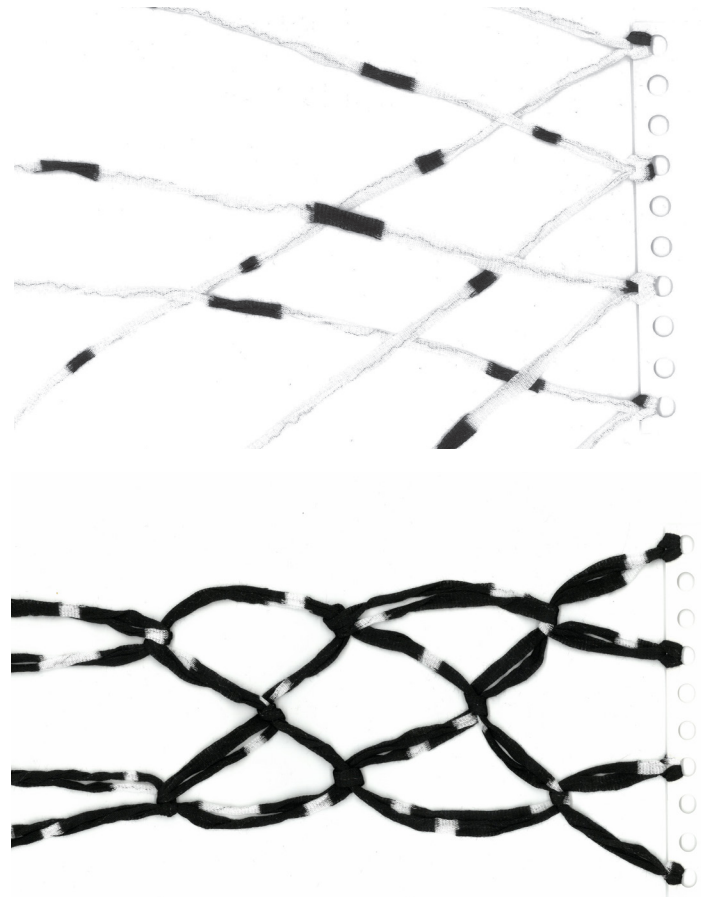
[A description of the rhizome by Gilles Deleuze & Felix Guattari in their *A Thousand Plateaus: Capitalism and Schizophrenia*, 1987]
Deleuze, G. & F. Guattari (2003) *A Thousand Plateaus: Capitalism and Schizophrenia*. London: Continuum.

Deleuze, G. (1994) *Difference and Repetition*. (P. Patton, Trans.) New York: Columbia University Press.

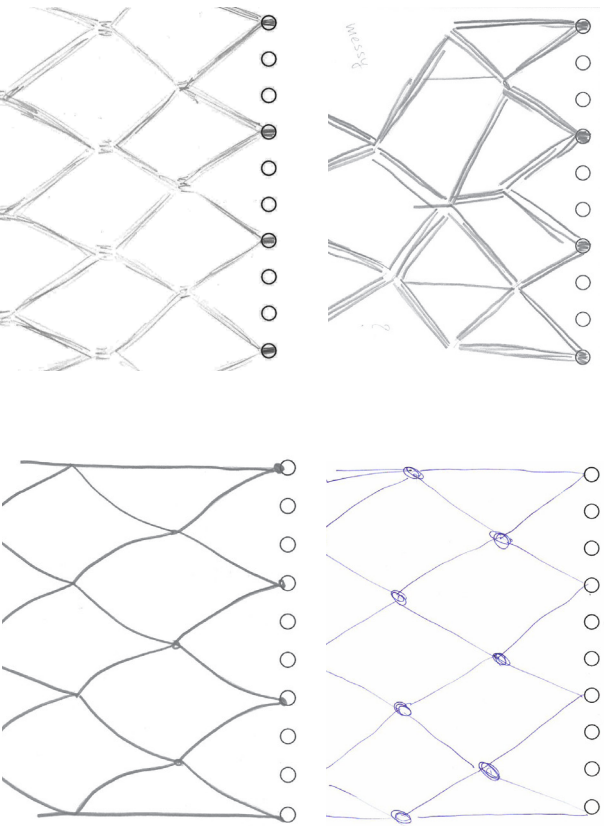
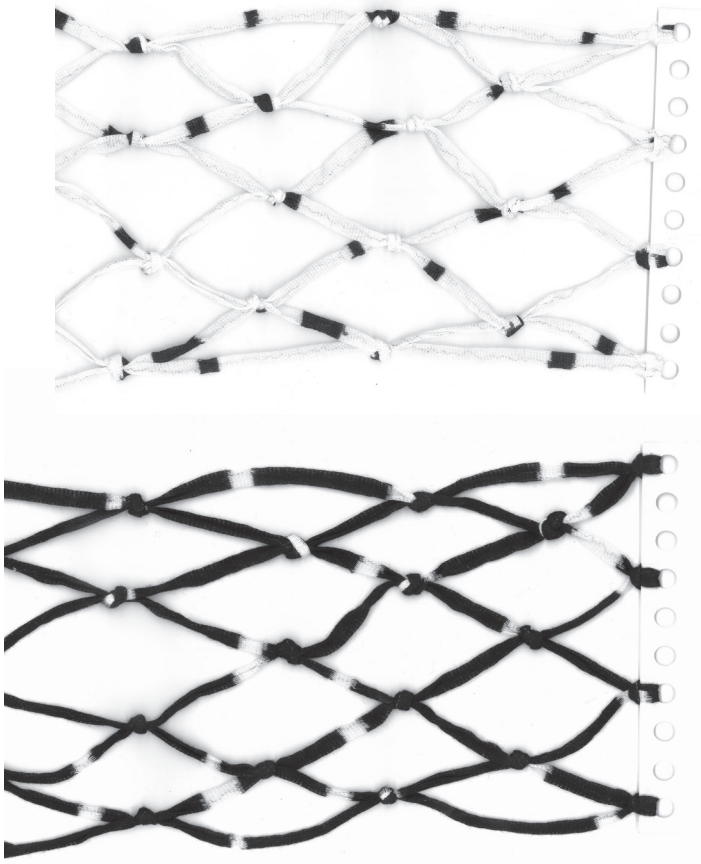
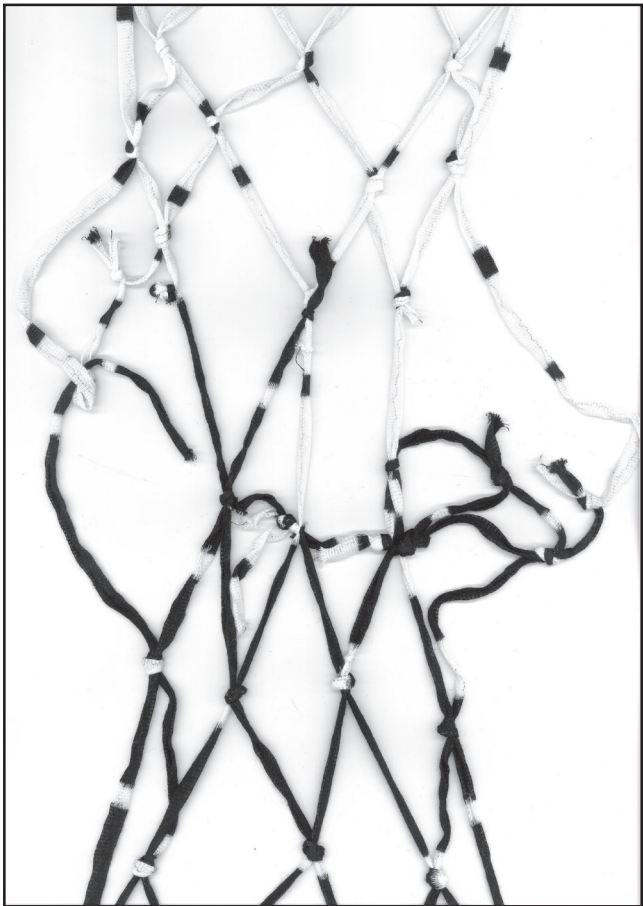
1. Crazy Mix



2. Fragile



3. Messy





(Net)Workshop 25 – 27.02.2019

Research Presentation & Workshops:
The Ph.D Students Of The Faculty Of Art Education, Charles
University And The Master Of Arts Education Students Of
Faculty Of Education Of The The University Of Maribor.

Take an eighteen-by-twenty-four-inch paper and make a drawing using nothing but your car.

In my freshman year at Bennington College, I took a set design class with Tony Carruthers: a mad, charismatic Scotsman, multimedia artist, and legendary teacher. He asked us to design a set based on L. Ron Hubbard's *Dianetics: The Modern Science of Mental Health*. Tony had a brilliant way of cajoling us to open up our little high-school brains ("Who cares about the fucking actors? They're just props!") and embrace the absurdity of the task at hand. My maquette was negligible—a red-hot volcano surrounded by a ring of jutting cardboard and tin foil flats (think *Metropolis*)—but the experience of studying with a larger-than-life true believer was indelible. I wasn't stuck in Oregon anymore. This was what REAL ART felt like.

As I see it, there are three ways to approach teaching art.

1. THE CHEERLEADER

For better or worse (OK, worse) this is the model I most adhere to.

I'm from the "if you don't have anything nice to say, don't say it" school. It serves no one's needs but I can't help it. Codepenents make the worst teachers.

A good teacher probably needs to believe that one thing is better than another, but I have difficulty with the idea of objective differences in quality. My critique sessions tend to resemble confidence-building exercises. Oprah giving hugs. You go, girl!

I make a better cheerleader than coach.

2. THE ROLE MODEL

This one I don't do. I couldn't, even if I tried. It comes from reading too many "famous artist" biographies. It's nurtured by bitter old faculty members who would rather be in their studios working, and it inevitably leads to creepy teachers sleeping with students. Really, it does no one any good at all.

3. THE DIALOGUE FACILITATOR

This is probably the best way to approach teaching art, and if I can shut up long enough I'm not so bad at it. On a good day, I'm fairly adept at fostering dialogue and getting students to talk. I can go on at great length, citing points of reference, texts to read, and artists to look at. I can dissect the meaning of a work of art from any number of perspectives. Freud, Marx, even the French Guys—I can cite them all and bring multiple meanings to the slightest mark or material. And sometimes, just sometimes, I can even believe what I'm saying.

Of course all of this is made much easier if I'm teaching in a room with a projector and a high-speed Internet connection. There's really no reference that can't be made more interesting or conversation enhanced with a good Google search. Sure, this can result in a good hour of class time being spent watching kittens play piano, but really, is that so wrong?

In my experience, assignments are sort of like folk songs, or certain kinds of jokes. They're retold and adapted from generation to generation of teachers, tinkered with, misheard, brought up to date. Even when I think I've come up with something new, it always ends up being a version of something else.

In comedy—as opposed to casual joke-telling—there are various mechanisms in place to deal with the issue of *stolen* jokes. Was a joke stolen outright, inappropriately adapted, or merely the coincidence of thematic overlap? One can imagine a jury of comics sitting in a dark club, parsing the language of a joke and determining whether or not an infraction had been committed. When Robin Williams, an infamous pilferer of other comedians' material, was called out, he would just pay off the offended comic. The popular and unfunny Dane Cook famously accused another comic of stealing his "essence." And though we may imagine certain artists and art professors making the same claim, in teaching art there are no expectations of intellectual property rights. If there were, how would these be enforced?

I often teach beginning drawing and a favorite assignment is ostensibly from the Bauhaus, though I've looked and never found it published in any of the books about the school. Maybe it was passed through Josef Albers to the Yale crowd of the 1960s and 70s. The painter Peter Charlap passed it to me and I haven't changed it a bit. In any event, it never fails and I often use it to start the semester. It immediately teaches the students something about change, time, erasure, composition, and drawing as an event. And the drawings produced by the students are beautiful, which always helps morale. There are two versions:

ERASURE WITH LINE

(Read out loud to class, waiting for students to complete each step before going on to the next one.)

I'm going to give you a set of instructions to follow. These instructions are intentionally cryptic.

You can't ask any questions.

You must reason your way through the problem.

Using line only, draw one simple geometric shape, such as a square, triangle or circle.

Without overlapping or intersecting, draw a different shape.

Now, draw another.

Choose your favorite.

Make the other 2 like your favorite.

Enlarge one of the shapes.

Reduce one of them.

Make one shape touch one edge of the page.

Make the other two touch two different sides.

Without moving the shapes from the sides,

make each touch the other two.

Introduce a new shape that's different.

Keeping the original 3 shapes in the same places,

make them like the new shape.

Make one shape larger than all the others.

Make one 50% smaller than the largest shape.

Make one of the 2 remaining shapes touch

2 sides of the page.

Discuss.

ERASURE WITH TONE

Use 18×24 inch paper and vine charcoal.

On a new sheet of paper and using no line,

draw a white circle.

On the same sheet, and using no line,

draw a black circle.

Draw a gray circle.

Move one circle so that it is touching the edge

of the page.

Make one circle 50% larger than all the others.

Add another shape of your choice, any value.

Take a new sheet of paper.

Copy the negative shapes only.

Fold the sheet into 4 quadrants.

Make the shapes different values.

Repeat one quadrant into another.

Discuss.

The first art assignment I ever received, on my first day at the School of the Art Institute of Chicago, in 1997, was the most humbling and powerful one I've ever experienced. After introducing our 2-D Foundations class to the work of Giorgio Morandi by way of a full color monograph, Matthew Girson instructed us to pick up an assortment of generic bottles, vessels, and brushes—but no paint or surfaces—and led us on a walk out of the classroom into the morning heat. Upon arriving at a stretch of newly made asphalt near Buckingham Fountain, we were asked to set up a Morandiesque arrangement using the bottles. Girson told us to "paint" what we saw onto the absorbent surface of the black asphalt, using our brushes and water from a drinking fountain. This was surprisingly effective. Using these austere means, we were able to make recognizable, nuanced images. We became conscious of the sun as an integral element in the existence of the image: it would never sit still, because it was evaporating before our eyes. We had to detach from the object, having no means to preserve our labor. What could have been a mere novelty became something else when we were instructed to continue our paintings for the rest of class: five more hours. Even though we ended the day empty-handed, I felt energized by the beauty of an immaterial experience.

Laminate eight one-inch-thick by eight-inch-square wood planks together to make a cube.

Make six cuts with the band saw to make

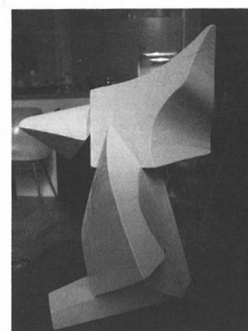
new pieces.

Reassemble these pieces together to make

a sculpture.

This was assigned to me at the beginning of a 3-D art class at the University of Georgia during my freshman year. These simple instructions produced surprising results. Each student in the class followed these steps, yet managed to express their individuality in striking ways. No two sculptures looked alike.

Mine is on the shelf in my studio now, and visitors often respond to it. It still feels relevant and its methodology continues to influence my studio practice. When I teach, I give assignments similar to this one. I try to recreate for my students the same experience I had with this sculpture, and continue to have each day in my studio: the possibility for the same materials to generate a singular and unique experience each time they are used.



Shoot and edit a TV commercial promoting something that you like. It might be a product, a place, a person, a virtue or a quality. The commercial's length should be no shorter than fifteen seconds and no longer than one minute.

The assignment is meant to encourage a use of video that isn't critical or deconstructive. Students are asked to identify what they're in favor of, to reveal it publicly, and to package their attraction using a format—the TV commercial—that typically has been disdained and, consequently, unexplored by the artistic imagination.

The second part of the assignment asks a question about information control. If you like a product that you pay for and use, do you have the right to make an advertisement that supports that product? Why or why not? Be prepared to debate the question in class.

White. R, & Petrovich, D (2012) *Draw It With Your Eyes Closed: The Art of The Art Assignment*. Pg 10-12 Paper Monument: New York.

