



## SPRING 2022 FOUNDATION WORKSHOPS – AM FOUNDATION

*IMPORTANT PLEASE NOTE: This is a draft document, subject to change. The most up-to-date information can be found on course registration.*

### WORKSHOP SESSION 1: 01/24/2022 - 02/25/2022

#### **FOUN 1 01                      The Art of Character Design                      BERRY**

The Art of Character Design will explore the process of concept and development of characters for usage in narrative formats. Students will further their process of image making in both analog and digital formats, while exploring Design Language and the importance of Shape and Color Theory in effective character design. Students will ultimately develop characters from inception to finish that display visual and thematic cohesion well as an understanding of visual psychology and culture.

#### **FOUN 1 02                      So I Went For A Walk                      FAUS**

This workshop is an investigation of how the senses, either the absence or saturation of them, impact the way we perceive and interact with the environment and each other. What are the surprises to be found in an urban landscape that contribute to a sense of wellbeing or dread? How do we navigate and construct our perceptions when limited by our senses, or constricted by specific directions? Participants will undertake a series of unique solo and partnered walks, or confrontations, unique to each session. One walk will involve tailing someone, others will restrict three of the senses and include a navigator. Other walks will play on perceptions of urban and rural spaces, chaotic to mundane. Two people will set off for a predetermined point by different paths.

#### **FOUN 1 03                      Oil, Color, Form                      SNELL**

In this workshop, color and form will be the primary subject of study. Students will use oil paint to discern color relationships and phenomena through observational painting (from life) and color study. Through regular painting and learned technique, the student will learn to create believable, representational form through oil paint.

#### **FOUN 1 04                      Echoes of Machine Project                      BROWN**

Machine Project (2003-2018) was a Los Angeles-based, experimental space started by artist/wannabe scientist Mark Allen when he stumbled upon a small vacant storefront for rent. What ensued over the next 15 years was nothing short of a ground-breaking. Part gallery, part community center, part event space, MP used informality, humor, and radical thinking as tools of engagement, creating a map as they stumbled along. In this class, we'll become quick studies of Machine and begin to formulate a series of our own ideas, projects, trainings, events, or impromptu tap-dance lessons, slightly derived from our study and mostly embellished by the talent and expertise that we bring to the table, along with collaborators that we will take full advantage of.

#### **FOUN 1 05                      One Hundred Times Over                      DEMERY**

In this workshop we will take on the task of creating one hundred artworks each! The primary reason we will do this is to explore perception and observation through iteration as well as challenge ourselves to take on one task with an end goal in mind. We will use traditional mark making such as graphite, pen, and ink with a plethora of prompts that will challenge you to push beyond the traditional modes of image making.

#### **FOUN 1 06                      Experimental Resources                      PURYEAR**

This workshop investigates diverse approaches to methods and materials in art. Students will make several experimental works on and off the wall with 2D and 3D mediums as well as explore how duration alters a viewing. Different ideas of time will be considered and visualized thru added elements to traditional mediums like painting and sculpture such as ephemeral materials, found and appropriated objects, audio recordings, as well as embedded video.



## WORKSHOP SESSION 2: 02/28/2022 - 04/08/2022

**FOUN 2 01**                    **Hoaxes and Jokes: The Divine Comedy of Image Making**                    **MERRILL**  
Creativity is often based in humor. Humor can be the fight by the oppressed against the oppressor. We can see this in the daily paper, on SNL, the Colbert Show and other media outlets. The best and most truthful attacks on the established dictator or king come from the trickster and jester. We will work from a series of creative prompts to create images that use humor and the unexpected to develop insightful and outlandish images. We will use the sequential variations or make and remake an image . The works will be made by combining digital collage, printed onto drawing paper, then worked back into using drawing, collage and other materials . These works will be scanned and or photographed and reworked as new prints following the same process of deconstruction and variation. We hope to make our works into printed zines and posters.

**FOUN 2 02**                    **Animal Anatomy: Five Weeks, Five Creatures**                    **SCHULEIT HABER**  
Together we will conduct in-depth studies of five different types of animal anatomy: canines, equines, felines, several sea creatures, and bovines. We will use drawing, painting, and sculpting approaches to capture both their exterior anatomy as well as parts of their skeletons and musculature. We will create a portfolio of 2-D and 3-D works in a range of media, expanding upon observational and analytical skills for artists and designers. This workshop will provide an opportunity to engage with the animal world for an intensive five-week stretch, furthering one's abilities to handle animal forms within larger compositions and within the context of one's own artistic voice and style. Eyes, scales, and fur will be our special focus areas.

**FOUN 2 03**                    **So My/Our Box Should Look Like This**                    **FAUS**  
All participants in the session will be charged with creating a livable space within the confines of the common area between Foundation and Ceramics. Limitations of the conception is the livable space will be determined by the participants, i.e. what is the square footage per inhabitant. What are the essential needs of each inhabitant? What communal functions must the space design/ers consider to meet the needs of residents. Students will use activists and artists such as Santiago-based Grupo TOMA as inspiration. <https://www.archdaily.com/774472/architecture-and-activism-santiagos-emerging-practice-grupo-toma/> ; [http://www.christiandemarco.com/index.php/portfolio/projects/la\\_toma\\_de\\_penalolen/](http://www.christiandemarco.com/index.php/portfolio/projects/la_toma_de_penalolen/). Participants will build a modular unit that will attach to other modular units to replicate the density often found in apartment complexes. The workshop will explore the dynamics of communal design arising from the needs of community rather than the imposition of hierarchical and duplicative design formulas that result in the uniform architecture that dominate the landscape of many urban centers.

**FOUN 2 04**                    **Imagined Rooms**                    **MCILVAINE**  
Imagined rooms is a workshop that focuses on the construction of interior spaces and scenes through diorama making. Through 3-dimensional modeling this workshop will engage participants in both narrative and non-narrative filled environments that will then become a source of reference for paintings. This workshop is heavily reliant on invention and creativity and should help students gain a better understanding of how to build and paint from observational models. Additionally, this workshop should help engage participants with color theory, mixing, and painting application strategies.

**FOUN 2 05**                    **Understanding Dimensions**                    **DEMERY**  
In this workshop we will tackle translating 2D ideas into 3D forms. The primary goal is for students to deal with visual translation. Everything that we in the 2D realm often can be or is in reference to some form that is 3D. We will investigate this phenomenon through cardboard sculptures, pop up books, set design for stop motion/photography, as well as nuanced material exploration in the form of plastic bags and paper molding. This



will all be done in an attempt to interrogate how to create/replicate forms and the perception and observational skills needed to address such a task.

**FOUN 2 06 Monumental Lexicon**

**PURYEAR**

What is a monument? What is a monumental artwork? This subject will be explored with students creating public artworks that will be displayed on the KCAI campus. Possibilities of what a monument is and can be will be initially discussed with historical and contemporary examples shared. Different possibilities and viewpoints will be explored collaboratively and individually initially by drafting life sized drawings of their proposed monumental works. These will then be translated into artworks specific for a site on campus.

**WORKSHOP SESSION 3: 04/11/2022 - 05/13/2022**

**FOUN 3 01 Structure and Spirit**

**SCHULEIT HABER**

Using Kansas City's Union Station (1914) as a local site, we will study the concept of site-specificity in art as it relates to the idea of creative place-making. In-depth research about the architectural and social history of Union Station will be our departure points for discussions, critiques, and explorations of newly imagined works to be proposed. Students will learn to develop portfolios of their research and findings, drawings, and proposal texts in response to spending a dedicated stretch of time in and with Union Station.

**FOUN 3 02 Botanical Silhouettes**

**KRUKOWSKI**

In this workshop, students will have the opportunity to draw from nature and from the rich history of botanical and scientific illustration to represent plants and flowers. Various representational approaches will be employed – gestural sketches, figure ground diagrams, technical illustrations, paper cut outs, digital drawings, vinyl adhesives. The workshop will conclude with a collaborative project, a studio-scaled site-specific installation of botanical silhouettes. This installation will incorporate the work of all students and will challenge them to consider the relationship of individual to collective work, and the complexities of designing for a large-scale environment. We will tap the collection of the Linda Hall Library, a globally recognized research institution with a focus on science, engineering and technology. This library is only a few blocks away from KCAI near the UMKC campus and includes many volumes on botanical and scientific illustration; it also sits on a 14-acre urban arboretum with adjacent gardens. Depending on what is possible in the Spring given the pandemic, we will take field trips to visit local greenhouses, gardens and parks, and if we can travel to more distant locations to draw, like the Flint Hills, we will.

**FOUN 3 03 Brush Creek Film Festival**

**SNELL**

This workshop will investigate the documentary film genre as a platform for communication and expression. Students will utilize various filmmaking conventions and techniques to develop short videos in response to our local environment. Water (and Brush Creek in particular) will serve as a site of experience and a source for art making, historical and environmental research, social engagement, and discovery. The final weeks will be dedicated to the development, promotion, and production of the 'Brush Creek Film Festival', a community event that will invite short films from around the city for public exhibition. Video production, editing, and post-production skills as well as general water safety will be covered.

**FOUN 3 04 Future Frescoes**

**MCILVAINE**

Future Frescos is a workshop that aims to engage students in community outreach through the creation and exploration of mural painting. Students will explore several parts of Kansas City and speak with various KC based painters about their process, designs, and special and cite specific relationships found in their work. Further, students will engage in different styles including, wheat-paste art, graffiti, interior painting, and exterior murals, and work collaboratively on multiple projects throughout the five-week period.



### **FOUN 3 05            Word and Image**

**SPARKS**

Mixing word and image creates a visual impact, often changing the meaning, sometimes expressing contradictory implications. The workshop will explore new or enhanced meanings created through the integration of type and image. Looking at text as imagery, or reading an image and seeing words as objects, establishes unexpected connections between diverse elements. Playing off of a word to produce multiple images can generate a punning relationship to the word itself, thus opening up the possibility of a final image that works on multiple levels. The merging of word and image provokes a synthesizing instinct rather than merely offering a single content with a single implication. The multiple images, once generated, can be organized to form a narrative. What story is to be told? What series of images tells the story? What is the relation of the text to the images in revealing or altering the story? The workshop examines two basic instincts of the mind: creating discrete entities (single images), which are, in effect, isolated moments of time, and the synthesizing of images to embody the fact and force of time. It is the manner of relating the images to each other and to a word or words in a particular way that unites them, thus producing a sense of movement in time. Type sources include found type, computer generated type, hand drawn type, and invented type from found objects and materials. Images will be created by photography, drawing, painting and printmaking techniques. Projects will investigate issues of scale, framing, layering of information, and shifting points of view.

### **FOUN 3 06            Spacetime**

**HOCK**

“I don’t really think of the current manifestation of a place as being the definition of that place. It happens to look like that here now, but that’s not all this place as ever been.” - Ken Lacovara, geologist. We can often think of space as a fixed point, lacking ephemerality or temporality. Spacetime is an exploration of ways we understand and mediate space, how that changes with the forms of mediation through narrative, physical manipulation and photography or video. By exploring ideas of deep time, art installation, the camera lens, and storytelling, the class, in small groups, will find and consider a space, change that space through methods of art installation and narrative creation, then will use a lensed based approach (still or moving image) to navigate that new space. The workshop will include vibrant discussion of how we consider space, whether it is revered or neglected, site-specific art installation, stories that surround a space, and how mediating a space with a camera changes our understanding of the space.