



## SPRING 2022 FOUNDATION WORKSHOPS – PM 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 41                      Amplification Systems                      PORTAL CARAZAS**

Amplification Systems will introduce students to participatory and community based art practices. We will use experimental drawing/painting strategies to discover mutual interests while cultivating a curatorial method through observation and empathy. Furthermore, our class will train at KCAI Gallery simultaneously with their Spring 22 exhibition 'Make-it Work'.

#### **FOUN 1 42                      Figure Study/Body in Space                      TAYLOR**

Figure Study/Body in Space is dedicated to the academic study of the figure through observational approaches to drawing. Daily emphasis will be placed on graphic acumen - the translation of the figure through observed life drawing processes, gesture, anatomical proportion, and the record of the body in physical space. Discussions and lectures addressing the evolution of figurative art through history will accompany the daily studio routine to provide context to individual processes and outcomes.

#### **FOUN 1 43                      Figure, Abstraction, Narrative                      MERRILL**

We will draw daily from the model and use photorealistic processes to study drawing, mark making, and narrative. We will make photorealistic images that will be prepared in Photoshop, and printed as templates on Stonehenge paper in the KCAI print center then drawn into.

#### **FOUN 1 44                      Face to Face                      SPARKS**

Become both the portrayer and the portrayed in a collaborative process resulting in a series of portraits of everyone in the class. What does a portrait say about the subject? How does lighting and posture affect the character interpretation? Issues of identity will be investigated. David Hume in 1740 alleged that the self is only seen as a bundle of impressions. We will look at uncovering the mysteries of who the subject is and how best to present the authentic person. The painter William Merritt Chase said, "When you're looking at your canvas and worrying about it, try to think of your canvas as the reality and the model as the painted thing." We do not exist in isolation but in relationship to other people. In painting the face that is looking at the viewer, the artist becomes responsible to both subject and audience. A portrait creates a social connection in which the viewer gains insight through the gaze of the other. Painting will be the primary means of producing this series of portraits. Understanding color usage through pigment mixing to develop color palettes is essential. Improving one's perceptual skills by really seeing what is in front of you, not by naming facial features but by seeing light and shadow shapes, will give you the potential to be more accurate in your response and interpretation of the subject. The daily work of putting one color next to another, responding to the relationship between light and dark, and observing what excites you about the process is crucial to what you will be doing—developing skill through the repetition of work.

#### **FOUN 1 45                      Displacement and Replacement                      MCILVAINE**

Displacement and replacement is a collage-based workshop aimed at exploring personal and collective relationships to identity, culture, memory, and trauma. Through the deconstruction and reconstruction of images students will learn the role of assumptions and bias in seeing. Students will investigate/research topics and make work that highlights meaning through context. Further, students will learn how symbols, signs, and iconography evolve or shift when uprooted from their original location. This workshop will focus on both 2 and 3-dimensional modeling and help build students' awareness towards compositional strategies regarding framing, color theory, drawing, and embroidery.



**FOUN 1 46                      Chasing Shadows**

**BUSS**

In this workshop we will investigate the nonconcrete and ephemeral as subject matters: shadows, smoke, puddles, light, darkness, clouds, etc. We will start with charcoal and graphite to record through value and line drawings. Further into the course our material potentials widen as we cultivate the drawings we make unknowingly. These are the unintentional marks we make upon the world, such as tea stains or hairs on the shower wall. Alternative materials and an expanded view of what constitutes “mark making” will come into play as we regard all marks for their illustrative and aesthetic potential.

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

**FOUN 2 41                      Paper Worlds**

**SNELL**

Students will utilize various building methods and basic materials (paper/cardboard) to construct an alternative world for the lens. Focus will be on the relationship between form and image, the micro and the macro, and how shapes/objects relate to one another within a site-specific and installation context. Ultimately, these paper constructions will be activated through animation processes in order to bring life to the paper environment and context to the forms within. Stop motion and keyframe animation methods will be utilized.

**FOUN 2 42                      Light Craft/Air Craft/Shaping Light**

**TAYLOR**

In a behavior called transverse orientation, some insects navigate by flying at a constant angle relative to a distant light source, such as the moon. But around man-made lights, such as a campfire or a porch light, the angle to the light source changes as a moth flies by, thus confusing the moth. The insect approaching a light source realizes that the structure of the light changes depending on distance, location, shape, and proximity. The same can be said when viewing a strong three-dimensional form – traveling around a successful sculpture, the viewer should gain a greater understanding of the total form and how it changes and creates questions depending on the viewing angle. Does the structure imply a specific weight, movement, rhythm, or balance? What qualities emerge that peak one’s interest and create opportunities for new inquiries? Spring 2022 Using model airplanes, blimps, kites, and Japanese paper lanterns as points of departure to explore illuminated structures, students will create three-dimensional forms that examine the relationship between 3-D form and light. How the student chooses to shape and document the light will be their greatest design challenge.

**FOUN 2 43                      Creatures and Guardians**

**KRUKOWSKI**

This workshop focuses on the construction of figural entities that may act as guardians, confessionals, companions, guides, memory containers, provocations. Each student will work towards the design and completion of a single, large figure of their own imaginings. Workshop investigations will include structure, armature, balance, gesture, embellishment, material choice and meaning, detailing, position and location. The relationships between structure, skin and guts; between the skeleton, the envelope and the contained, will be explored in multiple ways before students embark on the design and construction of their final project.

**FOUN 2 44                      Body Coverings**

**SPARKS**

In the moment of a baby’s first breath the exposed skin is quickly covered by a warm flannel blanket—wrapped tightly—an introduction, a beginning of covering the vulnerable skin of the human creature. Dressing, undressing — an often-repeated ritual — is an aspect of identity that is incorporated into our daily routine. Count the ways you cover, uncover, zip, and unbutton, pull up, and pull off to reveal and hide. The body is the form. The garment is the covering —the surface—the outer skin—adorned with color, pattern, embellishments, and even sounds. Reasons abound: protection from the elements, comfort, beauty, celebration, fitting in, standing out, hiding, conforming or nonconforming. The design potential is rich and can be informed by a particular part of the body, a movement, or an activity. Consider designing clothes as a reaction to a question— how can a garment redefine the physicality of a body in motion? Silhouettes when exaggerated act as shape-changers that can, with a mere twist or turn, alter what



is perceived. Color and surface design have the potential to accent, enlarge, shrink, project or flatten the illusionary perception of the body. Simple construction techniques will be developed. Playing off of the body or parts of the body in an open and experimental process will lead to unexpected coverings that might become wearable garments, costumes or culminate in sculptural forms that echo the body.

**FOUN 2 45                      Lost and Found Memories                      MALIK**

Lost and Found Memories is a mixed-media workshop exploring the ideas of the political, identity and memory embedded in found images and objects. Using methods of constructing through fabric, thread and paper, students will explore the juxtaposition three dimensionally. This workshop is a study in materiality, construction methods, and varied approaches to image-making utilising the context of the materials employed. Students are requested to collect fabric scraps and threads in preparation for the workshop.

**FOUN 2 46                      Interpretive Construct of the “Stone and Feather”                      FINDLEY**

The workshop will introduce the student to analysis and synthesis of conceptual constructs of 1) formal and spatial reciprocity, 2) selective materials selection, 3) conceptual detailing as a means of assembly intent, and 4) in-class physical applications of construction and joinery. Based on an assigned site specific analysis of the Nelson Atkins Museum and Bloch Building (the "stone and feather"), develop an individual full size 3D construction based on the following.

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

**FOUN 3 41                      Narrative Machines                      PORTAL CARAZAS**

Narrative Machines will examine story-telling and story-framing via installation, performance and video art. This workshop is designed to stimulate the use of time based media to articulate personal and collective experiences. Ultimately, the Narrative Machine’s artists will cooperate and organize an exhibition showcasing their work.

**FOUN 3 42                      Concrete Repeat                      TAYLOR**

The desire to design and build sculptures, photographs and projections influenced by architectonic forms is the driving force of Concrete Repeat. Using methods closely connected to model building, students will work two and three-dimensionally to create dynamic works that think about planes, position, scale, space, and surface. One will be challenged to work beyond preconceived notions to reveal new possibilities, refine design decisions, and most importantly to take advantage of unforeseen opportunities that are revealed through informed intuition. This course is a study in materiality, 3D construction methods, and varied approaches to image-making. Daily coursework will explore how abstract forms interact with light and Spring 2021 shadow, and how a series of sculptures can serve as subject matter for photography and immersive projections.

**FOUN 3 43                      Movement, Abstract Drawing, Photography, Making Motion Move                      MERRILL**

We will study motion in its many forms, the motion to water, the air, the human form and more. We will use the camera, Photoshop and drawing to capture motion. Performance is a possibility. Those who have the knowledge can use video, animation, sound and other methods.

**FOUN 3 44                      Observational Chronicling                      BERRY**

Observational Chronicling will explore the processes of Image Making, Observational Drawing and Narrative and the ways in which they can intersect. Students will experiment with sequential image making while managing the challenges of perspective, perception, memory, light and iteration. Students will ultimately be creating a variety of sequential life drawings and experimental short-form comics that will act as a window into their explorations of the temporal visual experience.



**MALIK**

**FOUN 3 45                      Storytelling as Practice**

This workshop will delve into exploring storytelling as means of building a community and the relationship between communication and creating visuals. The students will utilize the tools of communication, writing and collaboration as a practice to build a platform to deploy to the masses. This workshop will focus on community poems, individual and communal stories in forms of images, videos and performances to create a true and shifting depiction in the artistic context and digital age.

**FOUN 3 46                      Prairie Performance**

**MAHLER**

Planting a garden creates a symbiotic relationship between human and plant. Prairie Performance takes you on a journey to explore that relationship and the world of the prairie ecosystem. Students will explore the idea of prairie plants as media, the land as a canvas and the body as an instrument for transformation. During daily walks, students will draw plants from life, using them as reference to collaborate on a design for a prairie garden. Students will study their own movements and growth as well as the movement and growth of plants around them to develop a final performance piece. The culmination of this workshop will be the installation of a prairie garden on campus. Artists will also use documentation of the process and final performances to tell the story of the experience.