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ART 166-01, 366-01, Alternative Media and Methods, Spring 2008

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Authors	Dobbins, Hamlett
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166/366 Topics in Art

ALTERNATIVE MEDIA AND METHODS

Tuesdays and Thursdays, 9:30 am – 12:00 pm

Hamlett Dobbins

x3442 office, (901) 454-0579 home, (901) 219-1943 cell no calls after seven p.m.

E-mail: dobbinsh@rhodes.edu and hamlettdobbins@hotmail.com

Office Hours: By appointment only.

Alternative Media and Methods will allow students to explore a variety of unorthodox production methods. Students will use these techniques to broaden their existing abilities to execute a wide range of assignments. The studio work will be supplemented by class discussion, lectures, as well as readings.

REQUIREMENTS TO PASS THIS CLASS:

Studio art classes at Rhodes require a minimum of two hours of homework for every one hour of credit. You will fail if you do not have these minimum hours of work. In order to achieve this you must average eleven hours of work each week. Five hours will be spent in class; however, you must schedule to spend the eight additional hours on homework and outside projects. See project lists that follow.

Text book for the Course: *In the Making* by Laura Weintraub. This text is available through the bookstore and online.

Attendance and Class Participation: Class attendance and class participation is mandatory. (I can't help you if you're not here.)

--Do not be absent. You will not be able to re-create the learning atmosphere of the classroom on your own.

--**After three absences your final class grade will be lowered one grade with each additional absence.**

--Team sports absence: If you play team sports and have to go out of town, be prepared to make up the hours outside of class. You are responsible for documenting your make-up work.

--Punctuality: Please be punctual. It has to do with respect, for the instructor and your classmates. **If you are more than five minutes late three times it counts as an absence.**

--Illness: Please contact me immediately if you have a serious health problem or a family emergency. If you tell me about problems on the last day of class there's not much I can do to help you.

--Class participation includes participating in critiques, class work, and clean-up. Your grade will be withheld if you fail to clean out your cubby and take your work and supplies home.

--Improvement is defined as significant and sustained skill acquisition.

--Risk taking students take their projects beyond personal satisfaction ("I like it"). Risk taking students tend to work larger, more, with ambitious media and sustain projects for a long period of time. They make significant changes to their work all through their process.

Grades:

50%= Class Projects

10%= Sketchbooks (ppt and physical)

10%= Class discussions of readings and participations in critiques

10%= Outside lectures and exhibitions

20%= Willingness to take risks/effort to improve/grow. (This is the difference between an **A** student and a **C** student.)

Timeline for the class: Two of the assignments must be done and critiqued by midterm. Additionally you will need to show your progress on sketchbook and PPT sketchbook as it stands at midterm.

None of the projects (except for the wall piece) are due at any particular time, but are due throughout the course of the semester. Half the a la carte projects are due prior to midterm. This schedule is to allow students to invest themselves in their projects, especially the time intensive ones like the books.

After the student submits a proposal for their theme for the semester the following projects are to be executed:

Mandatory projects:

1. Make your own sketchbook. Finding materials suitable to you and your project, build a sketchbook that will carry you through a good part of the semester.
2. Make a PPT sketchbook for final presentation for the class and / or student research symposium.
3. Make a wall piece for the movable wall in the classroom. (Jim Hodges, Mary Lum, Chris Nau)
4. Make a portable studio. Lair on the move.

A la carte projects (choose any four):

Please note that at least one of the four chosen projects must be a collaboration with either a student from the class or an artist outside the class. (The interview can't be a collaboration and the "have-other-people-execute-the-project" piece is already a collaboration, and is not eligible for the collaboration credit.)

1. Make an artbook (not the same as a sketchbook). The student can choose to construct their own book or to alter an existing book to suit their project's needs. (Richard Tuttle, Anselm Kiefer, Ed Ruscha)
2. Create a performance or a performative action dealing with your theme and document it, either with photography, video or through objects created during the performance. (Cedar Lorca Nordbye, Gillian Wearing, Janet Cardiff, Jeremy Deller, Vito Acconci, Matthew Barney)
3. Make a Zine to distribute to the public, find a way to distribute it to people you don't know. (Chris Ware, Davey Rothbart's *Found Magazine*, Carrie Pollock, Adam Wolpa)
4. Create a project and have other people execute the project. Document the project with photography, video or through objects / drawings. Must include at least ten other people (not from this class) (Learning to Love You More, Gillian Wearing, Jim Hodges, Paul Dreuke's *A Social Event Archive*)
5. Create a public piece on the campus. Piece must exist outside long enough for the critique. (Julie Purwin, Andy Goldsworthy)
6. Interview another artist, and document it with a typed transcript. Artists can include other students (not from this class), instructors (not this instructor), or artists from the community. Interviews should be about 20 minutes and should be between 1000 and 1500 words once typed out.

Projects cannot be combined (a performative piece that involves people doing the piece for you, etc) unless otherwise authorized by the instructor.

- **Exhibitions and lectures:** Students are required to see **three** off campus art exhibitions. The Brooks Museum, University of Memphis Art Museum, Memphis College of Art, Dixon Gallery and Gardens as well as local commercial galleries are acceptable venues. Students are also required to attend **three** artist lectures either on or off campus.