

MACAA Panel
FATE PANEL

Session Chair: Marlene Lipinski, Columbia College Chicago
FATE representative to MACAA

Name of Session: The Dynamic and Multi-Dimensional Process of Foundations

Process is an intrinsic part of art and design. This panel will investigate how in the foundations program process is approached. Panel members will demonstrate successful examples of concept and technical developments that lead to a satisfying product.

Name: Lipinski, Marlene

Institutional Affiliation(s): Columbia College Chicago

Paper Title: Documenting the process

Abstract:

As artists and designers, we understand the direct correlation between process and outcome. In spite of centuries of artists' practices demonstrating the importance of process, beginning level students often do not comprehend the importance. This panelist will show different methods used in the classroom to raise the level of awareness with students that process equals exploration, play and investigation, hence the expansion of creativity.

Your Name: Simon, Miklos P

Institutional Affiliation(s): Columbia College Chicago

Paper Title: Vocabulary Building For Critical Thinkers

Abstract:

The Bauhaus curriculum offered method of strong academic foundation, a proven method of thinking and the physical ability to produce the craft of the art fields. There can be numerous reasons to revisit the curriculum in the foundation program in the present art education. For example, the demographics of incoming students, the change in technology/tools for design as well as in final outcome, and a combination of all. In rethinking Foundation Programs as well as the overall Art and Design education, the current climate champions a concept driven curriculum to graduate "Critical Thinkers" and "Creative Problem Solvers". In this new development, process has been associated with craft and its informative value has been negated, at best displaced.

As a long time artist and educator, I believe and I find processes to be fundamental parts of the art and design vocabulary and such they are indispensable part of developing skills in critical thinking and creative problem solving.

In my presentation, I will show examples of projects in which the learning outcome is the recognition of the value essential to process in art and design, that is the informative interaction of the conceptual thought development and the physical ability of making.

Name: Kunz, Anna

Institutional Affiliation(s): Columbia College Chicago

Paper Title: Forming a Shmetterling: The Dynamic and Multi-Dimensional Process of Foundations

Abstract:

In our completely designed society, it is no longer possible to isolate the foundations classes into categories such as 2d, 3d, 4d. As we know, students come to us now with a different sense of time and place due to their experiences with, and exposure to, technology. Today, it is possible to communicate in the universal time zone, as it is possible to play many roles simultaneously, and to succeed and fail all at the same time. The flattening of our world has inspired artists to reconsider space and time as they engage their practice and their audience. Many young artists have concerns and wishes to form social extensions of their practices. I call my proposal 'forming the schmetterling' because the way a butterfly is formed is an apt metaphor for the wholistic way artist teachers are approaching creative production in the sacred spaces of their own studios and classrooms.

Name: Skrzynski, Jackie

Institutional Affiliation(s): Ramapo College of New jersey

Paper Title: Art Practice

Abstract:

Out of frustration from getting little meaningful work in students' sketchbooks, I started giving an assignment I called "3-a-weeks." In essence, the assignment replaced the "daily drawing" in the sketchbook. Students in Basic Painting and Drawing classes were required to make three small (5"x7") works from observation each week along with their regular project work. Over time, students grow quite attached to their little works of art. A strange and wonderful occurrence taught both the students and me to approach art-making with a bit more humility. In the case of the students, the freedom of the 3-a-week assignments sparked experimentation in composition, brushwork, color and subject. No object was too humble to inspire their creativity. In terms of my teaching, I witnessed how much students teach themselves simply by working. While I gave feedback, I also took care to get out of the way. The objective of the assignment, to improve skills through regular practice, was achieved. In addition, students developed the habit of "practice" and witnessed for themselves the benefits of creative experimentation.

