

Teaching Portfolio

Koh, Sanghyun

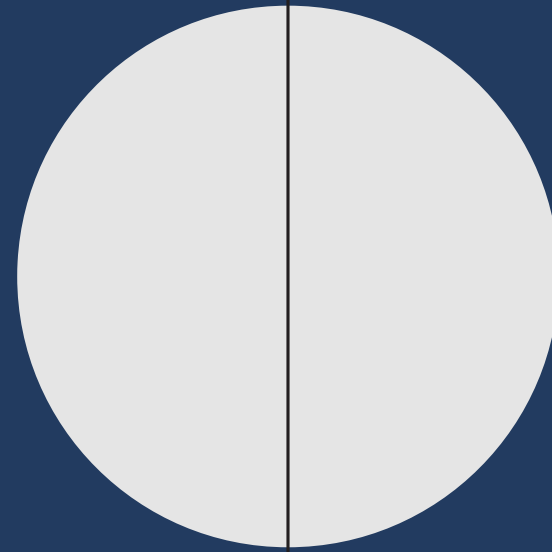


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Teaching Philosophy

The purpose of art education is to encourage students to develop their own power of sustainable creation, and to pass down a system of genuine responses to human feelings. As the first principle of art philosophy is to inspire human beings to practice re-creation by reflecting on nature and antecedent artwork from the other, art education constitutes autonomous self-training cycle of seeing, thinking, and making.

As an artist dedicated to education, I aim to build my students as thinkers. Art has the force to transfer one's own perspectival lens into the language of images, and my students have the rights to be induced to ponder about not only the aesthetic discourse but multidisciplinary subject matters. I highlight the sensibility to diverse impetus from guidances of instructor, approaches to a variety of science, quotidian routines and parental imprintings, believing especially in art, all external factors in life could be a catalyst for the very first moment of imagination for artists. With peer or group discussions and handouts, students can access a variety of resources from natural sciences to art philosophy in collective climate. More importantly, art students are privileged to learn the perception that fine art is the outcome of economic uselessness. This orientational pedagogy is not to claim that art is excluded from transactional products or market economy, but rather to first teach the principal rationale that art itself observes the value of humanity, not the functional existence of oppressing humans in consumer society.

The most time-consuming task in sculpture and installation is fabrication. The aim for education of art techniques is to foster each student as a researcher of one's own economic methodology of working. Under my curriculum, students will explore technical skills from conventional craftsmanship to contemporary digital fabrication and how diverse applications of tools and materialities can differently communicate as meta-language. Based on the provided techniques, each student can be guided to select three dimensional forming skills which can specifically resonate with student's unique ideas. Above all, I believe art students are required to struggle with their failures during fabrication. Through my working experience, technical failures have been the special guidances to the next progressive step of workings and thoughts. In spite of the fact that students need to build up their technical proficiency, I encourage students to bravely explore into the adventure of their trials and errors, considering that it is the only way for students to find out their own effective pathway to autonomously structuring their working style.

Communicational practices in my critique course will be carried out as a form of challenging the artistic identity of students. As a mediator and another member of critique sessions beyond an instructor, I strongly emphasize that an artist's identity is based on individual differences from the other peer's opinions, and that his or her identity is built only from undergoing different perspectives and suffering the contrast, not just by the other's pacific consents and affirmations. This wildly open form of critique is for providing students with the opportunity to reinforce each artistic identity and critical viability.

Teaching Philosophy

I believe that the main agent in classroom is students, but it is only possible when the credibility of an educator is secured. To accomplish my credibility as the composer of class, I adopt A or F system for my method of evaluation. Ensuring student's autonomy in class could be committed by removing the grading system. I have constantly witnessed in the evaluation of art education that assessment standard of student's working process, and outcomes are extremely vague and inapplicable, except for charting students' attendance. Students would pass my art course with their own artistic and participatory experiments including research, material archiving, subsequent presentation, peer discussion, fabricating practice and critique participation. I think this is the best way to encourage students to concentrate on constructing their own style and research as well as to acquire each room to map out their own strategies of working progress. The authority of an educator is attributed to the degree of affection toward every student, so I will make a time investment in the replying of individual's artist statements, and each student can write consequential answer looking back on my feedback in the relay of writings between an instructor and students. To this end, I intend to carry out the fact that an educator is a personality with an emotional width that can empathize in student's mind and state, and to practice education as a search for humanity through the relationship between students and teacher.

I devote my education to the diversity of identities in my classroom including different sex, gender, race, class, color, age, physical ability, regional and cultural background, trusting this inclusive academic atmosphere and educational attitude will contribute to fostering humane personality as well as to enhance global understanding among students. Especially, as a citizen of the Republic of Korea, I deeply take part in honoring diversity, being well aware of the gradually increasing number of multicultural families due to the influx of refugees, foreign workers, North Korean defectors, and ethnic Koreans from neighboring countries, and the resulting acceptance of those people has emerged as a problem in the education field. Thus, I have felt empathy for all people distributed in worldwide diasporas.

I have also directly listened to the case through my parents as teachers. For example, in the class of my mother, an art teacher, a Mongolian student in a single mother's family showed difficulty of his academic concentration as well as bond to peer group. My mother's solution was unconditional compliment and attention to him. As a result of asking about his memos or doodles and of expanding consistent conversation with him, he could start to feel himself as a man of respect. I learned from her that beyond simple attention, constant time investment of observation and attachment toward students is necessarily required. This has similarly occurred in my own experience as an international student, and I came to know someone's continued interest and belief on me, especially from an educator, is key to improving learning atmosphere of students as well as academic achievement.

With my affection to my diverse students of uniqueness, I would like to offer students a field to open a presentation of each own cultural peculiarity and identity as the first activity of my class, considering that tacit acquiescence in immediately perceivable differences within a community can be a larger violence. I remember that in my undergraduate, one of my classmates with a big spot on his face was very passive in campus life, while after another classmate directly asked about his physical characteristics, he turned into extremely active person being elected the president of the undergraduate council. Under my belief that everyone builds their own personality based on their own specificity to form their own identity, I think that when an opportunity to share individual differences is set up, students can more smoothly start to create an inclusive classroom, strengthening peer relationships without any room for bias.

As part of my curriculum, in addition to encouraging peer studies or collaborations between students from different cultural groups, and presenting students with materials about referential artworks, artists and critical readings across different cultures, I will prepare the discourse with humanity and natural love as references for critical thinking and group discussion. Continuing to deal with reflection on human civilization in anthropology, ecological theories, cosmologies across issues of human rights and natural rights is not only part of liberal arts education, but also cultivation of artist's benevolent attitude toward one another and nature, inspiring students that we are identical humans with capability of reflective thinking.

SCULP-1526

Sculpture Studio: *“Tool-Being”*

Times T 1:00pm – 6:00pm

Instructor Koh, Sanghyun

Credits 3

Capacity 12

Location 41 Meeting Street 100 Studio

Course Level Undergraduates and Graduates

“... The tool-being of a thing is invisible in principle, that whatever comes into view belongs to an entirely different realm from the execution comprising a tool's reality.”

(Graham Harman)

What is your own tool? Have you ever doubted the truth worth of the tool in your hand? This studio course is structured to rethink the use of our tools and to alienate familiar usages of them, to work out ways to invent new ones, and to critically observe emotions and issues triggered by our newly-created tools. In the first one-third of class, we will pick up each single tool from home, working environments, or daily pathway in our routines, and then make an archive to research the original context of the selected tool, considering the materiality, texture, coloration, structure, historical and cultural contexts of them. Then we will be dedicated to try to breach the collective information of the tools, and to try to replicate the tool with new context of your own. In the presentation, students will juxtapose the original pick-ups and new fabrications. In the second one-third of class, students will devise tool of no use. In this process, students will be guided to experiment practically every applicable technique to attempt to present high quality as market products, and be offered individual meetings for technical guidance. In the last one third of class, we will spend a majority of time in each studio to generate final projects that comprehensively contain the ideas and reflections evoked from the two previous practices. This project is oriented to include making additional space of optimal environment, as installation, for your tool concepts. For the final critique, we will have one day display show of all individual works. This course navigates alienation effect of recreating tools and exploration of experimenting techniques.

SCULP-1527

Tactile Fables: Sculpture in Allegorical Impulse

Times F 1:00pm – 6:00pm

Instructor Koh, Sanghyun

Credits 3

Capacity 12

Location Fletcher 203

Course Level Undergraduates and Graduates

“Human life of any worth is a continual allegory, and very few eyes can see the mystery of life, a life like the scriptures, figurative.”
(John Keats)

This class is structured to provide riddlers ourselves with the inspiration of characteristics and applicable methods of allegory in our work. Allegory is a specialized form of symbolic narrative. It's an extended fictional device that insists on being decoded in terms of another meaning. In the first quarter of class, we will dive into diverse genres of literature and art such as ancient oral traditions, enigmas, fables, parables, novels, films and contemporary art with allegorical approaches which contain hidden meanings behind story-telling and compositions. Through the process, we can comprehend narratives based on the political, economical and philosophical states of specific periods. We will also identify definitions and activations of allegories, semiotics, symbols, icons, metaphors and pataphors by examining the case studies of artistic application. By the first half of class, students will focus on writing individual fables with an amalgam of personal research of storytelling, character selection, plot formation, scenario mapping and sequence drawings. We will share each writing via presentation day of individual plots, and be dedicated to launch individual project. In the last half of class, this personal projects are aimed to visualize student's fables by compressing components of the plots - timelines, figures, characters, etc. - into individual installations, keeping the principles of allegory in mind. The goal of the course is to commit individual trials to apply the poetics of allegory into each single three dimensional working practice.

SCULP-1528

At a Crossroad Between Science and Art

Times M/W/Th 1:00pm – 6:00pm

Instructor Koh, Sanghyun

Credits 3

Capacity 12

Location Design Center 210

Course Level Undergraduates and Graduates

“It's only through science and art that civilization is of value.”
(Henry Poincaré)

Beyond a science class, this course combines quick drawing and sculptural sketches and a formal individual project with a discursive investigation of the intersection between art and science. Every class, we will focus on exploring the development of scientific philosophy, and studio components will entail quick daily practices and meticulous weekly analytical drawings to elucidate ideas projected and reflected on in-class readings and discussions. We will use both conventional and creative forms of drawing and sculpture as skill-sets to dive into the questions we pose for the world specifically as visual artists. What is the position of science for artists? What is the union between the artistic and the scientific world? Further, how does science look like? Why do we make art? While quick sketches from this course will be essentially illustrative, we will move into oral fables, short stories, and scientific hypotheses for the latter part of class with formal individual projects. Interdepartmental collaborative efforts will be honored, and students will work closely with instructors through individual meetings. A group session will be held at the Nature Lab to embrace perspectives among artists and science in a laboratory observation setting. Ultimately, advancing artists both in creative production and critical thinking is key. Students will walk away with a more well-rounded understanding of the nature of art and science as well as an investigative inward lens toward their own artistic practice.

SCULP/PRINT-1528 (WINTERSESSION 2020)

At the Crossroad Between Science and Art for Sculpture and Drawing

Instructor Koh, Sanghyun | Qian, Tongji Philip
 Times M/Th 1:00pm – 6:00pm (Jan 3 - Feb 6)
 W 1:00pm – 6:00pm (Jan 8, 22, Feb 5)
 Location Main Campus, Metcalf Building 320
 Credits 3
 Capacity 14
 Course Level Undergraduates and Graduates

*Course Description

It is by logic that we prove, but through intuition that we discover. To know how to criticize is good, to know how to create is better. (Henry Poincaré, 1908)

This studio course combines quick drawing and sculptural sketches and two formal individual and group projects with a discursive investigation of the intersection between art and science. For the first half, we will focus on exploring the development of scientific philosophy, and studio components will entail quick daily sketches and meticulous weekly analytical drawings to elucidate such ideas. We will use both conventional and creative forms of drawing and sculpture as skill-sets to dive into the questions we pose for the world specifically as visual artists. What is the position of science for artists? What is the union between the artistic and the scientific world? Further, how does science look like? Why do we make art? While quick sketches from the first half of this course will be essentially illustrative, we will move into oral fables, short stories, and scientific hypotheses for the second half with formal individual and group projects. Interdepartmental collaborative efforts will be honored, and students will work closely with instructors through individual meetings. A group session will be held at the RISD Museum and Nature Lab to embrace perspectives among artists and science in a museum setting. Ultimately, advancing artists both in creative production and critical thinking is key. Students will walk away with a more well-rounded understanding of the nature of art and science as well as an investigative inward lens toward their own artistic practice.

*Course Expectations and Requirements

Overview: This course will essentially entail three sections: a brief discussion on science and the potentiality of scientific art, personal interpretations of art and science (with quick sketches on the sketchbook), and individual collaborative artistic projects (sculpture and drawing).

Reading: For the first round in each class, readings will be provided available on the course google drive. We will use reflection journals to document individual conceptual growth before each class. The reflection worksheets will entail several questions to assist understanding of the reading materials, and students will be requested to compose a 200-word essay each class to relate to the reading in advance of every class discussion.

Hand-outs: A few pages of reading materials (not more than 5 pages) will be provided for in-class discussion, and students will be able to read together in class, comparing to their reflection worksheets.

Archiving: Students will also create their visual archives that are brought up with reflection of readings we will approach. Before each class, we are expected to collect at least 3 materials drawn from any sources we selected as images or texts. We would upload the images or files on our class google drive. We will have talks our chosen images and talk about during in-class discussion as well.

“Illustrative” Artworks: Both in-class and assigned readings will provide the starting points for studio assignments. Students are encouraged to synthesize reading materials and reflection worksheets to make your own art regardless of format of art drawings for 2D or maquettes for 3D. This work can be illustrative, descriptive, analytical or metaphorical. Such “casual” sketches will eventually segue into more formal and big-scale works as we gradually progress into the final semester. We will have consistent one-on-one to review such practices.

Documenting: Every illustrative artwork created from each student is expected to be photographed and collected on our drive. Constant documentation of sketches and processes of art is crucial for everyone to trace our flow of artistic consciousness as well as to help the development of final work.

Final Project: During one-on-one meetings in the last of four classes, we will develop our final research paper and body of work. In the final class, students will install their finished work for a group presentation.

***Course Goals**

To promote ontological sense of Art and Science

As the main part of process, lectures based on reading materials will be provided students with information about flow of Scientific Philosophy and reactions of art in human chronicles. Art including all of the forms such as paintings, sculptures, time-based art, music, choreography, literatures, etc. has kept pace with Science and Technology, and we are under the impression that art is emotional and science is rational. The aim of this course is to chronically explore the roots of this dichotomy, which separates romantic phases from classical ones, and to consider whether this way of thinking is reasonable. The interest to comprehend ‘what art and science are for humans’, ‘how art and science can be defined’ and ‘how art and science can be identified’ will be required, engaging with reading and self-reflection. By this, we will construct the vision to see the definition, nature and reason of art and science, regardless of episteme in specific era.

To develop critical thinking based on theory

Since this course discusses scientific and philosophical readings, students will be exposed to various literary sources regarding art and science. Since art and science are at times so intertwined, a thorough and critical investigation into the ideal situation of art-making will be encouraged. Why do ontological distinctions between art and science exist? Could artists also be scientists? Are artists scholars? Students will be required to critically engage with the reading materials and actively participate in the in-class discussions.

To enhance visual-audio literacy

Art class environment is a field encompassing a multitude of individualities, and different perspectives give birth to the version of each own artistic language. Imagery languages attributed from ideas as language of each individuals are displayed to the other and new language as a set of speaking and listening process is required to be activated. This is the way that students, standing simultaneously as both the first and the third person for their artwork, can carefully analyze whether their work has the power to deliver and how the original ideas are successfully transferred into images. The time and room for rethinking and judging one’s own achievement is crucial by group critiques and self-reflection for growing each individual identity as an artist and for considering consequential approaches of working.

***Learning Outcomes**

- an advanced and engraved understanding on the nature of art and science
- a smooth adaptation of knowledge from lectures and discussions into art practice
- a natural intention to establish habits of documentation in one’s own progress
- a deeper understanding of research resources: scientific journals and artistic articles (jstors/researchgate/Artforum/Art in America etc.)
- an audacious attitude toward the application of scientific methodologies to artistic practices (microscopic observation in Nature Lab)
- a well-rounded skill set regarding different mediums and approaches in 2D and 3D (line drawings, woodworkings, 3D printing)

***Grading Structure**

- | | |
|--|-------|
| • Class Participation | 10% |
| • Scientific Inquiry and Artistic Effort | 20% |
| • Discussion and Reflection work | 20% |
| └ Reflection Journal and Illustrative Artworks | (10%) |
| └ Arching and Documenting | (10%) |
| • Midterm Project | 25% |
| • Final Project and Reseach Paper | 25% |

Session 1 (Jan 6) : Wall of Amusement Park

Introduction

- Distribution and analysis of course syllabus
- Explanation on the nature of pre and post class writings of reflection journals
- Introduction of students
- Faculty presentations on drawings and sculptures
- Student introductory presentations on previous work

Opening

- Mozart “*Duettino-Sull’aria*”, *The Shawshank Redemption* (F. Darabont)
(<https://www.youtube.com/watch?v=CQ8ZHilxdm8>)

Reading

- Hyun Kim, “*Why Do I Write a Literature Here?*”

Discussion

- Why do I make art? Where values come from?
- What is art? – “Art as uselessness”
- Are we the being of desire, or of necessity?

Assignments

- Writing a reflection journal on today’s discussion (200 words)
- Bring one drawing to discuss in front of next class

Session 2 (Jan 8) : Ring and Death

Review

- Reflection journal writing and drawing on the previous class meeting

Reading

- Byungchul Han, “*The Agony of Eros*”
- Lynn Margulis, “*From Kefir to Death*”

Discussion

- Reflection journal writing and drawing on the previous class meeting
- What do we live for? – gene and memory

Studio Practice

- 2D Illustrative Artwork developing assigned drawing
- open studio and questions

Assignments

- Reflection journal writing
- three quick sketches as illustrative artwork to respond to in-class readings so far.
(Please pay attention to process and rely less on conceptual designs for the moment.)

Session 3 (Jan 9) : Leopard of Kilimanjaro

Opening

- Song, “*Leopard of Kilimanjaro*”
- S.F. Film clip, “*Blade Runner*”

Review

- Reflection journal writing and drawing on the previous class meeting

Reading

- Interview of Edmund Percival Hillary
- Hand-outs, “Case-studies on priority debates in Science and art”

Discussion

- Why and how do we desire to be remembered?
- What will I be remembered after my death?
- Informal discussion on the first two sessions of the course

Small Lecture

- “*Fallen Astronaut*” (Human pursuits for exteriority)

Studio Practice

- Making ‘3D Illustrative Artwork’ developing assigned drawing
(with foam board or cardboard)
- open studio and questions

Assignments

- Reflection Journal
- Three quick sketches to develop illustrative artwork to respond to in-class readings

Emerging Learning Outcomes (Session 1~3)

- An ontological thinking of art and science via in-class discussion.
- A basic understanding of oneself both as an artist and a human being.
- An experimental translation of reflected ideas into imagery language by engaging ourselves with consistent sketching practices.
- An attempt to understanding peers’ works and perspectives of their position both in their home department and in contemporary art and theory.
- An intention to use time wisely during open studio time.
- An engagement with instructor during open studio hours.

Session 4 (Jan 13) : Science as Puzzle

Review

- Reflection journal writing and drawing on the previous class meeting

Reading

- **Thomas Kuhn, "The Structure of Scientific Revolutions"**
: **Ch4. Normal Science as Puzzle-solving**

Discussion

- **What motivates scientists in laboratory?**

Studio Practice

- Making '2D Illustrative Artwork' with foam board or cardboard (multi-chosen materilas)
- open studio and questions

Assignments

- Reflection Journal
- Three quick sketches to develop illustrative artwork to respond to in-class readings
- Start to work on "*Dynamic Equillibrim in Studio*" as midterm project

* a note regarding the mid-term project: in the last thirty minutes of this class session, instructors will hold a brief workshop regarding the content and the format of a mid-term project. It is relatively informal, but we believe with such a workshop, students will be able to understand it is critical to write and express clearly. We will touch base on the intention of the artist, the realization of the project, and understanding of its feasibility. We will keep revisiting writings throughout the semester through daily art diaries as well as reflection journal, but this mapping proposal will be one of the few writing assignments for this Wintersession. Support from faculty as well as the A&L Writing Center will be consistent throughout this semester.

Session 5 (Jan 16) : Art as Puzzle

Review

- Reflection journal writing and drawing on the previous class meeting

Reading

- **Thomas Kuhn, "The Structure of Scientific Revolutions"**
: **Ch5. The Priority of Paradigms**
- **Trina Paulus, "Hope for the Flowers"**

Discussion

- **How do we define 'Goal' and 'Means'?**
- **What does 'the goal of my art' mean for my life?**
- **What is the value of Art and Science?**

Studio Practice

- Class Project "*Dynamic Equillibrim in Studio*"
- Matrix mappings and Verbal presentation ("*Dynamic Equillibrim in Studio*")
- Studio Open Worktime
- 1:1 meetings

Assignments

- Reflection Journal
- Three quick sketches to develop illustrative artwork to respond to in-class readings
- Installation for Midterm Project

* Artwork will be installed from Jan 19th 6:30 p.m. and deinstalled after Jan 20th
Midterm critique in Metcalf 302

Session 6 (Jan 20) : For Whom the Bell Tolls?

Opening

- **Poetry by John Donne, "For Whom the Bell Tolls?"**

Midterm Critique

- Installed project "*Dynamic Equilibrium in Studio*"

Assignments

- Reading, **Byungchul Han, "The Burnout Society"** Introduction
- Reflection Journal
- Three quick sketches to develop illustrative artwork to respond to in-class readings

Session 7 (Jan 22) : Crash Landing

Opening

- Film clip, "**A Street Cat Named Bob**"

Review

- Reflection journal writing and drawing on the previous class meeting
- Informal discussion on Archivings and Documentation process

Reading

- **Byungchul Han, "The Burnout Society"**

Weekly Plan

Discussion

- Where can we find value and objective of our life?
- What is relationship?

Studio Practice

- Introduction of Final Research Paper and Final Project (Researching methods)
- Open studio and questions

Assignments

- Reflection Journal
- Three quick sketches to develop illustrative artwork to respond to in-class readings

* Start to think of final project with comprehensive ideas of art and science, and research scientific journals and artistic articles for the final research paper and project

* A note regarding the Final project: The final project contains your own research paper (500~700 words) about a certain scientific issues based on your inquiries and interests via research (from Jstor, Researchgate, Art in America, Artforum etc.), and your practice as free dimensional body of artwork which are resonating each chosen topics and research. For your presentation in final class, student are expected to commit verbal presentations and critique on artworks, so please be prepared to summarize your findings and share your reflective artwork. Each person will have 20 mins total.

Developing Learning Outcomes (Session 4~7)

- A challenge to consider contemporaneity via reading and discussing chronological changes of thinking in art and science, from modernity to postmodernity to current environment.
- A discerning sense of effects and side-effects in epistemological state of periods with understanding of how art and science work and what nature of art and science.
- An observation on comparison and contrast between conventional idea and new thinking of art and science.
- A mapping construction of one's own identity and perspective into various mediums and dimensions.
- A synthesis of all new methods so far highlighted in constructive and insightful comments during the group critique
- A provision of insightful comments regarding technical and conceptual strength and weakness

Weekly Plan

Session 8 (Jan 23) : Voices in Jungle

Opening

- Jain Fable, "*Elephant and Blinds*"

Review

- Reflection journal writing and drawing on the previous class meeting

Reading

- Hand-outs, "Issues of Relativism" from instructor
- *Donna Haraway, "The National Geographic" on Primates*

Discussion

- What are the issues of contemporary art and science?

Studio Practice

- Maquette Model making for the final project
- 1:1 meeting on progress for the final project

Assignments

- Reflection Journal
- Three quick sketches to develop illustrative artwork to respond to in-class readings
- please email me if you have questions about the mid-term critique and final project or want to discuss, and fill out mid-term feedback form

Session 9 (Jan 27) : Flower and Dinosaur

Opening

- Documentary Film, *Japanese Hypothesis "Why dinosaurs became extinct"*

Review

- Reflection journal writing and drawing on the previous class meeting

Reading

- *J. Diamond, "Why do societies collapse?"*

Discussion

- How do we feel beauty from flowers?

Nature Lab

- Demo on Steroscopes and SEM (Phenom G2Pro Scanning Electron Microscope)

Studio Practice

- Studio Open Worktime
- Brief meetings with faculty on progress for the final project.

Assignments

- Reflection Journal
- Three quick sketches to develop illustrative artwork to respond to in-class readings
- Continue working on the final project

Session 10 (Jan 30) : How Centipede Walks?

Opening

- *Arabic Fable, "Ghawazee and Armaya"*

Review

- Reflection journal writing and drawing on the previous class meeting

Reading

- *Gaston Bachelard, "The Poetics of Space"*

Discussion

- What is creativity for?
- What is imagination for?

Studio Practice

- Studio Open Worktime for final project
- One on one meeting on progress for the final project

Small Lecture

- Things in things (Pareidolia)

Assignments

- Reflection Journal
- Three quick sketches to develop illustrative artwork to respond to in-class readings
- Continue working on the final project

Session 11 (Feb 3) : Un-belling the Donkey

Opening

- *Indian Fable, "Young Seeker"*

Review

- Reflection journal writing and drawing on the previous class meeting

Reading

- *Mihaly Csikszentmihalyi, "Creativity: Flow and the Psychology of Discovery and Invention"*

Discussion

- Why Socrates dissatisfied, not a pig satisfied?

Studio Practice

- Studio Open Worktime for final project
- 1:1 meeting on progress for the final project

Assignments

- Reflection Journal
- Three quick sketches to develop illustrative artwork to respond to in-class readings
- Continue working on the final project

Session 12 (Feb 5) : Final Project and Group Review

Final Critique

- group final critique and final thoughts on reflections
- congratulations and coffee-and-snacks social.

+ Key Learning Outcomes for critique participants

- A successful presentation of the work
- A synthesis of all materials from this course highlighted in constructive and insightful comments during the group critique
- A heightened inquiry in the context of the group critique
- A keen observation on the social contract embedded in group conversation including critiques and visits
- A acknowledgement of diverse lenses and frameworks in the class

Advanced Learning Outcomes (Session 8-12)

- A connectability of epistemological ideas in art and science.
- A construction of one's own new identity as an artist by integrating given materials or by defending conventional position of each own perspective.
- A capability to define humanity relating with art and science, synthesizing all ideas dealt with in class.
- An innovation of new vision for artistic self-identification, and an acknowledgement of diverse perspectives and bodies of work during critique.
- An advanced capacity to appropriate the learning from this class to inform future artistic endeavors.

*Dynamic Equilibrium in Studio

"Life is the flow in dynamic equilibrium."

Fukuoka Shin-ichi, "Between Living Things and Non-living Beings" (2007)

Look into a seashell in the middle of coastline. A pattern of the shell retains its own aesthetics of order, and this order has been created with a consistent flow of destructions and reconstructions. What is our life? What is the flow of your art practice? What is the driving force and mechanism of your working? When it comes to molecular stages, it is proved that an organism is a lump in which the number of molecules occasionally presents increased value of its density. The flow of density in ecosphere is the evidence for that something is within aliveness which can be called the dynamic state of body constituents. In this dynamic states, in order to maintain the order of structure and aesthetics, something would have to keep existing under constant destruction.

There are three stages in the project. First, the concept of dynamic equilibrium will be introduced into each kingdom of our artistic ground, imagining that there are a bunch of flow and flux between factors of the in your artistic spirit, by which each of our working styles and studio practices are stimulated going forward or remaining dormant. We will scaffold and design our own map composed of your chosen elements of key terms, frequently shown images, interests, catalysts, protagonists, factors, qualities, quantities, volumes, and relations, etc. Students can rephrase one's own visual field into the ideational field by referencing a collection of their diaries, artist's note taking, or sketchbooks which are the evidence of your artistic matrix. Then after a completion of mapping, we will select one key word, unit or element which is the very signifier of the mapping territory, and a set forward a complete mapping, chosen word and relational logic in a class presentation.

Finally, students will be encouraged to imagine of a structural form using the selected word as a single module, visual-tactile objects, drawings or sculpted form. Construction, destruction, reconstruction and re-destruction can create a state of entity from the modular units you picked out of your matrices. The diverse building mechanisms of our peers' practices will informs us. This project can intentionally inter-twingle the relations of the already arranged key elements of your practices or portfolios, as well as to untangle chaotic threads and to discover new clues in your studio practices.

Project Goals

- To clarify the key elements of one's artworks by using the method of mapping.
- To utilize scientific methodology in artistic practice.
- To construct and reconstruct one's own kingdom of phylogeny in art working field.
- To develop the artist's own language by transforming visual work into verbal elements.
- To comprehend the multiple perspectives and identities from individual works.

Project Learning Outcomes

- | | |
|---|-----|
| • Diagram or mapping design | 25% |
| • Verbal presentation of logics in developing the map | 20% |
| • Project Installation | 55% |

Assessment

*Basic competency

- Completion of mapping practice, presentation and installation work.
- Active engagement in class conversation on peers' practices.

*Advanced competency

- Devising one's own specified mapping method by researching scientific web matrix constructions.
- Presentation of strong connection between the mapping activities and the choice of keyword.
- Capability to view new potentiality in future practice by reflection on this project.

*Referential Link

Manuel Lima, "A Visual History of Human Knowledge" (TED Talk 2015)

https://www.ted.com/talks/manuel_lima_a_visual_history_of_human_knowledge

Mid-term Feedback Form

*Reminder of Course Goals

- To promote ontological sense of Art and Science
- To develop critical thinking based on theory
- To devise a specified method to apply scientific lesson into art practice
- To enhance visual-audio literacy

1. Given resources (reading/videos/audios) were applicable for establishing artistic identity.

A B C D E

2. Demonstrations were considered useful and helpful for your future practices.

A B C D E

3. Discussions generated insightful and thoughtful conversations.

A B C D E

4. Critiques served as discerning guidances and covered diverse perspectives.

A B C D E

5. Feedbacks of the instructor were consequential and meaningful.

A B C D E

What have you learnt so far in the class, especially for your development of ideas and practice?

What has been the most useful activity thus far, and what has been the least?

What would you like the instructor to do for further resources?

Do you have any other comments in mind? (Feel free to comment for your concerns of class)

Assessment Rubric

	Exceeding	Approaching	Meeting	Beggining
Class Participation (10%)	Always shows devotion and immersion into class activity with complete attendance and punctuality	Occasionally shows concentration on class activity with freewheeling attendance and punctuality	Usually shows devotion and immersion into class activity with usual attendance and punctualivty	Often shows irregular attendance and poor punctuality without any devotion and immersion into class activity
Scientific Inquiry and Artistic Effort (25%)	Eagerly attempts to investigate synthesis questions and independently revises questions as a higher level of thinking Sets individualized application of one's own research and methodology into artistic projects	Collects several factual data investigated and questions after feedback but not to a higher level of thinking Presents a weak connection between one's research or feedback and artistic projects	Basically attempts to investigate synthesis questions and uses feedback questions as a higher level of thinking Applies used or predictive research and methodology into artistic projects	Collects one factual datum investigated and brings up no question, even after feedback Presents no connection between one's research or feedback and artistic projects
Discussion and Reflection Worksheet (15%)	Largely dedicates to amalgamate and synthesize the peers' perspectives to form the field of communication	Rarely takes part into conversation and runs off the point of the theme in discussion	Carefully respects to others' comments and sometimes provides one's own ideas	Without any physical and mental concentration on discussion, sabotages conversational atmosphere
Midterm Project (25%)	Prepared with fully complete work and capability of description Considered and produced one's specialized and specified presenting methodology	Prepared with complete work and capability of description	Prepared with complete work	Not prepared and insufficient for the appointed condition of project
Final Project and ResearchPaper (25%)	Prepared with fully complete work and capability of description Considered and produced one's specialized and specified presenting methodology Well aware of the contents in one's own research and able to describe the specificity of one's topic Prepared with fully complete work and capability of description	Unprepared with complete work without any proper reason Aware of the contents in one's own research	Prepared with fully complete work and capability of description Well aware of the contents in one's own research	Not prepared and insufficient for the appointed condition of project Unaware of one's own topic of research

*Overview

A privileged critique is challenging the artistic identity of peers, by *undergoing different lens and suffering the contrast*. Critique, as a part of linguistics rather than rhetorics, is the process of transposing visual and sensory communications via artworks into public language, in order to secure our continuity of literacy, as well as to prove verbal versatility of our work as a tool for the types of conversation such as monologues, dialogues, speeches or even silence. At every environment of art workings from in-studio and in-class atmosphere to informal and formal conversations, the peculiarity of art as meta-language is prevailing for critical articulation. Critiques in this course will occur at the middle of the course and the last day of it at a time when completely finished works and ideas are shared and communicated among peers. For the process of critiques, '*Average Value*' and '*Absolute Value*' will be considered.

'*Average value*' for critique is that every participant is expected to commit close inspection of peers' work and to trace logical connections behind visual languages.

- Active viewership is required, keenly passing and looking all the way around peer's work and not missing every detail to authenticate your own reflection and responsibility to your participation.
- Respect the artist and the given work. As you are sharing your knowledge, information, reflection and educational experience with your peers, at first respectfully listening to others' comments is mandatory, in spite of the fact that a comment may not be personally agreed upon.
- Participate in critiques, even if their work is unfinished. This means both sharing your work and sharing your ideas on others' work. Participation in class critiques and discussions will be monitored and evaluated.

'*Absolute Value*' for critique is that each artist is expected to dedicate to speak in one's own voice, identity and philosophical background and to train one's perspective comparing and contrasting to peers' opinions.

- The debate triggered by different ways of thinking is admitted and welcome, so long as it's not depriving and offensive atmosphere of argument.

- Empathy toward the motivations and ideas of the artist can be applied for appreciation, but unconditional or irresponsible consents without rationale to the artist's approaches and comments can discourage the critical climate of critique.
- Self-doubt before mentioning, and keep questioning how the intention of the artwork was accomplished and which component of the work was effective or not.

*Recommended procedure of critique

At the start of critique, an artist provides peers with small information of the shown artwork such as title or used mediums for basic clues and observations. Viewers will comment about the given work from neutral observation to deep inspection and appreciation of the work. Meanwhile, the artist keeps silent and takes a note of the peers' commentaries to check whether one's choices of mediums, dimension or working methodology and one's intention of creation is successfully accomplished or not, as well as to collect critical issues posted from peers. After that, the artist can solely announce one's perspective of one's work, research, working process related to the entire intention of the artist. The artist's announcement comes along with 1~2 questions to ask toward the peers about unsolved struggles, further adjustment or technical issues which is the very need for the development of the work, and receive feedback from the viewers.