

KANSAS CITY ART INSTITUTE

A four-year college of art and design

Spring Schedule 2012: Community Arts and Service Learning

Community Arts and Service Learning, known as CASL, is a multi-faceted program that provides opportunities for faculty and students to explore the role of the artist in the community. Voluntary service is an important component of the program's philosophy. The program offers a variety of academic and community experiences to students, primary among them a 15-credit-hour certificate program and an internship program in community service and public art.

The certificate program consists of two required courses, an internship and two electives. The required courses are 1) The Artist's Role in Society, offered through the School of Liberal Arts, and 2) Collaborative Art Practices, offered through the interdisciplinary arts department. Upon completion of either of those courses, the student is eligible to enroll in an internship in a community agency. The internship is a full semester, entailing 90 hours, 12 hours of which students spend in a seminar that meets every other week. The purpose of the seminar is to provide guided reflection opportunities for the interns, which is critical to their integrating their experiences and making important connections between the internship, their studio practice and their personal lives. The remaining six hours of course work is taken through CASL electives, offered by various professors from the three schools: design, fine arts, and liberal arts.

Community Arts and Service Learning Program Certificate Requirements

Artist's Role in Society	3
Collaborative Art Practices	3
CASL Internship	3
<u>CASL Electives</u>	<u>6</u>
	15

CASL courses

CASL 381-01 Topics in Art & Society: The Artist's Role in Society **[CASL Requirement; AH Elective]**

3.0 credit hours

Writing in 1997, the art critic Arthur Danto asserted that contemporary art had become philosophy and that artists were essentially philosophers. However, artists have long assumed a variety of roles within Western and non-Western societies, as they do today. At times they take on the role of shamans, healers, and visionaries. On occasion they assume the role of propagandist or social critic in order to promote or challenge various religious, political, and cultural ideologies. Through their intellectual pursuits--be they scientists, conservationists, or cultural ambassadors--artists have forever altered the fabric of society and contributed greatly to its development. While this course will provide students with a broad historical survey of the artist's role within Western society, particular emphasis will be given to the many positions artists occupy in contemporary American culture. Some of the topics to be covered include: the artist as shaman and healer; outsider artists; the role of women artists in society; the artist as collector and archivist; art and ecology—the artist as

conservationist; the artist as social critic—the voice of dissent; and, last but not least, the artist as cultural ambassador.

Anderson

EB 203

TR 2:30-3:50pm

Course Capacity: 15

CASL Electives

CASLE 364-01 Artist in the Community

3.0 credit hours

The focus of this introductory community art course is to develop methods for conceptualizing community art projects. We will discuss fundamental ideas concerning community art projects and meet with representatives of not-for-profit arts agencies involved with community arts. Through a series of preliminary assignments, the student will learn methods of collaboration, resource collection, and creative thinking and project development. The class will be divided into collaborative project groups. You will be assessed on your collaborative work and your individual development, creativity, concepts, attendance, professionalism, final project /workbooks and class contribution. Four absences and you risk a reduced grade, 6 absences and you will fail or be asked to drop. This class demands a high level of collaborative work, professionalism and participation.

Merrill

EA B3

TR 11:30am-2:20pm

CASLE 372-80 Craft and Social Practice

3.0 credit hours

Throughout history, craft has played an important role in the social structure of communities--communities bound by culture, tribe, region, gender, caste, religion and economics. This course examines some of these communities and their relationship to craft in a number of spheres, including the domestic, education, and social activist. Craft, in the western world, has shifted from its relationship with design in the Arts and Crafts Movement to its current inclusion as a vital component and player in the contemporary art world. How has shift taken place and how is craft different now that it was even just a generation ago? Meanings for this new “Craftivism” will be explored in terms of craft’s position in contemporary art theory and creative practice. Community-based and collaborative projects will be undertaken in the production/realization of studio work and practice, along with seminar-style discussions in response to related readings and guest lectures on the subject.

Krumm

FIBER-Textile lab

WF 3:00-5:50 pm

CASLE 373-01 Artist as Ethnographer

3.0 credit hours

Borrowing the title of Hal Foster’s essay, this course will engage performance theory in the context of localities. We will identify strategies for a research based, dialogical art practice, which facilitates the creation of collaborative encounters and conversations. Students will carefully pick a site in Kansas City and make site-specific performances/actions/events based on developing relationships at their sites through addressing mindsets, needs, and daily practices of people. As participant observers they will return to their site over and over again with open-ended yet focused goals to uncover new ways of understanding the dynamics of their chosen location.

These questions will guide us: How does ethnographic methodology overlap with artistic production? What are the ethics and aesthetics of social engagement? What does a collaboration look like? Can art be used as a means to point to or to create solutions to socially challenging issues? How do art projects provoke additional action?

Kazmi

TBA

F 8:00am -2:20pm

CASLE 324-40 Towards a Green Sculpture: *Artists in Conversation with the World* 3.0 credit hours

Studio/seminar is one of a series of Sculpture Department/CASL course offerings that are included within the general rubric of *Towards a Green Sculpture*. The course will be concerned with issues in our own communities, as well as the materials, processes and forms of our work, specifically, how we responsibly choose and use these. Conversation is part listening, and it also includes active thinking and making. Our attentiveness, and conversation, may lead to deep understanding that can strengthen our work and contribute to its meaning. The course will have components that teach students skill in research and response to critical issues. We will frequently engage with people and places off campus to encourage students to collaborate across disciplines and forge their own lives into sites of personal and social significance. We will focus on climate disruption as a critical issue and how artists are taking part in the conversation as cultural producers, and experience how artistic strategies may become tools for establishing a new paradigm in artistic practice. Our experiences will begin with developing skill in researching current topics through film, internet, reading, walking, traveling, interviewing and making. And lastly we will experience and develop the skills extract materials from nature for our work in an ecologically responsible ways while working with an artist who works intimately within a small ecosystem that she harvests for her own work. This course is intended to expose students to new ways of working outside the boundaries of the traditional studio and to equip them with tools to engage the defining issue of our times. We will take one three day weekend camping field trip the first weekend of April. We will have one weekend workshop in Kansas City. There will be days off in compensation! There is a lab fee of \$45.

McCoy VB MW 2:30pm-5:20pm

CASLE 435 Visual Advocacy

What does it mean to be a designer in a global consumer culture of branded, corporate-driven products? Theories of design responsibility and accountability will guide our discussion. Although historical in scope, the course will focus on identifying ways that designers have used the tension between design and business to mobilize a critique of both. Students will examine how we can be socially and politically-active designers, how designers can author and initiate their own projects, and how we can invoke change.

-01 Galloway DSB 101 T R 8:00 am – 10:40 am

CASLE 315-01 Graphic Collaborations: Service Imprint

This class will explore pragmatic and conceptual functions for art in the community relating to communication and design. Our class will function as a design and print collective for the semester, seeking out collaborative partners at non-profits, community organizations or other groups in need of printed goods, campaign materials, fundraising items, posters, mailers, or event based printing. Our prints and multiples will be made in the studio but the ultimate context for our work will be atypical venues determined by our collaborative partners for each project. Students will work on 3 pre-selected projects, and also help determine new partner organizations that we might approach and work with. Students will gain insight into how an artist can serve the community in a sustainable and socially relevant way. Students will also learn about the function of an artist-run collective in contrast to individual studio practice.

The class will involve guest speakers and demos with local groups like The Print Factory, Lawrence Lithography Workshop, and La Cucaracha Press. We will also study the work of groups like Just Seeds, Art Hazelwood and The Art of Democracy, and Drive By Press along with street artists and others. These organizations serve as educators through their projects while creating lasting graphic art works that are sometimes sold, sometimes given away or used in fund raising. We will examine

the ways artists and graphic designers have codified information design, and the subsequent benefits that come with intuitive design by investigating typography, layout and the production of printed works. Some of the people we will look at are information designer Edward Tufte, artists Mark Lombardi and Shepherd Fairey, and the Just Seeds Collective.

Naughton

EB 102

TR 2:30-5:20