

KANSAS CITY ART INSTITUTE
DEGREE PROGRAM CLASSES
SUMMER 2010

Summer Study Abroad Programs:

Dreaming in Magyar: Summer Abroad in Hungary

Travel dates May 19 - June 19

CERME 357-01/LAEL 3823

Sketch, sculpt and travel in Eastern Europe as we explore this exciting region of the world on the cultural highway between East and West. For four weeks your home base will be the International Ceramics Studio, a professional residency center located in Kecskemet, Hungary. Hungary has a long tradition of ceramic art, from folk art wares to the exquisite Art Nouveau luxury wares of the Zsolnay Company and the fine porcelains of Herend. There is also a strong history of using architectural ceramics on Hungarian buildings, as we will discover on walking tours of Kecskemet, Budapest, and Pecs.

6 credit hours (studio elective and/or liberal arts elective)

FACULTY: George Timock, Ceramics, and Aaron Blumenhein, Architect.

For more information call George Timock at 816-802-3316 or Aaron Blumenhein at arblumenhein@att.net.

A Moveable Feast: French Art and Culture (3 credit hours)

ARTHI 3800-04

Faculty: Dr. Reed Anderson, KCAI Special Faculty of Art History

Creative Nonfiction Workshop: Travel Writing (3 credit hours)

LITR 3800-04

Faculty: Dr. Phyllis Moore, Director, The School of Liberal Arts

Travel dates: June 1st – June 30th, 2010

The faculty will be conducting a few informal classes in French prior to departure so that students will be able to navigate about Paris with some essential language skills.

A Moveable Feast: Paris Study Abroad Program will be conducted in Paris, France. As Ernest Hemingway once wrote, “IF you are lucky enough to have lived in Paris as a young man, then wherever you go for the rest of your life, it stays with you, for Paris is a moveable feast.” Hemingway was one of many American writers, artists, and intellectuals, who felt the pull of “the city of lights” and succumbed to its attractions and cosmopolitan environment. In this brief but intensive program, we will explore most of the major sites and museums of Paris with an emphasis on French art and culture. Classes will be conducted on-site in such places as the Louvre, the Musée d’Orsay, the Musée Rodin, the Panthéon, the magnificent gothic cathedrals of St. Denis and Notre Dame de Paris, and the chateau and gardens of Versailles. We will also savor French cuisine, explore the neighborhoods of the Left Bank, and take walking tours of Montmartre and Père-Lachaise Cemetery. We will also take a four-day, three-night excursion to the south of France to Aix-en-Provence to see Cezanne’s

studio, to Hauterives to see Ferdinand Cheval's Palais Idéal, and to St. Raphaël on the French Riviera. The faculty will conduct a few informal classes in French prior to departure so that students will be able to navigate Paris with some essential language skills. If you have any questions about this study abroad program, please contact either Dr. Moore at pmoore@kcai.edu or Dr. Anderson at sanderson@kcai.edu.

Session 1

LIBERAL ARTS CLASSES

Tuesday, June 1 - Thursday, June 24

Classes meet Monday – Thursday

Topics in Art & Society: Art History on Film [Ancient/Med. or Ren./Bar.]

ARTHI 3728-03

You see them everywhere – films about art history. They appear on PBS, the History Channel, the Discovery Channel and, particularly recently, in our local movie theater. In the 1950s and 60s movies such as *The Agony and the Ecstasy*, *Moulin Rouge* and *Lust for Life* depicted that era's version of the lives of famous artists Michelangelo, Toulouse Lautrec and Vincent Van Gogh. More recently, *The Da Vinci Code* and the *Rape of Europa* have been released. Because these films have become so common, it is important for us to be good consumers of this entertainment and infotainment. In this class we will view many of the films from the television channels most commonly showing "historical documentaries," as well as some of the theater releases and then explore the accuracies and inaccuracies contained in them, as well as the kinds of half-truths which sell tickets and raise ratings. Beyond viewing films and discussion, there will be numerous readings and two exams. Beyond viewing films and discussion, there will be accuracy validation and interpretation papers.

Faculty: Michele Fricke

Location: BH 103

Time: 1:00 - 3:50 pm

Topics in American Studies: Vietnam as Myth & Metaphor [can also count for LITR or SOCI credit] HIST 3100-04

Course description: Focusing on Vietnam as myth and metaphor, this course will explore popular American films as important cultural documents by which the student can achieve some understanding of the meaning of America in Vietnam and its profound effects upon American society. Among the artistic and cultural themes to be discussed in the course are: Vietnam as symbolic landscape; the influence of popular culture in shaping attitudes, creating expectations, and determining events; the corruption of innocence; sexual, racial, and class identities and conflicts; patriotism and dissent; the nature of war; the American national character and the reform heritage of the 1960s; and the meaning of history.

Faculty: Milton Katz

Location: BH 101

Time: 9:00 -11:50 am

Experimental Writing Workshop: Hyper Texts, Hybrid Forms **LITR 3702-01**

Course Description: In this workshop you will create and investigate work that occurs at the meeting places of literature, visual art, and electronic media. Expect to experiment with a variety of innovative forms including video poetry, neo-benshi performance, hyper-text fiction, conceptual writing, and more. We will explore the history of hybrid and innovative forms from the rise of modernism to the ultra-contemporary, and the way these forms fit into the changing literary landscape. Through in-class experiments, intensive journal keeping, and daily writing, you will develop and discuss a substantial original body of work.

Faculty: Anne Boyer

Location: BH 103

Time: 9:00 - 11:50 am

STUDIO CLASSES

PLEASE NOTE: Studios are only open for studio class time

Tuesday, June 1 – Friday, July 2

Classes meet Monday – Friday

Image on Cloth

FIBRE

No pre requisite, class is open to fiber majors as well as non-majors

In this course you will generate a personal library of imagery and learn how to transfer the imagery to cloth. Emphasis will be on photo screen-printing processes, thermofax printing, various transfer methods and direct application on fabric. Pattern repeat and registration will be covered, along with more painterly, improvised printing on cloth. Dyes, pigments, resists and discharge agents will be introduced to non-majors, while fiber majors are expected to experiment with advanced level processes.

Faculty: Kim Eichler-Messmer

Location: Fiber Studio

Time: 9:00 am – 12:50 pm

Materials Fee: \$75

Stone Lithography Rock and Rollin'

PRINE

In this class our emphasis will be to integrate the aesthetic, conceptual and technical experience necessary to understand lithography's graphic process and its historical and contemporary practice in printmaking and the arts today.

You will explore the natural application of drawing and painting approaches to working on lithographic limestone. You will be encouraged to investigate expressive and conceptual possibilities within this medium with your work, the printing process as well as developing control to create multiple prints in an edition.

We will also introduce a variety and combination of media using lithography and other related print disciplines. Alternate approaches include color lithographs incorporating layering, photography, transfers, text, monotypes, digital technologies as well as other information that proves to be needed.

Faculty: Doug Baker

Location: Printmaking Studio

Time: 8:00 am – 11:50 am
Materials Fee: \$85

Vision/Revision: Etching and Transformed States

PRINE 335-40

This class is designed to explore the etching process and printmaking's sense of vision and revision. You will explore graphic and technical issues through both historical and contemporary research of the medium. The class' technical parameters and production issues will include editioning, series and sequence, multiples, analog or hand worked images, some photographic digital technologies, color prints and layering. We will work at developing technical and stylistic combinations that utilize transformation through various working methodologies trying to extend the range and possibilities available. The Faculty will direct each student in their use of the process and medium, especially as it may relate to etching's own unique signature and attributes.

Faculty: Doug Baker

Location: Printmaking Studio

Time: 1:00 - 4:50 pm

Materials Fee: \$85

Referencing the Landscape

PAINT

This class will focus on the landscape as a point of reference for image making. During the first half of this class we will go to various locations off campus to directly observe the landscape. While on location we will collect information and form concepts to challenge your studio processes. The second half of the class will focus on pushing the different concepts that were discovered while out in the environment. You will be taught how to use a specific source as a restriction thus allowing you to investigate both traditional and more experimental image making. Come prepared to draw on the first day.

Faculty: David Harrison

Location: Dodge Pntg Bldg., Rm D202

Time: 9:00 am – 12:50 pm

Summer Session II

LIBERAL ARTS CLASSES

Monday, July 5 – Wednesday, July 28

Classes meet Monday – Thursday

Topics in Design: The Arts and Crafts Movement [counts for Modern credit]

ARTHI 3402-02

This course will explore the Arts and Crafts Movement of the 19th and 20th centuries from the Exhibition of 1851 to Art Nouveau. We will discuss the artwork of all media in terms of philosophy, politics and craft. Major figures such as William Morris and John Ruskin will be examined in depth.

Faculty: Michele Fricke

Location: BH 103

Time: 1:00 - 3:50 pm

Topics in Printmaking: History of Printmaking [counts for Modern credit]

ARTHI 3709-01

Course description: This course will consider some of the major developments in Western printmaking from the fourteenth century to the present; my hope is that we will have time to consider some non-Western prints as well.

Faculty: Reed Anderson

Location: BH 103

Time: 4:00 - 6:50 pm

Topics in Art as History: Modern Japanese Film [counts for Global/Comparative credit] HIST 3000-08

This course will begin with Japan's return to the international film circuit in 1953 when UGETSU by Kenji Mizoguchi was entered in the Venice Film Festival which resulted in the San Marco Silver Lion Award. Mizoguchi's successful entry touched off a renaissance in Japanese film that came to include award-winning works by Yasujiro Ozu and by Akira Kurosawa. In the 1950s, Japanese film captured a wide international audience and has remained a source of innovative new film. Controversial films that deal with social dislocation include Tsukamoto Shinga's TETSUO THE IRON MAN, a shocking protest against industrialization. The recent return of the Samurai film is an important component of the course as are the yakuza films of "Beat" Takeshi and the explosive impact of the shock horror film. Paper on an aspect of Japanese film required.

Faculty: Hal Wert

Location: EB 217

Time: 9:00 - 11:50 am

Screenwriting Workshop I

LITR 3701-01

In-depth exploration of screenwriting fundamentals: character development, scene and story construction, dialogue, theme, and conflict. We will examine all facets of the screenwriting process, while focusing on the development and fine-tuning of student work.

Faculty: Aldo Bacchetta

Location: EB 203

Time: 5:30 - 8:20 pm

Topics in Aesthetics: Utopias [also can count as a literature elective]

PHIL 3000-06

Course description: From Plato onward, writers and thinkers have created images of ideal societies—"Utopias" or "no place lands." This course will explore this Utopian tradition in fiction, philosophy, and film. Students will read and analyze texts ranging from philosophical classics to contemporary science fiction, as well as watch Utopian films. This course will culminate in a Utopian project, through which students can develop their own fictional and philosophical ideal worlds.

Faculty: Anne Boyer

Location: BH 103

Time: 9:00 - 11:50 am

Topics in Psychology: Madness in Film

SOCI 3200-02

“Overall, the mass media do a poor job of depicting mental illness, with misinformation frequently communicated, unfavorable stereotypes of people with mental illness predominating, and psychiatric terms used in inaccurate and offensive ways.” (Wahl, 1995)

This course examines how psychological disorders are presented and portrayed by the film industry. Through watching and discussing films, students will gain knowledge of the diagnosis and treatment of psychological/psychiatric disorders and how the professionals practicing in these fields are accurately and inaccurately portrayed. In addition, we will discuss the etiology, or known causes, of various psychological disorders. The typical class structure will include a short lecture from 7-7:30 PM followed by a film. Sometimes, however, lecture will be longer, and a film will be shown and discussed over two class periods. You should read the related material in the text before coming to class. This is detailed on the course schedule.

Required Text for the Course: Wedding, D., Boyd, M.A., and Niemiec, R. (2005). Movies and Mental Illness, Hogrefe and Huber Publishers.

Faculty: Bambi Burgard

Location: BH 102

Time: 6:00 - 8:50 pm

STUDIO CLASSES

PLEASE NOTE: Studios are only open for studio class time

Monday, July 5 – Wednesday, August 4

Classes meet Monday – Friday

Fundamentals of Glass: Kiln Fired

CERME 364-80 and CERME 384-80

This introductory and investigative glass class will explore two distinctive methods of forming: flat glass drawing and reverse relief castings. The flat glass format encourages the student to explore with “drawing” materials of colored powders, fluxing, frits, stringers and sheet glass. The reverse casting is more complex, and a basic knowledge of sculpting, mold-making and strong technical skills is recommended. In both investigative components, each student will be encouraged to develop a technical understanding of material, equipment and firing cycles as well as to demonstrate a strong work ethic and a passionate pursuit for investigating personal artistic strengths and goals throughout the class.

Faculty: George Timock

Location: Richard Stern Ceramic Studio

Time: 6:00 – 9:50 pm

Maximum enrollment: 10

Materials fee: \$250

Entrepreneurial Textiles: School to Market

FIBRE

Prerequisite: Fiber I

The studio component of this course will address portfolio preparation, product development and marketing principles related to textiles. You are expected to have adequate technical skills in sewing, weaving, printing, dyeing, knitting or related textile medium to be able to work independently on a product line in your chosen area of interest. This course is co-taught giving you access to the expertise and professional backgrounds of two entrepreneurs in the textile field. Hands-on studio work as well as real world marketing and merchandising lessons and opportunities will be at the core of this course.

Faculty: Mary Beth Yates and Peggy Noland

Location: Fiber Studios

Time: 8:00 – 11:50 am

Materials Fee: \$75

Summer 2010 Information

Degree Program Courses

Degree Program Classes are offered as part of our regular academic curriculum. KCAI Degree Program students may enroll for no more than six (6) credit hours per session.

Enrollment for KCAI Degree Program students is done through web registration.

Visiting students from other institutions, and Kansas City community members, are welcome to take these courses and may register through the Continuing Education office.

To register by phone, using a credit card (Visa, Master Card, American Express or Discover), call (816) 802-3505 or visit our office in the Vanderslice Building to register in person. These classes can be taken by audit, at a cost of \$500 per course. Students desirous of transferring credits earned at KCAI to other institutions should consult with their academic advisors at those institutions for transfer approval.

Tuition is \$375 per credit hour. Students registering for studio classes are required to pay studio fees of \$34 per credit hour, as well as any additional materials fee for their specific studio. **Check with the Financial Aid office regarding financing your summer session classes.** To audit a course and receive no credit, the cost is \$500.

Tuition and fees for Session 1 courses are due in full in the Business Office by Friday, May 14. Tuition and fees for Session 2 courses are due in full by Monday, June 21. Your registration will be cancelled the day after this payment deadline if payment has not been received.

Computer access will be provided in the Jannes Computer Lab. Check the door for posted hours.

Refund Schedule: KCAI has adopted the following withdrawal policy to establish charges based on the amount of time completed in the enrollment period. All students who withdraw from KCAI during the summer sessions will be charged a \$35 administrative fee per course. Studio and materials fees are not refunded.

Liberal Arts Refund Policy (16 class meetings): on or before first day of class 100% refund; 1st-2nd day of class 90% refund; 3rd-4th day of class 50%; 5th-8th day of class 25%; after 8th day of class no refund.

Studio Refund Policy (25 class meetings): on or before first day of class 100% refund; 1st-3rd day of class 90% refund; 4th-6th day of class 50%; 7th-12th day of class 25%; after 12th day of class no refund.

If a class is cancelled due to low enrollment 100% will automatically be refunded within four weeks.

Session I - Last day to drop/add classes June 2

Last day to withdraw from class – June 15

Session II – Last day to drop/add classes July 6

Last day to withdraw from class – July 19