

Instructionally Related Activities Report Form

SPONSOR: Leslie Ann Lloyd

PROGRAM/DEPARTMENT: Art Department

ACTIVITY TITLE: "Below the Surface-an exploration of process" art exhibition and lecture series

Proposal #1237

DATE (S) OF ACTIVITY: January 28-March 16, 2020

Please submit via email to the IRA Coordinator along with any supporting documentation within 30 days after the activity.

A. ADDRESS THE FOLLOWING QUESTIONS:

- (1) PROVIDE A DESCRIPTION OF THE ACTIVITY;
 - (2) HOW DID THE ACTIVITY RELATE TO A COURSE(S) AND/OR LEARNING OBJECTIVES?
 - (3) WHAT DO YOU SEE AS THE STRENGTHS OF THE ACTIVITY?
 - (4) WHAT WOULD YOU SAY ARE/WERE THE ACTIVITY'S WEAKNESSES?
 - (5) HOW WOULD YOU IMPROVE THIS ACTIVITY FOR NEXT TIME?
 - (6) WHAT DID YOU LEARN FROM THE PROCESS?
 - (7) WHAT ARE STUDENT RESPONSES TO THE ACTIVITY? ATTACH STUDENT EVALUATIONS OR ASSESSMENTS (IN ACCORDANCE WITH FERPA RESTRICTIONS YOU MUST REMOVE ALL PERSONALLY IDENTIFIABLE STUDENT INFORMATION)
 - 8) GIVE A SUMMARY OF EXPENSES FOR THE ACTIVITY (DO NOT INCLUDE ACCOUNTING STRINGS)
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B. ATTENDEE LIST- SUPPORTING DOCUMENT:

In addition to the report form, *in a separate document*, please provide a list of participants that engaged in the instructionally related activity. This for IRA Committee reference only and will not be published on the IRA website. Include your name and the title of your IRA activity on the document.

C.IMAGES FROM ACTIVITY:

Please provide a few images in this document (or attached separately) that demonstrate student participation.

(1) PROVIDE A DESCRIPTION OF THE ACTIVITY

The art exhibition “Below the Surface” curated for Broome Library Gallery featured five mature professional working artists and one graphic designer, a recent graduate of the CSUCI art program who created much of the PR material for the project. The project’s objective: to help students understand how artwork is developed through various processes, to help students make interdisciplinary connections between art and other subjects such as science and literature, and to demonstrate to students the connection between the creative work of art-making and in tandem intellectual activity.

The lecture series produced in conjunction with the exhibition afforded students closer examination of participating artists’ concepts, actual physical processes and the trajectories involved in making artwork from several different media (drawing and painting, illustration, sculpture, film, printmaking, photography and graphic design).

Designed to glimpse into the personal histories of the committed arts professionals participating in the exhibition, the project gave students a point of reference to their own lives as current college students (see student response materials).

In addition, as part of the project, my Art 100-1 class met at the Getty Research Institute for a lecture and tour of a corresponding process-themed exhibition featuring an art historical figure: “Kathe Kollwitz, Prints, Process, Politics” by co-curator Christina Aube, for which the Getty Research Institute granted us \$300.00 in parking fees.

Relevant timeline:

Exhibition closing reception and artists talk: February 20, 2020

Guest Lectures:

Richard Bruland: February 18, 2020, Tarrah Krajnak: February 20, 2020

Cathy Weiss: February 17, 2020

Getty Research Institute Curator’s Tour: Saturday, March 7, 2019

To be rescheduled for a later time: Jack Reilly, Dani Kwan, (March 16, 2020 cancelled)

(2) HOW DID THE ACTIVITY RELATE TO A COURSE(S) AND/OR LEARNING OBJECTIVES?

With CSUCI Art 100 “Understanding Arts Processes” as the inspiration for the project, (a course I have taught since 2015), I planned the exhibition in conjunction with course materials. Our art department offers an array of courses teaching mediums exemplified in the exhibition (see art media listed in question #1). I invited some art department faculty to participate in the exhibition and lecture series, first as artists and then as teachers. One current faculty member accepted the invitation to show his work in this exhibition; others brought their students to the exhibition and lectures. The exhibition succeeded in providing vivid examples of process in its many forms and related to many department courses such as painting, photography, printmaking, illustration, etc., as well as to various art history courses.

(3) WHAT DO YOU SEE AS THE STRENGTHS OF THE ACTIVITY?

Most importantly, students were able to see and respond to actual artwork made by mature living artists. Viewing art in textbooks and slides cannot ever compare to the experience of seeing an artwork in reality. Additionally, students were able to meet the artists and ask questions directly following each guest lecture. Since all of the artists included were teachers themselves, they were adept at presenting material to college aged students. The exhibition, lecture series and museum visit formed a congruent and cohesive experience for students as well as a fuller picture of the “art world.”

(4) WHAT WOULD YOU SAY ARE/WERE THE ACTIVITY’S WEAKNESSES?

There were things I wasn’t in control of. For example, I woke up one morning a few days before a lecture was to take place in Malibu Hall worried about numbers of chairs; would there be enough? When I inquired I found the reservation had been completely cancelled (accidentally). I had reserved Malibu 100 several weeks in advance for three classes. We were able to restore the reservation, but there was no sound system that morning. Students reported that they were negatively affected by lack of microphone/sound system. As well, I experienced a last minute scramble to invite guests and make arrangements as it wasn’t clear whether IRA funds would be available. However, I am extremely grateful for the financial support which furthered the impact of the project in that I was able to bring guest speakers to campus, and I was able to have exhibition materials created and printed. To the IRA committee: please accept my sincerest gratitude for this opportunity.

(5) HOW WOULD YOU IMPROVE THIS ACTIVITY FOR NEXT TIME?

If I were to design a project like this in the future, I would make all related reservations myself, if possible. I would plan well in advance for funding. I would not rely on anyone else to make arrangements for me, and I would double-check to make sure the things I wanted were in place. In addition, I believe the definition of “honorarium” and the question of valuing working artists making a strong cultural contribution needs to be addressed. I was surprised and disappointed by criticism that honorarium amounts were excessive. One would think artists would be encouraged by this form of valuing.

(6) WHAT DID YOU LEARN FROM THE PROCESS?

Many things! I learned that curating is a difficult job with many moving pieces. I learned some unexpected things as well! While each artwork well-represented its medium, and each stood on its own, the amount of connections between them was astounding. The further I delved into the project, the more connections I found between what at first seemed unrelated works: an unexpected bonus.

As I had started the project in June 2019, it was fulfilling to see the project's fruition and completion as there were times I thought I wouldn't. (Again, many thanks to the IRA committee and those in the art department, such as Hilda Ocampo, Ivan Grooms and Kenji Webb who helped with the logistics, and without whom this project couldn't have been realized).

(7) WHAT ARE STUDENT RESPONSES TO THE ACTIVITY? ATTACH STUDENT EVALUATIONS OR ASSESSMENTS (IN ACCORDANCE WITH FERPA RESTRICTIONS YOU MUST REMOVE ALL PERSONALLY IDENTIFIABLE STUDENT INFORMATION)

The student response was positive. Very few students gave a negative response. Some negative responses were related to lack of sound system at one of the guest lectures (see question #4).

(8) GIVE A SUMMARY OF EXPENSES FOR THE ACTIVITY.

Artist honorariums: \$12,250.00

Reception: \$650.00

Design and Printing of brochures and posters: \$2135.00

Gallery supplies: \$880.00

Mileage: \$379.50

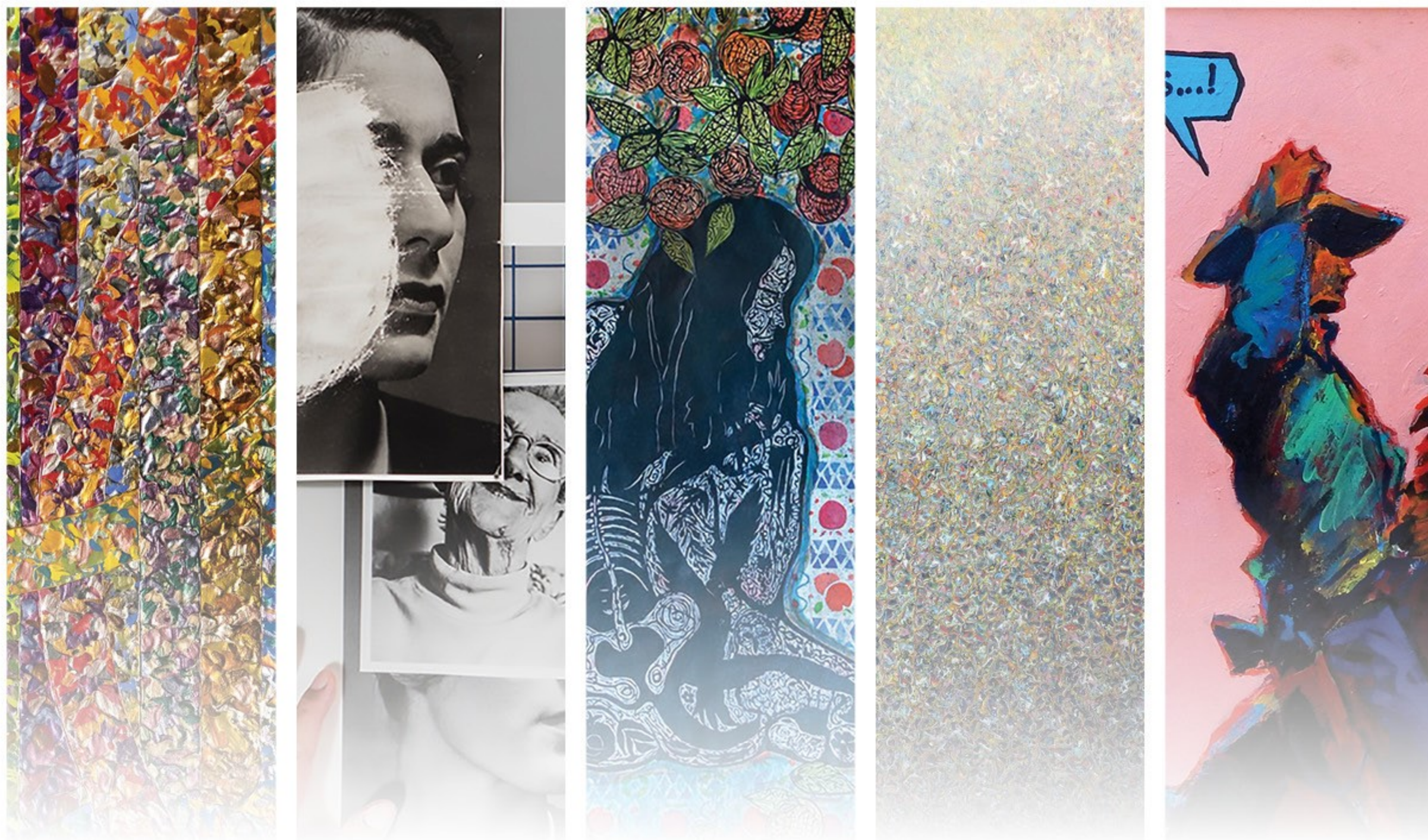
B. ON SEPARATE DOCUMENT, PLEASE ATTACH ATTENDEE LIST (PERSONALLY IDENTIFIABLE INFO REMOVED)

Please see PDF: Attendee List "Below the Surface"

C. PLEASE INCLUDE UP TO 6 IMAGES IN THIS DOCUMENT TO DEMONSTRATE STUDENT PARTICIPATION (or attached as a separate document)

Please see PDF: Images "Below the Surface"

Jack Reilly | Tarrah Krajnak | Cathy Weiss | Richard Bruland | Mick Reinman



BELOW THE SURFACE

AN EXPLORATION OF PROCESS

Jan. 28 through Feb. 20, 2020

*Closing Reception & Artist Talk
Thursday, Feb. 20 from 5 to 7 p.m.*

*Broome Library Gallery
California State University Channel Islands
1 University Dr., Camarillo CA, 93012*

*For questions or more information, please contact
Leslie Lloyd, Exhibition Curator, at leslie.lloyd@csuci.edu.*

When witnessing any work of art, what the viewer sees is merely the “tip of the iceberg.” Many processes to create the work continue to exist out of view, just as the iceberg exists deeply below the water’s surface. The artist’s concepts, vision, trajectory, and in some bodies of work—personal history; or perhaps all of these at once—are present and contained within the work.

This exhibition entertains multiple notions of process, with the purpose to lay bare various individual creative paths, as well as the forces which motivated them, hoping to inspire, to enrich, and to enlighten viewers to the artist’s reality: that various works are the result of many layers of contemplation and experience over time.

Attendee List: "Below the Surface"

Leslie Lloyd Spring 2020

1. Art 100-1 (25)
2. Art 101-1 (40)
3. Art 102-1, Art 102-8, Art 102-9, Art 102-10 (96)
4. Art 318 (27)
5. Art 330 (30)
6. Art 331 (76)
7. Art 420 (33)
8. Art 433 (33)
9. Art 435 (34)
10. Art 451 (25)

Above please find partial attendee list for the exhibition and lecture series.