Brown Arts Initiative Wintersession 2019 | January 2-18
VISA 0070: From Beginning to End: Process and Creation

Prof. Wendy Edwards  Wendy_Edwards@brown.edu

Course location:
- Jan 2: Brown campus (room TBD)
- Jan 3: Travel day to Los Angeles
- Jan 4-18: Santa Monica, California and surrounding L.A. area

Daily class meeting: 9:30 am - 1:00 pm
Daily site visits: 2:00 pm - 5:00 pm
Concerts/screenings: various evenings

Total 84.5 contact hours, with an additional 95.5 hours of class assignments, readings, and studio prompts/projects
- Average 24 hours per week out-of class assignments, readings, and studio prompts/projects

Eligibility for course:
- Previous work portfolio
- Application essay, with initial project concept
- Letter of recommendation from a faculty member

Course Description
This course, collaboratively offered by the Visual Art Department and Brown Arts Initiative, will be based in Los Angeles and focus on the intersection of visual art, film/TV and the music industry while addressing artistic practice throughout the creation process. Each week will follow a three-part analytical framework based on the notions of idea, creation, and public presentation. Discussions with artists, musicians, curators, filmmakers, writers and actors will provide professional perspectives to students who have an interest in one or more areas within the arts. Meetings with artists will be supported by studio and museum visits, screenings and concerts.

Overview
The film/TV and music industries have been anchored in Los Angeles for decades, and the L.A. visual art scene is expanding rapidly, bringing global attention to the west coast. Students in this course will visit Los Angeles artists — including Brown alumni — in their studios, and discuss the impact of current media and culture within music, sound, visual art, TV, and film. Discussions with artists, musicians, curators, filmmakers, writers, and actors will provide professional perspectives to students who have an interest in one or more areas within the arts.

The course will examine visual art, film/TV and music through the lens of process and collaboration. Each week will follow a three-part analytical framework based on the notions of
idea, curation, and public presentation. In the first week, focused on visual art, that structure will lead us to the artist, the curator, and the exhibition. In the following week, we will investigate the L.A. TV and film world through the lens of the screenwriter, director, and screening. Finally, in the third week the L.A. music industry will be explored through the framework of composer, impresario, and public concert.

Each day will begin with a classroom session hosted at the film production studios of Davis Guggenheim, Academy Award-winning filmmaker (An Inconvenient Truth) and Brown alum. Most classroom sessions will include a guest lecture by one of the many high-profile Brown alumni working in the L.A. visual art, TV/film, and music industries. Following lunch, most days will include a studio visit with Brown alumni. These visits will give students the opportunity to engage directly with artists in studios and sound stages. In addition, students will meet with museum curators behind the scene at local museums, including the Hammer Museum, Los Angeles County Museum of Art (LACMA), The Getty, The Broad, the David Hockney Foundation, and alternative art spaces and galleries to gain insight into current and past exhibitions. In the evenings students will attend concerts, performances, and film screenings.

Coursework
The course will incorporate both theory and practice through coursework and creative projects. Daily assignments will be based on reflections and exposure to a wide range of the arts in Los Angeles. Students will apply to the class with a project proposal, which can address any aspect of the three-part analytical structure: idea, curation, exhibition.

Required Texts:
- Readings recommended by visiting artists including interviews, essays, and articles included in daily assignments. These will be available on the course Canvas site.

Journal Entries:
- Daily responses / drawings / musical sketches / storyboards, critiques of discussions.
- Weekly synthesis short essay pulling together connections relevant to the final project.

Discussion Leaders:
- Each student will be discussion leader for one of the guest speakers. Discussion leaders will be charged with preparing questions and facilitating conversation.

Final project/framework presentation:
Students will detail a potential course of action to realize a large-scale project, to be followed upon returning to Brown. This project framework will comprise three components that could be used to propose a thesis/capstone project, ISP etc:
- 1000-word paper grounding the project and process using the theoretical/historical readings presented in the course as well as insights gained from site visits and guest presentations.
- Detailed and realistic project timeline including goals, budget, deadlines and anticipated hurdles.
- Presentation of the project framework for invited guests at the end of the fourth week. This could include project prototype examples: sketches for future visual artwork, storyboard or teaser for a film, the first song for an album, etc.

**Assessment:**
Students will be assessed on their class participation, completion of daily reflections, weekly synthesis essay, and final presentation through receiving a grade of Satisfactory or No Credit to align with VISA mandatory S/NC. Students are expected to demonstrate synthesis of readings, site visits, guest interactions and development of their selected project.

**Academic Integrity:**
As outlined in Brown University's Academic code, "A student’s name on any exercise (e.g., a theme, report, notebook, performance, computer program, course paper, quiz, or examination) is regarded as assurance that the exercise is the result of the student’s own thoughts and study, stated in their own words, and produced without assistance, except as quotation marks, references, and footnotes acknowledge the use of printed sources or other outside help."
(Academic Code, p. 5)

**Accessibility and Accommodations:**
Brown University is committed to full inclusion of all students. Please inform me early in the term if you have a disability or other conditions that might require accommodations or modification of any of these course procedures. You may speak with me after class or during office hours. For more information, please contact Student and Employee Accessibility Services at 401-863-9588 or SEAS@brown.edu. Students in need of short-term academic advice or support can contact one of the deans in the Dean of the College office.
From Beginning to End: Process and Creation

PRE-CLASS PREPARATION

Dec 26 - Jan 2
Readings, in preparation for Week 2:
- Brian Eno. “Developing Your Creative Practice: Tips from Brian Eno.”

Homework:
- Prepare short draft project proposal.

VISUAL ART – ARTIST / CURATOR / EXHIBITION

Wednesday, Jan 2: Providence Orientation
2:00 pm – 5:00 pm, Brown campus, Granoff Center Studio 2
Readings Due:
- Brian Eno. “Developing Your Creative Practice: Tips from Brian Eno.”
- TV/Film viewings (online)
  - He Named Me Malala (Davis Guggenheim)
  - The Heart of Nuba (Ken Carlson)

Introduction to classmates and course.
Students present initial project ideas and outline their goals for wintersession.
Discussion of pre-class readings.

< Thursday, Jan 3: TRAVEL DAY – PROVIDENCE | BOSTON → LOS ANGELES >

Friday, Jan 4: Concordia Studio Orientation/Guest Speaker & Site Visits
9:30 am – 1:00 pm, Concordia Studio
Readings Due:
- A Conversation with Kerry Tribe and Diana Nawi, March - April 2017. Chapter 1 and Chapter 2

Guest: Davis Guggenheim
Site visit: Tour of Concordia Studios, Venice
Site visit: Artist Kerry Tribe studio
Site visit: Artist Shana Lutker studio
Saturday, Jan 5: Concordia Studio / Guest Speaker & Site Visits
Readings Due:
- Concepts and Intuitions, 1965-2016 (focus on specific works to be suggested by Loren Holland)
- Adrian Piper's Show at MoMA is the Largest Ever for a Living Artist. Why Hasn't She Seen It? Thomas Chatterton Williams, New York Times, June 27, 2018

Guest: Painter Loren Holland, slide lecture and discussion
Site visit: Hammer Museum with Chief Curator Cornelia Butler to view Adrian Piper exhibition
Site visit: Painter Jay Stuckey studio, Highland Park

Sunday, Jan 6: Concordia Studio & Guest Speakers | Buck Collection visit
Readings Due:

Meeting to review assignments, final projects, and upcoming schedule
Guests: Painter Keith Mayerson, producer David Bartis, slides and discussion
Travel to Laguna Beach for private showing of The Buck Collection of California Art
- Meet with: Stacy Nicholas, Stephen Barker, Executive Director, The UC Irvine Institute and Museum for California Art

Monday, Jan 7: Concordia Studio / Guest Speaker & Site Visits
Readings Due:
- Student selection from Social Medium.
- True to Life: Twenty-Five Years of Conversations with David Hockney, Lawrence Weschler, University of California Press, 2008. Particularly chapters 6, 7 and 8.
- Review chronology of David Hockney’s life and work, particularly years 2001 through 2018. www.thedavidhockneyfoundation.org/chronology
- A History of Pictures from the Cave to the Computer Screen, David Hockney and Martin Gayford, Thames & Hudson, 2016.

Project review and small group work
Guest: Richard Benefield
Site visit: LA Louver Gallery (showing David Hockney), with Richard Benefield, Executive Director of the David Hockney Foundation and Peter G from LA Louver
Site visit: Hockney Foundation with Richard Benefield

**TV/FILM – SCREENWRITER / DIRECTOR / SCREENING**

**Tuesday, Jan 8: Concordia Studio / Guest Speaker & Site Visits**
Writing Due: first synthesis essay.
Readings Due:
- David Mamet's Master Class Memo to the Writers of The Unit
- Evan Smith. “Comedy Writing: Every Script Deserves a Good Beating.”

Screenings Due:
- Jonathan Groff TV example TBD by Jonathan Groff
- (TBA) TV example TBD by (TBA)

Guests: Television writer/producers Jonathan Groff (*Black-ish*) & (TBA)
Site Visit: Screening of *The Heart of Nuba*, Concordia Studio

**Wednesday, Jan 9: Concordia Studio / Guest Speaker & Screening**
Readings Due:
- TBD (on documentary / directing)

Guest: Director/producer Ken Carlson (*The Heart of Nuba*)
Site visit: TBD

**Thursday, Jan 10: Concordia Studio / Guest Speaker & Screening**
Readings Due: TBD, chosen by (TBA) / (TBA)

Guest: (TBA) with (TBA)
Site visit: TBD

**Friday, Jan 11: L.A. Music Center / Guest Speaker / Museum & Concert**
Readings Due:

Discussion of final projects
Guests: Rachel Moore
Site visit: Broad Museum, tour Collection Exhibition: *Journey That Wasn’t*
Site visit: L.A. MOCA, Grand Avenue
Site visit: L.A. Music Center
Site visit: evening concert, L.A. Phil: John Adams/Philip Glass
MUSIC – COMPOSER / IMPRESARIO / CONCERT

Saturday, Jan 12: Concordia Studio / Guest Speaker & Studio Visit
Readings Due:

Guest: (TBA)
Site visit: Recording studio / film scoring session
Reception with L.A. arts alumni

Sunday, Jan 13: Work Day
Independent work

Monday, Jan 14: Concordia Studio / Guest Speaker
Discussion and work day: discussion of final projects, process/collaboration
Readings Due:
- Reading TBD
Writing Due
- Second synthesis essay.

Guest: (TBA) film/commercial composer

Tuesday, Jan 15: Concordia Studio / Guest Speaker
Readings Due:
- Reading TBD, chosen by (TBA)

Guest: (TBA) and/or (TBA) (DJ @ KCRW)
Site Visit: TBD
Assignment: Work on final projects

Wednesday, Jan 16: Concordia Studio / Discussion and Work Day
Discussion of final projects, process/collaboration / practice presentations in small group
Site visit: Concert/performance
Assignment: Work on final projects

Thursday, Jan 17: Concordia Studio / Project presentations
Students present projects to invited panel of guests

Friday, Jan 18: Concordia Studio / Project presentations
Students present projects to invited panel of guests

< Saturday, Jan 19: Travel Day – LOS ANGELES → PROVIDENCE | BOSTON >