ART-UE 9022 –

Introduction to interdisciplinary art practice.

Instructor Information

- Marie Lepetit, artist
- Office location and office hours: In my studio prior to the lesson.
- Studio address: 1 rue de l'Encheval 75019 Paris
- Metro: Jourdain or Botzaris, code 19A76
- Tel: 0671746138
- Marielepetit3@gmail.com

Course Information

- FREN-UA.9865004
- Art Interdisciplinary Workshop
- This course provides a framework for students to produce and present a sustained body of visual work that will constitute an integrated part of their course. Students will have an opportunity to enter the world of these great 20th Century artists. From this students will be inspired to create something of their own. Students may work in a variety of realms such as drawing, painting, photography and/or folding. During the course the students will have the opportunity of creating alongside the artist/teacher in her art studio. Students wishing to carry out a personal creative project are most welcome to develop it during the art classes. However, students choosing this must imperatively have a concrete idea prior to beginning the art classes. The structure of this course is relatively open in the sense that any form of creation needs intellectual autonomy. Students will be constantly guided by the artist/teacher. The course includes visits to museums to explore the wide range of subjects and materials available to contemporary artists. At the end of the semester an exhibition will be held with the students work.

- Prerequisite: none
- Class meeting days: on Thursday: For the first group, from 4. p.m to 6. p.m
- The second group, from 6.15 p.m to 8.15 p.m
- Studio address: 1 rue de l'Encheval 75019 Paris
- Metro: Jourdain or Botzaris

Course Overview and Goals

Upon Completion of this Course, students will be able to:

- Students should gain insight into the differences in approaching art from a French
Course Requirements

Class Participation
Curiosity, Questions, Attention, Capacity of tests, Disponibility, Concentration and pleasure with creation.

Assignment 1
For the different exercises, students must be able not to satisfy with one possibility or solution or proposition to develop the capacity of creation.

Assignment 2
Field visit reports allow to focus one’s attention on different paintings, seen in the museum. The different homeworks realised with regularity, developed the artistic sensivity.

Assignment 3
Different exercises, drawings in the museum, propositions and homeworks allow to create the last project.

Assigned Exhibition
See exhibitions, films..... and participate to the trips are the best way to develop sense of connection between different art and almost with the life.

Grading of Assignments
The grade for this course will be determined according to the following formula:

<table>
<thead>
<tr>
<th>Assignments/Activities</th>
<th>% of Final Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class participation/ attendance</td>
<td>[20%]</td>
</tr>
<tr>
<td>Scrap book/ etchings, drawings, collages</td>
<td>[20%]</td>
</tr>
<tr>
<td>Field visit reports and homeworks</td>
<td>[20%]</td>
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<tr>
<td>Realization/ Art Project</td>
<td>[40%]</td>
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</tbody>
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Letter Grades
Letter grades for the entire course will be assigned as follows:

<table>
<thead>
<tr>
<th>Letter Grade</th>
<th>Points</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>Letter Grade</td>
<td>Points</td>
<td>Description</td>
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<tr>
<td>--------------</td>
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</tr>
<tr>
<td>A</td>
<td>16-20</td>
<td>Outstanding</td>
</tr>
<tr>
<td>A-</td>
<td>15</td>
<td>Excellent</td>
</tr>
<tr>
<td>B+</td>
<td>14</td>
<td>Very Good</td>
</tr>
<tr>
<td>B</td>
<td>13</td>
<td>Good</td>
</tr>
<tr>
<td>B-</td>
<td>12</td>
<td>Satisfactory</td>
</tr>
<tr>
<td>C+</td>
<td>11</td>
<td>Above Average</td>
</tr>
<tr>
<td>C</td>
<td>10</td>
<td>Average</td>
</tr>
<tr>
<td>C-</td>
<td>9</td>
<td>Below Average</td>
</tr>
<tr>
<td>D+</td>
<td>8</td>
<td>Unsatisfactory</td>
</tr>
<tr>
<td>D</td>
<td>7</td>
<td>Low Pass</td>
</tr>
<tr>
<td>D-</td>
<td>6</td>
<td>Low Pass</td>
</tr>
<tr>
<td>F</td>
<td>5</td>
<td>Fail</td>
</tr>
</tbody>
</table>

**Course Schedule**

**Topics and Assignments**

<table>
<thead>
<tr>
<th>Week/Date</th>
<th>Topic</th>
<th>Assignment Due</th>
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</thead>
<tbody>
<tr>
<td>5th September</td>
<td>Introduction and presentation of the workshop &amp; William Kentridge film. Through the Kentridge film, we can understand the context of geopolitics in South Africa. Kentridge also conveys the complexities of such a system and its impact, more significantly, the importance of context and individual creation.</td>
<td>The first lesson is at NYU, boulevard Saint Germain.</td>
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<tr>
<td>12th September</td>
<td>Presentation in the studio and working with the artist, creative direction and potential Progression of studio work: ink exercises and</td>
<td>1st Homework</td>
</tr>
<tr>
<td>Week/Date</td>
<td>Topic</td>
<td>Assignment Due</td>
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<tr>
<td>19th September</td>
<td>Georges Pompidou Centre: Modern art, the permanent collection found on the 5th floor. Through visiting the 20th Century collection, we will concentrate on the ways artists treat their subjects in relation to space and time. Personal sketch-books must be brought along. Subway: Rambuteau or Chatelet</td>
<td>Appointment: In front of the bookshop, inside Georges Pompidou Centre:</td>
</tr>
<tr>
<td>26th September</td>
<td>Georges Pompidou Centre: Students may choose a work of art on the 5th floor and recreate on paper using pencils, charcoal, wax crayons etc.. The aim of this exercise is to develop students concentration on a particular work of art.</td>
<td>Appointment: In front of the bookshop, inside Georges Pompidou Centre:</td>
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<tr>
<td>3rd October</td>
<td>Progression of studio work: exercises with letters, shapes, sizes, intensity, colours and variations as in the collage of Dadaists and Surrealists and exhibition seen the previous week.</td>
<td>2nd homework</td>
</tr>
<tr>
<td>10th October</td>
<td>Technique of using color, quality of color, and choice of support Progression of studio work: painting and drawing exercises and its variations and possibilities.</td>
<td>3rd homework</td>
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<tr>
<td>17th October</td>
<td>Exhibition: F.I.A.C</td>
<td>4th homework</td>
</tr>
<tr>
<td>24th October</td>
<td>Establishing various techniques of research from works of art of a variety of artists such as also Paul Klee... and particularly following the guided visit to Beaubourg studying artists.</td>
<td>5th homework</td>
</tr>
<tr>
<td>7th November</td>
<td>Review of the previous 3 weeks. Students will choose a technique inspired from these 3 weeks in order to prepare and develop their project. Class discussion and research in a sketch-book and realization. Realization on canvas or others mediums.</td>
<td>6th homework</td>
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<tr>
<td>14th November</td>
<td>Choice of the best medium to develop the project. Project selection and enlargement. Tests and propositions.</td>
<td>7th homework</td>
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<tr>
<td>21th November</td>
<td>Choice and project selection and enlargement with screening.</td>
<td>8th homework</td>
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<tr>
<td>Week/Date</td>
<td>Topic</td>
<td>Assignment Due</td>
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<td>-----------------</td>
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<tr>
<td>28&lt;sup&gt;th&lt;/sup&gt; November</td>
<td>Final presentation.</td>
<td>9&lt;sup&gt;th&lt;/sup&gt; homework</td>
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<tr>
<td>5&lt;sup&gt;th&lt;/sup&gt; December  12&lt;sup&gt;th&lt;/sup&gt; December</td>
<td>Preparation of exhibition at NYU and exhibition</td>
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</tbody>
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**Course Materials**

**Required Textbooks & Materials**
- Sketch book and pencils.

**Course Policies**

**Attendance and Tardiness**
- Study abroad at Global Academic Centers is an academically intensive and immersive experience in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centers is mandatory, and unexcused absences will be penalized with a two percent deduction from the student’s final course grade for every week's worth of classes missed. Students are responsible for making up any work missed due to absence. Repeated absences in a course may result in harsher penalties including failure.

- Unexcused absences affect students’ grades: unexcused absences will be penalized with a 2% deduction from the students’ final course grade.

- Absences are excused only for illness, religious observance, and emergencies.

**Illness:** For a single absence, students may be required to provide a doctor’s note, at the discretion of the Associate Director of Academics. In the case of two consecutive absences, students must provide a doctor’s note. Exams, quizzes, and presentations will not be made up without a doctor’s note.

**Religious Observance:** Students observing a religious holiday during regularly scheduled class time are entitled to miss class without any penalty to their grade. This is for the holiday only and does not include the days of travel that may come before and/or after the holiday.
Students must notify their instructor and the Academic Office in writing via email one week in advance before being absent for this purpose. If exams, quizzes, and presentations are scheduled on a holiday a student will observe, the Associate Director, in coordination with the instructor, will reschedule them.

Please note: if you are unable to attend class, you are required to email your professors directly to notify them.

Late Assignment
Late submission or work will be accepted only with justifiable reasons of health or family emergency.

Academic Honesty/Plagiarism
At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community.

Plagiarism: presenting others' work without adequate acknowledgement of its source, as though it were one's own. Plagiarism is a form of fraud. We all stand on the shoulders of others, and we must give credit to the creators of the works that we incorporate into products that we call our own. Some examples of plagiarism:

- a sequence of words incorporated without quotation marks
- an unacknowledged passage paraphrased from another's work
- the use of ideas, sound recordings, computer data or images created by others as though it were one's own
- submitting evaluations of group members' work for an assigned group project which misrepresent the work that was performed by another group member
- altering or forging academic documents, including but not limited to admissions materials, academic records, grade reports, add/drop forms, course registration forms, etc.

For further information, students are encouraged to check www.nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/academic-integrity-for-students-at-nyu.html

Disability Disclosure Statement
Academic accommodations are available for students with disabilities. Please contact the Moses Center for Students with Disabilities (212-998-4980 or mosescsd@nyu.edu) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance.
Instructor Bio

Teachings/conferences

2005 Advertizing campaign for *La Société Générale*
1998-2018 Conferences in Art at the University of Art in Picardie, Amiens.
Since 1985 Director and Painting teacher at *Safran* Art Centre, Amiens.
1996-2001 Member of the project for the creation of the Contemporary Art centre *Le Plateau*, Paris XIXème

Art Works

2018 *Silencio*, Tokyo.
*Peintures er palissades*, Théâtre de la commune d’Aubervilliers.
*Du compas à l’équerre*, FRAC picardie.
*Biennale de gravure de Sarcelles*.
*Show-room and Spiral Art fair*, Tokyo.
*lignées*, musée Eugène Carrière, Gournay sur Marne.
*True mirror*, espace commines, Paris.
2015 *Festival du film de Martigny*, Suisse
*Toutes uniques, toutes identiques*, Goussainville
*Nuits de Somnambules*, galerie EGP
*Toiles de Jouy, regard contemporain*, Jouy en Josas
*Duo*, *villa fleuri*, Paris
*Spiral hall*, Tokyo
2014 *Temporary Items, séquence I et II*, Paris
*Centre Max Juclier, Villeneuve la Garenne*.
*Spiral hall*, Tokyo
2013 *URDLA*, Villeurbanne.
*Galerie Briobox*, Paris.
2012 *Private collection*.
*URDLA*, Villeurbanne.
Séquence I, II, III, le 19 Montbéliard.

2009
Mural, série N , collection privée, Guérande.
Mural X, La Vigie, Nîmes.
Mural IX, La Fabrica del Prato, Lisbonne.

2008
Mural VIII, Scrivo in Vento, carré noir du Safran, Amiens.

2007
Mural VI « point de vue image du monde», école des beaux-arts de Rouen.

2006

2005
Mural IV, rue Réaumur, Paris.

2003
Mural I et II et III, Beauvais.

Site : www.marielepetit.fr