

# 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

perspective.

## Course Requirements

### Class Participation

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

### Assignment 1

For the differents exercices, students must be able not to satisfy with one possibillity 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 exercices, 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:

<b>Assignments/Activities</b>	<b>% of Final Grade</b>
Class participation/ attendance	[20%]
Scrap book/ etchings, drawings, collages	[20%]
Field visit reports and homeworks	[20%]
Realization/ Art Project	[40%]

### Letter Grades

Letter grades for the entire course will be assigned as follows:

<b>Letter Grade</b>	<b>Points</b>	<b>Description</b>
---------------------	---------------	--------------------

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

## Course Schedule

### Topics and Assignments

<b>Week/Date</b>	<b>Topic</b>	<b>Assignment Due</b>
5 <sup>th</sup> September	Introduction and presentation of the workshop & 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.	The first lesson is at NYU, boulevard Saint Germain.
12 <sup>th</sup> September	Presentation in the studio and working with the artist, creative direction and potential Progression of studio work: ink exercises and	1 <sup>st</sup> Homework

Week/Date	Topic		Assignment Due
	its variations and possibilities.		
19 <sup>th</sup> September	<i>Georges Pompidou Centre</i> : Modern art, the permanent collection found on the 5 <sup>th</sup> floor. Through visiting the 20 <sup>th</sup> 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. <i>Subway: Rambuteau or Chatelet</i>		Appointment: In front of the bookshop, inside <i>Georges Pompidou Centre</i> : .
26 <sup>th</sup> September	<i>Georges Pompidou Centre</i> : Students may choose a work of art on the 5 <sup>th</sup> 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.		Appointment: In front of the bookshop, inside <i>Georges Pompidou Centre</i> : .
3 <sup>rd</sup> October	Progression of studio work: exercises with letters, shapes, sizes, intensity, colours and variations as in the collage of Dadaistes and Surrealists and exhibition seen the previous week.		2 <sup>nd</sup> homework
10 <sup>th</sup> October	Technique of using color, quality of color, and choice of support Progression of studio work: painting and drawing exercises and its variations and possibilities.	[	3 <sup>rd</sup> homework
17 <sup>th</sup> October	Exhibition: F.I.A.C		4 <sup>th</sup> homework
24 <sup>th</sup> October	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 <i>Beaubourg</i> studying artists.		5 <sup>th</sup> homework
7 <sup>th</sup> November	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.	[	6 <sup>th</sup> homework
14 <sup>th</sup> November	Choice of the best medium to develop the project. Project selection and enlargement. Tests and propositions.		7 <sup>th</sup> homework
21 <sup>th</sup> November	Choice and project selection and enlargement with screening.		8 <sup>th</sup> homework

Week/Date	Topic		Assignment Due
28 <sup>th</sup> November	Final presentation.		9 <sup>th</sup> homework
5 <sup>th</sup> December 12 <sup>th</sup> December	Preparation of exhibition at NYU and exhibition		

## 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](http://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](mailto: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

- 2008-2019 Workshop in Visual Arts, New-York University, Paris 75016  
2005-2017 Workshop in *Ecole Multi Média*, Paris 75004.  
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 XIX<sup>ème</sup>

## Art Works

- 2019 Transparence/transparaître, université d'Amiens.  
Lune de printemps, atelier M.U.R.R, Pantin.
- 2018 Silencio, Tokyo.  
Peintures er palissades, Théâtre de la commune d'Aubervilliers.  
Les archipels, Paris.
- 2017 Atlas of the Heavens, ESAD, Amiens.  
Du compas à l'équerre, FRAC picardie.  
Biennale de gravure de Sarcelles.
- 2016 L'éclipse, Briobox, Paris.  
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.  
Cité des Sciences et de l'Industrie, Paris.  
URDLA, Villeurbanne.
- 2011 Les archipels, Interface, Dijon.
- 2010 Le retour des lucioles , le mur Saint Martin, Paris.  
  
Séquence IV, V, galerie Briobox, Paris.

- 2009 Séquence I, II, III, le 19 Montbéliard.  
Mural, série N , collection privée, Guérande.  
Mural X, La Vigie, Nîmes.
- 2008 Mural IX, La Fabrica del Prato, Lisbonne.  
Mural VIII, Scrivo in Vento, carré noir du Safran, Amiens.  
Mural VII, collection privée, Paris.
- 2007 Mural VI « point de vue image du monde», école des beaux-arts de Rouen.
- 2006 Mural V, « Voir en Peinture two », La Générale, Paris.
- 2005 Mural IV, rue Réaumur, Paris.
- 2003 Mural I et II et III, Beauvais.

[Site : www.mariepetit.fr](http://www.mariepetit.fr)