Introduction to Interdisciplinary Art Practice

Class code
ART-UE 9022001
Introduction to Interdisciplinary Art Practice

Instructor Details
Marie Lepetit
Marielepetit3@gmail.com
office location and office hours: In my studio prior to the lesson.

Class Details
Visual Art Workshop
On Thursday from 6 pm to 8 pm,
In my studio from 6.30 to 8.30 pm,
For the visits to the museum, from 6.30 p.m to 8.30 p.m

Studio address: 1 rue de l'Encheval 75019 Paris
Metro: Jourdain or Botzaris

Prerequisites
None

Class Description
This course provides a coherent framework for students to produce and present a sustained body of visual work that will constitute an integrated part in their training. Students will have an opportunity to enter into the world of these great 20th Century artists, in order to imagine and create posters and collages. 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 professor 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 course includes visits to museums to explore the wide range of subjects and materials available to for contemporary artists, and concludes with the exhibition at the end of the semester. All classes are conducted in English.

Desired Outcomes
Students should gain insight into the differences in approaching art from a French perspective.

Assessment Components
Participation/attendance - 20%
Scrap book/etchings, drawings, collages - 20%
Field visit reports - 20%
Realization/Art Project - 40%
Failure to submit or fulfil any required course component results in failure of the class.
### Assessment Expectations

**Grade A:** corresponds to 0 absences to class and Museums/Galleries. Handing in all required work sketch book etc... Completion of project.

**Grade B:** One absence tolerated. Missing museum outings, and handing in project late.

**Grade C/D:** Two or more absences.

**Grade F:** N/A

### Grade conversion

<table>
<thead>
<tr>
<th>Grade</th>
<th>Conversion</th>
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<tbody>
<tr>
<td>A</td>
<td>16</td>
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<td>A-</td>
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<td>B+</td>
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<td>B</td>
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<td>7</td>
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<td>D-</td>
<td>6</td>
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### Grading Policy

NYU Paris aims to have grading standards and results in all its courses similar to those that prevail at Washington Square.

### Attendance Policy

Here is NYU's Attendance Policy for students studying away at a Global Academic Center:

*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 affect students' semester grades. Students are responsible for making up any work missed due to absence. Repeated absences in a course may result in failure.*

Beginning Fall 2014, at all Global Academic Centers, unexcused absences will be penalized with a two percent deduction from the student’s final course grade.

Other guidelines specific to NYUParis include:

- **Attendance to class and all course-related events, even outside of regularly scheduled course times, is expected and mandatory. Some class outings/make-up classes take place on Fridays**
- **Under no circumstances will non-University-related travel constitute an excused absence from class. DO NOT book travel until you have received and carefully studied the syllabus of each of your classes.**
- **If you are not sick enough to go to the doctor, you are well enough to go to class.** Doctor’s notes will be expected for all medical-related absences.
- **No tests, quizzes, or exams will be made up.** A missed test, quiz, or exam will result in a zero. Questions about this policy should be directed to the AcAffairs team, not your professor.

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1 NYU's "Policies and procedures for students studying away at a Global Academic Center"
Late Submission of Work

Plagiarism Policy

New York University in Paris, as an academic community, is committed to free and open inquiry, to creating an intellectual and social environment that promotes this, and to upholding the highest standards of personal and academic integrity.

All NYUP students have the responsibility to uphold these stated objectives. As a member of this community, you accept the responsibility for upholding and maintaining these standards, which include refraining from all forms of plagiarism and cheating as detailed below.

Cases of plagiarism at NYUParis will be brought to the attention of NYUParis academic administration as well as the implicated student’s home school Dean.

PLAGIARISM: a form of fraud, presenting someone else’s work as though it were your own:

- A sequence of words from another writer who you have not quoted and referenced in footnotes
- A paraphrased passage from another writer’s work that you have not cited.
- Facts or ideas gathered and reported by someone else
- Another student's work that you claim as your own
- A paper that is purchased or “researched” for money
- A paper that is downloaded free of charge from the Internet

CHEATING

- Copying from another student’s exam or quiz
- Giving or receiving unauthorized assistance (crib sheets, internet, etc.) during an exam or quiz
- Having someone take your exam
- Accessing an exam or quiz in an unauthorized fashion prior to its administration
- Collaborating with other students or unauthorized persons on a take home exam
- Using the same written material for two courses without the express permission of both instructors
- Fabricating or falsifying data

Required Text(s) N/A

Supplemental Texts(s) (not required to purchase as copies are in NYU-L Library) N/A

Internet Research Guidelines

Additional Required Equipment Sketch book, pencils, rubbers, pens.

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2 NYU’s Expository Writing Department’s Statement on Plagiarism
3 NYU Statement on Plagiarism
4 NYU Statement on Plagiarism
<table>
<thead>
<tr>
<th>Session 1</th>
<th>Introduction and presentation of the workshop &amp; William Kentdrige film. Through the Kentdrige film, we can understand the context of geopolitics in South Africa. Kentdrige also conveys the complexities of such a system and its impact, more significantly, the importance of context and individual creation.</th>
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<tbody>
<tr>
<td>21&lt;sup&gt;st&lt;/sup&gt; January</td>
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<tr>
<td>Session 2</td>
<td>Presentation in the studio and working with the artist, creative direction and potential Progression of studio work: ink exercises and its variations and possibilities.</td>
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<tr>
<td>28&lt;sup&gt;th&lt;/sup&gt; January</td>
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<tr>
<td>Session 3</td>
<td>Georges Pompidou Centre: Modern art, the permanent collection, 5&lt;sup&gt;th&lt;/sup&gt; floor. PART ONE Through visiting the 20&lt;sup&gt;th&lt;/sup&gt; Century collection, we will concentrate on the ways artists treat their subjects in relation to space and time. Personal scrap books must be brought along. Subway: Rambuteau or Chatelet</td>
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<tr>
<td>4&lt;sup&gt;th&lt;/sup&gt; February</td>
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<td>Session 4</td>
<td>Georges Pompidou Centre: Modern art, the permanent collection, 5&lt;sup&gt;th&lt;/sup&gt; floor. PART TWO Through visiting the 20&lt;sup&gt;th&lt;/sup&gt; Century collection, we will concentrate on the ways artists treat their subjects in relation to space and time. Personal scrap books must be brought along. Subway: Rambuteau or Chatelet</td>
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<td>11&lt;sup&gt;th&lt;/sup&gt; February</td>
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<td>Session 5</td>
<td>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 last week.</td>
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<td>18&lt;sup&gt;th&lt;/sup&gt; February</td>
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<td>Session 6</td>
<td>Technique of using color, quality of color, and choice of support used as different artists seen in Beaubourg. Progression of studio work: painting and drawing exercises and its variations and possibilities.</td>
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<td>25&lt;sup&gt;th&lt;/sup&gt; February</td>
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<td>Session 7</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>
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<td>3&lt;sup&gt;rd&lt;/sup&gt; March</td>
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<tr>
<td>Session 8</td>
<td>Class discussion and research in a sketch-book and realization. Realization on canvas or others mediums.</td>
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<td>10&lt;sup&gt;th&lt;/sup&gt; March</td>
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<tr>
<td>Session 9</td>
<td>Choice of the best medium to develop the project.</td>
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<td>17&lt;sup&gt;th&lt;/sup&gt; March</td>
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<td>Session 10</td>
<td>Project selection and enlargement. Tests and propositions.</td>
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<td>24&lt;sup&gt;th&lt;/sup&gt; March</td>
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<td>Session 11</td>
<td>Choice and project selection and enlargement with screening.</td>
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<td>31&lt;sup&gt;st&lt;/sup&gt; March</td>
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<td>Session 12</td>
<td>Finish and presentation.</td>
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<td>7&lt;sup&gt;th&lt;/sup&gt; April</td>
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Session 13
14th April
Class discussion around the realized works.

Session 14
5th May
Preparation of exhibition in NYU and Exhibition

Classroom
Etiquette
- No eating in class.
- No cell phones in class.
- No laptop computers in class unless permission is expressly given by your professors.
- Leaving class to go to the bathroom or yawning in class is considered rude in France.

Required Co-curricular Activities
To see the exhibitions in Paris and to attend conferences at NYU.

Suggested Co-curricular Activities
To see shows and films in Paris, and to participate in the trip to the North of France where we will be photographic reporters of these different museums and history of this region.

Your Instructor

Teachings/conferences
2005 Advertising campaign for La Société Générale
Since 1998 Conferences in Art at the University of Art in Picardie, Amiens.
Since 1985 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
2015 festival du film de Martigny, Suisse
Toutes uniques, toutes identiques, Goussainville et muse Alfred Canel, Pont audemer
Nuits de Somnambules, galerie EGP
Toiles de Jouy, regard contemporain, Jouy en Josas
Miroirs/Constellations, Villa du Lavoir, 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.
2011 « les archipels » Interface, Dijon.

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.
2007 Mural VI « point de vue image du monde», école des beaux-arts de Rouen.
2003 Mural I et II et III, Beauvais.

Site : www.marielepetit.fr