

From: [Art Department](#)
To: [ART-Undergrad Students, Sender Custom Email List](#)
Subject: Winter 2024 Art 100 Descriptions
Date: Sunday, November 26, 2023 3:05:16 PM

Dear Art majors:

Below are the descriptions for the 3 Art 100s in Winter 2024:

Art 100 ISS SUSTAINABILITY (Prerequisites)																	
Code	Type	Sec	Units	Instructor	Modality	Time	Place	Final	Max	Enr	WL	Req	Nor	Rstr	Textbooks	Web	Status
01290	Stu	A	4	PENNY, S.	In-Person	TuTh 1:00-3:20p	ART 165	Fri, Mar 22, 4:00-6:00pm	20	1	0	2	0	L	Bookstore		OPEN

Art 100 ISS RSEARCHBASED ART (Prerequisites)																	
Code	Type	Sec	Units	Instructor	Modality	Time	Place	Final	Max	Enr	WL	Req	Nor	Rstr	Textbooks	Web	Status
01292	Stu	B	4	COLLINS, C.	In-Person	MW 1:00-3:20p	ART 165	Wed, Mar 20, 1:30-3:30pm	20	0	0	0	0	L	Bookstore		OPEN

Art 100 ISS SOCIAL PRACTICE (Prerequisites)																	
Code	Type	Sec	Units	Instructor	Modality	Time	Place	Final	Max	Enr	WL	Req	Nor	Rstr	Textbooks	Web	Status
01296	Stu	C	4	SOTO-DIAZ, M.	In-Person	MW 9:30-11:50	ART 160	Wed, Mar 20, 8:00-10:00am	20	4	0	4	0	L	Bookstore		OPEN

Art 100 Issues in Art & Sustainability

Art and Sustainability is a hybrid studio/theory class that focuses on issues of climate crisis and sustainability. The class uses a research-based practice approach, where students research and discuss topical issues and devise and develop art projects related to this context. Attention is paid to environmental justice issues, indigenous perspectives, and the analysis and appropriate use of scientific knowledge and resources. Students are introduced to the history of activist art. The relations between social, political and environmental activism and art practices is discussed. Students are expected to view websites and videos, and do a limited amount of reading in advance of classes, as outlined in the syllabus on Canvas. Assessment is via art projects, in-class presentations and online quizzes.

ART 100 Issues in Research-Based Art

This class is something of a hybrid. First, we'll be discussing contemporary art, reading a bit of theory, doing the occasional writing assignment. In addition, we'll also be doing group critiques. The primary focus of our class has to do with research and evidence. We will study various contemporary art practices that might be said to be evidence-based, particularly those artists that explicitly claim to be doing research. We want to think critically about the role of the document, the image, the

archive. But beyond these obvious examples, we also will look at other work that might rely on a sort of hidden evidentiary authority, works that evidence mastery, community, or truth—the personal as political, the experiential, the biographic. I want to argue that all contemporary art can be understood as operating in one of these two modes. I want to argue that the public sphere itself absolutely requires the use of one of these two modes. I want to argue in general—this is a discussion-based class. Class participation is paramount. As the quarter unfolds, we'll approach this topic from a variety of different angles, doing our best to exhaust the topic and (hopefully) expand upon existing discourses. You'll show some of your work, I'll show some of my work, we'll look at other people's work, and talk about it. That's the idea.

ART 100: Issues in Social Practice and Collaboration

This course will explore collaborative and socially-engaged art making through a combination of creative practice, artist case studies, readings and discussion. Students will develop a small group, collaborative project over the entire quarter, and will also explore readings and artist case studies in order to better understand the diverse contours of social practice and collaborative art, including their political, ethical and affective implications. In addition to discussion of assigned materials, class time will also be used for embodied, playful group activities followed by critical reflection, as well as for small group work. We will read theoretical works by Pablo Helguera, Grant Kester, Shannon Jackson, Boaventura de Sousa Santos and others, and consider artist case studies including Ala Plástica, Rirkrit Tiravanija, Womanhouse, Lygia Clark, Paul Ramirez Jonas, Andrea Bowers, Mierle Laderman Ukeles, Tania Bruguera's Immigrant Movement International, Caroline Woolard, Pablo Helguera, Mel Chin, Theaster Gates, and Rick Lowe.

John Medina

Management Services Officer

[Department of Art](#)

[University of California, Irvine](#)

3229 ACT

Irvine, CA 92697-2775

jcmedina@uci.edu

(949) 824-4917 (office)

(949) 824-5297 (fax)

Return To Campus request system: <https://rtc.arts.uci.edu/>

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