

SYLLABUS

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COURSE DESCRIPTION

This class will introduce students to a variety of contemporary art practices and ideas. The class will begin with a brief overview of 'visual language' by looking at a variety of artworks and discussing basic concepts revolving around artistic practice. The class will work in video, sculpture and in public space.

Phonies, Fakes, Frauds, Forgers.

A number of artists, from Marcel Duchamp to Andy Warhol to Eric Doeringer, have used 'faking' or 'copying' as their primary artistic process. Comedians and satirists have used the power of parody to make politically charged entertainment with a strong critical edge. Tribute bands, celebrity impersonators and drag queens have taken homage to a new level. Cheap knock offs, from perfume and purses to cell phones and computers have created an economy based on 'close enough'. In this interdisciplinary seminar/studio, you make your own 'genuine fakes' and take on your own false personalities. Through drawing, photography, rapid proto-typing, performance and video installation, we will explore the crisis of the 'real' in the digital era and its historical precedents. How have our current notions of authenticity been contested by the pervasiveness of doctored images? What new spaces for artistic practice does this altered relationship to the 'real' create? Through our readings and studio work, we will investigate issues such as deceit and fraudulence, drag and parody.

The course meets twice a week for 3 hrs each session for a total of 12 units of credit. A minimum of six hours per week outside class work is expected. There will be 3 studio projects that must be completed for the course. You are required to prepare a written 1 page statement for each project. Readings are assigned to provide a historical and theoretical framework for each studio project.

EVALUATIONS

Grading will be based on: concept (25%), execution of individual projects (25%), class participation (25%) and demonstrated growth over the course of the semester (25%).

Completion of all projects is required for a passing grade, as is regular attendance.

Unexcused absences will automatically lower a grade by 1/2 a letter grade.

MATERIALS

You are responsible for obtaining most of your own materials. The bulk of the lab fee covers printing costs for handouts and certain basic materials which the program will buy in bulk, and which are available to everyone (for example, plaster and some molding compounds) as well as upkeep of shop tools.

lab fee: \$50.

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Assignment 1:

Body Extension: Fake.

Description:

Make an object that is a 'fake', a simulation. The object should be in some way performative; whether it be a fake body part or a knock-off handbag. Decide what level of simulation/uncanniness you are trying to archive. How good is 'good enough'? Do you want it to be indistinguishable from the 'real' thing? or clearly a fraud? How do these decisions affect the meaning of the thing? Is it funny, strange, political...?

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Assignment 2:

Video: Personality

Description:

Make a short video (under 3 mins) taking on a fake personality.

Things to think about:

stereotypes. parody. fame.

How does this personality relate to the 'real' you? Are you a specific person (ie. celeb)?

What is the tone of the video? Documentary, parody, youtube?

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Assignment 3:

Made Public: Final destruction.

Description:

The final assignment will be determined by the class. All aspects of the project will be conceived, planned and executed by the class as a group. We will engage in lengthy class discussions, do readings and watch videos. Problems to solve will be: Who will the

audience/public be? Where will it take place (what kind of space? is this an intervention?)? What will it be about (will it be narrative, abstract, political, entertaining)?

Students will work together to conceive the project obtain permissions, promote and document the event.

This is a very ambitious project that all students must contribute equally to in order for it to succeed.