

Presentation SUMMARY for Course Project II
AASCU, Japan Studies, June 2007
Incorporating Japanese Aesthetics
In studio classes

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In studio classes including but not necessarily limited to:

Visual Thinking I & II – a course in which students are introduced to contemporary concepts related to form and content in art work and the communication potential of materials, elements and principals of design, metaphor and symbol.

Drawing I, II and Advanced Drawing

Printmaking I, II, and Advanced Printmaking

The Japanese aesthetic and philosophies will be introduced and discussed as visual and conceptual options in addition to other ethnocentric considerations related to producing contemporary art.

Examples of applications or assignments:

Visual Thinking I, II: A current assignment titled Art that Heals ask students to consider the way in which other cultures in addition to the United States use art to heal. Examples of this type of work might include public works such as memorials like the Vietnam Memorial in Washington D.C., the AIDS quilt which was both personal and private, African sculptures which are believed to contain spirits, Japanese kami who may help a person cope with the loss of a loved one, or the lighting of a lantern that floats gently down a stream in memory of an ancestor. Each student is asked to consider what they would like to heal and then asked to research 2 or more cultural groups to learn more about appropriate forms their art might take. Japan can easily fold into this particular assignment.

Drawing I, II, Advanced Drawing: The expression of the mark. A discussion of calligraphy and the expressive nature of the line quality as an introduction to producing work in class that reacts more sensitively to the tool, the media and the surface with conversation about how the lines changes based on where you begin and end, the speed and the tool used to make that particular mark.

Printmaking I, II Advanced Printmaking: Woodcut a Japanese compositional aesthetic. Students will create a multi-color woodcut in the Japanese style focusing on the compositional traits apparent in the prints of the Ukiyo-e style.