

Monday, July 4, 2022

Transart Institute Syllabus & Material Submission

Please be sure to make a copy of your response in case your form doesn't reach us. This is possible with a slow connection. Be sure you get an auto thank you message before you close the window. Your syllabus will be password protected so that only your students have access to it. Only your description and images will be viewable by the public.

Thank you for teaching with us!

Full Name

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Co-course instructor

n/a

Co-course instructor

n/a

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Course Title:

Future Perfect

Transart transdisciplinary workshops and seminars are typically driven. Workshops address development of artistic praxis rather than training in certain media or authoring tools, challenging students to think conceptually and work creatively in new ways. Students respond to assignments and exercises in whatever media they wish. Seminars which are the cultural studies equivalent of the workshops help students to put their work in context and find ways to inform their art projects through research while also getting experience articulating these new ideas, ways of thinking and making connections through readings, discussions, exercises and assignments. Plan on 20 students.

Final course description for website:

"The future is like heaven, everyone exalts it, but no one wants to go there now."

- James Baldwin

On her seminal 1977 album 'I Remember Yesterday' Donna Summer revisited and re-imagined the historical tropes of musical modernity (specifically those of the 40s, 50s and 60s), all of which informed the Disco culture of the time. Turning from the past to the future, the album's finale was the monumental slab of disco-electronica 'I Feel Love'; Summer's paradigm-shifting attempt to give audible form to an imagined future for music to dance to. It did so so successfully that this long, linear, hypnotic track ultimately became a self-fulfilling prophecy, going on to help to shape (alongside James Brown, Kraftwerk and many others) much of the electronic dance music of the past two decades.

This one-day workshop takes this parallel process of looking simultaneously forwards and backwards in time as its starting point, but instead of relating it to music, focuses instead on the individual practices of the workshop participants, in order to understand both where we have been and where we come from as artists and where we might go next, tomorrow and in the years and decades to come.

Drawing upon writings by Hannah Arendt, Mikhail Bakhtin, James Baldwin, Honoré De Balzac, T.S. Eliot, Siri Hustvedt, and Henri Lefebvre, amongst others, the workshop will blend short presentations, class discussions of (and responses) to works of art, works of fiction and fictional artworks, and creative practical exercises.

We'll reconsider the creative family trees which give rise to our individual practices and the competing and sometimes contradictory aims and urges inherent in these narratives. We'll also attempt to identify as yet-unthought possibilities for our practices, with a view to re-imagining our individual and collective future trajectories, by dancing in the footsteps of Donna Summer.

Course goals:

To think about pastness and futurity as tools for reframing, re-examining and refreshing our thinking about our praxes.

To facilitate a deeper understanding and awareness of our individual lineages as practitioner researchers – what have been the trajectories of influence that have brought us to this point?

To imagine where we might go next as practitioner researchers, both in the immediate future, and over longer timescales.

Detailed content hour by hour. Days are dedicated to your course. Use the hours as you wish including lectures, films, excursions, assignments, exercises, projects, covering everything listed in your syllabus.

Detailed content:

Monday 18th July

14.30 – 14.35: Course introduction, aims, protocols.

14.35 – 14.45: Icebreaker – 'The When Game'

14.45 – 15.15: Instructor presentation and class discussion: 'Future(s) Past'

15.15 – 15.45: Exercise – 'Family Trees': working in pairs to discursively sketch out a family tree for your own practice: Who precedes you? Why are they important? How many 'parents'/'grandparents' do you have? (Clue: as many as you like :)

15.45 – 16.30: Collective sharing of results of exercise and class discussion

16.45 – 17.00: Briefing/discussion/preparation for post-session exercise for presentation tomorrow morning: "Well, How Did I Get Here? #1":

In this exercise you'll create an invitation, press-release, abstract or other short piece of text that relates to a fictitious project, paper, event, exhibition, performance or something else that you'd like to be in a position to deliver in 5 or more years' time.

Work in pairs until the end of the session to answer some of these questions and generate some initial ideas:

What is it?

Where will it take place?
Why?
What do you think you will be doing?
How?
Who with?
When? (pick a date)

Don't be afraid to be aspirational or scared to have fun with this. Letting of 'what looks possible' opens us up to real possibility.

Include images if you like, and if you're stuck for a notion of what to do, look at this as an opportunity to do something that you've always meant or wanted to do but never found the time for.

Don't think about this solely in terms of what you think might be possible, be as bold, brave and outrageous as you can be:

If In Doubt, Be More Donna.

Then, finally, once you have answered all of the questions above, swap notes and take them away to develop them overnight into one of the forms suggested above – yes, you'll be working on/realising each other's assignments, so please be careful with each other's dreams.

Tuesday 19th July

10.00 – 11.30: "Well, How Did I Get Here? #2": class presentation and discussion of results from the overnight exercise. Decide between yourself and your partner whether you want to present for each other or for yourselves.

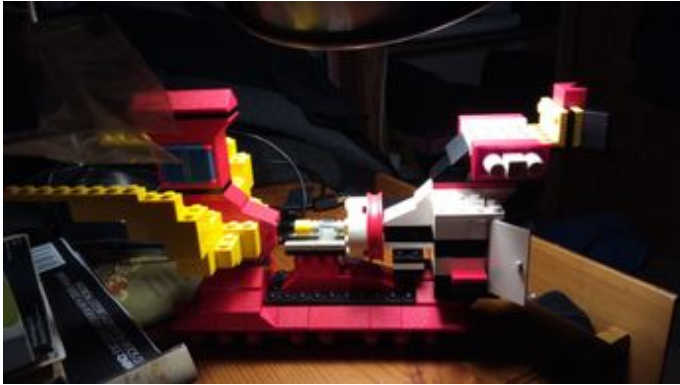
11.30 – 12.00: 'How Do I Work This?': working in pairs again, take some time to discuss and generate 3 – 5 concrete, actionable tasks or strategies that could help you to get from where you are now to where you've suggested you might be in five + years' time.

12.00 – 12.30: "Where Is That Large Automobile?": Sharing of maps/strategies, class discussion, closing remarks.

Images

Image Credits: When you provide images for the course, please include image credits as they will be visible to the public on our website and we are required to have permission to use them.

Image to represent you for your course listing (jpg, png or gif), 100-2500 pixels wide, max. 3 MB)



Related course image for your web listing (jpg, png or gif), 100-2500 pixels wide, max. 3 MB



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Keywords/Tags

past, future, art, research,

**Required readings/films/recordings list
including number of pages and lengths of films
and recordings - maximum of 40 pages (n/a if
none):**

n/a

**Suggested readings/films/recordings list
including number of pages and lengths of films
and recordings (n/a if none):**

n/a

How you will address student reading diaries if you required readings? Students will be disappointed if you do not discuss the readings in the workshop.

n/a

Detailed content hour by hour. Use the hours as you wish including lectures, films, excursions, assignments, exercises, projects, covering everything listed in your syllabus. For film viewings (10 min+) please assign these as homework in advance.

Image credit:

Michael Bowdidge

Optional Enrichments - assignments to be completed beyond the readings prior to the workshop.

n/a

Anything special students should have available during the workshop.

n/a