ARE 6641: Contemporary Issues in Art Education

# **INDEPENDENT PROJECT PROPOSAL FORM**

***Complete the following items (1-2 pages, maximum). Note: Consult with your instructor about your proposal as soon as possible.***

1. Provide a brief description of your project topic/theme/content. Include your reasons why you feel this topic needs further exploration and/or why this topic is of interest to art educators.

My theme for the independent project will be the loop and its application in art. Though I have used the concept in my artwork, I was unaware of the wide application of the concept. I believe it has implications beyond the visual, with possible connections to a variety of cultural and spiritual practices.

2. What type of ‘artwork’ will this project result in? Talk about some of your early ideas for thematic development of your image (e.g., How will your imagery convey the issue?). How will your imagery envision solutions or new possibilities in response to the issue? Identify some inspirational artists whose work inspires your creative thinking about your own image?

For my project I would like to use the idea of cycles, emergence and dissolution. I may incorporate symbols from various cultures and attempt to blend them in pursuit of unity. I am thinking of using the Mandala as a centering element and progressing from there.

The imagery will respond to the single-minded, dogmatic resistance that exists between many cultures. Some of this animosity stems from a reluctance to consider change, but I think it perpetuates because society has a deep fear of being wrong. Art has the power to engender change, sometimes overtly and at other times with gentle persuasion.

One group of artists whose work I find inspiring are the builders of Sand Mandalas. These beautiful creations serve a meditative purpose for those that create them and an aesthetic purpose for those that see them. They also provide visual commentary on the impermanence of life, once complete, they are swept away.

3. Talk about your chosen media and processes for your artwork. Also, say why this is the best medium for this project.

I am not sure about the medium I will choose. I immediately move toward paint, but I am unsure as to its suitability for this particular project. Stop motion animation lends itself well to completion, destruction and reemergence, but I have used this already and am unsure if there is a new idea for the medium. Right now, I am leaning toward pen and ink, but may try to find a non-traditional surface on which to work. One other thought is to work in glass, appealing because of the symbolism in its transparency. I have not yet come to a conclusion and I am open to suggestion.

4. Now talk about your ideas for your supporting scholarly essay (an expository or persuasive paper that describes/examines the issue and possible solutions).

Buddhism views the progression of the world as cyclical, passing in turn from the material to the spiritual. The return to the material world is necessitated by the Wheel of Samsara, allowing the soul to move toward enlightenment over a series of lifetimes. Once enlightenment is achieved, the soul can move on to Nirvana, escaping Samsara. The enlightened soul may also choose to return to the material world in order to guide others along the path. These are the Bodhisattva. My fascination with this ideology may be one of the reasons I am drawn to the theme of the loop. I feel the theme may have a variety of multicultural applications.

I plan to investigate artists who have used the loop theme and research their motivation. Are there connections that can be made between my work and theirs? Is mine a unique perspective or have others been using the theme in pursuit of the same end? How deeply does intent permeate their work? What other intentions inspire use of the loop theme?

5. What resources have you found thus far to support your project? List 3 resources using proper APA citation.

Bergson, H. (1946). Henri Bergson. *Synthese, 5*(5/6), 254-257. Retrieved April 1, 2016, from http://www.jstor.org/stable/20113878

Brown, H. (1914). Review of The New Philosophy of Henri Bergson. *The Journal of Philosophy, Psychology and Scientific Methods, 11*(4), 111. doi:http://doi.org/10.2307/2013158

Chang, C. (2003, July / August). Omer Fast. *Film Comment, 39*(4), 17. Retrieved April 1, 2016, from http://www.jstor.org/stable/43455985

Gillies, M. (1996). *Henri Bergson and British Modernism.* McGill-Queen's University Press. Retrieved April 1, 2016, from http://www.jstor.org/stable/j.ctt7zwwc

Muhle, M. (2009). Omer Fast: When Images Lie... About the Fictionality of Documents. *Afterall: A Journal of Art, Context and Enquiry*(20), 36-44. Retrieved April 1, 2016, from http://www.jstor.org/stable/20711730

*Please see Instructor comments in the Sakai Assignment comment area for this assignment. Then talk to the instructor by Sakai mail, phone, o Skype for a brief consultation.*