ART NOW  ANCIENT TRADITIONS  RADICAL CHANGES

May 21-June 27  SUMMER SESSION I  2012
With Professors  LAURIN RAIKEN and BARNABY RUHE, PHD
Gallatin School  IDsemUG.1222  MW 530-830 room 601,
1 Washington Place  Barnabyruhe@gmail.com  (917) 721 2541
email me often. Always r.s.v.p.
Laurin Raiken: office MW 430-530 and by appointment. lr2@nyu.edu,
212 998 7334

“For I am the Artisan, the forgotten and returning Artisan: I am in my utmost individual reduction, the longest past of humanity. ... at the curve of the road to change. I am – I, the greatest past of humanity - what my inner artisan’s circle has made of me. My mind, my heart and my hand are but one moving circle.

From mind to heart
From heart to hand
From hand to heart
From heart to mind

The internal is continued in the external: no pause, no interruption.”


Now entertain conjecture of a time, the trajectory of art fills the wide vessel of the universe.

Be prepared to speak up and participate in the class and the professors will travel with you on this road

**Get a Blank Sketchbook for daily class notes**, doodles, brainstorming journeys to inner landscapes, daring. This way you can’t be a passive listener, your engagement is also on the page. Write that comment you
want to engage the class with, then ask your questions, shout it out. But get it down on your sketchpad. The dialogue you write between Profs and students and your feedback will serve as primary source material for your final paper. That’s why your sketchpad is in the ‘readings’. You are one of the readings. You are a source. Do so. Be it.

HANDOUTS selections from:

1. Due may 23: Dorothy Lee-**Valuing the Self** (Ferret out the theory of self and community, community and society in tribal culture and contemporary civilization.) ((Make certain to have read all of Lee by June 18.))

When asked what he thought of ‘Western Civilization now that he had visited the Prime Minister of the British Empire at the center of power in his office at 10 Downing St. in London. Gandhi quipped, “It would be a good idea.”

2. Due may 23 excerpt from **Mysticism and Logic** by Bertrand Russell, to rebut his comment on ‘love’. We will refer to spirit of To Paint is to Love Again by Henry Miller

Due may 23 And Rainer Maria Rilke’s letters on love, from Letters to a Young Poet, (play off of Russell, above.)

3. Due june 6 HANDOUT: a) Ruhe on “Shamanism and Art”. B) Ruhe on art strategy GRASS ROOTS response to WATER PRIVATIZATION and FRACKING.

C) also due june6 read the manifestos by Surrealists and d) Dadaists.

4. Due june 6 Victor Turner **From Ritual to Theater** (key on ‘communitas’ and ‘liminal’ and ‘ritual’) the chapter “Liminal to Liminoid, in Play, Flow and Ritual.”

5. Due June 20th and * have read for writing your final class paper: from Raiken: selected articles on the functions of art and social change in the new millennium. And the economics and politics of the current global crisis. Including Raiken’s work on the Origins of Art and TEN TRIBAL VALUES. (10 TribalValues is ‘the code’) From time to time Raiken will comment on the economics and politics
of the current Global Crisis and its relation to our lives, education, work, and art. (As a good introduction to the growing urbanism of our world, read Georg Simmel, 'Metropolis and Mental Life'.)

6. Due June 25 Handout: "Duende" essay by Federico García Lorca

BOOKS TO BUY:

8. Due June 11 Environmentalities by Linda Weintraub, select one or two artists to key on. (This text primes your own personal manifestos, how to enact change, artistically. Linda is visiting! So we need a sharp and well prepared roundtable exchange between you and the artist.

9. Due June 20 John Berger Ways of Seeing select one theme to develop for our discussions. Such as 'the male gaze,' art and property, 'money as value in art' advertising and envy, the 'public relations' culture of 20th and 21st centuries. (These readings are by way of example, because the whole course is oriented to driving your own project.)

**Students in book assignment will discuss their book assignment briefly for 20 minutes, in the inner circle. All of us will have also read the book and will participate in a round robin, following.

What is expected of you: Attendance. Vocal participation! Reading. Active daily feedback in your sketchbook journal and in class. Create your own personal manifesto, and later use it as a resource for your performance, imaginative presentation. The final paper contains your own new synthesis and innovation. Art has been interconnected with dance, music and the routines of daily life since 32,000 BC in the Chauvet Cave.

Our strategy is discussion, invention, exploration, innovation, and workshop techniques. Graft ancient traditions with techniques of change and your sense of the contemporary, to invent your own cultural mission, and your prototype MANIFESTO for the next ten years. The ancient still penetrates the contemporary. We are still hard wired as nomads and hunter gatherers within nature's ambient. The recent exploitation of nature may not be our only option. We are primarily storytellers in any medium. Current Neuroscience findings reaffirm this.

Ruhe and Raiken are your co-navigators: As artists we negotiate
between the worlds of ordinary reality and mythic/visionary/alternative reality. The worlds of ordinary and non-ordinary reality are permeable.

This is equally a student driven course. You are independent and interdependent. You are interconnected, like independent studies finding unexpected common cause. You may evolve your concentration and rationale in this course.

May 21- class 1- Dr Ruhe and Raiken outline the course trajectory-processual units; engaging tradition and change, structures and synergies, the nature of flow in class interactions. We introduce First Cultures in the character of the Shaman, then Current Conditions asking what next after a grinding 40 years of Post Modernism and Art reduced to market and investment commodity. Both artist and shaman are the lightning rod of culture. Over our weeks together we will attempt to engage and make art that sparks at the edges of controversy.

Creative synergies in history emerge from the dialogues and dialectics of humans and nature, like August Rodin’s ‘the Kiss,” where each is both. We shift our thinking from “either-or” to “both-and”. Collaborate.

VISION QUEST
A 20 minute brainstorming with the question: where are you now. Where is Art Now? And where will you be you in ten years realizing your most impossible dream.

We all introduce ourselves, our STORIES, our backgrounds, concerns, and interests, answering the question: HOW DO WE AND HOW WILL WE engage the Arts this month and in ten years. Your needs and affinities, your aesthetic and political propensities will drive the course.
Examples of specific issues you may explore in the course: Presenting challenges on Art and Activism, Marketing the Museum and merchandising Art. Culture as Power versus Culture as Community; Satire may show us the way. Save the Water Commons. Health Care: Lawyers, insurers, and druggists take 5/8ths of health money in USA but only 1/8th in Canada. The Beats at American Zen. Environment strategies through art stunts. Begin to Evolve a Theme to insert into your art flow and manifesto, into your performance projects and final papers.
May 23, class 2- Setting the foundation, with expressions of native cultures, where ‘Ritual Drama’ give birth to what we call community, social change, and art.
Raiken presents his “Variations on the Origins of Art and the Values of Indigenous Cultures”, with implications for your paradigm shift. The 10 Tribal Values to be deeply considered, does anyone need Laurin to explain any, don’t hesitate to ask. Students need to be able to use all ten tribal values across the board of the class and throughout their entire lives.

DUE: read Dorothy LEE, on self, community, culture and freedom (20 minute talk by group 1 in inner circle, other class members in outer circle ‘council table’).

(Memorial Day May 28 no class)

Over the Memorial Day weekend or at any other time in the course: Choose an exhibition at Brooklyn Museum, Jewish Museum, Whitney, MoMA, Museum of Natural History, Guggenheim the New Museum or any site of major summer art action in NYC. Attend two art events. There will be time to share your experiences back in class.

Homework: Students write their version of where they have come across and seen Tribal Values in their experience. You can develop your observations or experiences in short stories or blank verse.

May 30, class 3- Homework due today: Students have written their version of where they have seen tribal values in their experience. Tell short stories and blank verse.

WHAT ARE THE CONNECTIONS AMONGST THE TEN TRIBAL VALUES, THE SHAMAN AND RITUAL AND ART?

Ruhe puts the Shaman character as the ‘lightning rod of culture, and as a healing instrument for transformation.
Ruhe presents ‘Ancient Rituals and Contemporary Art, the Old in the New.” Is it still applicable? ‘The Bacchae’ alerted late Classical Greeks to the danger of denying Dionysus and the forces of ‘nature’. Supporting the theme of Communitas versus Anomie. The individual
grows through support from the community. The community is sustained by the creative initiative of the individual, and a more reciprocal and less predatory human life and the arts are the beneficiaries.

WE PLOT OUR MANIFESTOS IN RELATION TO RITUAL, COMMUNITY AND THE ARTS

AFTER CLASS MAY 30: JAZZ CLUB. Smalls on 10th St just past 7ave. tba. Sketch for ambience inside the rhythm. And write an open, no rhyme, ‘Howl’ styled poem, positing yourself in your universe’s existential crisis. It is a love story.

June 4, Class 4  Visiting artist Phoebe Legere, you can Youtube her. Astonishing eclectic renaissance woman accordionist composer painter, with that much authenticity, and a Penobscot Indian princess.
Due: As a parallel expression, Read: Raiken essay ‘Thoughts along the road, the art world in the 21st Century’

June 6, class 5
Due; read handout Victor Turner’s ‘from liminal to liminoid’ key on ‘communitas’ and ‘liminal’ themes. The Class engages in a circle discussion: Ritual, Art, and Healing. And how not to destroy the earth. No more BP Chernobyl Fukushima Frack. SOLAR and Earth Core power for the people! Ruhe and Raiken engage the class in a group discussion on art, the material world and ritual transformation. Dada as political ritual art strategy.

June 11, class 6,
Visiting lecturer, Art Historian, EcoArt author, publisher, Linda Weintraub, read her book! : Our focus on eco-manifestos. Not unlike your own class project manifesto.
Due today. Enviromentalities: pick an artist and theme-what ritual art act would you design? Imagine a piece of work and make a drawing of your piece. Pick an artist. And imagine how their art strategies regarding the environment might inform your art strategy in your manifesto project!! Remember, as Yogi Berra says, “when you come to a fork in the road, take it.”
Linda will hear some of your projects and we can flesh out where it may want to go.
Firm up your research question for the days ahead, to initiate your Manifestos and bring forth an outline/ides of what you are plotting to achieve as an art action project for ART NOW and ongoing for the next
ten years.

June 13, class 7. Laurin introduces a ‘subversive art’ theme.  
Due: PRESENTATION OF initial MANIFESTO PROJECTS: 
Rendered honest and spirited feedback on each others manifestos. You  
must take notes on each others and every presentation. We are in the  
process of ‘Dithyramb’ and dialogue. (look it up) You weigh in on each other. 
Due: Berger: Ways of Seeing. Pick two themes. Get to know the flow of the entire book and then on which to focus. See the book in its keen subversiveness.

June 18. Class 8. continuing work on last class’s manifestos. Here you present your final manifesto form. 
Now entertain conjecture of a time: the trajectory of art fills the wide vessel of the universe.
Student responses to your manifesto presentations: What we saw as to intent, effect, direction, conflict, consciousness, and any paradigm shift. It is helpful, necessary, that you took notes on all the presentations last week! ) 
FEEL OUT HOW EACH INDIVIDUAL’S MANIFESTO INFORMS THE ZEITGEIST FOR YOUR UPCOMING PERFORMANCE RITUAL. 
Due: make certain you have done all the readings and discussed them with others in the class. (note: successful law students have study groups, they REALLY debate the topics, get them down, and HOLD EACH OTHER UP. Students at law strenuously grasp at their subject, likewise, we aesthetes can discover urgency.)

June 20, class 9 REBOOT !

Laurin has been dropping little bits of analysis of the current economic/political crisis. Today he will try to find a dramaturgical model of our contemporary world as a ‘politics of illusion: the illusion of politics.’

June 25, class 10 ART/NOW’s MINI FESTIVAL PERFORMANCE/EXHIBIT/ COLLABORATION . “Script your manifesto, aspects of your inner socio-political subtext into your performance, into your art act. Each presenter can stay strong and autonomous AND also perform synergistically with others.  
To prepare your performance, ask yourself: what if your manifesto was also a game plan or a script for a ritual performance action:
From within your manifesto, discover the seed, a suggestion, a trajectory, a process of creation.

DUE: GIVE US A FIVE MINUTE PERFORMANCE, in multimedia, in liminalia, Dada, new wine in new bottles, something of thought and spontaneity, intuition and planning, and the quality with which you want to be identified.

(alert: Turner's essay you read is a paradigm, model, and template for YOUR manifesto segueing into a ritual performance moment.)

June 27, class 11. Last class. "EUDEMONIA" : definition: "the morality of your actions in terms of the capacity to produce happiness." Philosopher of art Leo Bronstein said, "ART IS THE SHELTER OF JUSTICE. how your art practice transforms your life and produces creativity - meaning happiness and value." "your continuing art practice as the healing journey, unblocking, releasing, cleansing, clearing. The journey is the arrival."

OVERVIEW of the class, with a circle talk synthesizing last week's presentations.
Resonances: how they fit into your world, and the art world, and the crises and challenges of our stuck and changing world.
This is the occasion for each and together to feed on everyone's research in Art/Now for an overall synthesis.
?Is this a UNIFIED FIELD THEORY?

What you learned in this intensive workshop experience; what you saw, keyed on, .... explored yourself.

Due: four page paper reflect on events and paradigm shifts during this course. See 'The pattern that connects'. Quote from class discussions and lectures (remember that sketchpad you filled up with notes) most! handout authors (let them support your project!) and navigators and other students' voices. Write a liminal reflection on communitas and 'oblique strategies' in value laden artmaking.
(Recall that 'liminal' means poetic gestures that bridge the worlds of mind/body/spirit.)

"HIC RHODUS, HIC SALTA"

"Here is the Rose, Now Dance"