

M- Art

What kind of structures characterise the work of individuals in this class as seen in relation to the Vocabulary of Image/Sound/Text Relations.

Attempt to describe each one, their similarities and differences.

or

How do musical time based structures

relate to video time based structures

relate to dance time based structures

relate to interactive structures

relate to narrative structures

relate to time based performance structures

relate to installation structures

What kinds of knowledge can we cross apply in relation to the above?

Can the displacement of strategies from one of these areas function in a positive manner when applied to another discipline?

What books or magazines have been the most inspirational this semester/year/life?

What kinds of information should be included in a grant?

What role does humour play in works of art?

What artists historically have explored this area?

Have you kept a "Book of Notice"? If so what form did it take?

Is anyone now using email? Has anyone entered a MUDD and how would you describe it?

What national and or international artists do you feel are doing the most interesting work and why?

Can you project a technological revolution which will rival the changes that computers have brought about?

What might it be? Could it deal with consciousness?

Have we witnessed any artists who have made quantum leaps in their work (or radical readjustments)

Do you feel that any progress has been made in your work or is more like 2 steps forward 3 steps back?

Do you feel that we are entering a new information paradigm? What kinds of changes do you think this will bring about. What changes have already happened? How do these changes affect the future of your work?

How will this information age effect third world nations? Will even a greater gap be generated between 1st 2nd and 3 wrld nations? What does access to information actually mean to our society? Is it as destructive as it is beneficial?

What forms can you envision your own future work taking in relation to new technologies? Will these forms change the content of your work?

Do you see the means of artistic distribution changing?

Can the displacement of strategies from one of these areas function in a positive manner when applied to another discipline?

Can we make a list of festivals / addresses on a board or can everyone bring at least 4 addresses of festivals for next week to begin to build a database?

- How do we define our sense of focus in terms of art and other daily activities? →
 Is this defining a continuous / life long process - a shifting focus?
 Do you think you will reach a point in your life when you are contented with your work or do expectations continuously change?
- Can you make works which bear no aesthetic resemblance to your past works?
 Can you position yourself to make a quantum leap in relation to your work?
 How does Zen and the art of archery relate to the making of a work of art?
 What does the use of chance do in terms of artistic practice?
 What part do cycles play in terms of defining a personal art practice?
- Is the energy which drives us to make art a negative or positive energy (or mixture) or shifting energy?
- Can a negative experience be made positive through abstraction?
- How commercial should art work be?
 To what extent can art practice be self destructive?
 Is there any way to see our own work objectively?
- What role does spirituality play in our work? →
 How can we hone our skills of observation?
 Is each work a growth process?
 How do we define how much work to produce in relation to leisure time?
 Is it good to be obsessive in relation to our work?
 Is obsessive behaviour in relation to work positive?
 How do we as individuals define a sense of individuality?
- Can we make a work be too original (outside of established codes)?
 How do we establish an audience?
 Can we actually know our audience or does it define itself?
 What kind of priorities define the balance between our practical lives and our art work?
 Might it be appropriate to give up art if our life focus is found elsewhere?
 Are all art works political?
 Can political works affect political change?
 What is your working method? How do you get at your ideas?
 Is 'down time' important?
 At what point is a work completed?
 How many simultaneous projects are appropriate?
- Is humour important?
- Is mythology important? Tragedy?
 What role does anger play in relation to art practice?
 What role does violence play in terms of contemporary art practice??
 What relation does alchemy have to art practice?
 What relation does art have to science - Are there overlaps?
 Who do you feel are the greatest artists of the 20th century?
 What do you see as the future role of art in society?
 Can one draw from the formal qualities of religion in contemporary art practice?
 Does how we perceive a work of art change over time?
 Do new works change how we look at past works?
 What kind of feelings do you have after finishing a major work?
 Do you ever feel that a work has taken over your life?
 How can an art work trigger a transcendent state?
 Can a work be sexual without being sexist?
 Is it important to be 'politically correct'?
- What role does sensuality play in the creation of works of art?
 Does the art world have a centre and if so where is it?

Mark

More Mart Questions

What are the fundamental differences inherent to working with film, video or computers in the service of time based art?

What kinds of functions or properties do computers bring to artworks which could not be achieved by any other means?

What kinds of functions or properties does working with film bring to artworks which could not be achieved by any other means?

What kinds of functions or properties does working with video bring to artworks which could not be achieved by any other means?

What might be achieved through mixing these media?

Are there dangers involved with spending too much time working with a given medium?

How much time do we actually spend dealing with illusion in our day to day life?

How much of our reality is constructed through illusion?

Do we have a responsibility as artists to define the uses and functions of new media?

What role do you see virtual reality playing in the near future?

Do you think computers and/or digital technology will bring about a new medium?

Is there a value in seeing a particular movie a number of times?

How many times might we watch a movie in order to understand how it has been constructed?

Can we analyse a film on first viewing or do we go "into" the film experience?

Does being an analytical watcher of film actually ruin the "viewing" experience? How does it alter it?

How can we get a fresh perspective on our own editing processes?

MART

How do we define our practice?

Does each work relate back to the last?

Can we make a work which falls outside our current mode of practice?

Can we make a work which we can not understand?

Can we make works which contradict other works?

Can the study of theory limit a work?

Does our art practice have a particular function in our lives?

How can we try new areas of focus when so much external pressure is placed on success?

Where does this pressure come from?

What makes a work successful?

What do we mean when we say that a piece is "working"?

Does the meaning of a particular piece stay stable or change over time?

Can we shift the reading of a particular piece through subsequent pieces?

Can we base new works on old works?

Can we make a jump that leads to a completely new unrelated form?

How can we come to define a new form?

If we make a jump into unknown territory, do you think this may make more sense later after other such jumps?

Some artists make a career out of making essentially the same work over and over while others change with every work...Which practice is more valuable?

What pressures do the gallery system put on the production of art?

As technologies change do we need to continuously update our work?

In terms of new technologies, how might an "Alternative Space" for showing work, be explored?

What is the value in an alternative space?

How do we define our audience?

Can we project the needs of a particular audience?

What is artistic integrity?

Can a work of art be timeless?

Is it important to document ephemeral works?

Is there an ultimate scale of value in terms of work?

Do we make a work for ourself or someone else?