



Art & Archaeology Department

ARTS 3160: PHANTASMAGORIA

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Course Description

Examine and replicate traditional effects created by shadow lamps, projections (disambiguation), shadow puppetry, zoetrope, zoopraxiscopes, phenakistoscope, antique glass magic lanterns and phantasmagoria. Use cutouts, pinwheels, focused light, controlled shadows, and theatrical color gels. Students will experiment with light, shadow, and projections on two and three-dimensional surfaces. This course will expand the vision of a student working in any visual art media.

Course Objectives

- Students will learn to work with unconventional technique and materials relating to projections (disambiguation), light and shadow
- Students will learn to layer intangible and ephemeral materials
- Students will develop skills relating to collaboration
- Students will learn how to combine techniques learned in this class to other 2D and 3D work and found ready-mades
- Study the traditional works of shadow puppetry, zoetrope and phantasmagoria
- Elements of Art and Principles of Design will be applied to the newly learned techniques and methodologies
- As students translate vintage methods into contemporary materials, they will strengthen important skills of improvising and adaptation
 - Students will learn to work in large groups, functioning as a team
- Students will learn to communicate their ideas with any available materials

Sequence for Course Study

- Students will research the history and methodology connected to each project
- Work with a partner and as an individual
- Learn to deconstruct techniques
- Develop an effective process on all types of work
- Learn how light, shadow, colored gels and projections can work together to create an installation, small and large-scale projects
- Learn to construct several apparatuses used to animate and elevate simple shapes and selectively cut holes
- Work with paper, plastic, theatrical gels in correlation with light and shadow

- Gain experience working in mixed media
- Work in large groups, function as a team

Course Requirements

In-class: Complete exercises and participate in class discussions and critiques. Work on projects in class and take home to complete work when necessary.

Out of class projects consist of work largely independent of the instructor. Students work on their own to demonstrate an understanding of the course materials, practices, and lectures. A range of scale, subject matter, formats, techniques, and complexities will be encouraged to demonstrate the student’s understanding and creativity.

Deadlines for class work are to be taken seriously. Late work will be penalized by a full letter grade per class.

Grading Criteria

1. Attendance
2. Verbal class participation in critiques and use of feedback
3. Completion of studio exercises, paperwork, and projects
4. Ability to adapt to methods and materials
5. Ability to function individually and with a partner
6. Portfolio critique

Letter Grade designation

- A Exceptional knowledge and understanding of subject matter and demonstrated excellence in the application of theory and technique on assigned projects, outstanding craftsmanship.
- B Above average knowledge and understanding of subject matter, and above average craftsmanship.
- C Acceptable knowledge and understanding of subject matter, application of theory and technique on assigned projects, acceptable craftsmanship.
- D Less than acceptable knowledge and understanding of subject matter, less than acceptable application of theory and technique on assigned projects, unacceptable craftsmanship.
- F Failing: unacceptably low level of knowledge and understanding of subject matter; severely limited perception and/or originality.

Course Requirements and Grading

Attendance and class participation -----	5%
Sketchbook-----	10%
Exercises-----	10%
Project 1 -----	15%
Project 2 -----	15%
Project 3 -----	15%
Project 4 -----	15%
Project 5-----	15%

COURSE PROJECTS

Project 1: ILLUMINATED PAPER CUT OUT

Illustrate a concept that references folklore/fairy tales. Stack layers of paper with varying depths and opacity. The design will then be backlit.

Project 2: SHADOW MOVIE MAGIC

Create an installation that communicates a mood or draws reference from a simple narrative.

Shadow Play Exercise

Experiment with multiple light and shadow effects, that can be used to enhance installations by manipulating how the viewer interprets scale, proximity, form and possibly movement. This can emulate the “cookies” or “Cuco loris” used in film production.

Part A

Static design with cut outs that use
Small shapes that become large shadows

Part B

Moving wall and ceiling shadow textures. Use dynamic design that utilizes wind or hand power to animate the composition. Examples: animated shadows, rustling leaves, flickering flames.

Part C

Use texture with light and shadow to combine three-dimensional object such a manikin.

Project 3: ZOETROPE ANIMATION

Create a zoetrope animation to demonstrate an action, transformation, or complex movement.

Animation Exercise

Part A

Construct a few small thaumatrope designs

Part B

Create a few small zoetrope animations

Project 4: MAGIC LANTERN

Create multiple images to be projected and overlaid into one final image.

Images can create a narrative, realistic or abstract/decorative like the work of Philip Taaffe.

Reference Kara Walker’s installations, for her use of colored light, shadow, and silhouette cut outs.

Matthew Ritchie’s installations combine 2D and 3D work and may be an appropriate reference.

Project 5: PHANTASMAGORIA (Group Project)

Using a combination of overhead projectors, digital projector, slide projectors, color gels, cut

outs and silhouettes to reenact the art of phantasmagoria. Each student will design their own narrative and then the whole class will help to pull off the event.

Shadow Theater Exercise

Work as a team to experiment with creating rough backdrops and simple paper figures. Reference ancient shadow puppetry from Indonesia, Malaysia, Thailand, Cambodia, China, India, Nepal, Turkey, Greece, and France.

CRITIQUES

Something important happens when we critique a work of art: we begin a dialogue about what we do and do not value; we scrutinize the work in a more intense way than usual; we agree on some things rather than others and gain new insights. The aesthetic situation, according to Marcia Eaton (philosopher), consists of four parts:

1. The maker (artist)
 2. The viewer or audience
 3. The object or event
 4. The circumstances or context in which the object or event is experienced.
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POLICIES

Attendance and Classroom Policy:

Students are expected to attend every class session and to arrive promptly. A late arrival of more than 15 minutes is considered an absence. Three late arrivals (of any amount of time) will be considered one absence.

Four unexcused absences will result in a full letter grade reduction for the course. A full letter grade will be taken off your final grade with every additional absence.

Do not use cell phones or headphones during class time. Please respect my sensibilities and those of your fellow students by silencing the ringer on your cell phones before class. If you are expecting an emergency phone call, please set your phone to vibrate, and leave the classroom when it rings.

No texting during class.

MATERIALS

Notebook/sketchbook

Scissors

Self-Healing Cutting Mat

X-Acto Craft Swivel Knife

Varying types of glue

Glue guns

Theatrical color gels

Neutral Density light gels

Small light boxes

Paper

Foam core

Academic Honor Code

All Hood undergraduates affirm on each class assignment that they “have neither given nor received any unauthorized aid.” Cheating or plagiarism—any unacknowledged use of another person’s language or ideas—is thus both an affront to the general standards of conduct on which an intellectual community depends and a specific violation of the Honor Code. As such, these offenses are treated seriously and may lead to severe disciplinary action, including dismissal from the College. For a full description of the policies and procedures of the Honor Code, contact the dean of students.

Students wishing advice on the proper use and acknowledgment of scholarly materials should consult their individual instructors, the library staff and any of the several reliable guides to scholarly writing that these sources may recommend.

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As members of an institution with an established Honor System emphasizing intellectual integrity, the Hood College community should recognize their responsibility to follow the law and to model it for others. All members of the College community are responsible for complying with College guidelines regarding the legal use of copyrighted materials, regardless of their format or the purpose for which they are used, and for complying with the requirements of copyright law, including obtaining required permissions to use copyrighted materials. Members of the Hood community who willfully disregard copyright law do so at their own risk and assume any liability, which may include criminal, and/or civil penalties. In addition, disciplinary action may be taken as outlined a) for students, in the Bylaws of the Student Government Association (Judicial System), b) for faculty, in the Faculty Code (Termination or Sanctions for Cause), and c) for staff, in the Staff Handbook (Section 405.3).

Peer-to-Peer File Sharing: Uploading or downloading works protected by copyright without the permission of the copyright owner is an infringement of the copyright owner’s exclusive rights of reproduction and/or distribution. Anyone found to have infringed a copyrighted work may be liable for statutory damages up to \$30,000 for each work infringed and, if willful infringement is proven, liability may be increased up to \$150,000 for each work infringed. An infringer of a work may also be liable for the attorney’s fees incurred by the copyright owner to enforce his or her rights. The files distributed over peer-to-peer networks are primarily copyrighted works, and there is a risk of liability for downloading material from these networks. There are currently many “authorized” services on the Internet that allow consumers to purchase copyrighted works online, whether they be music, e-books, or motion pictures. By purchasing works through authorized services, consumers can avoid the risks of infringement liability.

The Digital Millennium Copyright Act: The DMCA is a response to concerns regarding the pirating and distribution of digital materials, and it helps to clarify how copyright relates to those materials. The DMCA criminalizes the development of technologies intended to circumvent devices (such as passwords or encryption) that limit access to copyrighted material, and it also criminalizes the act of circumvention itself. Institutions of higher education that act as Internet Service Providers (such as Hood College) are granted limited liability for copyright infringement involving the use of their networks if they take steps to designate a local agent to receive notices regarding instances of infringement over the local network and for effecting a “take-down” of the infringing material. The Library Director will provide contact information for Hood’s Take-Down Officer.

STUDENT SUCCESS TEAM – Beneficial-Hodson Library & Learning Commons Suite 1027

Mission

The Student Success Center promotes an accessible, enriching, and supportive community that fosters success for each diverse member of Hood College.

Core Values

- Differences such as age, race, gender, nationality, sexual orientation, ability, preferred learning modality and background enrich Hood's learning and work environments. We promote full equity and inclusion for all community members and believe each student has the potential to be successful and persist to degree completion.
- We believe academic support services should be accessible to every student; they teach fundamentals for college success.
- We work with students to help them create and refine an educational plan through reflection on personal strengths and goals, development of self-advocacy and growth mindset, understanding of campus processes and resources, and active engagement in programs and opportunities.
- We value collaboration and communication with campus colleagues and encourage students to use available support systems.
- We advocate for students within the College community to promote student success.
- We engage in continual assessment and utilize the strengths and ideas of our team members to improve our services.

Contact Information

Phone: 301-696-3952

Fax: 301-696-3952

Email: studentsuccess@hood.edu

Hours of Operation

Monday – Friday, 8:30-5pm

**During scheduled breaks and summer, hours of operation may vary.*