

Links for W10 Series Sketches

- Series 1: Pick one of your three sketches, duplicate the file, and create a repetition with it.
- Series 2: Create screensavers that each use at least 2 of the concepts discussed together.
- Series 3: Pick one of your Are.na inspiration photos and create an abstracted repetition from part of it

1. Tara

- Series 1 — https://editor.p5js.org/tara_af/present/adl_9BX6dx
- Series 2 — https://editor.p5js.org/tara_af/present/7ZILk95yJ
- Series 3 — https://editor.p5js.org/tara_af/present/qmSG5Ft9A
- P4 update —

2. Rohini

- Series 1 — <https://editor.p5js.org/rohinic32/sketches/MCDqRQqvG>
- Series 2 — <https://editor.p5js.org/rohinic32/sketches/1rce8vINl>
- Series 3 — https://editor.p5js.org/rohinic32/sketches/_OjTqppMa
- P4 update —

3. Flynn

- Series 1 — <https://editor.p5js.org/flynnforester/sketches/gcNCBxKrO>
- Series 2 — https://editor.p5js.org/flynnforester/sketches/UU1_UnloH
- Series 3 — <https://editor.p5js.org/flynnforester/sketches/N7GWKAohC>
- P4 update — <https://editor.p5js.org/flynnforester/sketches/ZwpEKRU5F>

4. Xinyi

- Series 1 — <https://editor.p5js.org/Xinyi/sketches/2fG2vnMEM>
- Series 2 — <https://editor.p5js.org/Xinyi/sketches/TnHwUiWc5>
- Series 3 — https://editor.p5js.org/Xinyi/sketches/beabT_3jb
- P4 update —

5. Sophia

- Series 1 — <https://editor.p5js.org/sak305/sketches/ngMutgsqy>
- Series 2 — <https://editor.p5js.org/sak305/sketches/KgC8C-wN0>
- Series 3 — <https://editor.p5js.org/sak305/sketches/jicwgejef>
- P4 update — <https://editor.p5js.org/sak305/sketches/OVIQzIY7J>

6. Ken

- Series 1 — <https://editor.p5js.org/Zhongxuan/sketches/RHrd-mRR8>
- Series 2 — <https://editor.p5js.org/Zhongxuan/sketches/0U29gPscv>
- Series 3 — <https://editor.p5js.org/Zhongxuan/sketches/CrY3RuvHs>
- P4 update — <https://editor.p5js.org/Zhongxuan/sketches/GzvbivAfF>

7. Sam

- Series 1 — <https://editor.p5js.org/SamM/sketches/7n-pgR8s2>
- Series 2 — <https://editor.p5js.org/SamM/sketches/hJDWcn5Yk>
- Series 3 — <https://editor.p5js.org/SamM/sketches/khf6HATf9>
- P4 update — <https://editor.p5js.org/SamM/sketches/-j7imgHKe>

8. Sarah

- Series 1 — <https://editor.p5js.org/vemoni/sketches/PpQ2m2qr3>
- Series 2 — <https://editor.p5js.org/vemoni/sketches/O5NRSr3Ou>
- Series 3 — <https://editor.p5js.org/vemoni/sketches/c1NDR4KqI>
- P4 update —

9. Chrissy

- Series 1 —
- Series 2 —

- c. Series 3 —
- d. P4 update —

10. Andrew

- a. Series 1 — <https://editor.p5js.org/andrewcraigburger/sketches/yC03let7y>
- b. Series 2 — <https://editor.p5js.org/andrewcraigburger/sketches/JO9IJL7V>
- c. Series 3 —
- d. P4 update — <https://editor.p5js.org/andrewcraigburger/sketches/Tt3IQ2QE7>

11. Nika

- a. Series 1 —
- b. Series 2 —
- c. Series 3 —
- d. P4 update —

Links for W11 Exercises

1. Tara

- a. Exercise 1 — https://editor.p5js.org/tara_af/present/MtxApM-CN
- b. Exercise 2 — https://editor.p5js.org/tara_af/present/c7HnqpsKj
- c. Exercise 3 — https://editor.p5js.org/tara_af/present/C8yQjHViK
https://editor.p5js.org/tara_af/present/AYs3NWuB5
- d. Exercise 4 — Tara + Andrew — https://editor.p5js.org/tara_af/present/Mb4kW3Jqp
 - 1. *Hey tara, my groupme is*

2. Andrew

- a. Series 2 — <https://editor.p5js.org/andrewcraigburger/sketches/JO9IJL7V>
- b. Series 3 —
- c. exercise — <https://editor.p5js.org/andrewcraigburger/sketches/Tt3IQ2QE7>

3. Rohini

- a. Exercise 1 — https://editor.p5js.org/rohini32/present/g_xKOsdAc
- b. Exercise 2 — <https://editor.p5js.org/rohini32/present/b3o218jSZ>
- c. Exercise 3 — <https://editor.p5js.org/rohini32/present/EoAc4bICy>
- d. Exercise 4 — Rohini + Flynn — <https://editor.p5js.org/rohini32/present/V19v04WXC>

4. Flynn

- a. Exercise 1 — <https://editor.p5js.org/flynnforester/sketches/nNizWCugM>
- b. Exercise 2 — <https://editor.p5js.org/flynnforester/sketches/W0AhJVItJ>
- c. Exercise 3 — <https://editor.p5js.org/flynnforester/sketches/1knXvSR37>

5. Nicka

- a. Exercise 1 — <https://editor.p5js.org/nickagiza/sketches/OYT-K3BWR>
- b. Exercise 2 — <https://editor.p5js.org/nickagiza/sketches/byDeLwMlk> (sorry I am confused)
- c. Exercise 3 — <https://editor.p5js.org/nickagiza/sketches/T-L1I31qa>
- d. Exercise 4 — Nicka + Sophia — https://editor.p5js.org/nickagiza/sketches/R2stSi_8S

6. Sophia

- a. Exercise 1 — <https://editor.p5js.org/sak305/sketches/kRu7i1zti>
- b. Exercise 2 — https://editor.p5js.org/sak305/sketches/r6C5_GnmO
- c. Exercise 3 — <https://editor.p5js.org/sak305/sketches/EGtFrr1n3>

7. Ken

- a. Exercise 1 — <https://editor.p5js.org/Zhongxuan/sketches/DRRUHGtB>
- b. Exercise 2 — <https://editor.p5js.org/Zhongxuan/sketches/AX0loICY1>
- c. Exercise 3 — https://editor.p5js.org/Zhongxuan/sketches/eX47Vg_Qc

- d. Exercise 4 — Ken + Sam + Sarah — <https://artfiles.rutgers.edu/~linz@art.rutgers.edu/projects/exercise4/>
- 8. Sam
 - a. Exercise 1 — <https://editor.p5js.org/SamM/sketches/7n-pgR8s2>
 - b. Exercise 2 — <https://editor.p5js.org/SamM/sketches/cLqoVm4PC>
 - c. Exercise 3 — <https://editor.p5js.org/SamM/sketches/Sjfap1w3i>
- 9. Sarah
 - a. Exercise 1 — <https://editor.p5js.org/vemoni/sketches/xKwkMkIn7>
 - b. Exercise 2 — <https://editor.p5js.org/vemoni/sketches/h5s7j-eSN>
 - c. Exercise 3 — <https://editor.p5js.org/vemoni/sketches/S2sOIP4fF>

Reading Response

- 12. Sophia
 - a. The reading focuses on avant garde artworks and how artists, such as Marcel Duchamp, seek to free themselves from the traditional constraints of the art world. The avant garde exists in “romantic opposition to bourgeois society and values” but even in this antithesis we find the bourgeois arising, where the avant garde becomes the mainstream and is met with haughty praise rather than bewilderment or challenge. Throughout the article, Seth Price comments on the reproducibility of art, which I found echoing the works of Walter Benjamin in his piece *Art in the Age of Mechanical Reproduction*, wherein Benjamin implies that art loses its reverent quality in its reproduction and no longer owns the mighty status of “art” if it’s easily accessible. I find this to be a common fear amongst art historians and writers, as if living in a digital age belittles art rather than enhances it by allowing more viewers to appreciate it. There is all this fear that if everyone has access then that access means nothing, but I would argue that this is the core of the avant garde, by challenging that haughty notion that the only worth to art is to lord it over the common man. In this way, as I sit in the comfort of my own home, typing code into a text editor and praying that it launches properly, I feel like my very actions are part of the avant garde.
 - b. What does it mean for avant garde works that they tend to require an “institutional framing” of some sorts for viewers to recognize them as “art”? Does this necessity invalidate their label as “art”?
 - c. Does avant garde seem more like a mode of experimenting with a medium/style or as a mode of rebuilding the perception following the word “art”?
 - d. When artists and historians bemoan the digital and mechanical age as the beginning of the end for artists, do their fears seem justified or simply reminiscent of “ok boomer” jealousy and resentment?
- 13. Sam
 - a. This article talks about Duchamp and how a system made about the classification of art can be broken and expanded on. The article pays very heavy attention to what it means for something to be art. The conclusion that was written on the official classification earlier in the article states that art must have basically been in a gallery and written about in a magazine in order for it to be recognized, and retain any value at all. But there is a discussion within the article asking questions about if art can be more than that. Duchamp setup and experiment where he evaded the system of galleries and magazines and his work survives even when it’s not too known. As for my response, I have read so many articles discussing this topic that I legit feel like I read this two weeks ago. But my response to this topic is always the same, I believe that design and art should be focused on the user. The user is both the target audience and the person who makes the piece. The general audience such as institutions or magazines is irrelevant to the user

unless the piece is attempting to interact with those specific people. That being said, art and design should not rely upon the institutions in order to gain any clout at all.

- b. What established such a system where all artists come in and out of just one place and who had the power back then to determine who was worth it and who was not.
- c. Does such a system technically still exist today?
- d. If a system does not exist, I get the feeling where it is almost the opposite where everything has to be called art now instead of only the most exclusive pieces being recognized as art.

14. Sarah

- a. It was very hard to understand what was going on during this article the first time I read it, and re-reading it made it somewhat helpful this time around. But there are still confusing points when Price brings up more ideas to string along to this convoluted conclusion of being an artist is hard during these times. I do agree with that being labeled as an artist is very hard to do because there's other things you could pick up for your work. For example, making an art book makes you an editor, publisher, and designer. The internet is a whole new virtual world to store art in without a fee. Compared to having it held in a gallery or museum space. I agree that a massive amount of people using something should be free of charge, I wish the same thing could happen with the supply and demand ideology. I always thought it was stupid to increase prices of a good because a lot of people are buying it. A lot of people are just very greedy, even in the art world. There are times when people make remakes of a painting like Olympia by Manet. It's scary and upsetting that we have the power to look at all the art done in the past, we can no longer make anything original, because everyone before us has done so already.
- b. Is art continuously cycling through the same values to reject over and over again?
- c. How would you bring the subject of art to someone who's uninitiated/unaware? What are some ways to get them to be interested in?
- d. Do you care whether or not an art piece is being displayed in a gallery or on your screen? Is there a difference in absorbing the content displayed in front of you?

15. Ken

- a. Price begins the story decades ago while artists struggle to spread their works. Back then, the way of spreading an art piece was limited, they could only spread their works through galleries or journals. Similar questions have been discussed through previous readings weeks ago, with the convenience of communication through technology. More people could post their works online and more people could label them as artists. With a mass amount of information, it could also be less likely that audiences will notice your works. I feel that the dilemma was not totally resolved but is presented in a different way nowadays. Also, Price mentioned how artworks started to break the boundary of their original form. Based on my understanding of art, I think it is a good thing since it expands the possibility of arts, it breaks the limitation of its original form. However, most audiences or clients need time to accept new forms of artwork, especially design, since it is highly user based art and it normally needs to follow the demand of clients.
- b. Will mass amounts of artwork online become a chance for artists or will this bury some great artworks since the overflow of information?
- c. Is it a good thing to break the boundary of artwork even if these two combined types of art seem not fit together?
- d. How will design look like if it breaks the boundary?

16. Xinyi Huang

- a. The reading, dispersion by Seth Price was originally displayed as a piece of art. It is interesting that it's not just an art historical article but also a sculpture. The author connected text and images with ropes. He gave many examples to show his ideas, for example, art and life, reflection of art world and how they relate to economic systems. I think one of his idea is

interesting, “The problem is that situating the work at a singular point in space and time turns it, a priori, into a monument. What if it’s instead dispersed and reproduced, its value approaching zero as its accessibility rises?” (Price 7). The original intention of the artist making the art and it’s been taken away by the state change of it, like selling or trading. The process of creating a work is equally essential to the work itself and after it being reproduced for business purpose, it would lose its original intention after that process.

- b. Is there a reason the author uses rope and panels to present his article?
- a. As individuals follow the trend of doing art, how to understand “its value approaching zero as its accessibility rises?”
- a. Is the value of art constantly decreasing after it born?

17. Rohini

- a. This article talks about the ways in which we interpret and process art since we are now living in a digital age that lends itself to broader and more diverse forms of creativity. We, as a society, are making large strides away from traditional art mediums and concepts and diving into a realm more focused on abstract experimentation due to the vast nature of technology and the internet. I think this is a very prevalent topic for the time that we are living in now, as the internet is the medium that most people are turning to both for content creation and consumption. I have seen many content creators starting projects using the limited sources they have now and the power of technology to continue creating work despite it being more experimental and unconventional. The article also talks about labeling oneself as an artist and what assumptions, expectations, and judgements may come from that. I think the definition of an artist is evolving everyday and essentially becoming more inclusive due to the many new creative mediums and outlets that are being discovered. In the past I have always faced difficulty in labeling myself as an artist because it seemed as if you needed a specific skill set and level of mastery in order to inherit that title. However, it’s definitely not the case and essentially anybody who creates work with a creative purpose can be considered an artist.
- b. What do you consider the difference between an artist and a designer?
- c. With digital art becoming more of a trend, how will artists be able to stand out in such a vast realm of artworks?
- d. Will print-based artwork become more obsolete? Or is there a way to keep them relevant in this digital age?

18. Chrissy

- a. This essay spoke on the issues with what we considered art, and living in the age of the internet. How this new space can alter aspects of culture. It brings up ideas about the way art is considered art and many questions dealing with this subject. Does it have to be written about or hung in an institutional setting to be considered art? Does art have to have a deep meaning behind it for it to be appreciated? Does it have to be aesthetically pleasing? At first, I always thought the field of art is something loose and fluid, but this article brought to my attention how it is in fact at times a professional field with structure. Art is a part of high culture, and the acceptance of the art world can be seen as so out of reach and intimidating. Even as an art student it is sometimes hard to admit to myself that I am an artist. I constantly battle with the intrusive thoughts that I don’t have any outstanding credentials that would make me stand out in this intimidating field. But I should not think this way because these expectations don’t define me as an artist. The reading provides examples on how art can be appreciated and displayed to the public without being distinguished in the art world. It is important to break out of this traditional understanding of art and how it is viewed, in this age of the internet art is more obtainable and can be shared easily.
- b. What are some other ways to break out of the distinctive gallery space system?

- c. Does the same pressure come into play when considering yourself an artist or designer?
- d. Is content we come into contact with everyday like posts on social media considered art?

19. Nicka

- a. The main point I got from the reading was that it spoke about what it means to be an artist, how to distribute work, and in what ways is one classified as an artist, specifically in today's day and age. In my opinion, I see the Internet both helpful and harmful when it comes to trying to show your artwork. It is very easy to distribute it but it is difficult to have it be seen since there are so many people doing the same. What is always fascinating to me is how someone could work very long on paintings and have little recognition and then someone draws a doodle and suddenly their page blows up. It makes me think of the algorithm, timing, luck, and the overall question of what is art to begin with as well as who can be called an artist. Does being labeled an artist have to be approved by another source? Does it have to be validated? In addition to that, I believe there is some imaginary battle going on between those who see themselves as "legitimate artists" who have shown in galleries and have a reputation versus those who "popped up online" and "consider" themselves artists. To me, honestly, there is no difference. Both are making things and showing the public. In the end, art is just supposed to inspire others in whichever way and anyone and anything can do that.
- b. Do you think there is such a divide happening between "esteemed artists" and "those who pop up online"?
- c. Does your journey and struggle to become an artist really have any sort of influence on your "ranking of importance" as an artist? Ex: Are you more of an artist because you have struggled more to 'become' one?
- d. Do you think social media is more helpful in the art work or destructive?

20. Tara

- a. In this article, Seth Price touches on a lot of ideas and thoughts that I feel as though we have been discussing and touching upon for the past couple of years being in art school. Whether art, specifically abstract or minimalistic, has any value or meaning if there is no concept. Whether one could possibly make a living off of their work if it doesn't sell. Whether there is a different value to a piece if it makes it into a museum or gallery rather than if it doesn't. These are all questions and concerns that I have constantly been thinking about and I feel that everyone should consider while they are in this field. When it comes to the economic systems in the art world, it is very scary to think about why someone is making the work that they are doing. In most cases it all becomes about a business sense. If an art work is making headlines (and money) it is considered to be successful. More so, in today's society and the digital age, artwork has widely become accessible to a lot of different forms of people. In a way giving smaller based artists more ground on their work and the distribution and advertisements on their work. Especially with the way that things are going on currently, people have been coming up with new ways to view artworks on the interwebs.
- b. If art is not conceptual, is it considered to be art?
- c. Is there a starking difference between someone with work in galleries than someone that is making just as much money with their art online? Would that be considered art?
- d. Would the contemporary art of today ever hold up to the value of art that was made and praised for in the past?