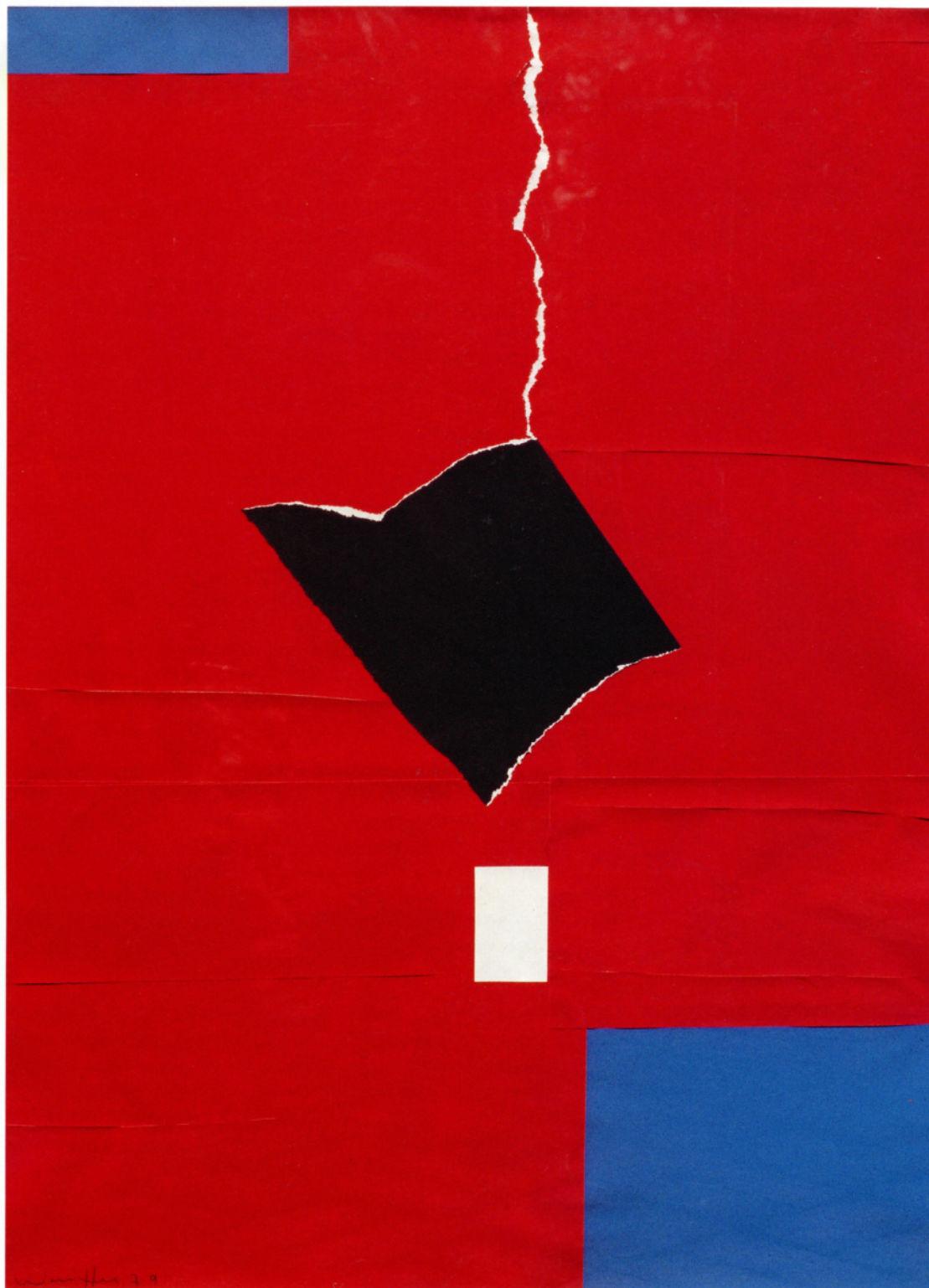


# GRAND VIEW

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COVER STORY:

**EMERSON  
WOELFFER,  
American  
Treasure**

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**CF School  
of Art Fires  
Its Engine**

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Chouinard  
Central**

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## A New Chouinard in a Post-Modern World

Dave Tourjé

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Art, both philosophically and practically, is a constantly evolving, rotating dynamic – at its best a primary reflection of an evolving culture, whatever condition that culture finds itself in.

At any interval during this evolution, laying claim to possessing the only way to teach, think about, or execute art would be uninformed at best, yet to understand and utilize past issues and processes and apply them in the climate of today's pluralistic art world, holds great promise and workability.

The old Chouinard ended in 1972 during arguably the most drastic shift of the cultural current in the 20th century.

Many societal factors eventually led to the machine that would engage in the most hideous of wars – Vietnam. Civil and Women's Rights were in extreme flux during this same time. Art, in its usual reflection mode, did its job, challenging anything resembling, or symbolizing, status quo. This included, to a large degree, challenging the philosophy of Chouinard's existing system. There is some question – the Disney merger notwithstanding – whether or not Chouinard would have survived this volatile, environmental change, especially if it remained unable to flex with, and assist in, the upheavals of the 1960s. It was fairly certain, however, that without Disney's help in 1957, the school would have slowly failed due to administrative factors.

Post-Vietnam era art education and philosophy continued to push out, experimenting and challenging the norm. Traditional ways and means, such as painting, temporarily dropped off, then re-emerged with strength in the late 1970s and early 1980s. The last thirty years has provided an eclectic milieu of art/thought which has not remained static, folding into and influencing more traditional forms, including painting.

Post-modern ideals continue to fracture and mutate, moving through exciting, pluralistic times (the Now), where artists openly borrow from, and fuse, past idioms in an effort to truly reflect this cultural moment which, perhaps more than any other, elicits confusion and demands close scrutiny.

It is art's pluralism that Chouinard could weigh in on and collectively contribute to. Not in a rigid or reactionary way, but from a questioning viewpoint:

"How does the Chouinard ideal merge with the existing and future scene?"

Art has continued to evolve since the old Chouinard ended some thirty years ago. For a new Chouinard to succeed in a post-modern world, it would have to be mindful of this evolution.

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## How The New Chouinard Can Match, If Not Top, the Old

Robert Perine

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1. Empower students to become the best artists they're capable of, being by exposing them to serious mentors.

2. Emphasize the fundamental skills of drawing, design, and painting under a basic curriculum that all students in all departments are exposed to.

3. Integrate these basic subjects to enhance both the applied and fine arts courses. This will lead toward creating a broad-based school like the Old Chouinard.

4. Welcome serious debate as a counter-weight to inter-departmental rivalries and creating a healthy seed bed for controversy and foment, stimulants to individual growth.

5. Allow teachers to teach as they choose, philosophically or otherwise. Instructors and students will learn to tolerate this diversity because of the useful dialog it provides.

6. Encourage students to make art all day, every day.

7. Pick the best student-artists to stay or return to teach, maintaining and illuminating the school culture.

8. Invite well known professional artists in and out of L.A. to teach during summers, weekends, or longer. This will enrich and expand Chouinard's eclectic profile.

9. Require a portfolio review of everyone registering and induce students coming from other schools with traditional backgrounds to explore new paths.

10. Minimize focus on grades. Earning a degree has never assured artistic competence or financial success.

11. Insist that 90% of the teachers be practicing artists.

12. Interfere administratively only when a student refuses to cooperate or is directly affecting the performance of others.

*Mrs. Chouinard's priorities (and ours): Students first, staff second, administration third.*



Chouinard school on Grand View St., 1940