Art 142 Sculpture Course Outline

Course objectives

This course will be a further investigation of the possibilities of 3D image making which were introduced in ART 140 (3D Visual Foundations). Students will continue to explore the bases and sources of 3D imagery and will make a more direct approach to "sculptural" statements using both traditional and contemporary mediums. Elements explored will include materials, formal issues, conceptual issues and presentation.

Evaluation (included learning activities, assignments and evaluation methods/system)

Students will be expected to complete all projects and display (or show evidence) of this at the end of class. The instructor in conjunction with the student will evaluate the work both in terms of success of failure to solve individual problems and as an indication of growth and development in achieving the objectives outlined above.   75%

Students participation and involvement in respect of discussion, attendance and assistance in maintaining a clear and efficient studio.   15%

The maintenance of a sketchbook/notebook during the course of study.   10%

Text and references

Students will be shown videos/or slides and are expected to attend visiting artists' lectures and gallery exhibitions and to write about their experiences and responses.

Course Schedule

Subject to changes
Week

1.	January 7	Introduction to course and first project and metal shop demo, discuss with students ideas
2.	January 16	Work week and video
3.	January 23	Work week, gallery assignment
4.	January 30	Introduction to second project, slides
5.	February 6	Critique first project
6.	February 13	Discuss with students second project, video
7.	February 20	Work week, gallery assignment
8.	February 27	Introduction to third project, work week
9.	March 6	Critique second project
10.	March 13	Discuss with students third project, video
11.	March 20	Work week, gallery assignment
12.	March 27	Work week
13.	April 3	Critique third project
14.	April 10	Submission of sketchbooks and final interviews

The Chair Project

Preamble

Chairs are often used in visual imagery as metaphor or substitute for a human being.

Functionally, chairs are designed to support the human body in a sitting or resting position, and aesthetically often reflect not only the sensibility of the designer and the necessities of the manufacturing process but also human society or culture within which each chair is located.

Chairs can be functional and/or sculptural furniture.

Objective

Create a chair like sculptural object which interacts with the human body in an unlikely or unexpected way or not at all—a chair that has character, personality—a life of its own.

Process

Consider materials, shape, structure, proportion and scale, texture, colour and location as formal elements, and also elements that carry meaning and content.

See the works of Joseph Kosuth, Alice Aycock, Vito Acconci, Scott Burton, Siah Armajani, Gary Hill, etc.

Due:

Notes:

The Art of the Real: the Minimalist Project

Preamble
In 1968 at the Museum of Modern Art, an exhibit mystified the general public with the title *The Art of the Real*. It did not refer to representational art. One could search in vain among the non-objective works for the slightest trace of Realism-a steel cube by Tony Smith, a white circle on a black background by Alexander Liebermann, a composition of parallel lines by Frank Stella, and so forth.

What, then, is one supposed to understand by *The Art of the Real*? The organizer of the exhibit, E. E. Goosen, explains that "it represents the viewer with facts rather than symbols. What was formerly disguised in the field of art-the technical means employed by the artist-is now openly shown." The point is not to indulge any longer the inclination to make things "that seem real," but to produce objects as "real as reality itself." It explains the importance given to material, to structure, to technical methods used in finishing, to simple geometric forms.

A 1966 article headlined *Specific Objects*, Donald Judd, the theoretician and leader of the so called Minimalist school, explained why he left painting and had taken up sculpture: The surface of the painting, regardless of how abstract, cold, and void of depth it is, always carried an irresistible illusionism; hence, the idea of creating a more radical art, based on the simplicity of geometric volumes in their most extreme formal rigour.

A work of art is thus defined by its visible material qualities and by nothing else. There are no metaphysical innuendoes. For the Minimalist artist, sculpture is nothing but a certain number of volumes in space, rendering the space dynamic. His/her ambition is to define, through the most rudimentary materials such as plywood, galvanized iron, aluminium, plastic, and wood, a new order of the space. The environment is just as important as the object itself.

"My works," explains Robert Morris, "are not always appropriate for all places, because the building surrounding them has a decisive role in the life of the object." Huge dimensions, coldness, and absolute aesthetic neutrality characterize minimalist works. Look no further than Tony Smith's black cubes, Carl Andre's metal plates lying on the floor, Dan Flavin's coloured neon tubes, and Donald Judd's three-dimensional structures…

Certain artists, such as Sol Lewitt, with his combinations of geometric element-the cube is paramount-push the purge even further. Matter with its weight, density and energy, is superfluous. The only thing is the logical mental operations leading to the placement of the object. Lewitt appeals more to the spirit than the eye. His favourite sentence is, "Only ideas can be works of art."

Objective
To create a minimalist piece in the broadest sense. Your approach would be essentially conceptual—like Judd who was reductive, starting from a "pure" idea, or like Haake who subverted the Minimalist conventions. This, however, does not diminish the material as the material ultimately holds the idea together.

Process
When working on this project, you need to consider: the essence of form(s), the compositional juxtapositions of its parts, the impact of the choice of material(s), the finish of the surface(s), and the *raison d'être*. You may also consider starting from a materialist position, using the choice of materials and composition to exemplify a vision.

See works by Donald Judd, Sol Lewitt, Tony Smith, Dan Flavin, Carl Andre, early Hans Haake, Michael Heizer, Robert Morris, Richard Serra, Robert Smithson, Ronald Bladen, Maya Lin, John Cage, etc.

Due:

The Utopia Project

Preamble
You may recall from your art history course the call for change in society among intellectuals at the turn of the 20th century. The impetus came from many fronts. There was a rejection of older conventions due to their association with corrupt or ineffectual regimes towards a "pure" art like Mondrian, the architects of the "International Style" and the later Minimalists. From another group of thinkers came the call to the absurd and the nonsense as an antidote to the rational and its brutal offspring: the mechanization of war.

While the Dada movement made manifest a personal "ideal" highly idiosyncratic, there were many who believed that a new structural idiom devoid of petty regionalism and transcending political borders led by architecture could bring a new social Utopia.

Objective
To create Utopia, whether a space or moment in time. It may be physically concrete or it may be a process.

Means of Expression: choose one
1. Exterior – an outdoor piece, landscape, environment
2. Interior – a mind space, state of mind

Physical Manifestation: choose any or all
Constructed object
Found object
Constructed space
Found space

This project must include a sound element. This sound could be constructed or found, live or taped. Tape players may be signed out for this purpose.

Process
Your impetus may be a desire for Utopia, or a process that leads to Utopia. It may also recognize the futility in that desire, or that the very same desire is the very soul of humanity. It is the grist that drives us forward.

See works by Vito Acconci, Dennis Oppenheim, David Hockney, Josef Beuys, Jannis Kounellis, Edward and Nancy Kienholz, Jonathan Borofsky, Susan Hiller, Rachel Whiteread, Fred Douglas, etc.

Due:

Notes:

Arte Povera Late 60s, early 70s, Italy.

The term *'Arte Povera'* was introduced by the Italian art critic and curator, Germano Celant, in 1967. His pioneering texts and a series of key exhibitions provided a collective identity for a number of young Italian artists based in Turin, Milan, Genoa and Rome. They were working in radically new ways, breaking with the past and entering a challenging dialogue with trends in Europe and America.

For this project you may examine the work of fourteen key artists: Giovanni Anselmo, Alighiero Boetti, Pier Paolo Calzolari, Luciano Fabro, Piero Gilardi, Jannis Kounellis, Mario Merz, Marisa Merz, Giulio Paolini, Pino Pascali, Giuseppe Penone, Michelangelo Pistoletto, Emilio Prini and Gilberto Zorio.

As the Italian miracle of the post-war years collapsed into a chaos of economic and political instability, *Arte Povera* erupted from within a network of urban cultural activity. This exhibition encompasses a decade that opened with the birth of this energetic scene and closed with the emergence of these artists as individuals of significance within an international arena.

As opposed to endorsing a distinctive style, *Arte Povera* described a process of open-ended experimentation. In the wake of the iconoclastic artistic innovations of Italian precursors Lucio Fontana and Piero Manzoni, artists were able to begin from a zero point, working outside formal limitations. *Arte Povera* therefore denotes not an impoverished art, but an art made without restraints, a laboratory situation in which a theoretical basis was rejected in favour of a complete openness towards materials and processes.

The artists associated with *Arte Povera* worked in many different ways. They painted, sculpted, took photographs and made performances and installations, creating works of immense physical presence as well as small-scale, ephemeral gestures. They employed materials both ancient and modern, man-made and 'raw', revealing the elemental forces locked within them as well as the fields of energy that surround us. They explored the context of art-making itself, and the space of the gallery, as well as the world beyond the gallery, reflecting on the relationship between art and life. Essentially, they placed the viewer at the centre of a discussion about experience and meaning.

Contemporary artists continue to operate on ground that was cleared by *Arte Povera*. To revisit *Arte Povera* at its moment of genesis is thus to explore the history of the present and the beginning of now.

For this project please choose five essentials which make up "your world". Elemental components that you could not survive without, you do not have to use all five elements.

Due:

Preparations for Your Final Interview

The date and time of your interview

Bring
- ❑ Your sketchbook
- ❑ Bring the slides of your sculptures labeled with your name.
- ❑ Your assigned reviews

Notes:

Chair Slides
Spelling not checked

1. Allen Jones, 'Love Seat' 1986
2. Allesando Mendini, 'Kandissi' 1978
3. Allesando Mendini, 'Proust's Armchair' 1978
4. Allesando Mendini, 'Redesigned Thonat Chair' 1979
5. Allesando Mendini, 'Redesigned Wassily' 1978
6. Allesando Mendini, 'Zabro' 1984
7. Andrea Branzi, 'Animali Domestici' 1985
8. Borek Sipek, 'Bambi' 1983
9. Carlo Bugati, 'Cobra chair for the Turin Exhibition' 1902
10. Cesare Leonardi and Franca Stagi, 'Donddo' 1967
11. Danny Lane, 'Etruscan' 1984
12. Eduardo Luigi Paolozzi, 'Sculptor's Chair' 1986
13. Eero Aini, 'Ponies' 1970
14. Elisabeth Garouste & Mattia Bonett, 'Prince Imperiale' 1985
15. Frank O. Gehry, 'Easy Edges Rocking Chair' 1972
16. Frank O. Gehry, 'Little Beaver' 1980
17. Gaetano Pesce, 'I Feltri' 1987
18. Gaetano Pesce, 'Pratt' 1983
19. Gaetano Pesce, 'Sit down' 1975-1976
20. Geoffrey Harcourt, 'Cleopatra, Model No. 248' 1973
21. Grupo A.R.D.I.T.I. 'Memoria' 1972
22. Grupo Strum, 'Pratone'1966-1970
23. Günther Beltzig, 'Floris' 1967
24. Hans Hollein, 'Mitzi Model No.D90' 1981
25. Hironen, 'Unichair' 1993
26. Julienne Dolphin-Wilding, 'Gulliver's Chair' 1987
27. Mark Brazier-Jones, 'Whaletail' 1989
28. Masanori Umeda, 'Rose'' 1990
29. Nani Prina, 'Sess Longue' 1968
30. Nathalie du Pasquier, 'Royal' 1983
31. Peter Raacke, 'Papp' 1967
32. Phillipe Starck, 'W.W. Stool'' 1990
33. Piero Gilardi, 'Massolo (Porfido)' 1974
34. Riccardo Dalisi, 'Pavone' 1986
35. Richard Artschwager, 'Chair/chair' 1986-87
36. Robert Venturi, 'Art Deco and Sheraton' 1984
37. Robert Wettstein and Stanislaw Kutac, 'Airos' 1993
38. Robert Wettstein, 'Lukretia' 1993
39. Roberto Sebastian Matta, '   ' 19
40. Roberto Sebastian Matta, 'Magritta' 1970
41. Ron Arad, 'Double Take, No Duckling, No Swan, Soft in the Head' 1992
42. Ross Lovegrove, 'Bone' 1996
43. Stilleto (Frank Schreiner), 'Consumer's Rest' 1983
44. Studio 65, 'Capitello' 1971
45. Sue Godden, 'Boomerang' 1989
46. Tom Dixon, 'Kitchen' 1987
47. Tom Dixon, 'Pylon' 1991
48. Verner Pantos, 'Sisters Emmenthaler' 1979
49. Verner Pantos, Room installation for 'Visiona 2' 1970
50. Wendell Castle, 'Chair with Sports Coat' 1978

Discussion/brainstorming with instructor

1. 09:00 am
2. 09:05
3. 09:10
4. 09:15
5. 09:20
6. 09:25
7. 09:30
8. 09:35
9. 09:40
10. 09:45
11. 09:50
12. 09:55
13. 10:00
14. 10:05
15. 10:10
16. 10:15
17. 10:20
18. 10:25
19. 10:30

Break

20. 11:00
21. 11:05
22. 11:10
23. 11:15
24. 11:20
25. 11:25
26. 11:30
27. 11:35
28. 11:40
29. 11:45
30. 11:50
31. 11:55
32. 12:00 pm
33. 12:05
34. 12:10
35. 12:15
36. 12:20
37. 12:25
38. 12:30
39. 12:35
40. 12:40
41. 12:45
42. 12:50
43. 12:55