



Art 142 Sculpture 1

School of Arts & Science: Visual Arts
Winter 2007

Course Outline

The Approved Course Description is available on the web
http://www.camosun.bc.ca/calendar/current/pdf_version/a-b.pdf p.150 (6 of 13)

Please note: This outline will not be kept indefinitely. It is recommended students keep this outline for your records.

1. Instructor Information

Instructor: Joseph Hoh
Office Hours: Tuesdays & Fridays 1:30 – 3:30 pm or by appointment on other days
Location: Young 101c
Phone: 370-3456 Alternative Phone:
Email: Hoh@camosun.bc.ca
Website: <http://hoh.disted.camosun.bc.ca/>

2. Intended Learning Outcomes

Upon completion of this course the student will be able to:

1. Analyze the role of light, volume, and space in both natural and constructed forms.
2. Plan, construct and assemble 3D objects.
3. Critique one's own and others' projects.
4. Use hand tools, power tools and equipment safely.

3. Required Materials

- (a) Texts Causey's *Sculpture since 1945*, Oxford 1998
- (b) Other Supplies and tools as specified in Art 140

4. Course Content and Schedule

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.

Subject to changes

Week		
1.	January 12	Introduction to course and first project and metal shop demo, discuss with students ideas Visiting artist: Jason Gress Jan 15 th F100 3 pm Text: <i>Sculpture & the Everyday</i>
2.	January 19	Work week and video
3.	January 26	Work week, gallery assignment
4.	February 2	Critique first project; Introduction to second project, slides Text: <i>Modernism & Minimalism</i>
5.	February 9	Reading Break

6.	February 16	Discuss with students second project, video
7.	February 23	Work week, gallery assignment
8.	March 2	Introduction to third project, work week Text: "Anti-form"
9.	March 9	Critique second project
10.	March 16	Discuss with students third project, video
11.	March 23	Work week, gallery assignment
12.	March 30	Work week
13.	April 6	Good Friday
14.	April 13	Critique third project Submission of sketchbooks & portfolios Final interviews sign-up

Videos

Minimalism Project: Art:21 1 & 2 Richard Serra, Bruce Nauman
Art:21 3 Richard Tuttle

Arte Povera Project: Art:21 1 & 2; Pepon Osorio, Mel Chin
Art:21 3 Fred Wilson
The Situationists

5. Basis of Student Assessment (Weighting)

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 and peer reviews, attendance and assistance in maintaining a clear and efficient studio. 15%

The maintenance of a sketchbook/journal during the course of study. This sketchbook should show your personal involvement of the subject and projects. 10%

A submission of a digital portfolio of your projects either in a CD or flash media labeled with your name and an accompanying slide index of your sculptures.

6. Grading System

Standard Grading System (GPA)

Percentage	Grade	Description	Grade Point Equivalency
95-100	A+		9
90-94	A		8
85-89	A-		7
80-84	B+		6
75-79	B		5
70-74	B-		4
65-69	C+		3
60-64	C		2
50-59	D		1
0-49	F	Minimum level has not been achieved.	0

Temporary Grades

Temporary grades are assigned for specific circumstances and will convert to a final grade according to the grading scheme being used in the course. See Grading Policy at camosun.ca or information on conversion to final grades, and for additional information on student record and transcript notations.

<i>Temporary Grade</i>	<i>Description</i>
I	<i>Incomplete.</i> A temporary grade assigned when the requirements of a course have not yet been completed due to hardship or extenuating circumstances, such as illness or death in the family.
IP	<i>In progress.</i> A temporary grade assigned for courses that are designed to have an anticipated enrollment that extends beyond one term. No more than two IP grades will be assigned for the same course.
CW	Compulsory Withdrawal: <i>A temporary grade assigned by a Dean when an instructor, after documenting the prescriptive strategies applied and consulting with peers, deems that a student is unsafe to self or others and must be removed from the lab, practicum, worksite, or field placement.</i>

Temporary grades are assigned for specific circumstances and will convert to a final grade according to the grading scheme being used in the course. See Grading Policy E-1.5 at camosun.ca for information on conversion to final grades, and for additional information on student record and transcript notations.

7. Recommended Materials or Services to Assist Students to Succeed Throughout the Course

Learning Support and Services For Students

There are a variety of services available for students to assist them throughout their learning. This information is available in the College calendar, at Student Services or the College web site at camosun.ca.

Student Conduct Policy

There is a Student Conduct Policy, which **includes plagiarism**. It is the student's responsibility to become familiar with the content of this policy. The policy is available in each School Administration Office, at Student Services and on the College web site in the Policy Section.

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:

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:

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, without which you could not survive, you do not have to use all five elements.

Due:

Preparations for Your Final Interview

The date and time of your interview

Bring

- Your brilliant research in your sketchbook/journal
- Bring your digital portfolio of your sculptures (six to 20 images) either in a CD or flash media labeled with your name and an accompanying slide index
- Your assigned reviews of visiting artists and/or exhibitions
- Your peer reviews
- What was most beneficial to you in this course and why?
- What was least useful and why?

Notes:

Peer Review

Course & Section:

Project name:

Date:

Reviewer:

Author/artist:

Project title (if applicable):

Write neatly as this will be marked. Use another piece of paper if needed

Introduction and objectives:

(see project handout, use of concept, use of materials, message conveyed)

Deconstruct/reconstruct:

(see your course specific assignment)

Historical precedents:

(artists/works of art from your textbook used to compare or to contrast)

Conclusion: (how does the piece achieve its objectives, provide suggestions to make the work stronger)

Instructor's comments: