Art 142 Sculpture

School of Arts & Science: Visual Arts
Winter 2012

COURSE OUTLINE

1. Instructor Information

(a) Instructor: Joseph Hoh
(b) Office hrs: MWF 2:00 – 3:30 PM, TuTh 8:00 – 9:30 PM
(c) Location: Young 101c
(d) Phone: 370-3456
(e) E-mail: hoh@camosun.bc.ca
(f) Online on D2L

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) Textbook for the course is Andrew Causey's **Sculpture Since 1945**
(b) Students are expected to bring the items listed below to each class.

- ❑ Journal/sketchbook
- ❑ 3-hole binder optional
- ❑ Pencils
- ❑ Toolkit from Art 140

4. Course Content and Schedule

This course will be a further investigation of the possibilities of three-dimensional image making which were introduced in Art 140 (3D Visual Foundations). Students will continue to explore the bases and sources of three-dimensional 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.

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.

Schedule

Subject to changes

Week

1.	January 13	Introduction to course and **Chair** project and metal shop demo, discuss with students ideas
2.	January 20	Work week and video
3.	January 27	Work week, gallery assignment
4.	February 3	Introduction to **Minimalist** project, slides
5.	February 10	Critique **Chair** project, discuss Minimalist project
6.	February 17	Reading break, work week, gallery assignment
7.	February 24	Discuss with students project, work week, video
8.	March 2	Introduction to **Maquette** project, work week
9.	March 9	Work week, video
10.	March 16	Critique **Minimalist** project Introduction to **Process/Arte Povera**
11.	March 23	Discuss with students project, work week, gallery assignment
12.	March 30	Critique **Maquette** project, work week
13.	April 6	Easter Friday; work week (make sure you sign out tools ahead)
14.	April 13	Critique **Process/Arte Povera** project
15.	April 16 – 21	Final interviews & Digital Portfolios

Reading break February 16 – 17
Last day for withdrawal March 13
Last day of classes April 14
Easter holidays April 6 – 9
Exams April 16 – 21

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 to solve individual problems and as an indication of growth and development in achieving the objectives outlined above. This includes attending all feedback Interviews.	75%
Students participation and involvement in respect of discussion, attendance and assistance in maintaining a clear and efficient studio.	15%
The maintenance of a journal/sketchbook during the course of study.	10%

6. Grading System

Standard Grading System (GPA)

Percentage	Grade	Description	Grade Point Equivalency
90-100	A+		9
85-89	A		8
80-84	A-		7
77-79	B+		6
73-76	B		5
70-72	B-		4
65-69	C+		3
60-64	C		2
50-59	D	Minimum level of achievement for which credit is granted; a course with a "D" grade cannot be used as a prerequisite.	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 E-1.5 at **camosun.ca** for information on conversion to final grades, and for additional information on student record and transcript notations.

Temporary Grade	Description
I	*Incomplete*: 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	*In progress*: A temporary grade assigned for courses that, due to design may require a further enrollment in the same course. No more than two IP grades will be assigned for the same course. *(For these courses a final grade will be assigned to either the 3rd course attempt or at the point of course completion.)*
CW	*Compulsory Withdrawal*: 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.

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 the College web site in the Policy Section.

The Chair Project

Preamble
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. Additionally, of import to visual artists, they are often used in visual imagery as metaphor or substitute for a human being. The list below illustrates the variety of meanings attached to the word "chair".

- A movable single seat with a back.
- An official seat, as of a chief magistrate or a judge, but esp. that of a professor; hence, the office itself.
- The presiding officer of an assembly; a chairman; as, to address the chair.
- A vehicle for one person; either a sedan borne upon poles, or two-wheeled carriage, drawn by one horse; a gig.
- An iron block used on railways to support the rails and secure them to the sleepers.
- To place in a chair.
- To carry publicly in a chair in triumph.
- An instrument of execution by electrocution; resembles a chair; "the murderer was sentenced to die in the chair"

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 geometric forms.

In *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 suggestions. For the Minimalist artist, sculpture is nothing but a certain number of volumes in space, rendering the space dynamic. The ambition is to define, through the most rudimentary materials such as plywood, galvanized iron, aluminium, plastic, wood, a new order of the space. The environment is 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. 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. 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 state 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:

Process Art 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.

In the 1970s after Conceptualism came Process art as an artistic movement as well as a creative strategy and view where the end product of art and craft, the objet d'art, is not the principal focus. The 'process' refers to the process of the formation of art: the gathering, sorting, collating, associating, and patterning. Process art is concerned with the actual doing; art as a rite, ritual, and performance. Process art often entails an inherent motivation, rationale, and intentionality. Therefore, art is viewed as a creative journey or process, rather than as a deliverable or end product.

It has roots in the drip paintings of Jackson Pollock, and in its employment of serendipity has a marked correspondence with Dada. Change and transience are marked themes in the process art movement.

Objective
Process artists were involved in issues attendant to the body, random occurrences, improvisation, and the liberating qualities of nontraditional materials such as wax, felt, and latex. Using these, they created eccentric forms in erratic or irregular arrangements produced by actions such as cutting, hanging, and dropping, or organic processes such as growth, condensation, freezing, or decomposition. The ephemeral nature, insubstantiality of materials was often showcased and highlighted.

The Process art movement and the environmental art movement are directly related. Process artists engage the primacy of organic systems, using perishable, insubstantial, and transitory materials such as dead rabbits, steam, fat, ice, cereal, sawdust, and grass. The materials are often left exposed to natural forces: gravity, time, weather, temperature, etc.

Process
Means of Expression: try
1. Found objects, Elements & Material, Body

2. Physical, Chemical processes – Temperature, Reactions, Gravity, Organic

3. Interactions – Social, Automatic & Chance, Improvisational, Rites & Rituals

4. Time – Journey, Growth, Decay

Physical Manifestation: choose any combination

See works by Robert Morris, Hans Haacke, Ann Hamilton, Hannah Darboven, Lynda Benglis, Chris Drury, Eva Hesse, Bruce Nauman, Christopher Le Tyrell, Alan Scarritt, Tim Semple, Richard Serra, Keith Sonnier, etc.

Due:
Notes:

Arte Povera
Late 60s, early 70s, Italy

Preamble
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.

Objective
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 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.

Process
For this project choose five essentials which make up "your world"; elemental components that you could not survive without. Choose among the five elements in any combination.

Due:
Notes:

Installation Maquette Project

Preamble
Site-specific art is artwork created to exist in a certain place. Typically, the artist takes the location into account while planning and creating the artwork. The actual term was promoted and refined by Californian artist Robert Irwin, but it was actually first used in the mid-1970s by young sculptors, such as Patricia Johanson, Dennis Oppenheim, and Athena Tacha, who had started executing public commissions for large urban sites. (Site-specific art can be linked with Environmental Art).

Objective
Design a model installation that situates a found object or objects in a public space that is real. The space or environment you create will make use of light and colour to articulate the interaction between the object and its surroundings. A sound element may also be included.

See works by Olafur Eliasson, Sol LeWitt, Dennis Oppenheim, Max Neuhaus (Sound Artist), Robert Smithson, Andy Goldsworthy, Christo and Jeanne-Claude, Dan Flavin, Richard Serra, Olga Kisseleva, Michael Heizer, Patricia Johanson, James Turrell, Athena Tacha, Alice Adams, Nancy Holt, Robert Irwin and younger artists like Eberhard Bosslet, Leonard van Munster, Luna Nera, Simparch, Sarah Sze, Stefano Cagol and Seth Wulsin.

Points to consider
Consider using a scale of 1 inch : 1 foot

Scale and dimensions may vary in relationship to the object that you select. **Foam core is provided** but you may possibly include: door-skin, plywood, dowels, Plexiglas, matt-board and anything else that further animate the installation.

Basic equipment and supplies that you will need
Utitlity knife and blades, paint, ruler, glue, glue gun and glue sticks.

This is a take home project.

Due:
Notes:

Final interview checklist

Name:
Date & time of interview:

Portfolio package
- ❑ images of Chair project
- ❑ images of Minimalism project
- ❑ images of Process Art /Arte Povera project
- ❑ Journal/sketchbook
- ❑ other research material

Project Reviews
- ❑ Chair
- ❑ Minimalism
- ❑ Process / arte povera

Visiting artist reviews
- ❑ Visiting artist 1
- ❑ Visiting artist 2
- ❑ Visiting artist 3
- ❑ Exhibition 1

Attendance
- ❑ Absences
- ❑ Late

Participation
- ❑ Critiques
- ❑ Studio clean up
- ❑ Love your Art

Notes