

## COURSE OUTLINE

The course description is online @ <http://camosun.ca/learn/calendar/current/web/art.html>  
 Please note: the College electronically stores this outline for five (5) years only.  
 It is **strongly recommended** you keep a copy of this outline with your academic records.  
 You will need this outline for any future application/s for transfer credit/s to other colleges/universities.

### 1. Instructor Information

(a)	Instructor:	Joseph Hoh		
(b)	Office Hours:	Mon, Wed 1:00 – 2:00pm. Tu, Thu and Fri 2:30pm – 3:30pm		
	Location:	Y101c		
(d)	Phone:	250 370-3456	Alternative Phone:	370-3383 (Sculpture Annex)
(e)	Email:	hoh@camosun.bc.ca		
(f)	Website:			

### 2. Intended Learning Outcomes

- Upon completion of this course the student will be able to:
- Design and execute own projects using 3D imagery.
  - Display expanded knowledge of 3D materials, and construction methods.
  - Display greater technical skills with tools and equipment.
  - Use basic welding techniques safely and effectively.
  - Explore ways to combine other media and processes with traditional sculpture image-making.

### 3. Required Materials

- (a) Texts: Readings from Causey's *Sculpture After 1945* and others will be provided.  
 (b) Other: Toolbox of equipment and supplies

### 4. Course Content and Schedule

- Through conceptualizing, planning and executing their own projects, students will explore a wide variety of materials and media and discover the relationships between materials and concepts in three-dimensional art-making. They will learn how to practice the discipline necessary to produce successful work in a self-directed situation, not supported by project structures and boundaries. Students are encouraged to expand the boundaries of three-dimensional making by incorporating other disciplines such as photography, video, performance and installation into their projects.
- There will be three major group critiques during the semester, students will be expected to complete at least one project or progress report per critique<sup>1</sup>. The size and scope of each project will be discussed with your

<sup>1</sup> As an example, expect to put in for the first critique, at least 16 hours of work. Add at least additional 12 hours minimum for each subsequent critique. The time you put in will show in

instructor. The group critiques provide the students with further experience in analyzing and discussing the form and content in their own work and others. The instructor will also meet with each student on an on-going basis throughout the semester for **individual critiques**; there will be an optional midterm evaluation of their work and further equipment demos with the technician. Students will gain further experience with the effective presentation of three-dimensional artwork through consideration of lighting, placement and site-specificity.

- Students will view videos of both historical and contemporary work by artists who work in three-dimensional media and will be assigned reviews of exhibitions, visiting artists' lectures and various course readings.
- During class time, students are expected to make full use of the studio classroom. The sculpture technician and faculty are around to help you make progress. Discussions with your teacher before commencing on projects are vital to the success of your research. Discussions with your technician before collecting materials or manufacturing are important; it will save you time and money. **Research, collecting material and supplies are considered homework and should be done outside of class time.** However you should optimize your time while waiting to get help to do research while waiting to see your teacher or technician. Access to a laptop computer is useful during the initial stages of your project; likewise Causey's *Sculpture After 1945* and *Modern Art History* texts are useful tools for your research.
- Research can be defined broadly as reading, drawing, writing, modeling, discussing, interviewing, watching, noting, or any other means of aggregating information that would directly help you crystallize your ideas, concepts, and making.

## Themes in Contemporary Art

### Identity

- Identity in Art History
- Identity as Relational
- Identity Politics: Essentialism, Diversity, Hybridity
- Identity Constructed
  - Otherness and Representation
  - Deconstructing Difference
  - The Fluidity of Identity
- Post Identity
- E.g. Nancy Burson, Shirin Neshat

### The Body

- Past Figurative Art
- New Spin on the Body
  - Body is a Battleground
  - Body is a Sign
  - Performing Bodies
- The Body Beautiful

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the quality of work; it will appear in the depth of research, in the experimental or testing stages, or in the process of making. It is far better to fail spectacularly than to be safe. Do a million little things if you are stuck; do little "quick and dirty" sculptures; look at them as sketches or notations. Do a few hundred of them. Something really interesting and unimaginable will happen. Get into the process, trust the process. The process will take you forward. It takes time, it takes commitment, and it takes courage. That is Creativity.

- Sexual Bodies
  - The Gaze
  - Sex and Violence
- Mortal Bodies
- Posthuman Bodies
- E.g. Renée Cox, Zhang Huan

### Time

- Changing views of Time
- Time and Art History
- Time as a Medium
  - Live Art
  - Film and Video
  - Process Art
- Exploring the Structure of Time
  - Counting Time
  - Measuring Time
  - Reordering Time
  - Expressing Endlessness
- E.g. Hiroshi Sugimoto, Cornelia Parker

### Memory

- Memory and Art History
- The Texture of Memory
  - Emotional
  - Unreliable
  - Multisensory
- Strategies of Representing the Past
  - Displaying Evidence
  - Re-enacting the Past
  - Fracturing Narrative and Reshuffling Memories
- Storehouses of Memories
- Revisiting the Past
  - Recovering History
  - Rethinking History
  - Reframing the Present
- Commemorating the Past
- E.g. Christian Boltanski, Brian Tolle

### Place

- Places Have Meanings
- Places Have Value
- History's Influence
  - (Most) Places Exist in Space
  - (Most) Works of Art Exist in a Place
- What is Public? What is Private?
- Dislocation
- Looking at Places
- Looking Out for Places
- Fictionalized Places
- E.g. Unilever Series at Tate Modern, Andrea Zittel

### Language

- Words with Art
- Art with Words
- Recent Theories of Language
- Reasons for Using Language
- Language Makes Meaning

- Language Takes Form
  - Transparency and Translucency
  - Spatiality and Physicality
  - Books made by Artists
  - Art Made with Books
- Wielding the Power of Language
- Naming
- Confronting the Challenge of Translation
- Using Text in the Information Age
- E.g. Nina Katchadourian, Janet Cardiff

### Science

- What is Science?
- Artists as Amateur Scientists
- Adopting Tools and Materials
  - Creole Technologies
  - Bio Art
- The Ideology of Science
  - Changing Paradigms of Science
  - Science Running Amok
- The Visual Culture of Science
  - Scientific Imaging and Art
  - Deconstructing the Visual Culture of Science
  - Scientific Displays and Archives
  - Science in Popular Culture
- Classifying Humans in the Genomic Age
- Is Nature Natural?
- Marveling at the Universe
- E.g. Patricia Piccinini, Eduardo Kac

### Spirituality

- Spirituality and Religion
- Manipulating
  - Forms, Materials, and Processes
  - Meanings and Minds
- Finding Faith and Harboring Doubt
- Religious Identity
- Facing Death, Doom, and Destruction
- Mingling the Sacred and the Secular
- E.g. José Bedia, Bill Viola

### Course Plan

Week:

1 Jan 12	Hand out course outline. Review evaluation criteria, and critique dates. Hand out welding manuals to read. Discuss welding module and manual contents. Video; discussion. Conversations with students about their projects and materials needs.
2 Jan 19	<i>Welding Demo</i> . Conversations with students not doing welding about their first project. In this course, students create and execute their own projects. There are no assigned projects.
3 Jan 26	Students begin projects, do research, and collect materials. Small group welding practice with technician.
4 Feb 2	Work on projects. More welding in small groups. Discussion – assigned sculpture text
5 Feb 9	Work on projects. Video. Discussion. FIRST CRITIQUE pt 1

6 Feb 16	Mid-term break
7 Feb 23	FIRST CRITIQUE pt 2
8 Mar 2	Talk to students about second project. Students begin projects. Students continue work on projects. Discussion – assigned sculpture text Optional MIDTERM INTERVIEWS.
9 Mar 9	Continue work on projects. Video. Discussion.
10 Mar 16	SECOND CRITIQUE
11 Mar 23	Final project conversations. Students begin projects.
12 Mar 30	Continue work on projects. Discussion – assigned sculpture text
13 Apr 6	Work on projects.
14 Apr 13	FINAL CRITIQUE.
15	FINAL INTERVIEWS take place in exam week.

You may also be assigned some exhibition and/or visiting artist reviews.

### 5. Basis of Student Assessment (Weighting)

The course will be evaluated by the degree of involvement of the student and the quality of work the student produces.

The involvement factor would include participation in class activities (critiques) and the commitment to one's own work and the problem solving in both content and formal concerns of that work. Students will be expected to work 6 hours per week in class and 4 hours of self-directed lab per week.

The quality factor is based on the success of the work. The critiques throughout the semester and visiting artists/instructors will all feed into this evaluation factor.

1. The success of the work relative to the original planning proposal and to evolving concerns i.e. content (15%)
2. The aesthetic quality of the work produced i.e. form: the students' ability to effectively deal with the formal construction and presentation of the work (20%)
3. The quality of ideas & of process: exploration, inventiveness, inquisitiveness. (30%)
4. Intensity of work and class/critique involvement: peer reviews and class participation, visiting artist reviews, preparedness for class critiques, research & weekly diary (30%)
5. Studio conduct & etiquette. (5%). Students will start the semester with 5/5 for their Studio habits; and will keep their 5 if they demonstrate safe respectful use of communal facilities, studio interactions and material provisions. This includes returning all A/V equipment within specified borrowing time.
  - a. Students will be evaluated on their ability to clean up after themselves (or their group) each day before leaving the studio. Works left in common spaces 30 minutes prior to the next class start time, or 9a.m. the next day will result in an immediate deduction of 3% per work (i.e. a painting left out to dry overnight not in designated storage spaces in Y117). Work may only be stored in designated storage areas (or with special permission of instructor and instructional technician). \*Failure to properly store, remove or dispose of projects during the semester and / or within the deadlines

communicated at the end of the semester will result in a deduction of 10% per work from their portfolio grade.

## 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](http://camosun.ca) for information on conversion to final grades, and for additional information on student record and transcript notations.

Temporary Grade	Description
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, 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 3 <sup>rd</sup> course attempt or at the point of course completion.)
CW	<i>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.

## 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](http://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.