

VISUAL STUDIES II: FORM IN 3D SYLLABUS

COURSE INFORMATION

ARTP 1120, Spring 2013, 3 credits

Professor: Caroline Covington

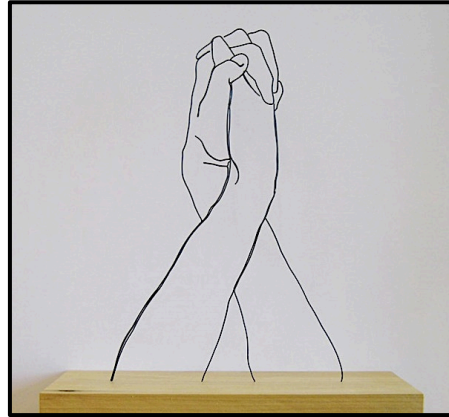
Mon/Wed, 8:00am- 10:40am

Office Hours: Tuesday 12:00pm- 3:00pm

Email information: ccoving5@utk.edu

*All emails will be responded to in 24 hours!

In my opinion, everything, every shape, every bit of natural form, animals, people, pebbles, shells, anything you like are all things that can help you to make a sculpture. -Henry Moore



Simplicity is not a goal, but one arrives at simplicity in spite of oneself, as one approaches the real meaning of things. -Constantin Brancusi

COURSE DESCRIPTION

Studio experience with visual and tactile components of 3D design. Basic problems involving relief, mass, freestanding form, and principles and factors of 3D organization.

GOALS

Postmodernism challenged the materiality and spatial distinctions of three-dimensional art and freed the artist from the pedestal. In this class, you will explore *new materials*, *space*, and *audience*, while developing your understanding of *construction*, *engineering*, and *conceptual design*. Collaborations, group discussion, and writing formally about art will help integrate ideas from the past with what you are creating now.

Questions we will answer in this course:

- *What are the basic visual elements that activate a three dimensional composition? How many ways can these elements be combined or transformed?*
- *What technical skills are needed for completion of well-crafted and imaginative work? What methods and materials best convey my concepts and artistic voice? How can ideas be expanded and refined?*
- *How can studio time be used most productively?*
- *How does my work communicate with an audience? How do I communicate my concepts to others? What is the benefit of the critique process? In what ways can I present criticism with thoughtfulness and respect?*

COURSE OUTLINE

You will be evaluated on the quality of **four** class projects, weekly group design challenges, sketchbook plans and drawings, and class participation demonstrated through discussions, group critiques, and written responses. As a precursor to every project, I will provide an article for you to read pertaining to contemporary sculpture, as well as a power point presentation on artists relevant to each topic. I will give you written descriptions of each assignment and instructional handouts on all of the demonstrations. After a project is introduced, I will meet with you individually during class to discuss your project proposal which should be clearly developed in your sketchbook.

We will be going on a group Field Trip on Wednesday, Jan. 30th (weather permitting) throughout the Chattanooga area to investigate public art as a medium (Outdoor Museum of Art, Mid-South Sculpture Show, etc). You will turn in a 500 word written response to at least one piece of public art that will be due one week after the field trip (see calendar).

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COURSE BREAKDOWN

70% Projects: Visual Studies II covers **four** projects. You will be graded on your technical skills and overall effort, as well as the creativity and ambition you will bring to each assignment. I must see all projects in progress. **Attendance at critiques is mandatory! If you miss a critique day, your grade on the assignment will drop one letter grade.**

15% Sketchbooks, Proposals, and Planning: By the next class period, you are required to have a sketchbook for this course. For each assignment, you will generate many variations of your ideas which we will discuss through your sketchbook drawings. By investigating and inventing multiple solutions to each assignment, you can select the best methods and materials for each piece and make clear plans. Planning ahead is essential to be successful in this course, and your grade will reflect your preparation.

10% Participation: This includes taking part in critiques, following safety rules, participating in design challenges, and contributing to studio clean ups. It means taking responsibility for your own work (knowing deadlines, gathering materials and correctly storing your work) as well as respecting the communal work environment. Attendance will also factor into your final grade. **Each work session concludes with a thorough clean up.**

5% Field Trip Response: A 500 word written response to a piece of public art from our Field Trip.

GRADING

You are expected to utilize new techniques, work creatively, research, and participate in class. Thinking **BEYOND** the minimum requirements will improve your grade.

A= Exceptional work. Project shows energy, focus, and responsiveness to sculptural elements and the assignment.

B= Strong work, but the project could be developed further.

C= Project is adequate but lacks energy or development.

D= Project is not finished, or does not complete the assignment.

F= Project is not turned in.

Grades will be based on multiple factors including, in no particular order:

- Generates many creative and varied ideas to solve problems using drawings, sketches, and maquettes.
- Effectively manipulates the elements and principles of three dimensional design in response to the assignment with consideration for space, form, and time.
- Utilizes skills and techniques from class demonstrations, and clearly understands the basic structural integrity and construction of forms. Observes safe studio practices and follows all policies and procedures while using basic hand tools and power equipment.
- During group projects and design challenges, positively collaborates with classmates to find solutions.
- Investigates the physical, conceptual, and contextual implications of traditional and non-traditional materials.
- Communicates clearly and critically about personal and peer artworks, and proposes thoughtful comments, alternatives, and suggestions during critiques.
- Articulates and understands the achievements and failures of each project in order to develop editing skills as a professional artist.

ATTENDANCE

Due to the fast pace of this course, both attendance and active participation are crucial. **TWO** unconditional absences are allowed. After two, each absence will count against your final grade by one dropped letter. There is no distinction between excused or unexcused absences. Show up on time and stay through the duration of the class. Attendance will be taken at the beginning and end of each class, and any student who arrives after attendance is tardy. Tardiness and leaving early will count as ½ day absence. If you have to miss class, please send me an email explaining your situation.

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CLASS POLICIES:

- Projects are due on the date printed on the Assignment handouts (also found online). Late projects will be docked one letter grade for each class they are late. **Projects are due on the deadline date.**
- The cost of supplies will not be accepted as an excuse for incomplete assignments. All of the assignments can be budgeted very cheaply using materials provided or found materials. Based on your project proposals, I am happy to help you locate the materials you need, however, you will be responsible for acquiring those materials *outside* of class.
- Arriving to class without the *proper type and amount* of supplies will be considered an absence.
- Any discussion between a student and myself regarding grades will be held outside of class and in private. After each assignment, I will hand out a written evaluation of the piece to go along with your grade.
- Disruptive behavior of any kind will cause you to be asked to leave class and considered an absence. The tools and equipment we use are completely safe when operated properly. Disregarding safety will result in immediate dismissal from the classroom.
- In the case of an absence, it is your responsibility to find out what has been missed. You can consult the syllabus, check the course's online page, or inquire from another student as to what was missed.
- You are ENCOURAGED to come for extra help or explanation about course work.

TOOLS AND SAFETY:

You will receive training on ALL equipment BEFORE you use any. *You cannot use tools unless you have been trained.* All tools must be back at the end of every class. Students may not borrow tools outside the classroom for any reason—there are MANY students that need to use them, and they walk away very quickly!

Classroom storage

Label all projects and supplies. Labels are available in each room on the shelves. Each class is allocated a shelving unit. Work can also be stored on the floor as long as it is labeled and does not block the machines, tool cabinet, door, screen etc. **All work must leave the studio after it is critiqued.**

Guidelines for Working with Tools:

For some of you, tools are unfamiliar, loud, and intimidating. For others, tools are a part of your everyday lives. Regardless of your skill level, you will all participate in demonstrations and learn how to safely handle each piece of equipment.

Shop guidelines:

- Wear suitable clothes for working in the studio. Always come prepared to work, get dirty, and participate.
 - NO open-toed or platform shoes. ONLY closed toed, flat shoes.
 - Avoid big, baggy sleeves, scarves, or hanging fabric.
 - Dangly jewelry must be removed and long hair tied back.
 - Always wear the PPE (Personal Protective Equipment) required for each machine.
- Cleanup your area completely before you leave.
- No cell phones or headphones during class.
- Pay attention. With a room full of students, you will be sharing space and equipment. Pay attention to what is happening around you as well as all safety signs and posters.
- Be mindful of material. Conserve and reuse supplies and materials, repurpose found objects, and budget for projects accordingly.
- In the event of an emergency, notify your instructor or studio monitor immediately.

Your SAFETY is very important; if you do not understand a process, procedure or equipment, ASK! I want you all to succeed in a safe, encouraging environment. I am always available by email, during my office hours, or by appointment if you have any questions about the course, assignments, your grades, or your goals. I encourage you to be adventurous and ambitious with your ideas, and I look forward to the rest of the semester!

Materials needed for first class: A sketchbook and a drawing utensil (pen, pencil, charcoal, etc.)

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AN APPROACH TO CRITIQUE:

In this course, you will all participate in critiques through verbal communication and written responses. I have outlined ways to start thinking about the critique process, beyond the “I like” or “I do not like” assertions. You are all expected to offer respectful and thoughtful feedback to each artist.

Description

Conduct a detailed examination of the three dimensional object and focus on the form. Be objective and only describe what you see (setting feelings or interpretations aside for the moment). Identify and describe the subject matter and composition. The elements and principles of design are useful tools to dissect what is present in each piece. Use them as guides to formulate your description.

Response

Present your own personal attitudes, feelings, and responses to the object. Specifically clarify what you are responding to (subject matter, visual qualities, etc). Aim at promoting understanding of *why* you respond to the work in the way you do.

Analysis and Interpretation

Based on your descriptive examination and response, begin to consider the content (meaning) and function of the work. Why is the object designed in this particular way? Based on the visual information, what is the intent of the artist? What messages, feelings, and attitudes is the artist trying to communicate? Provide specific evidence supporting your statements. What visual clues and information support your interpretations? How does the visual information convey and accomplish your idea of the artist’s intent?

Evaluation and Judgment

Based on previous statements, begin to form an opinion as to how effective the object has been in accomplishing “its” intentions. Are there aspects of the work that might be improved or changed? What visual aspects worked well? Include any other information related to the artist, the audience and context. What does the object reflect or tell us about the society/culture that produced it? What is its significance in relation to the larger picture? Reconsider your own first response. Has it changed, intensified, or stayed the same after further examination of the work with a greater understanding of the history/background of the work?

Points to Address During Critique: Technique/Process, Content, Concept, Imagery, Space/Time

RECOMMENDED READING:

Visual Studies II will be reading selected articles from these (and other) books throughout the term. You can find all of these books on reserve at the library, and I highly recommend getting into the habit of looking and reading about art as much and as often as possible.

- Terry Barrett. *Making Art: Form & Meaning*. New York, NY: McGraw-Hill, 2011.
- Wucius Wong. *Principles of Three-dimensional Design*. New York: Van Nostrand Reinhold, 1977.
- *Art in Theory 1900-2000: An Anthology of Changing Ideas*. Ed. Charles Harrison. Sussex: Wiley-Blackwell, 2002.
- Judith Collins. *Sculpture Today*. London: Phaidon, 2007. Print.
- Monona Rossol. *The Artist's Complete Health and Safety Guide*. New York: Allworth, 2001.
- Kendall Buster and Paula Crawford. *The Critique Handbook: The Art Student's Sourcebook and Survival Guide*. Upper Saddle River, NJ: Prentice Hall, 2010.
- Periodicals: Sculpture Magazine, Art News, Art Lies, Freize Magazine, Art Forum, Art in America, Cabinet Magazine.

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CALENDAR:

- Mon. 1/7 Introduction to class: Complete Student Info Sheet with signature. Review syllabus.
"5 Line Sculptures: 30 Minutes" In-class Design Challenge.
Assigned Reading: "Principles of Three-Dimensional Design."
- Wed. 1/9 Introduction to Project 1: *Armatures and Skins*
Powerpoint: *Armatures and Skins*.
Example artists: David Smith, Naum Gabo, Mona Hatoum, Ludwika Ogorzelec, Alexander Calder, Sol LeWitt, Antony Gormely, Tim Hawkinson, Martin Puryear, Deborah Butterfield, Tomohiro Inaba, Alberto Giacometti, Eva Hesse, Tristin Lowe, Ilan Averbuch, Eduardo Paolozzi, Kendall Buster, Tara Donovan, Judy Pfaff
- Demo: Wire construction and types of skins.
- Mon. 1/14 Review Assigned Reading: "Principles of Three-Dimensional Design"
Individual Project 1 Proposal discussions.
Open Studio.
- Wed. 1/16 Open Studio.
- Mon. 1/21 No Class- MLK Holiday**
- Wed. 1/23 Open Studio
- Mon. 1/28 Critique of Project 1.

Assign Groups for Project 2.
- Wed. 1/30 **Field Trip Day: Public Art in Chattanooga.**
Bring sketchbook and pen/pencils for sketching.
- Mon. 2/4 Introduction to Project 2: *Tied Together: Found Objects, Wood, and Form*
Powerpoint: *Found: Tied Together: Found Objects, Wood, and Form*
Example artists: Robert Rauschenberg, Joseph Cornell, Marcel Duchamp, Damien Hirst, Willie Cole, Tony Cragg, John Chamberlain, Sarah Lucas, Richard Deacon, Christian Boltanski, Andy Goldsworthy, Giovanni Anselmo, Carl Andre, Mark di Suvero, Louise Bourgeois, Betty Saar,

"How High" In-class Design Challenge with Assigned Groups.
- Wed. 2/6 Demos: Wood shop introduction.
Group Project 2 Proposal discussions.
Field Trip Response paper due.
- Mon. 2/11 Open Studio.
- Wed. 2/13 "Light and Shadow" In-Class Design Challenge.
Open Studio.
- Mon. 2/18 Open Studio
- Wed. 2/20 Critique for Project 2.

Assignment for next class: Bring soap.

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- Mon. 2/25 Introduction to Project 3: Carving: The Subtractive Process
Powerpoint: *Carving: The Subtractive Process*
Example artists: Rachel Kneebone, Louise Nevelson, Eleanor Antin, Barbara Hepworth, Henry Moore, Constantin Brancusi, Ursula von Rydingsvard, Gian Lorenzo Bernini, Elizabeth Catlett, Be Gardiner
- Demo: Mixing plaster. Create carving cubes. Soap carving exercise (with time).
- Wed. 2/27 Individual Project 3 Proposal discussions with Midterm grades.
- Mon. 3/4 Demo: Coloring, texturing, etc. plaster.
Open Studio.
- Wed. 3/6 Open Studio.
- 3/11- 3/17 Spring Break**
- Mon. 3/18 Open Studio.
- Wed. 3/20 Critique Project 3.
- Mon. 3/25 Introduction to Project 4: Superstitions: Practice and Repeat
Powerpoint: *Superstitions: Practice and Repeat*
Example artists: Maurizio Cattelan, Allan McCollum, Cathy de Monchaux, Kiki Smith, Erwin Wurm, Andrew Sabin, Christian Boltanski, Rachel Whiteread, Pipolitti Rist, Adrian Piper, Anne Hamilton, Yayoi Kusama, Marina Abramovic, Hannah Wilke, Bruce Nauman, Magdalena Abakanowicz, Jan Kienholz, Ana Mendieta, Sandy Skoglund
- Demos: Mold making from plaster.
- Assignment for next class: Superstition research.
- Wed. 3/27 Demos: Mold making from silicone.
Individual Project 4 discussion.
Superstition written assignment due.
- Mon. 4/1 Demos: Introduction to Performance and audience interaction.
Open Studio.
- Wed. 4/3 “Body Between Us” In-Class Design Challenge.
Open Studio.
- Mon. 4/8 Mid-project Individual Critique.
Open Studio.
- Wed. 4/10 Open Studio.
- Mon. 4/13 Open Studio. Final in class work day.
- Wed. 4/15 Final Critique.

“One step beyond considering the material process of making art is to consider the formation of ideas. At this point one steps into the abyss of conceptual art.” -Graham Coulter-Smith

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STUDENT INFORMATION SHEET

1. Name:

2. Major Area of interest:

3. Email address:

4. Favorite artist and/or artwork (explain):

5. Favorite film(s):

6. Other areas of interest:

8. Do you have any experience making art, with any medium? What is your favorite medium to work with?

9. What do you hope to learn in this class?

I have read the syllabus for this class
and understand the described policies and consequences.

Signature

Date

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VISUAL STUDIES II: PROJECT 4



Superstitions: Practice and Repeat

Friday the 13th.
Breaking mirrors.
Crossing your heart.
Walking under ladders.
Sleeping on your stomach.
Forks on the floor.

Superstitions represent cultural rituals and contemporary folklore which significantly influence artists throughout the world. You learned how to mix and cast plaster in Project 3. In Project 4, you will learn how cast plaster molds to explore the production of multiples. On the day of critique, your piece will also incorporate the added element of audience interaction.

Formal constraints:

1. You must pick ONE superstition that is important to you, real or made up, imagined or practiced to create the conceptual focal point of your piece. The superstition can come from personal experience or research. Research on the internet or at the library may lead you to a primitive superstition only practiced in a remote part of the world, or to something we practice everyday without thinking. On critique day, be prepared to thoroughly explain your superstition as well as a brief history of its origin.
2. You must incorporate AT LEAST 5 OF THE SAME OBJECT. You may include more than 5 objects, but a total of 5 whole, individually cast reproductions must be incorporated.
3. Your piece must 'break' the superstition (ie. the audience must step on cracks or walk under ladders), and you must provide a remedy. The 5 objects may be part of the remedy, and the remedy does not have to be accurate. I encourage creative solutions to solving even the most common myths.

Materials:

You will be provided with the plaster for mold making. If you would like to make silicone molds, you will have to purchase the material on your own. Some wax will be provided, but I encourage you to explore new materials. Cast materials may include: wax, crayons, rubber, silicon, and plaster.

Important dates:

Mon 3/25:

Intro to Project 4: *Superstitions: Practice and Repeat*
Power point presentation.
Demo: Mold making from plaster.

Wed 3/27:

Demo: Mold making from and silicone.
Individual Project 4 discussions.
Superstition written Assignment due!

Mon 4/1:

Demos: Performance and audience interaction.
Open Studio

Wed 4/3:

"Body Between Us" In-Class Design Challenge.
Open Studio

Mon 4/8:

Mid-project Individual Critique.
Open Studio

Wed 4/10:

Open Studio

Mon 4/13:

Final in class work day.
Open Studio

Wed 4/15:

Final Critique.