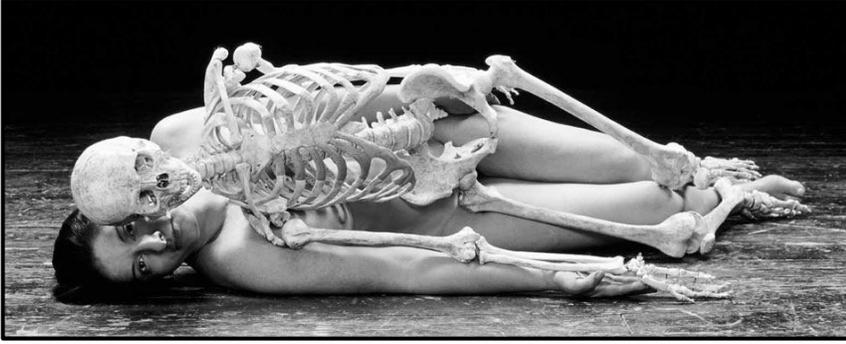


SCULPTURE IN A SPATIAL CONTEXT



COURSE INFORMATION:

ARTP 4444, Spring 2013

Professor: Caroline Covington

Mon/Wed, 2:00pm-4:40pm

Office Hours: Wed. 12-3:00pm

Telephone: 706.799.8187

Email: ccoving5@utk.edu

Above all, sculpture is a conquest of space, a space that is delineated by forms.

-Henry Laurens

I think I understand something about space. I think the job of a sculptor is spatial as much as it is to do with form.

-Anish Kapoor

COURSE DESCRIPTION

Students will be encouraged to expand their studio practice to encompass sculptural object-making, installation art, environmental art, and performance. Instruction includes studio work, lectures, and discussions on topics in contemporary art.

GOALS

Postmodernism slowly chipped away at the physical parameters constraining sculpture, and the audience took on the new role of willing, although sometimes unknowing, participants. Through performance, sound, video, web, site-specific installations and many other new mediums, sculptors have become conductors of space and time along with materials.

Each project in this course challenges the distance between the audience and artist. Students will work outside the gallery space to incorporate alternative environments and encourage interaction. Students must rely on intuition and reason to manipulate space. At the completion of class, students will grasp an overview of the history of installation, negotiate a site-specific installation, involve the audience in a unique way, and finally, broaden their overall critique vocabulary.

COURSE OUTLINE

Students will be evaluated on the quality of **four** class projects, a final documentation packet, and class participation demonstrated through discussions, project planning, group critiques, and written responses. Each project will include elements of postmodern installation and encourages exploration into non-traditional avenues of sculpture.

As a precursor to each project, students will be given articles to read relevant to the upcoming project from a variety of sources. All of these articles can be found online at our course's Blackboard website, as well as on reserve at the library.

We will be going on a group Field Trip on **Saturday, Feb. 23rd** throughout the Chattanooga area to investigate public art as a medium (Outdoor Museum of Art, Mid-South Sculpture Show, etc). Students will turn in a 500 word written response to at least one piece of public art that will be due on March 4th (see calendar). Mark your calendars now!

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COURSE BREAKDOWN

Students are expected to utilize new techniques, work creatively, research, and participate in class. Thinking **BEYOND** the minimum requirements will improve your grade. After each critique, I will return to you a written response to your piece with your grade.

Breakdown of Projects:

Project 1: 20 points

Project 2: 20 points

Project 3: 20 points

Project 4: 20 points

Participation: 15 points

Final Documentation Packet: 5 points



Projects: The four projects will be each evaluated on **concept** (originality, creativity and effectiveness of the solution), **aesthetics** (visual impact of choices within the context of the assignment), and **presentation** (craftsmanship and effective use of materials). Projects are due on the day of critiques and level of completion based on original plans will also factor into your grade.

Participation: Includes taking part in critiques, following safety rules, turning in written responses, taking responsibility for your own work (knowing deadlines, gathering materials and taking down work) as well as respecting the communal work environment. Planning ahead is essential to be successful in this course, and your grade will reflect your preparation. Attendance will also factor into your final grade.

Final Documentation Packet: The temporal nature of spatial sculpture can be difficult to preserve. Documentation is essential! The Documentation Packet consists of 3-5 digital images (or video) of each project with accompanying titles and descriptions saved in a Word document. The packets can be burned to a disc or handed in on a portable drive. They can also be turned in through the Blackboard website. We will be going over all of these details thoroughly in class. Packets are due in Instructor's mailbox or posted online by **May 17th**! They can be picked up on May 20th! Please do not forget to pick up your packets!

ATTENDANCE

Each project is weighed four-fifths of the final grade for the term. The remaining portion of the grade is based on participation in class, written responses, and final documentation. Assignments are due on the date they are announced, posted on the website, and reiterated on the Assignment handouts. **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. Tardiness and leaving early will count as 1/2 day absence. If you must miss class, please send me an email explaining your situation.

TOOLS AND SAFETY:

You will receive shop training on equipment and materials you may choose to incorporate. For most of you, these demonstrations will be a review from your previous courses. *You cannot use tools unless you have been trained.* If you have other materials you would like to know more about that are not currently on our demonstration list, we can go over those on an individual basis.

Classroom storage

Projects may be installed throughout campus, however you **MUST** adhere to all labeling guidelines and clear **ALL** projects with campus facilities **BEFORE** installation. Labels can be acquired in the front office. Work in-progress can be stored on our classroom shelves or on the floor as long as it is labeled and does not block the machines, tool cabinet, door, screen etc. **All work must be deinstalled and removed immediately after it is critiqued.**

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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!

RECOMMENDED READING:

Sculpture in a Spatial Context 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.

- *Art in Theory 1900-2000: An Anthology of Changing Ideas*. Ed. Charles Harrison. Sussex: Wiley-Blackwell, 2002.
- Judith Collins. *Sculpture Today*. London: Phaidon, 2007.
- James Putnam. *Art and Artifact: The Museum as Medium*. New York, NY: Thames & Hudson, 2001.
- Helena Reckitt and Peggy Phelan. *Art and Feminism*. London: Phaidon, 2001.
- 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.
- Edward Lucie-Smith. *Art Tomorrow*. Paris: Terrail, 2002.
- Hugh Marlais Davies and Ronald J. Onorato. *Blurring the Boundaries: Installation Art, 1969-1996*. [San Diego, Calif.]: Museum of Contemporary Art, San Diego, 1997.
- Gilles A. Tiberghien. *Land Art*. New York: Princeton Architectural, 1995.
- Jeffrey Kastner and Brian Wallis. *Land and Environmental Art*. London: Phaidon, 1998.
- Miwon Kwon. *One Place after Another: Site-specific Art and Locational Identity*. Cambridge, MA: MIT, 2002.
- Rose Lee Goldberg. *Performance: Live Art since 1960*. New York: Harry N. Abrams, 1998.
- Thomas McEvilley. *Sculpture in the Age of Doubt*. New York: School of Visual Arts, 1999.
- Tracey Warr and Amelia Jones. *The Artist's Body*. London: Phaidon, 2000.
- Periodicals: Art News, Cabinet Magazine, Freize Magazine, Art Forum, Sculpture Magazine, Art in America.

“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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CALENDAR:

- Mon. 1/7 Introduction to class: Complete Student Info Sheet, review syllabus.
Review Blackboard website.
Powerpoint: *Introduction to Spatial Art*
Assign Reading: "Art as Crash Course." "Genealogy of Site Specificity."
- Wed. 1/9 **Introduction to Project 1: 80 Sculptures/2 Weeks**
Overview: Students will create 80 sculptures in 2 weeks utilizing any materials. All sculptures must exist in three-dimensional space, although they may be performances or temporary objects. Ten sculptures must be collaborations with another student in the course.
Powerpoint: *New Genres in Sculpture*
Review Assigned reading.
- Mon. 1/14 Demo: Wood Shop orientation.
Open Studio.
- Wed. 1/16 Critique of first 40 sculptures.
- Mon. 1/21 No Class- MLK Holiday**
- Wed. 1/23 Critique of Project 1.
Assign Reading: "Objects in Our Spatial Field."
- Mon. 1/28 **Introduction to Project 2: Object as Field: Site-Specific Installation**
Overview: Students will select a space in the building or throughout campus to create a site-specific installation based on the expansion of one of the previous 80 Sculptures.
Powerpoint: *Object as Field*
Review Assigned reading.
- Wed. 1/30 Demo: Sheet metal and Brazing.
Review spaces throughout the building and campus.
- Mon. 2/4 Individual Project 1 Discussions and Demos.
Open Studio.
- Wed. 2/6 Demo: Installation hanging techniques.
Open Studio
- Mon. 2/11 Review film clips from site-specific videos.
Open Studio.
- Wed. 2/13 Open Studio.
- Mon. 2/18 Critique for Project 2 (Group 1)
- Wed. 2/20 Critique for Project 2 (Group 2)
Assign Reading for Project 3.
- Sat. 2/23 Field Trip: Public Art as Medium in Chattanooga**
- Mon. 2/25 **Introduction to Project 3: Memory in Public Art**
Overview: Students will establish their own definitions of *memorial* and *monument*, and create a piece that commemorates a site, event, idea, or person from history with an element of personal narrative.

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Powerpoint: *Public Art in History*
Review Assigned reading.
Review Field Trip and accompanying written assignment.

Wed. 2/27 Individual Project 3 Proposal discussions with Midterm grades.
Open Studio.

Mon. 3/4 Demo: Concrete.
Open Studio.
Field Trip Assignment due.

Wed. 3/6 Open Studio.

3/11- 3/17 Spring Break

Mon. 3/18 Open Studio.

Wed. 3/20 Critique Project 3 (Group 1).

Mon. 3/25 Critique Project 3 (Group 2).
Assign reading for Project 4.

Wed. 3/27 **Introduction to Project 4: *Bodies: Audience as Material***
Overview: Students will design a piece that incorporates an element of performance. The performances must be rehearsed either in class or documented through video. Each performance must include 1) an object the artist has created 2) a disruption in the environment (ie, not typical to the place or time) 3) must be repeated at least 3 times. Students will also turn in a list of 'Performance Parameters' for their piece.
Powerpoint: *Bodies in Space*
Review Assigned reading.

Mon. 4/1 Demo: Performance art and selecting the specifics'.
Individual Project 4 Proposal discussions.
Open Studio.

Wed. 4/3 Open Studio.

Mon. 4/8 Open Studio

Wed. 4/10 Group rehearsal day in class. Review of video documentation or portion of performance.
'Performance Parameters' written response due.

Mon. 4/13 Open Studio. Final in class work day.

Wed. 4/15 Final Critique (extended).

Fri. 4/17 Final Documentation packets due in Instructor's mailbox or online.

Mon. 4/20 Packets can be picked up in Instructor's mailbox.

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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 courses taken so far (does not have to be art related):

6. Other areas of interest:

8. What is your preferred 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

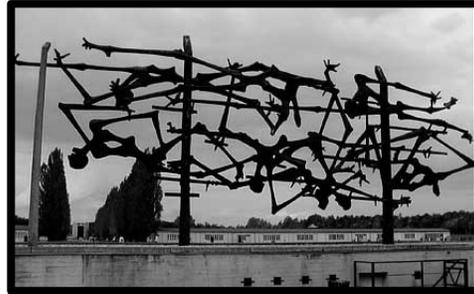
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SCULPTURE IN A SPATIAL CONTEXT: Project 3

PUBLIC ART: MONUMENTS AND MEMORIALS



Washington Monument. Designed by Robert Mills. Marble and granite. Washington, DC. 1885.



Dachau Memorial. Glid Nandor. Steel and concrete. Dachau, Germany. 1968.

Memorial: serving to preserve remembrance; commemorative; relating to memory.

Monument: a lasting evidence, reminder, or example of someone or something notable or great erected in remembrance of a person or event.

Although these definitions derive from Webster's online dictionary, throughout our introduction to Project 3, we will establish as a class our own definitions for the terms *memorial* and *monument*. With public funding initiatives such as the 1% rule, public art intersects daily life more than ever. With the rise of 'dark tourism' and 'travel through technology,' museums and historical societies look to artists to personally interpret and ultimately commemorate moments, people and ideas from history. Today, monuments are no longer the neo-classical, equestrian statues of the past, but interactive, educational tools for the public to enjoy.

In Project 3, you will select a subject (person, place, event or idea) you would like to commemorate through a memorial or a monument. I encourage each of you to pursue a topic that is personally significant as well as universally accessible. Your topic may be as general as world peace or as specific as a single moment you find important. Although your topic may be broad, you must approach the subject from your own perspective. Be prepared to research your topic through first and second hand sources.

Each piece should be constructed to completion. You will be making the *actual* monument or memorial, not a model. Because you will only be able to install your piece temporarily, I will not require you submit permanent engineering diagrams or budget proposals that typically accompany public art proposals. However, if you decide to install on campus, you must acquire written permission from Campus Facilities (see class website).

On the day of critique, you will also turn in a single page statement summarizing the significance of your topic, the background history of the subject matter, and where you would (ideally) permanently install the piece. There are no material requirements. Keep in mind, contemporary monuments might not be made of bronze, but they still incorporate materials able to withstand common weathering (concrete, steel, coated wood, etc).

Questions to consider:

- *Who is the intended audience for the memorial or monument? Will it be placed in conjunction with a museum or simply in a public place? Should the piece reside on the exact spot of the significant event, or should it be placed elsewhere?*
- *What materials are best suited for a permanent installation? Should the piece be monumental in size, or smaller and more intimate?*
- *Will there be an accompanying plaque or any indication of the significance of your piece? Will you include other information, such as brochures or signs, beyond what your piece displays visually?*
- *How will you incorporate your own personal style and your own understanding of installation/public art to make the work your own?*

SCULPTURE IN A SPATIAL CONTEXT: Project 3

Important Dates:

- Sat. 2/23** **Field Trip: Public Art as Medium in Chattanooga**
As part of our introduction to public art, we will be touring multiple sites throughout Chattanooga. Please bring a pen and sketchbook and be on time!
- Mon. 2/25 **Introduction to Project 3: *Memory in Public Art***
Powerpoint: *Public Art in History*
Review Assigned reading.
Discussion of 'memorial' and 'monuments' within a contemporary context.

Review Field Trip and accompanying written assignment.
- Wed. 2/27 Individual Project 3 Proposal discussions with Midterm grades.
Open Studio.
- Mon. 3/4 Demo: Concrete.
Open Studio.

Field Trip Assignment due.
- Wed. 3/6 Open Studio.

3/11- 3/17 Spring Break
- Mon. 3/18 Open Studio.
- Wed. 3/20 Critique Project 3 (Group 1).
- Mon. 3/25 Critique Project 3 (Group 2).
Assign reading for Project 4.