

Sculpture I

Semester:

Time:

Room:

Instructor: Jackie Weaver

Office Hours:

Email:

Facebook Page or Course Site:

Course Description

This course is an introduction to materials and modes of working in contemporary sculpture. Lectures, demonstrations, tutorials, labs, readings, and assignments will provide a framework for students to develop understanding and methods employed in interdisciplinary sculpture, research the work and theory of modern and contemporary artists, and create an online presence for their own work, research and progress as artists. Material investigations will include topics of materiality, craft, experimentation, site specificity, collaboration, performance, technology, and social practice.

In addition to learning techniques, equipment, and processes for creating sculpture, we will also place a heavy emphasis on the conceptual side of creation. We will be studying artists interested in directly addressing and responding to their world through their work. Topics of their work include art that addresses social, economic, political, psychological, environmental, and identity issues that we face today. Artists work in theory and/or research-based practices that extend deeply into critical thinking, not just making practices. This is a key to developing our work conceptually. It is my hope that regardless of your field, you become an active, engaged, thoughtful member of your world.

Textbook

Although there is no formal textbook, students will be expected to complete readings, watch assigned videos and complete written responses linked to the syllabus.

Objectives

- To discuss the history and context of contemporary sculpture.
- To develop language for discussing the formal, technical, contextual and conceptual aspects of sculpture.
- To effectively experiment with multiple modes, materials, and techniques to complete an original body of sophisticated exploration and work in sculpture.
- To be aware of and create art that responds to experience and research with a more complex understanding of the conceptual approach to art in relation to material. Students should be able to begin developing their own conceptual concerns that go beyond surface-level inquiry.
- To create an ongoing online blog and portfolio of your work documenting your development during this class. (Ideally this will extend beyond the class!)

Course Structure/Methodology

Each project will consist of a material investigation and one or more modes of making. Students will be continually challenged to link their materials and modes to conceptual concerns and investigations. To

expand student knowledge of contemporary sculptural practices, weekly reading and/or video assignments will be given. Students will create a personal sculpture blog as a platform for conveying thoughts and responses to each assignment as well as tracking progress and documenting work for the class. These assignments are essential and required; they make up a significant portion of a student's grade for each project.

Materials

Materials will vary with each project. Students will be expected to purchase or collect materials for the majority of the projects. Below are the materials all students should keep in their studios.

- Safety glasses and work gloves
- Tape measure and straight edge
- 3"Chip brush
- Variety of sandpaper
- X-acto knife, sheetrock knife, other carving tools, scissors
- Adhesives such as gorilla tape, hot glue gun with glue sticks, wood glue
- Set of work clothing
- Flash drive, preferably 8G or higher
- Sketchbook and pencil
- Folder/binder/ with loose leaf paper and syllabus

Course Requirements

- Completion of all weekly assignments (exercises, reading/watching, blogging, presentations and projects) on time. Work time on sculpture is taken into consideration when additional assignments have been added. Students are expected to budget time wisely to complete ALL assignments.
- Class participation in discussions and critiques is vital to the success of the course and is required.
- Attendance is required. You cannot miss classes and keep up with the work load.
- Working outside of class time is required. There is no possible way to complete all assignments during class time. Students should plan to spend a minimum of 10 hours per week outside of class working on assignments. In most cases, more than 10 hours is necessary.
- Documentation of all work is required.

Lab requirements

Students must come to class with necessary tools and materials. If you are in class and not working on your project, you will be considered absent.

Learning the equipment, processes, and software

In order to be able to create some of the projects, there is a certain amount of equipment, processes, and software you will have to learn. We will have demonstrations and tutorials for these programs and you will be expected to practice everything we have covered in class. If you miss a class it is your responsibility to get notes from another student on the material missed or find video tutorials.

Time commitment to the class

This class has a challenging and demanding workload. You should expect to spend additional time working on your projects outside of class. A minimum of ten hours is required, but in many cases, you will need to spend more than that amount of time. Each student (depending on skill level and working mode) and project requires different time commitments. It is expected that all students work to a high standard and are focused and dedicated to the class. This often means sacrificing “free time” or weekends to accomplish the work load. Your work ethic demonstrates your commitment to your work. This is an opportunity to perfect your time management skills and learn to balance home life, work life, and art life and possibly create practical, effective ways of integrating art life with home and work life. Keep in mind that sculpture is not an isolated subject. It can be informed by other classes and everyday experiences.

Key projects

You will be working on artwork and research assignments simultaneously. Research and blogging grades are built in to each major assignment grade. Manage your time wisely to stay on track! Key Projects Include:

Three traditional material investigations (10%)	The Body as material investigation (15%)
Expanded traditional material investigation (10%)	Technology material investigation (15%)
Everyday material investigation (10%)	Social Sculpture material investigation (10%)
Collaborative site-specific installations (10%)	Contemporary Artist Presentation (10%)
	Participation (10%)

Contemporary Artist Presentation

You will choose one contemporary sculptor from the list below by week 2 of the class. If possible, choose an artist whose work you feel a connection with. You will create a bibliography and outline for the presentation by week 5. During week 7 and 9, you will give an 8-12 minute, image-based power point or Prezi presentation. The majority of the presentation should be about the artist’s work and the main ideas the work addresses, but you may include one slide about the artist’s bio if relevant. Please include a bibliography slide at the end of the presentation. You may use up to 2 minutes of video excerpts. Address the following:

- What materials does the artist work with primarily? (There may be many.)
- What is the main idea/driving force behind the artwork? (What is it responding to?)
- How is the artist responding specifically to our time and/or location?
- What are the identifying qualities of the artist’s style?
- How has the artist's work changed over time? (reference specific time periods)
- What controversy surrounds this artist’s work? (What do the critics say?)
- What interdisciplinary connections can be made with the work? (other fields of study)
- What do you find interesting about the work? What is your interpretation/perspective?
- Describe several pieces/projects in detail

Grades will be based on the quality of research and information presented, the quality of the visual presentation, quality of your oral presentation. Presentations less than 8 minutes will receive 1 point reductions per minute below requirement.

Week 7 Presentations:

- Joseph Beuys, Fluxus, Marina Abramovic, Laurie Anderson, Joan Jonas, Tehching Hsieh, Martha Rosler, Francis Alys, Oliver Herring, Nick Cave, Iris van Herpen, Andrea Fraser, Wu Tsang, Ann Hamilton, Zang Huan, Matthew Barney, Wafaa Bilal

Week 9 Presentations:

- Nam June Paik, Bill Viola, Janet Cardiff and George Bures Miller, Doug Aitken, Diana Thater, Fernando Orellana, Man Bartlett, Ryoji Ikeda, Random International, Pipilotti Rist, Joanie Lemercier, Urban Projections

Classroom Etiquette

Students are expected to maintain a respectful attitude toward the professor, each other, themselves, guests, the equipment, and the space. In order to maintain a positive learning environment, please make sure your actions are respectful. Disrespectful and disruptive behavior will be referred to administration and may result in suspension.

College Attendance and Z Grade Policy

All students are expected to attend every class. If an emergency arises (family, health, etc.) then you must notify the professor ahead of time to verify your reason for not attending and to be assigned make-up work. This is solely at the discretion of the professors and is decided on a case-by-case basis.

More than 2 absences will result in the loss of whole letter grade per absence. A significant tardy (15 minutes or more) will be counted as an absence. If you think you will be missing more than 2 classes or continuously tardy, you may want to consider dropping this class because it will significantly impact your grade.

More than TWO 5-15 minute tardies may also incur grade point deductions.

The professor may choose to exercise discretion with the attendance policy for unusual circumstances.

Students are responsible for finding out about and making up any missed work in a timely fashion. Please exchange contact information with several students to fill you in on any missed work.

Coming to lab unprepared and not working on the course material counts as an absence.

Students not attending the class or missing 4 or more classes after midterm will receive a Z grade.

College Cell Phone, Computer, and Device Use Policy

Please turn your phones off when entering class. If you have an instance where you need to have your phone on, please turn it to vibrate and notify me at the beginning of class that you may have to take a phone call. Do not text message during class time. There is a break in the class, you can use that time for making calls and texting. No Facebook, no messaging, no outside work, no ear buds or head phones (during group meeting time), no exceptions. Continued violation of this policy will result in a grade reduction of 10 pts per project and could result in a z grade.

Late Assignment Policy

Late assignments will not be accepted and will receive a zero. Most assignments for this class are integrated into our daily curriculum (presentations, critiques, etc.) As a professional, you need to be prepared with your completed assignments.

Grading Policy

Major project grades will be based on formal, technical and conceptual elements as well as risk taking. Weekly blogging and research assignments will also contribute to 10-30% of each project grade.

Small assignments that are part of a larger assignment (outlines, summaries, etc.) will be graded on a check, check plus, check minus or zero scale. Check minus or zero will negatively impact the grade for the whole assignment.

See grade log at the end of syllabus for a breakdown of grades.

The Writing and Research Center

The Writing and Research Center is available to help students through every step of the writing process. Writing specialists provide support focused on helping students build confidence and independence in completing their writing assignments. If you need significant help with your writing skills, please make an appointment with the writing center.

Academic Accommodations and ADA COMPLIANCE:

In compliance with the Americans with Disabilities Act of 1990 and with Section 504 of the Rehabilitation Act, the school is committed to ensuring educational access and accommodations for all its registered students, in order to fully participate in programs and course activities or to meet course requirements. Students with documented disabilities and medical conditions are encouraged to access these services by registering with the Center for Access and Assistive Technology or the Learning Disabilities Specialist to discuss their particular needs for accommodations. For information or an appointment contact _____, located in _____ or call _____.

Academic Integrity

Students are expected to be honest in every aspect of their academic work. All work presented as a student's own must be the product of her or his own efforts. Plagiarism, cheating, academic misconduct, or any other submission of another's work as one's own is unacceptable. Students working in groups are each individually responsible for the academic integrity of the entire group project.

(Note: appropriating imagery for purposes of commentary is acceptable, provided it does not violate copyright laws--see me if in doubt.)

Weekly Schedule

Week 1: Material Investigations: Traditional Materials; Modes: Object & Process

- Course Introductions, equipment authorizations
- Begin Material Investigations: Traditional Materials. Create 3+ small sculptural investigations, one in each material--metal, wood, and plaster— using any process discussed in class. You may propose other process as well.

Design: Create and title your own sculpture blog site to be used for written responses to assignments, sourcebook, image collection, research, and documentation of your work. Consider your platform. You may want to utilize a site with a portfolio platform as well.

Read: Michael Fried, "[Art and Objecthood](#)" (1967) and Robert Morris, "[Notes on Sculpture](#)" (1966)

Blog: Summarize each essay in your own words (one paragraph each). Compare and contrast these essays in one paragraph. Pose 2 essential questions. What are your thoughts on these essays?

Week 2: Material Investigations: Traditional Materials; Modes: Object & Process

- Continue Material Investigations; discussion of craft

Watch: [Rachel Whiteread: Ghost](#) (8:10) and [Do Ho Suh: Rubbing/Loving](#) (6:16)

Watch: [Martin Puryear: "Big Bling"](#) (4:43), [Leonardo Drew: Traveling and Making](#) (4:39) [Preview: Leonard Drew](#) (1:25)

Watch: [Louise Bourgeois' Spiders](#) (2:48) and [Janine Antoni: Milagros](#) (5:18)

Blog: Describe each project/artist in great detail. Further research may be needed. What is each artist responding to conceptually? What ideas/statements are of greatest interest you? Explain. Choose 1 set of artists to compare and contrast. Post 4 images for each artist that you find most compelling. Include artist, title, year, materials in caption.

Research: From the syllabus list of contemporary artists available for your research project, choose your top 3 artists. Come prepared to sign up for your artist presentation.

Week 3: Material Investigations: Traditional Materials; Modes: Object & Process

- Choose 1 material to pursue further. Consider a conceptual premise for the work. Choose a material that has a conceptual relationship to your idea. Will you create a series or a singular work?

Watch: [Ai Weiwei in conversation with Tim Marlow](#) (7:20)

Blog: Further Research Ai Weiwei's work about the Sichuan earthquake. Post images of 4 different works made in response to this event. Discuss one work in detail. What are your personal feelings about the work? How do the materials reference the subject he is dealing with?

Blog: Post images of your Material Investigations, any sketches, reference images, or artwork that inspired the pieces. Please consider the quality of the photographs. Which sculpture has the strongest connection between material and concept? Explain.

Week 4: Material Investigations: Everyday Materials; Mode: Process

- Critique Traditional Materials Investigation
- Begin Everyday Materials Investigation: Create 3 sculptures each day for 1 week using everyday materials. What are the inherent conceptual associations in the objects you are using?

Watch: [Tara Donovan Interview](#) (4:21) [Cornelia Parker RA at the Whitworth Art Gallery](#) (2:33) [Fold, Crumple, Crush](#) (2:33)

Blog: Post 4 images for each artist. List conceptual concerns of each artist. Include artist, title, year, materials in caption.

Watch: [Sarah Sze: Improvisation](#) (4:21) [Sarah Sze: Measuring Stick](#) (3:31) [Sarah Sze: How We See the World](#) (3:34) [Mary Mattingly Owns Up](#) (9:22)

Blog: Describe Sze and Mattingly's differing Processes and Conceptual Concerns. What resonates with you the most? Post 4 images.

Week 5: Material Investigations: Everyday Materials; Mode: Process

- Continue Everyday Materials Investigation
- Critique Everyday Materials Investigation

Blog: Post images of your Everyday Material Investigations, sketches, any reference images or artwork that inspired the pieces. Please consider the quality of the photographs. What are the inherent conceptual associations in the objects you are using? Which associations and concepts would you like to continue to work with?

Research: Create a bibliography slide for your contemporary artist presentation of at least 5 reputable sources. Create an outline that directly addresses the key presentation questions listed in the syllabus.

Week 6: Material Investigations: Everyday Materials; Mode: Site & Process

- Collaborative site specific exercises & documentation outdoors
- Collaborative site specific exercises & documentation indoors

Watch: [Rivers and Tides Excerpt: Andy Goldsworthy](#) (3:12), [Art that Challenges the World: Meet Olafur Eliasson](#) (5:00), [Olafur Eliasson/Riverbed](#) (2:54), [Yayoi Kusama's Obliteration Room](#) (3:57) Revisit: [Do Ho Suh: Rubbing/Loving](#) (6:16) [William Forsythe- Scattered Crowd](#) (3:17)

Blog: Post 2-4 images for each artist. List conceptual concerns of each artist. Include artist, title, year, materials in caption.

Read: Rosalind Kraus, "[Sculpture in the Expanded Field](#)," *October* 8 (Spring 1979); 30-44

Read: Miwon Kwon, "[Sittings of Public Art: Integration versus Intervention](#)," *One Place After Another: Site Specific Art and Location Identity* (Cambridge: MIT Press, 2002), 56-99

Blog: Summarize these articles/chapters in 1 to 2 paragraphs each. Pose 2 essential questions. What are your thoughts on these essays, particularly in relation to this week's activities?

Blog: Post images of your Everyday Material Investigations, sketches, any reference images or artwork that inspired the pieces. Please consider the quality of the photographs. Describe your experiences this week. What were the challenges and successes? How did working with sites differ from objects? How did working collaboratively differ from working individually?

Week 7: Material Investigations: The Body; Mode: Performance & Body as Site

- Student Presentations: Joseph Beuys, Fluxus, Marina Abramovic, Laurie Anderson, Joan Jonas, Tehching Hsieh, Martha Rosler, Francis Alys; begin developing Body Investigations, utilizing performance modes or body as site.
- Student Presentations: Oliver Herring, Nick Cave, Iris van Herpen, Andrea Fraser, Wu Tsang, Ann Hamilton, Zang Huan, Matthew Barney, Wafaa Bilal; continue developing Body Investigations

Blog: Create a blog entry that reflects your research and presentation on your assigned artist and one that reflects what you have learned about an artist during a presentation from your peers. Include Images and artist, title, year, materials in caption.

Watch: David Getsy lecture, "[Open Seating: Scott Burton, performance art, public art, and the 1970s](#)" (38:00)

Blog: Describe Burton's evolution from object to performance and public art. How does gender and sexuality present itself in his work? What were the ideas behind these works? What other artists were dealing with these issues?

Week 8: Material Investigations: The Body; Mode: Performance & Body as Site

- Continue developing Body Investigations
- Critique Body Investigations

Blog: Post images of your Body Investigations and any reference images or artwork that inspired the pieces. Please consider the quality of the photographs. Describe your experiences this project. What were your conceptual concerns? What were the challenges and successes? How could you further develop or continue this work?

Week 9: Material Investigations: Technology; Mode-Object, Process, Site, & Performance

- Student Presentations: Nam June Paik, Bill Viola, Janet Cardiff and George Bures Miller, Doug Aitken, Diana Thater, Fernando Orellana; demonstrations in sound editing and work with Rhino
- Student Presentations: Man Bartlett, Ryoji Ikeda, Random International, Pippilotti Rist, Joanie Lemercier, Urban Projections; demonstrations with programming Arduino, Raspberry Pi, video mapping; begin Technological Investigations using a form of new (to you) technology to create your work; consider site, scale, and viewer interaction

Blog: Create a blog entry that reflects your research and presentation on your assigned artist and one that reflects what you have learned about an artist during a presentation from your peers. Include Images and artist, title, year, materials in caption.

Read: William V. Ganis, "[Digital Sculpture: Ars Ex Machina](#)," *Sculpture Magazine*, Vol 23 No 8, October 2004.

Week 10: Material Investigations: Technology; Mode-Object, Process, Site, & Performance

- Continue to work on Technological Investigation

Blog: Create a blog entry that reflects what you have learned about a second artist during a presentation from your peers. Include Images and artist, title, year, materials in caption.

Week 11: Material Investigations: Technology; Mode-Object, Process, Site, & Performance

- Continue to work on Technological Investigation
- Critique Technological Investigation

Blog: Post images of your Technological Investigations and any reference images or artwork that inspired the pieces. Please consider the quality of the documentation. Describe your experiences this project. What were your conceptual concerns? What were the challenges and successes? How could you further develop or continue this work?

Week 12: Material Investigations: Social Sculpture; Mode- Social Practice & Collaboration

- Begin developing social sculpture project

Watch: [Theaster Gates: Ted Talk](#) (16:56), [Public Artist Rick Lowe](#) (3:46), [Three Weeks in May by Suzanne Lacy](#) (8:50), [Suzanne Lacy: Silver Action](#) (3:55), [Mel Chin: Paydirt](#) (2:29), [Mel Chin "Operation Paydirt"](#) (2:32), [Mierle Laderman Ukeles](#) (7:18), [Allora & Calzadilla](#) (2:29), [Tania Bruguera: The Francis Effect](#) (6:29) [Tania Bruguera: Immigrant Movement International](#) (6:32)

Blog: Research an additional artist working in social practice. Create a featured blog post/story for the artist's work.

Read: "[Beuys' concept of social sculpture and relational art practices today](#)," Chicago Art Magazine, Nov 2010.

Blog: Summarize and review the article. What are your thoughts and questions?

Week 13: Material Investigations: Social Sculpture; Mode- Social Practice & Collaboration

- Continue developing social sculpture project

Read: Claire Bishop, "[Antagonism and Relational Aesthetics](#)," *October* 110 (Autumn 2004), 51-79.

Blog: Post in-progress thoughts and images of your Social Sculpture Investigations and any reference images, documents, or artwork that inspired the pieces. Describe your so far experiences this project. What challenges are you currently facing? How can you further develop or continue this work?

Week 14: Material Investigations: Social Sculpture; Mode- Social Practice & Collaboration

- Continue developing social sculpture project

Read: Claire Bishop, "[The Social Turn: Collaboration and Its Discontents](#)," *Art Forum* (February 2006).

Read: Ryan Wong, "[Art cannot provide a way out](#)," *Hyperallergic* (August 1, 2012).

Blog: What are the ethical implications and considerations for social practice artists that Bishop is raising? What are your thoughts on her essays?

Week 15:

Final Critiques

Blog: Post final thoughts and images of your Social Practice Investigations and any reference images or artwork that inspired the pieces.

Blog: Create a post describing your experiences in this course. What did you learn? What connections did you make? What content, materials, and modes have you developed an interest in?

Sculpture 1 Grade Log

Name _____

Date _____ Course _____ Semester _____

Three traditional material investigations (10%)	
Expanded traditional material investigation (10%)	
Everyday material investigation (10%)	
Collaborative site-specific installations (10%)	
The Body as material investigation (15%)	
Contemporary Artist Presentation (10%)	
Technology material investigation (15%)	
Social Sculpture material investigation (10%)	
Participation (10%)	
Days Tardy/Absent (deductions)	
Number Grade/Letter Grade	

At the endpoint of the semester, a numeric score will be determined by adding up the points earned on each of the above assignments. The final score determines the student's final letter grade. The final grade may be lowered accordingly, in regards to the Art Department's policy on absenteeism. An absence is defined by arriving to class after the roll has been called. Excessive absences (more than two) will negatively affect the final grade. Any absence over two will result in the lowering of the final grade by ½ letter grade. A significant accumulation of class time that is lost due to late arrivals will be noted and may result in an additional marked absence at the end of the semester. See the rating scale below:

90-100	=	A	Excellent
80-89	=	B	Very Good
70-79	=	C	Average
60-69	=	D	Passing
Below 60	=	F	Failing
		W	Withdrawal
		Z	Absent without withdrawal
		I	Incomplete