

ART335/435 Intermediate/Advanced Sculpture; Christian Tedeschi, Sp/2014

Office Hours: m-w 7-8am w- 5-6pm

AC512

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Catalog Description

The development of conceptual tools and technical skills in three-dimensional art form is the focus of the Sculpture program. Conceptual tools include the formal study of spatial relationships as well as the context and history of 3-D art objects and their settings. Technical skills range from the traditional modeling, casting, joining, and welding techniques to the use of newer technologies (computer). Emphasis is also placed on public art studies and service learning forums.

Course Description Detail

The main objectives for this course are for students to gain knowledge and practical experience with basic sculptural concepts and processes. Students will deal with form, space and structure. Students will be given a series of sculptural problems which will explore various conceptual, contextual, and technical methods for building sculpture. This course will also explore construction techniques and conceptual potentials within a variety of sculptural materials (up to and including found objects, mixed media, perishable materials, craft materials, ordinary household materials, and traditional sculptural materials.)

Art Department Program Goals Addressed in This Course

The goals of the Art Department are establishing and developing for students an inclusive and balanced program in visual art, which encompass four areas of study: Art Education, Art History, Studio Art, and Visual Communications.

Art Program Goals

Basic Skills Developing a foundation of art knowledge, theories, skills, craft and technologies, where ideas and concepts are communicated in writing, speaking and art making.

Art Knowledge broadening knowledge of ancient through contemporary art and to develop an understanding of art within theoretical, cultural, and historical contexts.

Critical Thinking Analyzing, interpreting, and questioning traditional methodologies and pre-conceived notions of art and art making through the process of generating and solving problems.

Interdisciplinary Connections exploring and engaging in interdisciplinary forms of art making.

Global Perspectives Promoting an appreciation and tolerance of diverse perspectives dealing with art, culture, teaching and learning.

Collaboration encouraging both individual and collaborative art experiences among students, faculty, and community.

Professional Preparation developing career paths for various art professions and an understanding of the demands and expectations of those areas.

Course Student Learning Outcomes

- Recognize and apply practical and theoretical concepts in three- dimensional sculptural practices.

-Acquire knowledge of and apply the elements and principles of design in sculptural

processes.

-Acquire knowledge and incorporate in writing your connection to your personal studio practices as they apply to the larger art community.

- Demonstrate knowledge of the history of sculpture and exhibit proficiency of various sculptural processes and concepts.

Course Activities

ASSIGNMENTS

There will be 4 to 7 assignments in this course. Assignments will be fairly open-ended to allow for a broad range of interpretations. Students will be graded (amongst other things) on the creativity, ingenuity, and resourcefulness with which they are able to interpret and execute assignments. Each assignment will challenge students to engineer, build, problem solve and conceive of unique ways to complete a given task. Students are required to complete all assignments in a timely fashion. One incomplete project will lower the final grade for the course by one letter grade. For the majority of assignments in this course students will be given 1 to 3 weeks to complete any one assignment. Students will be required to work in and outside of class time to complete projects by the given due date. Late projects will also sufficiently lower ones final grade.

REQUIREMENTS

- Attendance is mandatory. Avoid coming to class late. Missing class sets you back in your course work. It also can set me back when I have to redemonstrate or restate missed information. Absences will be excused in emergency situations only. (I had to work or the dog ate my carburetor is not sufficient). After 3 unexcused absences your grade will be lowered by one letter grade.
- Come to class prepared. Please have with you the tools and materials that you need. I will inform you as to what you need to bring to class.
- Participate in class discussions and critiques. Critiques are virtually the only feedback that you will receive on the projects that you will do in this class. Further, critiques are an opportunity for you to share your insight with your classmates. Come to all critiques. Be honest. Speak up. Listen carefully.

- Please clean up after yourself. Space and clean space will become particularly scarce as the semester moves on. Please remove finished projects once they have been graded.
- Students should expect to spend at least 4-6 hours a week to work on projects outside of class time.
- **PROFESSIONAL ATTITUDE AND PRACTICE;** Student code of conduct found on CSUN website http://www.csun.edu/studentaffairs/pdfs/standards_student_conduct.pdf.

GRADING

For each assignment students are graded on 3 main criteria.

- Demonstration of skill and good craftsmanship.
- Creativity and ingenuity. How well a project is thought out. How well ideas behind the work are integrated into the way a particular sculpture is built.
- Effort, hard work and the overall success of a given project.

Each of these 3 criteria will be worth 30% of your grade for a single project. The final 10% of your grade will be based upon persona growth and the ability of a student to find and overcome challenges within a given assignment. Great ambitions are highly encouraged in this course.

Your project grades will account for 90% of your final grade. The final 10% will account for class participation and attendance.

Grades will be posted at the end of each assignment. Please feel free to discuss your grade with me at any point during the semester.

For a C grade in this course miss no more than 3 classes, complete assignments in an unthoughtful but adequate way, participate minimally in critiques.

For a B grade or better come to all classes, complete assignments, devote time energy and thought into your projects, work hard, be inventive, work outside of class time, participate in class, involve yourself in critiques, go on field trips, set your goals high and achieve them.

SAFETY

There are a variety of potentially dangerous tools and machines in the shop. Do not attempt to use any of them unless you have been specifically informed on the proper use of these tools.

PROJECTS

Project 1 Value: 25% of grade.

Mold Making Demo

Multiples/Mold Making - *Projects Due TBA...*

This project explores the nature of the unit, module, cell, brick ,atom etc. Everything is made up of smaller parts. Create a work that deals with this notion. Power in numbers or maybe, futility in numbers. Cell division, Mass production etc... For this project we will cast found objects and build something new with the casts. We will begin with casting soap into plaster molds and go from there

Referenced Artists:

Allan McCollum

Do-Ho-Suh

Tom Friedman

Mike Kelley

Josiah McElheny

Pae White

Felix Gonzalez Torres

Kiki Smith

Antony Gormley

Chris Burden

Nancy Rubins

1. Pseudonym project. Create a work by a person (fictional) other than yourself.
2. Impossible project: Planning and documentation of a work beyond your capabilities.
3. Design a project with precise instructions, and have it fabricated by another person.
4. Design and fabricate a "Chindogou" or Un-useless invention, complete with publicity
5. Build a sculpture larger than a house

Interim Project – create 8 sculptures in seven days (lecture)

Research

- Unmonumental
- Arte Povera
- Donald Lipski

- Richard Serra
- Robert Smithson
- Gabriel Orozco
- Gabriel Kuri
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Project 2 Choose 1 from 5-7 Value: 25% of grade.

1. Create a website. If you have one already, this should be entirely new. It can be fictitious, and need not be at all personal.
2. Site Specific: Creating a work specific to a space of your choice, using found objects, text, sound, images or material.
3. . Work based on a literary excerpt.
4. Create a work that will earn you \$1000.00

Project 3. Choose from group 7-12 **Value:** 30% of grade. **Due date:** Finals week (Wednesday)

1. Time based art, using kinetic elements, video, sound, performance or other media.
2. Devise some form of mechanism that creates art. Once activated, it is independent of the artist.
3. Installation: use of objects and elements combined into one cohesive work.
4. Curate an exhibition.
5. Research of galleries and proposal for exhibition. (Particularly for senior and graduate students) Project is to research a number of possible venues for exhibition proposals, such as alternative galleries, public commissions, commercial galleries, museums etc. Project should include a short written report on the galleries, a proper portfolio with slides and resume, and a maquette (model) of the proposed sculpture.

OTHER:

Written: At some point, in your career as an artist, you will need to write about your work. You will get a head start, in this class, by writing an artist statement I would like your artist statement. **ASAP.**

We will be taking at least 1 field trip to visit galleries, museums and exhibits, and I will assign other gallery visits.

Texts: There is a photocopied text with The Total Installation by Ilya Kabakov, and
 Art and Fear David Bayles & Ted Orland
 Seeing Is Forgetting The Name Of the Thing That One Sees
 Lawrence Weschler

CLASS PARTICIPATION: (20% of grade) Class participation covers the following areas:

Attendance and punctuality: Attendance is important for your own progress and punctuality is important to ensure that other students do not waste time. Attendance is particularly important for slide lectures. If you have legitimate reasons for missing class, you may discuss them with the instructor.

Participation in critiques. Critiques are an important part of any artists' growth. Opinions in good faith must be respected.

Participation in class field trips, assigned gallery visits and reading assigned material:

Also very important to one's artistic growth.

!!!!Respect for studio!!!!: Due to the ongoing renovations, which have left us with a very crowded and inadequate studio, the following are very important for the efficient functioning of the sculpture program:

- Proper and safe use of tools. Return tools to their proper place each time.
- Cleaning up after oneself, after each work process, including sweeping around the tools.
- Prompt removal of artwork immediately after the work is finished and has been critiqued.
- Behavior, which does not endanger the safety of other students.
- Behavior, which does not impede the artistic growth of other students.
- Respect for other classes. You can only work when another class is in session, with permission from instructor.

Class participation can have an enormous impact on your grade. The value of your participation can turn a "B" 's semester worth of projects into an "A", "C" or "D", an "A" into a "B" or "C" , or a "C" into a "B" or "D".

Materials and supplies needed for class: Found objects, salvaged material, photography, dance, water, text, clay, plaster, natural material, wood, metal, paper, popular mediums. Other mediums may include sound, video, slides, performance etc.

****mini DV videotapes.

Tools: Whatever is necessary to manipulate the above materials.

**You may have access to the wood, shop up in FA3, but you must take a safety seminar and test before using the equipment. .

Important: Because of the nature of the tools, it is absolutely prohibited to enter the shops under the influence of any drugs or alcohol. If you have any questions about certain medications, ask the technician or me.

Assigned field trips.

By **December 1st**, you must visit 2 of the following:

1. Museum of Jurassic Technology, 9341 Venice Boulevard, Culver City. Open Thursday to Sunday.
2. The Getty.
- 3 Hammer Museum, UCLA..on Wilshire
4. Santa Monica Art Museum,
5. The Museum of Contemporary Art, LA
6. The Museum of Contemporary Art, La Jolla
7. Ace Gallery, 5514 Wiltshire Blvd. LA

8. The Armory Pasadena

9. Exhibitions at the Newport Beach (Orange County) Museum.

10. Any large gallery complex/area, such as the Bergamot Station in Santa Monica, galleries at 6150 Wilshire Blvd

11 ** Big exhibition of your choice.

You must write a short report (1 page for each visit) Pick your format from the list below:

-Choose one work, from the exhibition, which impressed you in a positive manner --Choose work, from the exhibition, which you are critical about, and comment on it.

-Write an extremely detailed description about one work.

-Choose some work and write about it in relation to its contemporary context.

-Make up a story about the work.

p.s. I highly recommend going to all of them, particularly if you plan to be an artist.