

**ART235 Beginning Sculpture;**

**Instructor** - Christian Tedeschi

Sp 2014

Meets m-w 11:00 – 1:45 pm

Office Hours: m-w 7-8am w—5-6pm

AC512

[christian.tedeschi@csun.edu](mailto:christian.tedeschi@csun.edu)

**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 interdisciplinary art studies. 5 hours lab.

**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](http://www.csun.edu/studentaffairs/pdfs/standards_student_conduct.pdf).

### GRADING Assessment and Evaluation

For each assignment students are graded on 4 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.

- Respect for the studio and the people in it.

A 93-100 = A: **Outstanding** achievement, above requirements with extra time and effort

A- 90-92.9

B+ 87-89.9

B 83-86.9 = B: Requirements met with **very good** achievement and clear understanding of objectives

B- 80-82.9

C+ 77-79.9

C 73-76.9

C- 70-72.9

= C: Requirements met with **average** effort and work

D+	67-69.9	
D	63-66.9	= D: Requirements met with minimum effort and careless work, <b>barely passing</b>
D-	60-62.9	
F	below 60	= F: <b>Failure</b> , minimum requirements not met, inadequate understanding of course material

**Incompletes** are given only in documented emergency circumstances.

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.

Plan on **3-6+ hours** of out of class work weekly. **Productivity: quantity, time, effort = progress.**

#### **Attendance:**

- **Attendance is mandatory. After 3 absences**, for each additional absence, **your final grade will be lowered by one letter grade**. 3 instances of being tardy or leaving early equals one absence.
- **Automatic failure after 7 absences** or 3 weeks worth of class.
- Attendance will be taken within the first five minutes of each class. If you come in late let me know so you receive a tardy rather than an absence. If you come to class more than 30 minutes late, or leave more than 30 minutes before the end of class it will count as an absence.
- It is your responsibility to get notes from a classmate if you miss a demonstration or lecture. Demonstrations and lectures will not be repeated. It is your responsibility to get assignment parameters and due dates.
- Please let me know of official curriculum-related, university-approved activity absences within the first week of class so we can make arrangements for making up missed course work. All projects must be turned in ahead of time, with a written component assigned and completed if a critique will be missed. Missed days will count as excused absences and will count towards your total number of absences.
- 

#### **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.

**\*\*\*\*\*You must read the shop safety handout and successfully complete and pass the "shop safety" test and demo before handling any of the tools in the Sculpture area\*\*\*\*\***

#### **PROJECTS (tentative)**

##### **Project 1 (wood shop demo) final project Due Feb 5.**

- Subtractive technique and Recontextualization

Everyone must purchase - One 8FT long 2X4

Woodworking Demo.

The objective of this project is for the student to begin to see the potential of what would be considered to be a loaded / banal and yet ubiquitous object.

The 2x4 has an interesting history in terms of building and construction techniques, structural capabilities and sculptural potential. One could also observe the material itself and recognize its origins as a tree and address that as poetic content when going into this assignment. Demonstrations on basic tools will be given and employed in this project. At least 20 drawings or maquettes will be assigned to accompany this project. The idea is to alter the 2x4 by either cutting / reassembling, carving, sand blasting drilling, dremeling etc...finding your way to change this common object and material into something which transcends itself.

A critique will take place

Some artists to reference:

Sol Lewitt  
Tom Friedman  
Donald Lipski  
Donald Judd  
Tony Cragg  
Giuseppe Penone  
Richard Deacon  
Evan Holloway

## **Project 2**

### **Skin & Bones (structure) Due March 12th**

Welding Demo

The objective for this project is to think about form and material as it relates to body. (not figure....body). While learning how to weld potentially large forms and resolve ideas of structure, anti structure, architectural concerns, interior/exterior, material, translucency, opacity etc. these forms will then be clad in Paper Mache or any material of choice.. keep that in mind when accumulating a certain density of structure. This project can combine found objects chicken wire or any mixed media component added to the welded object.

Reference artists:

Ken Price  
Richard Deacon  
Franz West  
Paul McCarthy (inflatables)  
Tony Oursler  
Ernesto Neto  
John Chamberlain  
Claes Oldenberg

## **Project 3/4**

### **Response to a Contemporary Artist**

Art is not created in a vacuum. Many artists make work that is in response to work that has come before them. An artist may be reflecting and commenting on art history, exploring a subject matter from another point of view, or pushing a material or technique in a different direction. Sometimes the works have similar compositional elements that make a more direct comment upon the previous work. Other times, the work just provides a point of departure.

- Research a contemporary artist. One who is living and making work in this 21<sup>st</sup> Century. If you have a question regarding an artist, ask.

- Present a Power Point slide lecture about your artist that contains at least 10 slides and lasts a minimum of 15 minutes. The majority of the works need to be from 1995 and after (Artists will be assigned according to the work you have made thus far). Presentations must be complete by **March 19 and 24th**
- Create a work in response to a specific work by your chosen artist. There are no size or material restrictions (within reason). You will be presenting your artist and work at the same time. Please make the last slide of your presentation the work to which you are responding. Finished works are due for completion on **April 16th**

Check out these artists who work almost exclusively with this concept:

Hubert Duprat  
Sherrie Levine

Artist's name:

Chosen work and sketches of your response:

### **Project 5**

Mold Making Demo **April 23rd**

**Multiples/Mold Making - *Projects Due on Finals Week***

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

Reference 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