



Sculpture 2

The Expanded Field

Until the twentieth century representation of the human form was central to sculpture. In modern and contemporary art, the scale of sculpture is directly related to the human form and a phenomenological experience for the body. This course will parallel the history of sculpture as a temporal and a spatially dynamic form. We will explore the mechanical form and functions of the body, the transformation of materials and the physical presence of temporal architectonic form.

1. Lessons in Welding & Sewing Variations of Incomplete Open Cubes

This assignment is technically designed to teach you to work with metal, including cutting, (plasma cutting and chop saw), welding, grinding, and polishing. Intellectually and visually the project is designed to open you up to the conceptual art making process of repetition, labor and the poetics of invention. You will be directly remaking VARIATION OF INCOMPLETE OPEN CUBES by Sol Lewit, first made as a set of 112 drawings in 1973.

Sew Your Own Survival Gear

This project is designed to teach you to sew and to consider the thin line between life, art, politics and aesthetics.

2. The Body Transformed

In the first part of this course we will investigate the mechanical form as it relates to the body. We will explore the advances in mechanization and automation in the first quarter of the century that fostered a change in the way artists viewed the world in motion. Techniques in *Metal* fabrication, both welding and pop riveting, and sewing, paper and cloth casting will be covered. For the project you will fabricate a work that directly fits on to or mimics the function of a body. A work based on clothing or support systems, a breathing machine or a set of arm extenders, a work that uses technology to extend your ability. Rosalind Krauss' text, in Passage in Modern Sculpture, *Narrative Time*, will set the stage for the dethroning of the sculptural object. Tom Flynn's essay, *Welcome to the Machine*, will provide us with the historical examples of temporal works that mimic industrial fabrication and mechanization. Roland Barth's *The Fashion System* and the history of fashion exhibitions *Extreme Beauty* will provide the link between sculpture and clothing as performative, sculptural objects.

3. Re- Invention

In the second project you will to re-invent an object or a material or re-fabricate a form so that it has a new life. The work should have a metaphoric or poetic function. You may use any material for the project; the work should incorporate metal and or sewing skills we are covering in the course. Krause's essay *The Mechanical Ballet* will give historical examples of early 20th century artist such as Calder, Tinguely and Rauschenberg who reinvented materials and forms, breaking the convection of art as static object materials. Duchamp's 1913 essay *The Creative Act*, which continues to influence contemporary art practice, will be discussed and used as a prompt to begin your work. We will focus on contemporary artists in the Moszynska essay, *The Every Day*, who up cycle or re-contextualize materials. Fred Wilson's visit to Reed will significantly inform the project. Wilson, who has decontextualize the Museum as a repository of culture, will give a public lecture and visit our class.

4. The Expanded Field

In the last project we will investigate phenomenological experience. You will work collaboratively to make a work that expands the field of sculpture, moving it from the gallery to the world, making forms that are architectural in scope and scale. You will design a piece for a specific space using ephemeral, temporal, and spatial materials including cloth, paper rolls, screens, sound, light, color projection or projection of images and video. We will first read O'Doherty's *Notes on Gallery Space* from *Inside the White Cube*, which first defined the modernist art space. The 1972 Krauss essay, *Sculpture in the Expanded Field* will give you a historical perspective on works that are theatrical and installation based. The Moszynska essays, *Installation* and *Space Invaders*, will give you a full scope of the scope and scale artist are working today. You will be exposed to numerous artists working in this vein including, James Turrell, Robert Irwin, and Janet Cardiff.

Calendar-Sculpture 2

2014

The Expanded Field

- WEEK 1** **January 27.** Introduction: Sculpture in the Expanded
Group1.Sew/Group 2.Weld
Intro to Studio, woodshop and welding studio times and training.
Reading: Krauss, Rosalind. *Narrative Time: the questions of the Gates of Hell* in *Passages in Modern Sculpture*. (Cambridge, MA: MIT Press, 1981)
Flynn, Tom. "Welcome to the Machine" in *The Body in Three Dimensions*. (New York: Harry N. Abrams, Inc., 1998), 142-161
- January 29.** Discussion: *Narrative Time & The Body in Three Dimensions*
Work time Group1.Sew/Group 2.Weld
Friday workshop: New students woodshop training
Group1.Sew/Group 2.Weld
Reading: Moszynska, Anna *The Body Sculpture Now* (Thames and Hudson World of Art, London 2013)
- WEEK 2** **February 3.**
Discussion: *The Body Sculpture Now*
Group1.Sew/Group 2.Weld
February 5.
Group1.Sew /Group 2. Weld
Friday workshop: Group1.Weld/Group 2.Sew
Reading: Barthes, Roland. *Fashion, a Strategy of Desire: Roundtable discussion with Barthes Duvignaud and Lefebvre, The Language of Fashion*. (New York: BERG, 2005), 86-90.
Barthes, Roland *Written Clothing The Fashion System* (Originally published in French as *Systems de la mode* in 1967 and reprinted by Farrar, Straus, Giroux, 1983)
Koda, Harold. *Extreme Beauty: The Body Transformed*. New York: The Metropolitan Museum of Art, 2001.
- WEEK 3** **February 10.** Discussion: *Fashion, a Strategy of Desire, Written Clothing, And Extreme Beauty*
Group1.Weld /Group 2. Sew
February 12. Group1.Weld /Group 2.Sew
Friday workshop: Finish welding. Meetings with students/ build models
Reading: Globus, Doro *Fred Wilson A Critical Reader* (Ridinghouse, London 2011)
Mining the Museum, Corrin, *Viewing the Invisible*, Berger
Fragments of a Conversation, Appiah
- WEEK 4** **February 17.** Welding and Sewing DUE
Meetings with students/ build models "*For the Body Transformed, the Body Mimicked*"
- FEB 18. FRED WILSON - LECTURE VOLLUM 7PM**
- February 19.** Meetings with students/ build models "*For the Body Transformed, the Body Mimicked*"
Friday workshop: 3-D Printing workshop. Meetings with students/build models.
- WEEK 5** **February 24.** Work time
February 26. Work time
Friday workshop: 3-D Printing work shop/Fabrication
- WEEK 6** **March 3.**Work time
March 5.Work time
Friday workshop: Fabrication

WEEK 7	<p>March 10. Critique: <i>"For the Body Transformed, the Body Mimicked"</i></p> <p>March 12. Critique: <i>"For the Body Transformed, the Body Mimicked"</i></p> <p>Introduce: <i>Recycle Re-Invention</i></p> <p>Reading: Duchamp, Marcel. <i>The Richard Mutt Case</i> in <u>Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings</u>. (Los Angeles: University of California Press, 1996), 817-820.</p> <p>Krauss, Rosalind. <i>Mechanical Ballets: light, motion, theatre</i> in <u>Passages in Modern Sculpture</u>. (Cambridge, MA: MIT Press, 1981), 201-239.</p>
WEEK 8	March 17-21 Spring Break
WEEK 9	<p>March 24. Discussion: <i>Mechanical Ballets: light, motion, theatre, & The Richard Mutt Case</i>. Meeting with students, Work in class</p> <p>March 26. Meeting with students. Work in class</p> <p><i>Friday workshop:</i></p> <p>Reading: Moszynska, Anna <i>The Everyday Sculpture Now</i> (Thames and Hudson World of Art, London. 2013)</p> <p>Moszynska, Anna <i>Light and Sound Sculpture Now</i> (Thames and Hudson World of Art, London. 2013)</p>
WEEK 10	<p>April 1. Discussion: <i>The Every Day & Light and Sound</i> Work in class</p> <p>April 2. Work in class</p> <p><i>Friday workshop:</i> Fabrication</p>
WEEK 11	<p>April 7. Work in class</p> <p>April 9 Critique: <i>Recycle Re-Invention</i></p> <p>Introduce: <i>The Expanded Field</i></p> <p><i>Friday workshop:</i> Meetings with groups/Build Models</p> <p>Reading: O'Doherty, Brian <i>Notes on Gallery Space</i> Inside the White Cube</p> <p>Krauss, Rosalind. "Sculpture in the Expanded Field." <i>October</i> 8 (1979): 30-44</p>
WEEK 12	<p>April 14. Meetings with groups/Build Models</p> <p>Reading: Bishop, Claire <i>Installation and Experience, Heighted Perception</i> Installation Art; <u>A Critical History</u> (Tate Publishing, London. 2005)</p> <p>Moszynska, Anna <i>Installation, Sitings Sculpture Now</i> (Thames and Hudson World of Art, London. 2013)</p> <p>April 16. Location for project selected. Meetings with groups/Build Models</p> <p><i>Friday workshop:</i> Fabrication</p>
WEEK 13	<p>April 21. Work in class</p> <p>April 23. Work in class</p> <p><i>Friday workshop:</i> Fabrication</p>
WEEK 14	<p>April 28. Work in class</p> <p>April 30. Work in class</p> <p><i>Friday workshop:</i> Fabrication</p> <p>Reading Week: Fabrication! Shop Open 9- 12pm, 1-5pm</p> <p>May 13-7pm Final Crit</p>

Sew Your Own Survival Gear



Base Form: Backpack

This project is designed to teach you to sew and to consider the thin line between life, art, politics and aesthetics. As we see an increase in natural disaster and we live now with wars raging for 14 years, the art of survival gear has proliferated our every day lives.

The artist Lucy Orta has been working with the concept of survival for over 20 years, using her work to protest nuclear power plants and to raise funds for those without food.



"For Lucy Orta, to speak of clothes is to speak of a consciousness of nudity, an awareness of the self. Clothes are not external attributes or strangers to the nature of the wearer; they express his or her essential and fundamental reality. Her Refuge Wear openly manifests man's procedures of space definition, that is to say, how he produces his spatial condition. In this way, as underlined by Daniel Sibony, "to inhabit a space is to assimilate it to a body". The body is a building, and society too has a spatial morphology. Refuge Wear - Habitant, being a necessary element of an individual's need for a minimum personal space, allows the wearer to isolate himself from the world and create a place of reflection and meditation; a closed, four-dimensional universe. It is similar to a mountain refuge, that is to say a temporary shelter providing a basic comfort where he can stop off before continuing on his way. Refuge Wear can help him rebuild an inner strength and, like any house, allows him to plant his axis mundi. The artist developed the Refuge Wear series in conjunction with certain homeless people whose paths she had followed over a number of years. The aim of the Refuge Wear is to serve as objects of meditation, made more poignant as some of the homeless have since succeeded in reintegrating into society. Unlike the committed political artists of the sixties, Lucy Orta prefers to confine herself to the world of art rather than seeking to denounce the « deficit-

generating » systems in society. She confronts reality face to face; a reality that she herself has summoned by acting on the very terrain of these actions." Jerome Sans

You will receive a basic pattern for a backpack. You will be trained to cut cloth, sew and fabricate the pack. However, you will want to consider what the purpose of the pack is and what the function of the pack it. What do you really need, how do you make a thing have more than its common form and give a common experience to the viewer?



Readings and assignment throughout the semester will rely on your knowledge of sewing and social and conceptual knowledge of the use value and aesthetics appeal of functional forms.

Instructions for Designing, Choosing and Materials

1. Measure pattern and redraw to scale accordingly.

(See pattern option or old clothing option.)

This will be based on the size of your body and the size of the objects you will be putting into the pack.

Carefully consider the form and materials that may go into the backpack and design the bag accordingly.

2. Choose the materials that work best for your needs. For example if you are going out in the rain the weatherproof cloth is best. If you are carrying heavy objects you may want to both line the back pack with canvas or a plastic liner or you may want to make it very light and able to breath like a gym bag or a laundry bag.

Consider what you are needing in addition to the main pack; for example pockets, straps, handles etc.

3. You will have in-class instructions as well as an instruction sheet on how to lay out cloth, pin a patterns, cut cloth with a roller and with scissors, pin the form and sew the backpack.

Sewing Instructions:

1. Scale your pattern, Draw it out on white butcher paper, have it cut out and ready to use.

2. Lay out cloth on top of the self-healing mat, so that it is completely smooth. Make sure the weave of the cloth is completely square with the self-healing mat. Make sure you are rolling out enough cloth before you cut a swath of cloth for you piece. You may want to put a tab of tape at the top of the cloth to ensure that it does not move during cutting.

3. Place the patten on to of the cloth making sure the weave and pattern are going in the direction you desire. Pin the pattern in to the cloth with the pins going horizontally with the edge of the patterns.

Pin the pattern once on the top, once on both sides, once on the bottom then continue placing pins, in the same (top, side, bottom) 3 times, then fill in the rest.

Make sure as you go there are no folds, wrinkles etc.

4. Cut the cloth using a roller, place the roller at the edge of the patter, press firmly and roll against the edge all the way around the pattern.

If the roll cutting is not how you wish to cut, very sharp cloth scissors work as well. In this case you will pick up the cloth and guide with your left had as the right cuts.

5. If you are making a liner, pockets straps etc., cut all of this now.

6. Set up Sewing machine:

Place the machine in an operable location. A clean table surface with room for the extension cord and the foot pedal is best.

Learn to thread a bobbin, thread the machine, etc.

Make sure you chose the proper thread weight, heavy for canvas, light for silk.

Make sure you chose the proper tension for the thread, (I will go over this, but the heavier the cloth the lighter the tension)

7. If making a liner, sew this in first.

8. If placing pockets sew these on.

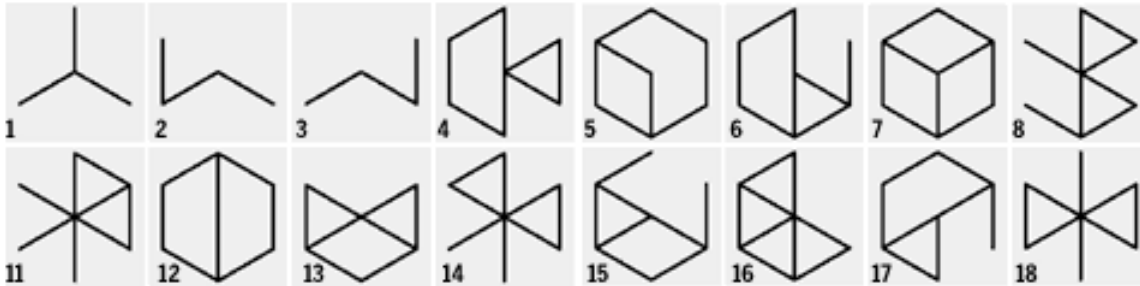
9. Fold the piece while inside out and sew the two sides together at least $\frac{1}{4}$ of an inch in on the edge.

10. Make straps and sew them on to the inside of the pack.

11. Turn the pack inside out.

12. Fix straps, sew button and buttonholes in the pack or apply snaps as needed.

VARIATIONS OF INCOMPLETE OPEN CUBES



"The most interesting characteristic of the cube is that it is relatively uninteresting. Compared to any other three-dimensional form, the cube lacks any aggressive force, implies no motion, and is least emotive. Therefore, it is the best form to use as a basic unit for any more elaborate function, the grammatical device from which the work may proceed." —Sol LeWitt

"Conceptual Artists are mystics rather than rationalists. They leap to conclusions that logic cannot reach." —Sol LeWitt, Sentences on Conceptual Art

This assignment is technically designed to teach you to work with metal, including cutting, (plasma cutting and chop saw), welding, grinding, and polishing. Intellectually and visually the project is designed to open you up to the conceptual art making process of repetition, labor and the poetics of invention. You will be directly remaking VARIATION OF INCOMPLETE OPEN CUBES by Sol LeWitt, first made as a set of 112 drawing in 1973.

Sol LeWitt was one of the pioneering figures in both the Conceptual and Minimalist art movements of the 1960s and '70s. Whether working as a painter, draftsman, photographer, printmaker, or sculptor, LeWitt conceived works of art that were fundamentally geometric and architectonic, and relied on the cube as a starting point for his explorations of space, time, form, volume, repetition, sequence, and variation.

In the 1980s one sees the rigor of his geometric systems relax and in the 1990s openness to softening or expanding the idea of what geometric form can be. LeWitt begins offering us "continuous forms," tilting lines with curves and irregularities along with his singular forms, straight lines and right angles.

Unlike many of the Conceptualist and Minimalist, Le Witt crafted his work in a medieval like apprentice system. He would meticulously craft the concept behind the work and the execution of the pieces. He trained and worked with his assistants over many years. His work continues to be remade by this team of assistants after his death.

Although his systems look as if they may have a strict set of rules, he was engaged in the nuance within craft, the infinite possibilities created by systems and the shift that can happen when the work is placed in a new context.

VARIATIONS OF INCOMPLETE OPEN CUBES

Welding

Training using Steel chop saw, band saw, Mig welder, OxyActelin Welder, Plasma Cutter

1. Cut all pieces of pencil rod needed 8" long.
2. Using corner claps and magnets Mig weld the corners
3. Grind and buff the form so the weld beads are smooth

Plasma Cutting

1. Using template, draw a geometric form on the steel.
(circle, square, triangle, cube, rectangle, cylinder)
2. Cut out forms, Clean the edges
3. Cut a slot in the center half way through
4. Clean the edges
5. Find a friend in class and link the forms together.

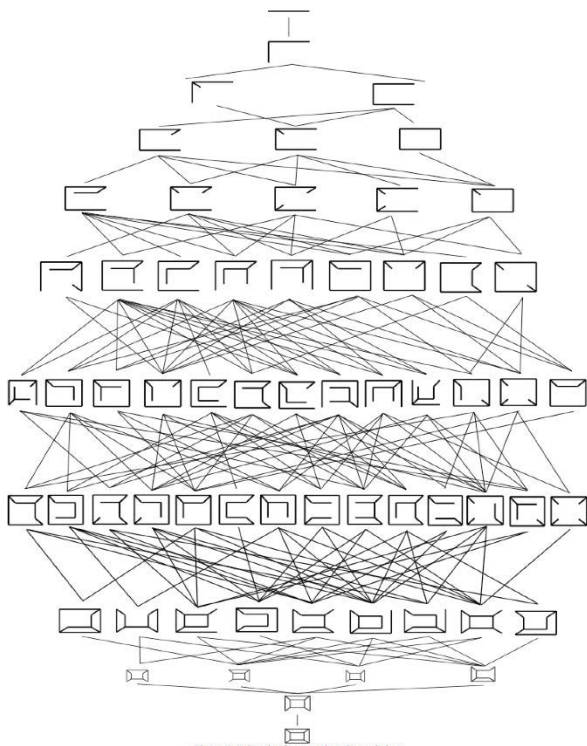


Figure 3.3 Graph of Incomplete Open Cubes

References:

<http://krex.k-state.edu/dspace/bitstream/handle/2097/15809/MichaelReb2013.pdf?sequence=5>

FOR THE BODY Transformed Mimicked



In Motion- "The futurist movement, founded in Italy in 1909 by the poet Filippo Marinetti- and later attracting the artists such as Umberto Boccioni-sought means of overturning the orthodox structures of academics and replacing them with modalities of a machine aesthetic which celebrated speed, power, modernity. As a body born from a fusion of the organic and the technological, the man as a machine moving through space, the figure can be read as the quintessential twenty first-century body." **Flynn**

Prompt: We will look at advances in mechanization and automation in the first quarter of the century that brought about a change in the way that artist viewed the world and in the way in which they expressed that view. In your work, look at the mechanical essence of the body. Extract, abstract, or reference anatomical forms. Consider making machine-like forms that have human proportions- consider making a mechanical object that extends our bodies possibilities.

Look at the structure of clothing and how we use them.

Materials: Your primary materials will be metal and cloth. Your work must include one of these. The metal can be welded steel or pop-riveted aluminum. You may use recycled parts for the metal. Bolts of muslin are available as are recycled parachutes and clothing.

Fabrication Methods: For those who took Sculpture 1, all methods covered are available. You must use **one** newly learned metal fabrication technique riveting, welding, plasma cutting, and/or **one** sewing method.

Scale: The scale of the work must be in relation to your body. That is, the body can fit into the form even if the object will not be actually worn. If it is a wearable, modeling this or a performance may be part of the work. This piece could be architectural in form.

Planning and Working Process: Make at least 3 sketches of ideas you are interested in, take all or one to a fairly refined point. Bring images to your individual conference meeting with me to discuss the concept, fabrication process, and materials and to make a timeline for production. You will need to build a model so you can further develop the piece.

Readings :

Krauss, Rosalind. *Narrative Time: the questions of the Gates of Hell* in Passages in Modern Sculpture. (Cambridge, MA: MIT Press, 1981)

Flynn, Tom. "Welcome to the Machine" in *The Body in Three Dimensions*. (New York: Harry N. Abrams, Inc., 1998), 142-161

Moszynska, Anna *The Body Sculpture Now* (Thames and Hudson World of Art, London 2013)

Barthes, Roland. *Fashion, a Strategy of Desire: Roundtable discussion with Barthes, Duvignaud, and Lefebvre*, The Language of Fashion. (New York: BERG, 2005), 86-90.

Barthes, Roland *Written Clothing The Fashion System* (Originally published in French *Systems de la mode* 1967 reprinted, Farrar, Straus, Giroux, 1983)

Koda, Harold. *Extreme Beauty: The Body Transformed*. New York: The Metropolitan Museum of Art, 2001.

Questions:

1. Krauss uses an image from the Eisenstein film *October*. What is at stake in the over throwing of the statue of the Tsar?

How does the clockwork Bird figure into works she sites later, the simulations vision of the Gates of Hell?

2. On p. 26 she questions what internal structure Adam could have to be as contorted as he appears.

3. Flynn considers how Film and Photography affected sculpture and the work that preceded Futurism, Constructivism and Cubism. What work does he site that manifests this new vision?

How do artists throughout time configure bodies? How does fashion reform the modern body?

4. What relationship do we see between the Robot and Cyborg and sculptural works of the 1900's?

5. The robot and the surreal body come into play after the 1st World War destruction when literally hundreds of men return from war with artificial limbs. How did Giacometti not only deconstruct the body but also present it to the spectator?

6. What conditions does Flynn cite as a prompt towards works that address the abject or the uncanny?

7. In Moszynska's introduction, what does she claim prompts the shift from the body as object toward the phenomenology of perception? How does this manifest in recent work by sculptors such as Salcedo and the absent body?

In the essay *The Body*, she cites various sculptures' interest in the surrogate body. What works does she—or Gobers or Fitch—cite and how do they manifest the uncanny?

8. In Barthes's *Written Clothing*, he distinguished three different structures: the technological or the fabricated form, the iconic image of it (i.e. photograph or illustration) and the written description of the thing. How does this play out so profoundly in the fashion system and as a result control and or predict the shaping of the body?

9. A re-engagement with the notion of the ironic and surreal emerges again in the fashions of McQueen and Chalayan in the 1990 through 2008.

How and why does fashion mimic history and reflect the time?

10. How are our bodies perceived, received and altered by what we wear today? What are our surrogate bodies? How do the things we wear extend our abilities?

References:

Artists/Exhibitions

Future Beauty- http://www.pem.org/press/press_release/253-future_beauty_avant-garde_japanese_fashion

http://seattleartmuseum.org/futurebeauty/fb_site.asp

Cindy Sherman- <http://www.cindysherman.com/>

<http://www.pbs.org/art21/artists/cindy-sherman>

Sonia Delaunay- <http://bombsite.com/issues/2/articles/60>

<http://www.dwell.com/event-spotlight/slideshow/art-and-fashion-sonia-delaunay#1>

Alexander McQueen- <http://www.alexandermcqueen.com/>

Issey Miyake-<http://www.isseymiyake.com/en/> Rauschenberg, Pelican

Yinka Shonibare- <http://www.yinkashonibaremba.com/present.html>

Lucy Orta <http://studioorta.free.fr>

Rebecca Horn <http://www.rebecca-horn.de/pages/biography.html>

Dukno Yoon- http://www.duknoyoon.com/Wings_e.html

Tim Hankinson http://www.whitney.org/exhibition/feat_hawk.shtml

Jana Sterbak, http://cybermuseum.gallery.ca/cybermuseum/search/artist_work_e.jsp?iartistid=5230

STELARC <http://www.stelarc.va.com.au/>

Yayoi Kusama <http://www.yayoi-kusama.jp/e/information/index.html>

Nick Cave <http://www.jackshainman.com/artist-image731.html>

Extreme Beauty: http://www.metmuseum.org/special/Extreme_Beauty/body_transformed_more.htm#first

Extreme Textiles:

http://www.cooperhewitt.org/exhibitions/extreme_textiles/index.asp

The Fabric Workshop <http://www.fabricworkshop.org/artists/video/suh.php>



Rauschenberg- Riding Bikes

RE- INVENTION

"Whether Mr. Mutt with his own hands made the fountain or not has not importance. He CHOSE it! He took an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view- created a new thought for that object.

As for Plumbing that is absurd. The only works of Art America has given are her Plumbing and her bridges."

Marcel Duchamp, Speaking about the Richard Mutt Case- "The Fountain"

Prompt

In the second project you will to re-invent an object or a material or re-fabricate a form so that it has a new life. The work should have a metaphoric or poetic function. You may use any material for the project; the work should incorporate metal and or sewing skills we are covering in the course. Krauss's essay *The Mechanical Ballet* will give historical examples of early 20th century artist such as Calder, Tinguely and Rauschenberg who reinvented materials and forms, breaking the convection of art as static object materials. Duchamp's 1913 essay *The Creative Act*, which continues to influence contemporary art practice, will be discussed and used as a prompt to begin your work. We will focus on contemporary artists in the Moszynska essay, *The Every Day*, who up cycle or re-contextualize materials. Fred Wilson's visit to Reed will significantly inform the project. Wilson, who has decontextualize the Museum as a repository of culture, will give public lecture and visit our class.

Materials: You are encouraged to gather materials that are used, considered trash or that which has had a life and function prior. These objects should have a metaphoric function for you to work with. All other materials can be used that are non-toxic and safe to disassemble and reassemble. You may chose to completely re-craft the object as Oldenberg or Koons did at a monumental scale or Steinbach did at the miniature scale. The object may point to the commodification of the art object itself, or to our over abundant trash heaps and thrift store bins we have created. Metal and or cloth should be used in some aspect of the fabrication. This may mean you weld a stand, a case or fixture for the ready-made.

Places to Get Materials:

Scrap, The Rebuilding Center, Goodwill, The Bins, Hippo Hardware, Resale Store (Habitat for Humanity), The SU old clothes box/your laundry room, Recycling Bins (paper, plastic, metal)

Fabrication Methods: Incorporate some skills covered in class, pop riveting, welding

Scale: THIS WORK CAN BE NO BIGGER THAN 36"

Planning Process: Gathering materials will be vital. Sketches using grid paper to scale the work and models need to make, you will meet with me before you proceed!

Readings:

Globus, Doro Fred Wilson *A Critical Reader* (Ridinghouse, London 2011)

Mining the Museum, Corrin, *Viewing the Invisible*, Berger, *Fragments of a Conversation*, Appiah

Duchamp, Marcel. "The Richard Mutt Case" in *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*. (Los Angeles: University of California Press, 1996), 817-820.

Krauss, Rosalind. "Mechanical Ballets: light, motion, theatre" in *Passages in Modern Sculpture*. (Cambridge, MA: MIT Press, 1981), 201-239.

Moszynska, Anna *The Everyday Sculpture Now* (Thames and Hudson World of Art, London. 2013)

Moszynska, Anna *Light and Sound Sculpture Now* (Thames and Hudson World of Art, London. 2013)

Questions:

1. What does Wilson mine from museums and how does this reuse of the precious and historical object deconstruct the categories of race and gender so the entrenched museum structure is called into question? How does reconceptualization become a cultural and political act?

2. Much of what is written about contemporary art of the everyday points back to Duchamp. What does a spectator bring to a work? If you use a readymade is the work about that thing or is it still the thing? (Is the Plumbing only Plumbing?) What objects have symbolic power in society and your life? Do some have more than others?

How do the blurring of the boundaries of art and life pushes us towards this new conditioning?

3. What mechanical operations are further explored in works?

Krauss Points to works such as Light Prop and Calder's Mobiles as surrogates for the human actor. How do they mechanically function or act and react so that we have a relationship with them as performers?

What ideas circulating in the 1960 and 70's surrounding Pop art, Happenings and Performance that further propelled interaction? What materials can you find that would make an impact on the possible re-use system?

4. How do we relate with commodity the overwhelming sense we get from commodity culture? Who makes our goods, which buy our goods?

How does the artist use of cultural refuse also point to cultural privilege?

Why did artists begin to look to the readymade and now recyclable objects as potential art materials?

Other Artists/works:

Leonardo Drew <http://www.leonardodrew.com/drew%20site-Pages/Image46.html>

Song Dong <http://www.moma.org/visit/calendar/exhibitions/961>

Janet Cardiff and R. Miller <http://www.cardiffmiller.com/>

Simon Starling

Simon Starling is a British conceptual artist. The Tate awarded him the prestigious Turner Prize in 2005 for *Shedboatshed*, a work that involved taking a wooden shed, turning it into a boat, sailing it down the Rhine, and turning it back into a shed.

Tess Giberson

The fashion designer Tess Giberson is known for experimentation with traditional craft and detailed handwork as well as her collaborations with artists and musicians. Her fashion shows incorporate music, writing, video, performance, and installation, blending outward into many fields of experience.

Elana Herzog

Elana Herzog is a New York-based installation artist and sculptor; she also works in the media of handmade paper and books. Her work was recently featured in *Art in America* and *Time Out New York*.

Simone Leigh

Simone Leigh's practice is an object-based exploration of black female subjectivity. Her sculptures, videos, and installations are informed by her interest in African art, ethnographic research, feminism, and performance.



Sculpture in the Expanded Field

"Sculpture is a medium peculiarly located at the juncture between stillness and motion, time arrested and time passing."
 Rosalind Krauss

A large number of postwar European and American sculptors became interested in both theater and the extended experience of time. This expanded field includes kinetic and light art, environmental works, architecture, as well as happenings and performance art. Real time and real motion was central too much of the work then and has remained at the core of our experience of installation works now. As viewers we are most often asked to perform, move, reconsider our position in the space and in relation to the world.

You will read and discuss issues in Krauss' essay such as phenomenal and spatial representations. You will create the piece for a particular space either as a work that directly dialogues with Architecture (an axiomatic structure) or landscape (a marked site).

For your work you will use a limited pallet of material including cloth, string, wood or metal structures that reconfigure the space.

Prompt: The concept of gestalt, an idea the sculptor Robert Morris focused on, is that we have a bodily relationship with forms, no matter how abstract, that occupy our bodily space.

Make a work of art that literally confronts us, that is in our space so we must walk through it not around it, one that causes a bodily reaction.

Given that this is a public space, this is a work that can have an effect on the population that encounters the work.

Materials: Cloth, sheeting, screens, plastic sheeting, ropes, wood poles, framing, metal structures
 Air/wind, sound, sun/shadows, electric light, water (rain), steam.

Where to build: Art building outsidewalls and porch, path, hill, edge of the canyon

Structures you can attach to- Porch roof, pillars, rail on the side porch, lampposts.

YOU MAY NOT-Tie things to trees or dig big holes in the ground. You may not use any other spaces on campus.

Readings:

1. O'Doherty, Brian 1. *Notes on Gallery Space Inside the White Cube*
Positively White Cube Revisited

Few essays have garnered as much immediate response as Brian O'Doherty's "Inside the White Cube," originally published as a series of three articles in *Artforum* in 1976, and subsequently collected in a book of the same name. According to myth, the issues of *Artforum* containing O'Doherty's texts sold out very quickly, and as he himself has remarked, many artists he spoke to at the time told him that they themselves had been thinking about writing something similar. This is to say that the main concern of the essay—how to deal with the white cube convention for gallery designs—was shared by many of his contemporaries.

Naturally, O'Doherty was writing not only within the specific context of post-minimalism and conceptual art of the 1970s, but also from the point of view of artistic practice. Aside from being a prominent critic, O'Doherty was also an installation artist, having worked since 1972 under the name of Patrick Ireland (in protest

against the British Army's involvement in Ulster). As both theorist and practitioner, insider and outsider, he was not in a bad position to examine the ideology of something as peculiar as the modern gallery space, the much loved and maligned "white cube."

In many ways, O'Doherty's point is as simple as it is radical: the gallery space is not a neutral container, but a historical construct. Furthermore, it is an aesthetic object in and of itself. The ideal form of the white cube that modernism developed for the gallery space is inseparable from the artworks exhibited inside it. Indeed, the white cube not only conditions, but also overpowers the artworks themselves in its shift from placing content *within* a context to making the context *itself* the content. However, this emergence of context is enabled primarily through its attempted disappearance. The white cube is conceived as a place free of context, where time and social space are thought to be excluded from the experience of artworks. It is only through the apparent neutrality of appearing outside of daily life and politics that the works within the white cube can appear to be self-contained—only by being freed from historical time can they attain their aura of timelessness.

2. Krauss, Rosalind. "Sculpture in the Expanded Field." *October* 8 (1979): 30-44.

"The History of Sculpture coincides with the development of two bodies of thought, phenomenology and structural linguistics, in which meaning is understood to depend on the way that any form of being contains the latent experience of its opposite; simultaneity always containing an implicit experience of sequence. One of the striking aspects of modern sculpture is the way in which it manifests its makers' growing awareness that sculpture is a medium peculiarly located at the juncture between stillness and motion, time arrested and time passing. From this tension, which defines the very condition of sculpture, comes its enormous expressive power."

3. Bishop, Claire *Installation and Experience, Heighted Perception* Installation Art: A Critical History (Tate Publishing, London. 2005)

"Installation Art provides both a history and a full critical examination of this challenging area of contemporary art, from 1960 to the present day. Using case studies of significant artists and individual works, Claire Bishop argues that, as installation art requires its audience to physically enter the artwork in order to experience it, installation pieces can be categorized by the type of experience they provide for the viewing subject. As well as exploring the methodologies of the artists examined, Bishop also explains the critical theory that informed their work. While revising and, in some cases, re-assessing many well-known names, this fully illustrated book will introduce the reader to a wide spectrum of younger artists, some yet to receive critical attention."

4. Bullivant, Lucy *Playing with Art 4dsocial: Interactive Design Environments* (John Wiley and Sons 2011)

Reference

Sound:

Janet Cardiff and R. Miller <http://www.cardiffmiller.com/>

Rolf Julius- <http://www.momak.go.jp/English/exhibitionArchive/2007/353.html>

Christian Marclay- <http://www.whitecube.com/artists/marclay/>

Light/Space:

Dan Flavin- <http://www.nga.gov/exhibitions/2004/flavin/introduction/introduction.shtm>

James Turrell <http://www.pbs.org/art21/artists/turrell/index.html>

Robert Irwin- http://www.whitecube.com/exhibitions/robert_irwin_my/light_and_space/

Olafur Eliasson <http://www.olafureliasson.net/>

Projection:

Jenny Holzer <http://www.pbs.org/art21>

Alfredo Jaar <http://www.pbs.org/art21>

Krzysztof Wodiczko <http://www.pbs.org/art21>

Bill Viola <http://www.billviola.com/>

Gary Hill <http://www.vimeo.com/user2002575>

Architects/Artists

Simparch <http://www.simparch.org/>

Young Architects Program: <http://www.moma.org/visit/calendar/exhibitions/945>

Cloth/String/Space

Ann Hamilton- The Event of a Thread

<http://www.annhamiltonstudio.com/>
Los Carpintero <http://www.bombsite.com/issues/78/articles/2441>
Tomas Saraceno
<http://www.core.form-ula.com/2009/03/22/profile-tomas-saraceno/>
<http://www.air-port-city.org/>
Lydia Papie
<http://www.lygiapape.org.br/eng/obra00.html>

Installation and Performance Spaces

Venice Biennale
http://universes-in-universe.org/eng/bien/venice_biennale/2009/tour/making_worlds
Gas Works: <http://www.gasworks.org.uk/varts/past/index.htm>
INVA <http://www.iniva.org>
The Mattress Factory <http://www.mattress.org/>

Bibliography

- Barthes, Roland. "Fashion, a Strategy of Desire: Roundtable discussion with Roland Barthes, Jean Duvignaud and Herni Lefebvre" in The Language of Fashion. (New York: BERG, 2005), 86-90.
- Barthes, Roland Written Clothing The Fashion System (Originally published in French Systems de la mode 1967 reprinted, Farrar, Straus, Giroux, 1983)
- Bishop, Claire Installation and Experience, Heighted Perception Installation Art: A Critical History (Tate Publishing, London. 2005)
- Bullivant, Lucy Playing with Art 4dsocial: Interactive Design Environments (John Wiley and Sons 2011)
- Cameron, Dan, Kate Eilertsen, Kenneth Foster, Pam McClusky, Nick Cave. *Nick Cave: Meet Me at the Center of the Earth*. San Francisco: Yerba Buena Center for the Arts, 2010.
- De Leeuw-de Monti, Matteo, Sonia Delaunay, Petra Timmer, Susan Brown, Matilda McQuaid. "Introduction" in *Color Moves: Art & Fashion by Sonia Delaunay*. (New York: Cooper-Hewitt, National Design Museum, Smithsonian Institution, 2011), 10-21.
- Duchamp, Marcel. "The Richard Mutt Case" in *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*. (Los Angeles: University of California Press, 1996), 817-820.
- Flynn, Tom. "Welcome to the Machine" in *The Body in Three Dimensions*. (New York: Harry N. Abrams, Inc., 1998), 142-161.
- Globus, Doro Fred Wilson A Critical Reader (Ridinghouse, London 2011)
Mining the Museum, Corrin,
Viewing the Invisible, Berger
Fragments of a Conversation, Appiah
- Koda, Harold. *Extreme Beauty: The Body Transformed*. New York: The Metropolitan Museum of Art, 2001.
- Krauss, Rosalind. "Narrative Time: the questions of the Gates of Hell" in *Passages in Modern Sculpture*. (Cambridge, MA: MIT Press, 1981)
- Krauss, Rosalind. "Mechanical Ballets: light, motion, theatre" in *Passages in Modern Sculpture*. (Cambridge, MA: MIT Press, 1981), 201-239.
- Krauss, Rosalind. "Sculpture in the Expanded Field." *October* 8 (1979): 30-44.
- Moszynska, Anna The Body Sculpture Now (Thames and Hudson World of Art, London 2013)
- Moszynska, Anna The Everyday Sculpture Now (Thames and Hudson World of Art, London. 2013)
- Moszynska, Anna Light and Sound Sculpture Now (Thames and Hudson World of Art, London. 2013)
- Moszynska, Anna Installation, Sitings Sculpture Now (Thames and Hudson World of Art, London. 2013)
- O'Doherty, Brian *1. Notes on Gallery Space Inside the White Cube*
- Selant, Germano. "To Cut is to Think" in *Art/Fashion*. (New York: Guggenheim Museum, 1997), 20-28.
- Sollins, Susan, Marybeth Sollins, Wesley Miller. "Cindy Sherman" in *Art 21: Art in the Twenty-First Century*. (Dalton, MA: The Studley Press, 2009), 190-203.

Evaluation:

All students are required to follow the following guidelines for full course credit.

- * Attend all scheduled class meetings.
- * Work efficiently and attentively in class.
- * Contribute to critiques & discussions.
- * Do the readings review the artist and take notes.
- * Make models and drawings for each project.
- * Complete all assignments.
- * Follow safety regulations and clean up work area before leaving.

I keep a record of each students work, their progress, strengths and weaknesses. I will dialogue with each of you in class daily while working. We will have individual meeting/conferences to plan each project. This occurs 4 times during the semester by appointment. We will have group critiques after each project is complete. I will make a point of giving you feed back on the final work during the group crit. I keep a record our critiques for each assignment and I photograph the finished work for my records. Please note that, my response to your work will mainly come in verbal form. If at any time while making the project or when the project is complete you want or need an individual conference, I am available out side of class, Monday from 9-12, Tuesday/Thursday 1-4.

I use the following criteria in evaluating student work:

Attendance 50%

The strength of a group studio art course comes from the interaction of ideas and observation of others. In missing the class, a student undermines the effectiveness of the course and the educational experience of all.

Each student must arrive prepared to work with appropriate materials for the assignment, project, exercise, critique, discussion, or demonstration for that particular class day. Unprepared students may receive an absence for the day.

Attendance and active participation in critiques is critical to learning in the studio classroom. All students are expected to contribute verbally by commenting or questioning aspects of the work being critiqued. Attendance at critiques is mandatory. Any student who knows they will be absent from a critique must contact the instructor prior to the critique. A self-critique and or a peer review will be done for each project. This includes information on the technical skills you learned, the conceptual idea you worked with, and the artists and readings we covered.

1. You must be in the studio by 1:15. We will begin the class with a discussion and or presentation. It is vital that you are here for the beginning of the class.

If you are more than 30 min. late for a class with out a reasonable excuse you will be marked absent.

2. Participation in the classes including contribution to dialogue, taking notes on technical skills or artist presented.
3. Coming prepared to work on projects in class.

Assignments 40%

Students should expect to spend 6 hours per week in class and approximately 4 hours out side of class working on assignments. The studio classroom is open for student use Tuesday, Thursday and Friday afternoons.

All assignments will have a short reading and a list of artist to be read/reviewed prior to the introductory lecture. The readings will guide the conceptual framework and content of your work.

For each assignment a series of technical skills will be gone over in class.

We will have individual conferences discussing preliminary sketches and models for the assigned projects.

1. Turn in projects on time. Your grade will be lowered 10% for each week the project is late.
2. Generation of basic ideas and exploration of solutions. This includes drawings, models and exploration of materials.
3. Visual organization of your forms. Your ability to follow a system of design.
4. Conceptual thought process put into visual forms. Your ability to convey the ideas covered in the assignment, the readings and artist referenced.

Safety and Etiquette 10%

Your safety is of primary importance to us. We will train you to use all equipment and the shop properly. You must attend safety training for all hand tools, electric tools and the shop equipment at the beginning of the semester. If you do not attend the training session, you will not be allowed to use the tools. We will check and evaluate your ability to use tools properly.

This is a communal studio. You may not leave any materials out on tables or on the floor after classes. If you are working on a large-scale project, make sure we are notified and can help you to find the proper placement and storage of the work.

Chronic failure to clean up your work area and properly store materials will result in a 10% drop in your grade.

Failure to follow our safety regulations will result in a 10% drop in your grade and or dismissal.

Unsafe practices with equipment, removal of equipment from the studio, allowing others not in the course to use the equipment, or using the equipment under the influence of alcohol or drugs will result in your dismissal from the course.

1. Keep the studio and shop clean and clear of obstruction.
2. Sweep up and through away excess materials from your area when finished working.
3. Put away tools.
4. Store your work properly.
5. Do not dispose of flammables, wax, paint or plaster in the sink!

EXPECTATIONS:

You Spend 3-6 hours outside of class time working, drawing or reading for the class.

You do your work in the studio, not at home

You do your work for yourself AND BY YOURSELF.

SAFTY and SHOP TRAINING:

All students must have training in the wood shop and the welding facility.

You must sign a form stating that you have been trained in all of the tools covered and know all of the hazards in the studio.

Training for student taking **Sculpture II** without taking **Sculpture I** is **MANDATORY!**

You will need to train in the woodshop the first week of classes.

You must sign off on woodshop training before you can proceed with the class.

All **Sculpture II** students must learn to weld, cut steel with a chop saw, use a plasma cutter and safely grind and polish steel. You must sign off on welding training before proceed with the class.

OUR STUDIO RELATIONSHIP:

I am a resource and a reference for you I have provided you with:

1. A set of studio and intellectual problems to work through.
2. A studio and facility to make work in.
3. Supplies, resources, and tools.

We are all ultimately collaborators.

I will aid you in fabricating whatever it is you wish.

STUDIO TIME:

The studio shop and welding facility is open from 10-6 everyday.

Laura Dalton can assist you all day Tuesday, Thursday and Friday after 1pm.

The studio is open to you 24 hours a day. You will get card access.

The cabinet in the studio will hold hand tools and other equipment.

CLOTHING FOR CLASS:

Long Pants-cotton!

Thick long sleeve shirts!

Jackets!

Closed toe shoes!

SOXS!

MATERIALS:

Put your name on a locker and please share it with a classmate.

Get a lock for your locker!

1. Sketchbook
2. Work gloves (particularly if you want to weld!)
3. Graph Paper and trace paper
4. Pencils

We provide most if not all materials.

If need to purchase other materials during the semester:

Fabric: Mill End, Fabric Depot, For wood: Brown Lumber,

For Steel: The Steelyard. Plastics: Tap Plastics Various: Scrap, The Rebuilding CenterHippo ,Hardware.

You will find the phone numbers on the cabinet next to the phone.

