

COURSE 1 | *I/Body*: THE BODY IN ART

"Our language encourages the distinction between body and 'I'. We have no single word that allows us to say 'I-body'. At most, we might say 'my body' in much the same way we might refer to 'my car', implying that one's body is property, but certainly not self. Our language supports the notion that the body is an object: something that happens to me, rather than the 'me that is happening.'"

~James Kepner, *Body Process: A Gestalt Approach to Working with the Body in Psychotherapy*

"I am tool and substance."

~Janine Antoni

"... panpsychism (is) the notion that the mind is a universal aspect of all things and, as such, panpsychism rejects the Cartesian dualism of mind and body."

~William Yost, *Acoustics Today*

"Machines have discrete parts with specific functions connected to each other in straightforward ways. Bodies have parts that may have blurry boundaries and many functions and the parts are often connected to each other in ways hard for human minds to fathom."

~Ephrat Livni, *Quartz Magazine*

"For me, writing is a gesture of the body, a gesture of creativity, a working from the inside out. My feminism is grounded not on incorporeal abstraction but on corporeal realities. The material body is center, and central. The body is the ground of thought."

~Gloria Evangelina Anzaldúa, *Light in the Dark/Luz en lo Oscuro: Rewriting Identity, Spirituality, Reality*

"You only have to let the soft animal of your body / love what it loves."

~Mary Oliver, *Wild Geese*

DESCRIPTION

This course will focus on the sculptural potential for processing bodies in space. Versus an emphasis on the representative aspects of form, we will focus on bodily experience—what does it feel like to move through the world in our bodies and skins? What is the connection between our mind, our lived emotions, and our physical beings? We will focus on feeling and presence—the ways in which we can evoke or share our own bodily experiences, while leaving room for interpretation. Through readings and articles, introduction to various artists/designers working in different sculptural media, sculptural projects and brief writing prompts, we will become familiar with how we can process our bodies through 'sculpture', other bodies in space. A brief outline of each prompt is given below, with sample artists (a more comprehensive list will be given with the project), sample readings, and sample writing questions to mull over as you work towards an end of term portfolio and essay on your works.

Sample Readings & Books:

Robert Enright & Meeka Walsh. *The Beautiful Trap: Janine Antoni's Body Art*. BorderCrossings Magazine, 2010.

Nathan Taylor Pemberton. *Crawling Through New York City with Artist Pope L*. The New Yorker, 2019.

Kerr Houston. *How Mining the Museum Changed the Art World*. BmoreArt, 2017.

Marshal McLuhan. *The Mechanical Bride: Folklore of Industrial Man*. 1951. (select excerpts)

James Kepner. *Body Process: A Gestalt Approach to Working with the Body in Psychotherapy*. 1993. (select excerpts)

Todd R. Ramlow. *Bodies in the Borderlands: Gloria Anzaldúa's and David Wojnarowicz's Mobility Machines*. 2006. (select excerpts)

Judith Butler. *Bodies That Matter: On the Discursive Limits of Sex & Gender Trouble*. 1996, 1990. (select excerpts)

bell hooks. *Feminism Inside: Toward a Black Body Politic & Black Looks: Race and Representation*. 1992.

Michel Foucault. *The Birth of Biopolitics: Lectures at the College of France, 1978-1979*. 2008.

Kathleen Lennon. *Feminist Perspectives on the Body*. 2010.

Rasul Mowatt, Bryana French & Dominique Malebranche. *Black/Female/Body Hypervisibility and Invisibility*. 2013.

Peter Stohler & Claudia Pantellini (Ed's.). *Body Extensions: Art, Photography, Film, Comic, Fashion*. 2004.

Sample Artists & Exhibitions (very curtailed list):

Ernesto Neto | Janine Antoni | Rebecca Horn | Fred Wilson | James Luna | Iris Van Herpen | Ernesto Neto | Jammie Holmes | Patrick Killoran | Margarita Cabrera | Pakui Hardware | Rebecca Horn | Matthew Barney | Caroline Schneeman | Walter Pichler | Tehching Hsieh - Art / Life: One Year Performance 1983-1984 (Rope Piece) | Joseph Malloch and Ian Hattwick | Marie Chouinard – Body Remix | Alexander McQueen | Nick Cave | Lucy McRae & Bart Hess | Sandra Haydee Alonso | Sami Ben Larbi | Oskar Schlemmer | Lisa Bufano | Lorraine O'Grady | Marina Abramovich | Kara Walker | Sanford Biggers- Ghetto Bird | Stephen Cohen | Athi Patra Ruga | Rowan Mersh | Qi Hu | Phillipe Decoufle | Bea Szenfeld | Senga Nengudi | Neil Harbisson | Cassils | Liss LaFleur | Rachel Whiteread | Carmen Beuchat | Maria Evelia Marmolejo | Valie Export | *We Wanted a Revolution: Black Radical Women* (Brooklyn Museum, 2017) | *30 Americans* (travelling exhibition) | *Hearts of Our People: Native Women Artists* (travelling exhibition) | [The Body in Art](#). Museum of Modern Art, online resource. | [The Body](#). Tate, online resource.

do I feel constrained or empowered, restricted or free (either/or here) by your body?

2. SOFT FORMS/SKINS

Design a skin to cover an object, replace the skin of an object, or make an existing object into a skin. Think—why this object? How does this change the resonance of the object? What associations do we make with the descriptors of soft, hard, permanent, malleable, changing, protective, wrapped, exposed etc? What do you think of your own skin?

3. REPETITIVE MOTION PROJECT

Choosing from a list of 100 action words (dropping, nailing, punching, breaking, removing, adding, dripping etc.), repeat an action upon a chosen object or with a chosen material (or both) to transform it. Work intuitively, letting your instinct guide you to your action and material (there may be several material trials). After creating your piece, choose words that simultaneously describe how you 'felt' making it and its 'feeling': physical presence and resonance.

4. BODY EXTENSION

Create an extension for your body that helps to better express yourself, perform an action, encourage an interaction (or discourage one), move through space, hide, reveal or otherwise adapt yourself in a new way. You may use any material for this project. The work may be fashion-based, kinetic, interactive, performative (necessarily), obstructive, enabling or disabling, subtle or attention-grabbing. It may incorporate another person, or multiple other people, or somehow invite a participative response. It should somehow relate to your background, perspective, and experiences, even if that relation does not immediately reveal itself.

5. CASTING

Consider the potential of casting to simultaneously capture presence and absence. Working from this notion of the material immaterial, reproducibility, and/or connotations of your chosen medium (chocolate, wax, soap, plaster, and more), cast an object that somehow feels bodily to you, or the space within an object, or between objects. Consider how your casting can comment on the architectural body (the womb of a sink, the space under a chair, inside your mouth, etc.) or your own physical being. If you would like, you can also place this object on your body or use your own body in the casting, or as an extension of the former prompt. Think about your work as its own body in space and what that means to you, specifically.

COURSE 2 | *TECHNO-PHILIA!!: ARTISTS AND DESIGNERS AT THE INTERSECTION OF NATURE + TECHNOLOGY*

"... I wish that you would consider all of these [bodily functions] as following altogether naturally in this Machine from the disposition of its organs alone, neither more nor less than do the movements of a clock or other automaton from that of its counterweight and wheels..."

~Rene Descartes, *Discourse on the Method for Rightly Conducting One's Reason and of Seeking Truth in the Sciences*

"The Grand Analogy presupposes that minds are machines, or virtual machines—but a mind has two equally-important functions, doing and being; a machine is only for doing..."

~David Gelernter, 2014: *What Scientific Idea is Ready for Retirement?*

"[The machine-human analogy] fails to recognize that we evolved in a process within interrelated ecosystems in a living universe, and that a new reality is continually created by these relationships."

~Ephrat Livni, *The Simple Metaphor That's Increasingly Getting In The Way Of Scientific Progress*

"Cybernetics: Considerable research is now focused on creating computers that imitate the workings of the human mind... The advantage of neural computers is they will be able to grow and adapt. They will be able to learn from past experience and recognize patterns. This will enable them to operate intuitively, at a faster rate, and in a predictable manner."

~Science Clarified

DESCRIPTION

This hybrid seminar and studio course examines the history and contemporary practices of artists & designers working at the intersection where nature meets technology. Sample projects include interactive installations mimicking weather (Matt Kenyon), plants that emit sound when touched (Mileece), instruments that perform with dancers (Joseph Malloch and Ian Hattwick), sound installations, human implants, futuristic fashion, and sculptural and drawing 'machines'. Theory and criticism related to advancing technology will be introduced. We will touch on post-industrial alienation, how we define the Anthropocene era, the origin of the pervasive machine-human analogy, 'spiritual machines', digital colonialism, and more, examining the terms 'post-nature' and 'post-industrial'.

Movies, theory, and art will be in discussion as we examine how our world is changing and how, we, as artists and designers, choose to confront these changes by returning to our hands and eyes—or merging our bodies, and bodies of work, with the forward momentum of technology.

The course will include 3 creative projects that incorporate technology into studio practices as a creative process (3D prints inspired by nature, introductory drawing machines with LittleBits, creative use of digital programs/design to reinterpret natural patterns, or simple sound design/sound sculptures).

The course asks the question:

How do we, as artists and designers, choose to confront the rapid changes to nature introduced by advancing technologies?

Sample Talks, Podcasts, and Serials/Films:

Talks + Podcasts: TED Talks, Art2, Think (KERA),
RadioLab, Invisibilia

Shows + Movies:

Black Mirror

Her

Gattaca

Avatar

Fahrenheit 451

Tomorrowland

Ex Machina

Skin

Mysterious Skin

Advantageous

Books:

William Myers. *Bio Art: Altered Realities.*

Robert Klanten. *A Touch of Code: Interactive Installations and Experiences.*

Judy Malloy. *Women, Art, and Technology.*

Christiane Paul. *Digital Art (Third edition).*

Anthony Dunne. *Speculative Everything: Design, Fiction, and Social Dreaming.*

Stephen Wilson. *Art + Science Now.*

Sample Readings (as shared .pdf's):

George B. Dyson. *Darwin Among The Machines: The Evolution Of Global Intelligence*. (select excerpts)
Ellen Ullman. *Close to the Machine: Technophilia and Its Discontents*. (select excerpts)
Model View Culture: a magazine about technology, culture, and diversity. (select excerpts)
Adam Poulson, Eduard Fosch-Villaronga, Roger Andre-Soraa. *Queering Machines*.
Verner Vinge. *The Coming Technological Singularity*.
Neil Postman. *Technopoly: The Surrender of Culture to Technology*.
Ray Kurzweil. *A Collection of Essays*.
Martin Heidegger. *The Question Concerning Technology*.
Yves Simon. *The Pursuit of Happiness and Lust for Power in Technological Society*.
Lewis Mumford. *Technics and Civilization*.
George Basalla. *The Evolution of Technology*.
Jean Gimpel. *The Medieval Machine*.
Marshall McLuhan. *The Medium is the Message; The Mechanical Bride*.
Amy Wendling. *Karl Marx on Technology and Alienation*.
Donna Haraway. *A Cyborg Manifesto*.
Michael Behrent. *Foucault and Technology*.
Jaques Ellul. *The Technological Society*.
Walter Benjamin. *The Work of Art in the Age of Mechanical Reproduction*.
Frank Lloyd Wright. *The Art and Craft of the Machine*.
Jeffrey Meikle. *Material Doubts and Plastic Fallout*.
Werner Herzog. *The Conquest of the Useless*.
David Gruber. *Bodies Without Skin*.
Judy Attfield. *Feminist Critiques of Design*.
R. Buckminster Fuller. *Operating Manual for Spaceship Earth*.
Miranda Marcus. *The god trick in data and design: how we're replicating colonial ideas in tech*.

Starter List of Artists, Designers, Projects:

League of Imaginary Scientists | Sissel Tolaas | Julius Popp | David Bowen | Nandita Kumar | Sputniko: Menstruation Machine and other projects | Camille Utterback: Text Rain and other projects | Signal to Noise: Analogue Tape Glove and other projects | Markus Kison: Touched Echo and other projects | Botanicalls: Robert Faludi, Kate Hartman, Kati London, Rebecca Bray | Bat Billboard: Chris Woebken & Natalie Jeremijenko | Double-Taker (Snout): Golan Levin, Lawrence Hayhurst, Steven Benders & Fannie White | Helix: Frank Lantz, Kevin Slavin, Kevin Cancienne, Kati London, Mark Heggen, Demetri Detsaridis, Jesen A. Fagerness, Mike Essl, & Christian Svanes Kolding | Seema Goel | Ginny Ruffner | Matt Kenyon | Roxy Paine | Revital Cohen & Tuur Van Balen | Laetitia Sonami | Anicka Yi | Morehshin Allahyari | Paula Gaetano-Adi | Aphrodite Project: Norene Leddy, Andrew Milmo, Ed Bringas & Melissa Gira | Clara Ursitti: Pheromone Link and other projects | Annie Cattrell: Sense and other projects | Marilene Oliver: Family Portrait and other projects | Jane Prophet: Distinctions and Counterposes and other projects | Tim Hawkinson | Interactive Institute/Smart Studio | Techla Schiphorst and Susan Kozel (Whispers Research Group): Exhale Skirts and other projects | Gilad Lotan & Christian Croft: imPulse and other projects | Olafur Eliasson: The Weather Project and other projects | Louise-Philippe Demers & Garry Stewart: Devolution | Daniel Rosen: Mechanical Mirrors and other projects | Kelly Heaton | Azuma Makoto | Next Nature Network | Suzanne Anker | Neri Oxman | Eduardo Kac | Driessens and Verstappen | Jalila Essaidi | Boo Chapple | Heather Dewey-Hagborg | Sonja Baumel | Roland Graf | Kathleen McDermott | Sophie Khan | Laurie Anderson

COURSE 3 | EXPLORING INSTALLATION: SITE AS SCULPTURAL SOURCE, SUPPORT, AND STIMULUS

In this course, we will examine installation in contemporary sculpture. Using skills gained from 2d, 3d design and digital media courses and in this course, students will be asked to construct 'encounters' within spaces that utilize the context of three-dimensional artworks to enhance their meaning. Slideshows and readings will introduce the power of place in contemporary sculpture, touching on such varied applications as architecture, performance, social practice, 'happenings', public art, land art, and more. Through a series of group and individual prompts, students will research, discuss, and produce work relevant to their own experiences of the richness of different sites of installation, concluding in large-scale temporary exhibitions. Within developing bodies of work throughout the course, students are expected to explore such questions as: How do we experience sculpture? How does the site of a work enhance and contribute to the meaning and perception of a work? Asked another way—if we consider our society or culture as a 'structure', how can we reveal, challenge, or change its architecture through installation (objects and sculpture)? How can we explore various modes of perceptual experience dealing with presence, light, illusion, storytelling, architecture, and social climate through the installation of sculpture to contribute to its meaning and impact? Traditional and experimental approaches to sculpture, including object accretions/reductions, hybrid objects, building 'extensions' & architectural manipulation, spatial interruptions, video/projection & extended digital media, and performance are welcomed and encouraged in this course.

Sample Readings, Films, and Websites (curtailed list):

1. John Beardsley. *Earthworks and Beyond: Contemporary Art in the Landscape*. New York, NY, 1998.
2. Jack Flam (Ed.). *Robert Smithson: The Collected Writings*. Berkeley, CA, 1996.
3. Sondra Hale & Terry Wolverton (Ed's.) *From Site to Vision: The Woman's Building in Contemporary Culture*. OTIS School of Art and Design, 2011. p. 91.
4. Michael Fried, *Art and Objecthood: Essays and Reviews*, Chicago, IL, 1998. (select essays)
5. Carol Duncan. *Art Museums and the Rituals of Citizenship*. Presented in Washington, DC, 1988.
6. Rosalind Krauss. *Sculpture in the Expanded Field*. 1979.
7. Diana Taylor. *A Savage Performance: Guillermo Gómez-Peña and Coco Fusco's "Couple in the Cage"*. Cambridge University Press, 1998.
8. Miwon Kwon. *One Place After Another: Notes on Sites Specificity*. MIT Press, 1997.
9. Andrea Scott. *A Million Little Pieces: The Sculptural Maelstroms of Sarah Sze*. The New Yorker, 2012.
10. Art21: Kara Walker, Pepon Osorio, Judy Pfaff, Ann Hamilton, Marina Abramovic & others.
11. Banksy. *Exit Through the Gift Shop: A Banksy Film*. 2010.
12. The Black Factory (an 'art installation on wheels'): www.theblackfactory.com
13. Open Engagement (Social Practice and Art): www.openengagement.info

Sample Prompts (2):

1. Research the history of a site—the lens of this history can be interpretive (social, architectural, natural). According to what your research reveals, redesign the flow of movement within the space with a sculptural intervention. In what ways do you wish to change how the space reveals itself? How does your work do this? Think beyond representative works to abstract pieces that leave room for interpretive responses.
2. Did you know that the percent of monuments dedicated to women in the United States is thought to be about seven? (source: New York Times, T Magazine) Hmmm. Let's examine monuments. In an individual and group exercise, we will describe what we think of as a 'monument' and then challenge that assumption by looking at monuments or the ideas behind rituals of 'monumentality' across cultures (phase 1). We will then further challenge ideas of monuments by designing an *anti-monument* (phase 2), thinking about sensory experience [how do we interact with it? move around it? sense it (touch, taste, smell, feel etc.)?], notions of permanence, scale, domination/institutionalism, nature, materiality, and interiority/exteriority. By looking at and reading about artists such as Do Ho Suh, Ana Mendieta, Land Art, Maya Lin, Fred Wilson, Jammie Holmes, Coco Fusco, and more we can recreate and examine the idea of monumentality, its origins, and potentials for works in the public eye.

SAMPLE ASSIGNMENT

SAMPLE ASSIGNMENT | BEGINNING SCULPTURE or DESIGN 2 |

PROJECT: BODY EXTENSION

"Enjoy your body, use it every way you can. Do not be afraid of it, or what other people think of it. It is the greatest instrument you will ever own."

Kurt Vonnegut

ASSIGNMENT OVERVIEW:

For this assignment, you will be asked to design and create a body extension that helps you to perform a function. A body extension means that it must connect with, fit upon, and be operated by your body/part of your body, alone (ie: without help from a machine or other device). The bodily extension should have a clear purpose, that should be demonstrated for critique, and that is accompanied by a 'catalogue', professionally photographed record of its form and use (see below).

FUNCTION:

CONCRETE

This function can be concrete: you can approach this as a design problem that solves an every day problem (beautifully). If you approach it this way, then your assignment is to be an INVENTOR. This means you must create something that has never been invented before. It can be silly or serious but should be, in some manner, completely new. It should help you to solve a problem in an interesting way that you (or others) encounter.

ABSTRACT/PERFORMATIVE

This function can be abstract: it could be something that enables you to deal with an experience or feeling more fully. If you approach it this way, I would like you to view this as something that is an EXPERIMENT (what would happen if I were to tie myself to another person for a month- how would this change my perception of intimacy and connection? What if I were to create a life size drawing of everywhere I went through a kind of apparatus attached to my body? What might this mean?) or an EMOTIONAL solution (how can I invent a suit that allows me to hide when I feel nervous? Can I invent a bodily extension that helps me deal with this emotional problem in this way or reframe my emotional reaction to a particular event?)

MATERIALS:

Body extensions should use at least 2 materials. All materials will have to be purchased by you, so think carefully about what is affordable. At this point, we have worked in wood, soft sculpture, metal, and with the laser-cutter, so these are available to you. You can use alternative materials as well. If the extension constitutes an ongoing performance, upload professional documentation of this performance.

COLLABORATION OR INDIVIDUAL:

You may work in a team of 2. If you choose to work in a team, then the body extension should help you perform a collective "function", one that connects and involves two people. Think carefully before doing this. You will have plenty of time to complete a project alone, but often collaboration leads to new ideas.

WRITING + DOCUMENTATION COMPONENT:

Each term or person will be required to upload 4 images as a .pdf layout of their body extension in action (look at the photographs from the book, Body Extension or think of the photographs of Lisa Bufano or Rebecca Horn). I will also ask you to write a paragraph in which you address (most of) the following. What is the genesis of the project- how or why did you come up with it (see last question, these may be the same)? How was it constructed and in what way did the materiality of the work inform its function? What is the 'function' or how does it change or subvert the idea of function generally? What is its intention and how does that relate to your personal experience(s) of the world? Does it invite or discourage interaction and why?

Links/research ideas to Get Thinking:

Foot Binding/Corsets/High Heels/Clothes generally/hair shirts (for punishment)/earrings etc. (why do we alter our bodies this way? Clothing and ornamentation are body extensions that serve a function to indicate things about ourselves- they are a coded language- think about this- we are surrounded by body extensions

Astronaut Suits: <http://www.nytimes.com/interactive/2010/12/21/science/space/20101221-spacesuit-gallery.html?ref=science>
<https://uk.pinterest.com/pin/76209418664364930/activity/saved/>
<http://fionamouldsdissertation.blogspot.com/2013/10/week-two-lucy-and-bart-bart-hess.html>
<http://www.brightonfashionweek.com/blog/matija-cop>
<https://www.pinterest.com/pin/451485931372008378/>
<https://www.pinterest.com/chanlokyi/design/>
http://mentalfloss.com/article/92187/milner-library-digitizing-colorful-history-circus?utm_source=Facebook&utm_medium=Partner&utm_campaign=atlasobscura
<https://www.pinterest.com/pin/140315344614006654/>
<https://uk.pinterest.com/pin/480477853974435359/>
<https://www.amazon.com/Body-Extensions-Photography-Comic-Fashion/dp/3897902044>

ARTISTS/DESIGNERS/PROJECTS (short list):

Ana Mendieta | Janine Antoni | Sami Ben Larbi | Oskar Schlemmer | Marina Abramovich | Ernesto Neto | Sanford Biggers- Ghetto Bird | Stephen Cohen | Athi Patra Ruga | Rebecca Horn | Matthew Barney - Drawing Restraint | Caroline Schneeman - Interior Scroll | Walter Pichler | Tehching Hsieh - Art / Life: One Year Performance 1983-1984 (Rope Piece) | Joseph Mallack and Ian Hatwick - prosthetic musical pieces for dancers | Marie Chouinard: Goldberg Variations | Alexander McQueen | Erwin Wurm | Cloud #9 Collection collaboration | Lucy McRae and Bart Hess | Anna Maria Staino | Yes Men- The SurvivaBall | Rowan Mersh | Qi Hu - origami headgear | Phillipe Decoufle | Bea Szenfeld | Rie Hosokai | Sandra Haydee Alonso | Lisa Bufano | Nick Cave + more

SAMPLE SYLLABI: LONG FORM,
FLEXIBLE

DESIGN 2

DESIGN 2

"Art washes away from the soul the dust of everyday life" - Picasso

"Everything is designed. Few things are designed well." -Brian Reed

COURSE DESCRIPTION

Design 2 is a course designed to help us understand and create forms in space. In this course, we will learn how to break the world down into its designed elements, learn how to critically respond to designed artworks through the use of a visual principles vocabulary, and learn a variety of methods for creating/designing forms and structures.

Students will gain basic three-dimensional material handling skills, at least 1 shop experience, digital design skills, and the basic visual and verbal vocabulary for dealing with spatial construction. You all will engage in research, creative thinking, problem solving, and critical dialogue. You will build community, share frustrations, have fun, be challenged, and learn more about your voice as an artist or designer (what is exciting to you).

COURSE OBJECTIVES

- Learn the principles of 3 dimensional design and form: including harmony, balance, rhythm, positive/negative space, symmetry + asymmetry, organic vs. geometric, unity, proportion, scale, unity, variety, and more.
- Learn how to design sculptures and functional objects using the Adobe Suite (primarily Illustrator).
- Learn how to go from 2D design to 3D objects (2-dimensionally design 3-dimensional works and vice versa...see below.)
- Learn how to create forms using the Laser Cutter.
- Learn the basics of creating forms in wood/how to use the woodshop.
- Learn the basics of creating modular works.
- Learn techniques of presenting sculpture (works in 3 dimensions) and how they operate or evolve in a variety of intersecting planes moving beyond length, height, depth.
- Learn how to critique and respond to colleague's work thoughtfully, honestly, and critically.
- Learn important contemporary sculptors and designers who are influencing what art and design is today.

REQUIRED MATERIALS

1 Sketchbook for ideas | X-Acto no.1 Knife with extra blades | Box knife and extra blades | 18" cork-backed ruler | transparent ruler | pencils and eraser | 1 " masking or painter's tape | minimum 12' tape measure | 1/2" hot glue gun and glue sticks | Scissors | Thumbdrive >1 GB | 18 x 24 inch self-healing cutting mat | other materials as assigned (at least 1 week's advanced notice by project)

PARTICIPATION/ATTENDANCE

Participation and attendance are directly related to your grade. Showing up late (or leaving early) or not showing up at all will negatively impact your project grade and will be factored into your final grade.

FINAL GRADE

Your final grade is determined by the sum of your efforts over the course of the semester.

Each student is responsible for all assignments and is evaluated by the above criteria.

Active use of outside class time and participation in group and individual critiques in necessary.

A - All projects are completed with superior quality technically, visually and conceptually.

All written assignments are completed. Daily participation in class discussions and critiques. No more than three absences. (90-100)

B - Above average work. Completion of assignments. Frequent participation in class and critiques. (80-89)

C - Completion of assignments. Occasional Participation in class and critiques. (70-79)

D - Not all assignments completed properly. Minimal effort put into work. Poor attendance and minimal participation in class and critiques. (60-69)

F - Failure of all of the above. (59 and below)

COURSE FORMAT* (relevant to Design 2 + Sculpture 1-3)

This section is really important. I will be using Canvas. Canvas is essential to this course, so keep up with it.

Each project will run the same course: a similar format. This includes:

1. INTRODUCTION + OUTLINES Powerpoint (usually) and project guidelines, materials, dates etc.

UPLOADED TO MODULES

2. STUDIO DAYS + LECTURES: Work sessions with individual, group feedback, or small group discussions, and time spent reviewing programs or processes. Please call me over or out virtually if you need feedback. Please also ask your classmates their opinions - multiple opinions are valuable for any work of design or art. This is especially important for building community.
3. CRITIQUE Group critique of final works.

DISCUSSION POSTS:

We may occasionally do Discussion Posts to connect with one another, sometimes just for kicks. These are free to participate in and not mandatory, just a way to check in with friends, share inspiration, get feedback etc. Informal and fun.

CANVAS ANNOUNCEMENTS:

I rely on these pretty heavily for updates and other important info so make sure you have the app on your phone and your notifications turned on. This is easy- they will pop up as messages. This is my way of reminding you of deadlines, informing you of changes, etc.

SAMPLE GRADING CRITERIA

FULFILLS ASSIGNMENT:

- Does the sculpture meet the requirements designated in the prompt?

EFFORT/TIME SPENT:

- Did you come ready and prepared to talk about your ideas in class?
- Did you take advantage of the work time given?
- Did you work outside of class time?
- Did you put forth extra effort to finish the project well?

TECHNIQUE/CRAFTSMANSHIP:

- Did you apply techniques that we talked about in class OR did you develop your own process (where relevant)?
- Does it look finished/purposeful/well put together?
- Is there attention to detail?

PRESENTATION:

- Has the work been documented carefully?
- How is it presented in three dimensions?
- For photos: Is it well lit, cropped etc.? Can I see what is going on? Is this something that could go on a website?

Professional documentation will be a part of your grade.

RISK/INVENTIVENESS/VOICE:

- Did you make several attempts to reach a conclusion that you like?
- Were you willing to take risks and make mistakes within the context of the project?
- Does this project convey themes and processes that are unique to your artistic voice and personality?
- Is this piece inventive and visually unique?

INTEGRATION OF CONCEPTS WITH MATERIALS AND FORMS (For Sculpture 1-3)

- Are you tying concepts and material/formal inquiry together?
- Are you demonstrating an understanding of how form and material contribute to and enhance viewer experience of work?

PROJECTS

PROJECT 1: | OBJECT RECREATION

In this project, you will use paper to exactly re-create an existing object (that you own). This will teach you the important principles of exact measurement, and precision - as well as the principles of measure twice, cut once. The complexity of the object is important to your grade, as is time management. If you wish to turn this into an art piece (something personal to you), you may do this. In this case, a series of objects is also welcome.

PROJECT 2: | CHAIR PROJECT

Using one (1) piece of ½ inch plywood measuring 2 feet by 4 feet (I will provide these), you and a team member must design a chair that meets 3 criteria:

1. Cannot be held together by glue or any binders (only the wood may be used)
2. Must fit in one of the map drawers, which measure 36.75" wide by 25.5" deep by 1.75" high.
3. Must be assembled in one minute or less.

Remember a chair is simply a sculpture that:

1. Provides a place where you can bend at the waist to rest your bottom.
2. Holds your weight.
3. Maintains at least one point of contact with a surface to create elevation.

I will introduce you to different joints with slots being your best friend. I will also introduce you the drill press, chop saw, table saw (though I will have to use it), and primarily - the band saw. First you will create scale drawings on thick cardboard to ensure that your chairs will function. These will be transferred to one to one models in cardboard which will then be traced onto the wood. The best design team will win an award and get extra credit 😊

Designs should marry form and function, be pleasing to the eye, innovative, unique, and beautiful. Measure twice, cut once- craftsmanship must be perfect for this project to be executed properly. Below is one of my favorite outcomes of this project- a child's rocker chair shaped like a duck with stops shaped like feet (Credit: Destany Seymore)



PROJECT 3: | LASER CUTTER + ADOBE SUITE

In this project, you will use what you learned from the Chair Design Challenge to create abstract sculptures or functional designs using the Laser Cutter. For this work, you will take 5-10 images of organic shapes (we will discuss what these are) and 5-10 images of interior architectural objects (for example, doorknobs, water fountains etc.). Selecting your favorite image from each category, you will cut out the image in Photoshop and trace it in Illustrator. Using at least 10 repetitions of these 2 forms you will create either:

- A. An abstract sculpture with at least 2 points of connection with a surface (table or pedestal) held together by slots and gravity. OR
- B. A compelling functional design piece that is at least 10" in one dimension (height, width, depth) like a chandelier, jewelry holder, lamp, chair, fashion item, etc.

You may also choose to do both.

I will train you on how to use the Epilogue Laser Cutter and proper rules of conduct. At the end of this you will have my permission to use the laser cutter.

PROJECT 4: | PAPER FORMS INSPIRED BY NATURE (3 Options!)

OPTION 1A: Modular nature-based paper form for the design-minded

For this project, you will use 25+ paper models to create an installation or sculpture. Drawing on skills gained in digital fabrication, you will create 'nets' (flattened geometric outlines that fold together to create a 3 dimensional form) in Illustrator that can be hand or laser cut, or you can work entirely by hand. These will be folded, glued, and combined. Think of the ways in which paper can be put together: creased, slotted, stacked. In the past students have created beautiful dresses, an entire wall of 'skins' comprised of thousands of tiny origami forms, and large-scale forms that hung from the ceiling. You may work with a partner if the form is large enough and you need cooperative effort to realize it. Use objects, accretions, growths in nature to inspire this work. See example below (Credit: Maxie Simpson).

I will introduce you to several folding methods and have From Sheet to Form: Folding Techniques for Designers and Paper Folding: The Infinite Possibilities of Origami on hand.



OPTION 1B: Non-modular nature-based paper piece, precision + fluidity

For this option you will use whatever tools you would like and paper to create a paper sculpture that is at least 1.5 feet in 2 different dimensional planes that mimics or is inspired by a form in nature. Exacto blades, laser cutter, and more are allowed. See the 'snowflake' example below. There must be an element of 3 dimensionality to the work. Keep both precision and fluidity in mind here - the above books might be relevant for you too.



OPTION 3: For the intuitive folks ☺ + those who want or need to get their hands dirty

We have done a lot of very design/precision-based assignments and I want to honor those of you who simply need to put your hands on materials and get dirty or messy, or be more body-based. ☺ That is important too and entirely okay. For this option you may use papier mache to create an organic abstract sculpture (we will go over what abstract means again) inspired by nature. You may also create a series of forms. Surface treatment is fine and welcome if you so choose, but first focus on the form. We will go over the fundamentals of papier mache for this project. There are also ways to explore paper pulp making etc. and you can google these.

SCULPTURE I

SCULPTURE 1

"Whether you succeed or not is irrelevant, there is no such thing. Making your unknown known is the most important thing." G. O'Keeffe

"You don't think your way to creative work. You work your way to creative thinking." -George Nelson

COURSE DESCRIPTION

Beginning Sculpture is a course designed to help you explore the themes, processes, and materials that you are interested in as they relate to contemporary sculpture, which is vast and expanding, and overlaps with digital media, performance, video, sound, painting, design, and more. The focus in this course will be on creating and properly displaying/engaging an audience with objects, installations, and environments in 3 dimensions, building on what you have learned in Design 2. Throughout the course you should be becoming familiar with the questions and themes that continue to crop up in your work, methods of working you enjoy (processes and habits), what inspires you, contemporary artists and designers who are grappling with subjects in a way that you relate to, and materials you are drawn to.

This course will be exhilarating, frustrating, sometimes boring (sometimes you just have to push through with the work itself), exasperating, hair-pulling, fun and inspirational. You may fail and mess up, and likely have to make multiple attempts. The only rules of thumb are: #everythingtakesforever (most often 3 times what you thought it would!), and #everythingisalwayschanging. Plan around the first - and find ways to be at peace with yourself and your projects with reference to the second.

REQUIRED MATERIALS

Basic: Sketchbook - 9" X 12" minimum | X-Acto no.1 Knife with extra blades | Box knife and extra blades | 18" cork-backed ruler | pencils + eraser | 1 " masking or painter's tape | 12' tape measure | hot glue gun + glue sticks | Scissors | Thumbdrive: >1 GB

OTHER:

Other Materials as Assigned | We will go over this in class 7-10 days prior to each new prompt/assignment (see syllabus for project outlines)

COURSE OBJECTIVES

- Learn how to work in a variety of materials and methods in three dimensions.
- Learn how to work with unusual materials that intrigue you.
- Identify consistent themes/questions, processes and/or materials that are through-lines in your practice.
- Develop consistent work habits that work for you and your energy flow and are not based on procrastination, a lack of engagement, or too much anxiety.
- Explore how the assignments you are doing in this course relate to your overall work as an artist, and employ materials and knowledge gained in other courses/your studies overall.
- Gather a source of references that inspire your projects and will enable you to write about your pieces.
- Keep a journal of sketches, ideas, and references for your developing project statements, both visual, thematic, and inspired by the work of other artists- #artspo. You may also use Pinterest.
- Identify contemporary artists that influence your practice and projects. Through personal research on other creative practitioners, be able to situate your work according to what is currently and recently happening in contemporary art, design, and sculpture.
- Learn how to articulate your response to the work of your colleagues and artists/designers we review in class.

GRADING

I grade on seriousness, work ethic, intensity of investigation, development of personal themes (critically engaging personal and theoretical themes and movements), in-depth exploration of processes/materials throughout the term, quality of critical thought, uniqueness of origin and outcome, risk-taking/trying new things (including starting over if something isn't working), and consideration of presentation.

EFFORT/TIME SPENT:

- Did you come ready and prepared to talk about your ideas in class?
- Did you take advantage of the work time given?
- Did you work outside of class time?
- Did you put forth the appropriate effort to finish the project well?
- Did you allow yourself to take material risks and begin again or make multiple attempts where appropriate?

FULFILLS ASSIGNMENT:

- Does the sculpture meet the requirements designated in the prompt?

TECHNIQUE/CRAFTSMANSHIP:

- Did you apply techniques that we talked about in class OR did you develop your own process (where relevant)?
- Does it look finished, intentional, resolved and well put together?
- Is there attention to detail?

PRESENTATION:

- Did you consider how the work would be experienced by the viewer (height, placement in the gallery, how it is positioned)?

SCULPTURAL PRESENCE:

- Is the work three-dimensional?
- Is being able to walk around the piece important- have you considered this carefully?
- How does our interaction with the form enhance our experience of it or contribute to its meaning or intention?

THEMES: organic questions, materials, processes, and subject matters cropping up in work Note: Themes may be materially or formally rooted (visual) and this is okay!

- As the term moves on, does the work critically engaging themes (included processes or formal relationships) and questions relevant to you?
- Do the themes in the work deepen and develop over time?
- Are themes considered in the construction and presentation?
- Is the student learning how to address these themes in both words and through their work over the course of the term? Is an emerging voice becoming clearer (experimentation is still okay and necessary to this process!!)?

UNIQUENESS/ORIGINALITY:

Note: this is generally not a problem but - be careful with sources of inspiration - and find your own way of responding to materials.

- Is the work unique in tone, presentation, theme and form?
- Is the work derivative or too similar to previous work? Is the work derivative of the work of another or other artists? Did you take risks with the material to see what it could do?

GRADING [continued]

PARTICIPATION

- Are you offering feedback to others?
- Are you creating community through their unique way of communicating with and supporting others by thoughtfully expressing your opinions in class?
- Are you having fun and working hard?
- Are you present- emotionally and physically?
- Are you excited? Are you finding ways to stay engaged?

GRADING OPPORTUNITIES

Your final grade is based on the following grade opportunities:

Participation: This is determined by your overall diligence each class period. Absence, tardiness, and leaving early count against this grade. Talk to one another, laugh, have fun. This is a safe and enthusiastic space and the [emotional, professional, and psychological] benefits of community cannot be exaggerated. Take advantage! These will be the colleagues that get you shows, jobs, and opportunities, and give you feedback after graduation! Enjoy this energy and have fun with one another (while working hard ;).

Critiques: You are expected to participate in the discussion of artworks both individually and as a group (more on this in class). We will review some critique readings from a former professor of mine.

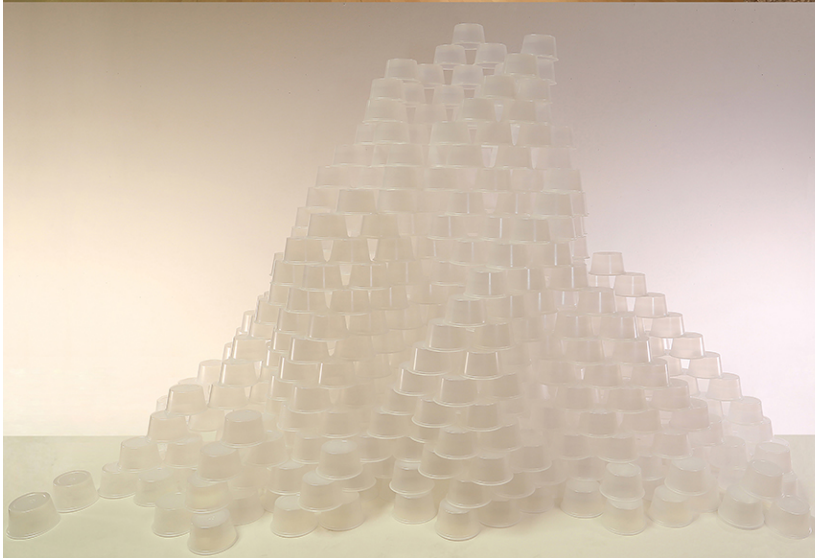
Don't be afraid to speak up, and to be direct. If you feel something could be improved, say so - while also telling us why. What's not working? Conversely, what is working for you (formally, materially, in space) about someone else's work? Why? How does it make you feel and what you think of? There's no right or wrong answer during critique, just personal response, which is layered and varied. If your work is being critiqued, we understand you are presenting something you have (we hope) put a lot of work into. Aim for fabric, not brick. In other words, work to be open to what others have to say, and see what resonates with you.

PROJECTS

PROJECT 1: | MULTIPLES (Structures in Space)

Using at least 100 of any mundane object, allow the materials to 'speak' to you and combine them to create a three-dimensional abstract sculpture that is at least 3 feet in every dimension (height, depth, width). This abstract piece can be made of many smaller modules, hang from the ceiling, or grow from the wall or floor. Negative space may be used with discretion to achieve size. The focus should be on the materials in question which should be unremarkable/'every day' (ie: pencils, toothpicks, plastic forks etc.) and inexpensive as you will have to buy in bulk. No binders should appear - if glue or string are used, they should be nearly invisible to the naked eye. You are not allowed to decide the form before conducting at least 3 material experiments with 3 different materials (9 experiments total) in order to let the materials 'talk' to you about the natural qualities of their collective structure. We will look at a variety of artists using multiples, including Do Ho Suh, Tara Donovan, Ai Wei Wei, Tom Friedman, Dan Steinhilber, El Anatsui, Andy Goldsworthy, and others.

Past Student Work: Credit (clockwise): Destany Seymour (zip ties), Raigan Swaim (cupcake holders), (jello cups)



PROJECT 2: | 3D FORMS: Additive + Subtractive

In this project, we will cover some of the basics of additive and subtractive form-making. You will choose an object, animal, or part of the body, and by manipulating it (truncating it, cutting it off and adding it to itself, adding texture, smoothing, etc.) you will create abstracted 3 dimensional form(s). You may be as detailed as you like with the original form. You may do a series of small forms (3 or more), or 1 larger form (a foot or more in one dimension). I will introduce you to standard foam carving as well as ecologically friendly techniques of building. You will have the choice of using FOAM or FOAM + FIBERGLASS, PAPIER-MACHE + WIRE (or other structure), or PLASTILINA CARVING OR BUILDING.

PROJECT 3: | SURFACE REDESIGN

Surface Redesign:

Alter the surface of any project, by associating it with another set of objects. For example, you may combine body and machinery by covering a machine with hair, or permanence and disposability by covering plastic utensils in intricate China patterns. Think about what combining these associations does to the object in question. Draw a personal relevance between this manipulation and themes that are personal to you and your history. Move beyond simple Wow factor and surreal effects to dig deeper at the meaning of the work. We will cover various effects, such as applying ceramic decals to fired objects, how to properly seal, spray and gloss coat spray paint, resin, flocking, caviar beads, moss graffiti, industrial spray glue, and simple Borax crystal recipes. Any other surface suggestions welcome.

PROJECT 4: | WOOD + NATURE

Inspired by forms in nature, use any kind of wood you would like to build an abstract sculpture. It can be any size but it should be complex. We will review principles of design before beginning this project (harmony, balance, movement, etc.). We will also look at a number of different artists either working with wood or whose work might fit in with this assignment. Apply 3 words to your final form that somehow deal with movement. These could be fall, grow, explode, etc. In Intermediate Sculpture, we will build on this idea in metal.

DISCUSSION POST: | REFLECTIONS ESSAY

Your last discussion post will be a reflection of your work in the term. Talk about what you liked working with and why, themes or questions you see in your work, processes you liked or habits you developed, formal qualities of work including how it exists in space. It is okay that this be less formal- just let it flow and make genuine, specific, thoughtful associations.

SCULPTURE II

INTERMEDIATE SCULPTURE

"Only those who attempt the absurd will achieve the impossible." -M.C. Escher

"Get in over your head as often and as joyfully as possible." -Alexander Isley

COURSE DESCRIPTION

In Intermediate Sculpture, you will continue to learn and build material knowledge while seeking more deeply for the questions that motivate you and the processes you enjoy that keep you inspired. We will continue to critique works and consider how form, color, and 3 dimensionality come together to create presence. We will also continue to tie this to the work of contemporary sculptors. At the end of the course, you will put together a professional portfolio and provide brief descriptions for each work that tie together how and why you made it and what it is made of.

REQUIRED MATERIALS

Materials from Sculpture 1 + Other Materials as Assigned | We will go over this in class 7-10 days prior to each new prompt/assignment (see syllabus for project outline)

COURSE OBJECTIVES

- Learn how to work in a variety of materials and methods in three dimensions.
- Learn how to work with unusual materials that intrigue you.
- Identify consistent themes/questions, processes and/or materials that are through-lines in your practice.
- Explore how the assignments you are doing in this course relate to your overall work as an artist, and employ materials and knowledge gained in other courses/your studies overall.
- Gather a source of references that inspire your projects and will enable you to write about your pieces.
- Identify contemporary artists that influence your practice and projects. Through personal research on other creative practitioners, be able to situate your work according to what is currently and recently happening in contemporary art, design, and sculpture.
- Professionally present your works.
- Professionally document your final pieces for inclusion in an end of term portfolio.
- Learn how to articulate your response to the work of your colleagues and artists/designers we review in class.
- Learn how to begin to effectively convey your work (inspiration, habits, processes, materials, context, outcome etc.) in writing.

PROJECT 1: | INTRO TO CASTING (Plaster + Block)

For this project, I will introduce you to casting through simple block molds, two-part plaster molds, and alginate. Phil Clark from Reynolds Advanced Materials will also come to talk to you about urethanes, resins, foams, dyes, and powders to achieve different effects (metal, opalescent, transparent, and opaque colors, including neon/glow in the dark tints). We will also discuss casting in alternative materials including plaster, wax, soap, and edibles. We will look to artists who are using casting in their practices. After this, you will cast a series of objects according to what we learn and go over (series = 3 plus) or one abstract work. This is a technical exercise but choose objects that have personal meaning to you and think about the marriage of form, meaning, and casting material.

PROJECT 2: | SOFT SCULPTURE

Building on the Skins Assignment in Sculpture 1 and Paper Assignment in Design 1, you are either to recreate an object in soft form (taking an existing object, and working to recreate it as a "soft form") OR create an abstract soft sculpture. We will review the basics of sewing and the fashion laboratory will be available to you for this option. You may sew with a machine or by hand. You may and are encouraged to use alternative materials like silk flower petals, vinyls, fur, etc. or anything else that gives the illusion or idea of being 'soft' (droopy, malleable etc.) We will look at the work of Meret Oppenheim, Doris Salcedo, Hubert Duprat, Cayetano Ferrer, Anish Kapoor, Agustina Woodgate, Karen Sander, Claes Oldenberg, Margarita Cabrera, designers Jurgen Bey and Nanna Kiil, and others.

DISCUSSION POSTS: | ARTIST RESPONSES

After our field trips, you will have a Group Discussion Post due on which artists you responded to and why. Questions/writing should focus on 1. the materials and processes they were using in their work, 2. its formal elements (scale, color, movement, balance, harmony, rhythm, etc.) and 3. its spatial resonance or character (how it activated the space, how we responded to it, evolution as you walk around it), and finally- 4. how you feel like it communicates with your own formal and material interests, ways of working, experiences, or curiosities (things you would like to try).

PROJECT 3: | MOVEMENT IN METAL

For this project, you will have a choice of 100 action words. These words describe movement in some way- ie: explosion, flight, accretion, swarming, etc. From these words and using at least 25 pieces of metal (metal rod will be available to you), you will weld a form that embodies your chosen word. Welds should be sturdy. The final form should be at least 18 inches in two different dimensional planes.

FINAL PROJECT: | BODY EXTENSIONS (Wood, Metal, Fabric etc)

Building on your wood skills from Design 2, and metal introduction, you will be asked to design and create a body extension that helps you to perform a function. However, you can use any materials you would like in this assignment, including technology- it is not constrained. A body extension means that it must connect with, fit upon, and be operated by your body/part of your body, alone (ie, without help from a machine or other device). The bodily extension should have an interesting 'purpose' that should be demonstrated for critique, and that is accompanied by a catalogue, professionally photographed record of its form and use (see below). Again, you may use cast objects, or any of the materials or processes (3D printing etc.), sewing, wood, and metal, we have reviewed in this course or you have learned in other courses. Advancing Technologies: I can also review kinetics using LittleBits should you want to create a kinetic fashion piece. If you would like we can also review Paper Folding technologies using Pepakura (explodes objects to create tabbed geometric nets for printing), and building on Sketchup and Tinkercad/Thingiverse. You may also work with a partner but in this case the extension should involve both of your bodies.

Function: Concrete

This function can be concrete: you can approach this as a design problem that solves an every day problem (beautifully). If you approach it this way, then your assignment is to be an inventor of sorts. This means you must create something that has never been invented before. It can be silly or serious but should be, in some manner, completely new. It should help you to solve a problem in an interesting way that you (or others) encounter.

Function: Abstract/Performative

This function can be abstract: it could be something that enables you to deal with an experience or feeling more fully. If you approach it this way, I would like you to view this as something that is an EXPERIMENT (what would happen if I were to tie myself to another person for a month- how would this change my perception of intimacy and connection? What if I were to create a life size drawing of everywhere I went through a kind of apparatus attached to my body? What might this mean?) or an EMOTIONAL solution (how can I invent a suit that allows me to hide when I feel nervous? Can I invent a bodily extension that helps me deal with this emotional problem in this way or reframe my emotional reaction to a particular event, highlight something, protect me etc.?)

FINAL PORTFOLIO: IMAGES

For your final exam, you are expected to hand in 5-10 quality images of your work, covering at least 3 projects + writing (see below). In the beginning of the term we will review how to use the documentation studio, lighting, and sweep. Each project should be photographed in multiple angles and photos should be edited for cropping, lighting/white balance, resolution/detail, and color correction. Don't worry! We will spend a class session going over this including editing.

FINAL PORTFOLIO: WRITING: 2 parts

Brief Project Descriptions: Each project should be accompanied by a 1-2 sentence (brief description) - a clip about it. I will show you some artists who do a good job of this on their websites, so you can see some examples.

SCULPTURE III

ADVANCED SCULPTURE

"Art is the set of wings to carry you out of your own entanglement." ~J. Campbell

COURSE OBJECTIVES

- Build on knowledge gained in Sculpture 1 + 2
- Themes: Through self-examination and making, begin to more deeply understand questions that motivate you as an artist/designer and how these relate to specific realized projects.
- Be able to articulate and develop a clearer understanding of how themes work with process, materials, and presentation - how these support each other in consistent or harmonious/conveyable ways.
- Explore how the assignments you are doing in this course relate to your overall work as an artist, and employ materials and knowledge gained in other courses/your studies overall.
- Identify contemporary artists that influence your practice and projects. Through personal research on other creative practitioners, be able to situate your work according to what is currently and recently happening in contemporary art, design, and sculpture.
- Professionally present your works.
- Professionally document your final pieces for inclusion in an end of term portfolio with an accompanying artist statement.

PROJECT 1: | ADVANCED CASTING

For this project, we will revisit molds and casting while exploring different materials. This project will take longer than other projects. We will talk about the different meanings of casting: voids, wombs, industrial multiples, body cavities or protrusions, the uncanny and the abject. You will be given readings on artists who have used casting as well as readings on the uncanny and the abject. We will look at the work of Janine Antoni, Roni Horn, Rachel Whiteread, David Baskin, Bruce Nauman, Kara Walker, Lynda Benglis, Mona Hatoum, Robert Gober, and others. Materials should be selected carefully - the material should have not only formal appeal, but a deeper meaning that is engaged with the form and theme of your sculpture. Based on this, you will create a sculpture that references either a body or a negative space.

PROJECT 2: | HYBRID FORMS

For the hybrid objects assignment, you will combine 1 form with itself or 2 forms together, or multiple forms seamlessly to create a 'hybrid form' or 'hybrid object'. This can be surreal and/or abstract. You can use casting (for example a bouquet of fingers cast in alginate etc.), you can work by hand using welding or woodworking methods, or you can use 3D printing. We will review artists who use object combination as a jumping off point in their work.

We will review 3D printing so this project, again, will run longer than the others. Whether or not you plan to use it, everyone must learn 3D printing. For 3D printing, we will review Meshmixer, Tinkercad, and Sketchup, and go over databases like Thingiverse.

PROJECT 3: | INSTALLATION/INTERVENTION

This project deals with the intervention - of psychological and physical spaces. You may work individually or collaboratively on this project.

Create a large-scale intervention that can be assembled in under 25 minutes in a public space. physical intervention should use the existing attributes of that space in order to alter them. Use your personal experiences of the world to reshape the space in such a way as to create an emotional state or state of contemplation or translation that is meaningful for you. People may sit, stand, move through, rest, walk around, under, or over the intervention. It should be sturdy but collapsible/easily assembled/easily removed. It should smoothly fit in with its surroundings - be designed specifically for that space in terms of its physical edges/border/points of connection, balance, and contact.

It must have a distinct purpose/concept. Think of the body extension assignment - but for a space. The idea is that the space extension may be functional, or it may be emotional. It may deal with creating an alternative to an accepted understanding/use of/movement within the space so as to increase efficiency/solve a problem, or it could create an altered state of awareness using the space as a canvas for inspiration. It can ask people to perform a function, or coerce them to (safely). It can call attention to overlooked aspects of the space. It can change the way that bodies move through it. It can reveal forgotten histories or narratives. It can be silly, surreal, or serious, but it should, in all cases, be transformative.

Meaning: it should use attributes of the space to alter public

1. perception of
2. interaction with and
3. reaction to the space. Exploring personal narratives and memories of space and place are highly encouraged for this project!

Think about the qualities of the space. Below are some questions to get you going.

Is it hard? Can you make it soft?

What is the flow of traffic? How can you alter it?

What are the qualities of light? How can you alter them?

Can you use sound or projection creatively?

What is the history of the space?

What is your personal relationship to this space?

Suggested Materials:

Wood, Cloth, Cardboard, Textile, Paint, Light, Projection- any materials are accepted as long as they are safe and sturdy. You may also use the Laser Cutter or CNC Router as we have reviewed this term- let me know so I can be present for cuttings. I will also do a brief demo on inflatables, if that interests you.

Process:

- Once the appropriate site is selected, each individual or team will take photographs of the site from multiple angles to create a record of the site.
- Using these photographs, each individual or team will create a miniature physical mockup of the site, using specific measurements to aid in planning. Mockups may be made of cardstock, but should be as accurate as possible to help you plan.
- Miniature mockups and 3 concept drawings of the piece will be presented for group critique.
- After preliminary critiques, teams and individuals will use studio time to create their installations and interventions.

INSTALLATION | INTERVENTION: ARTISTS, DESIGNERS (short list)

One Year Poem Pavilion - Jiyeon Song | Quynh Vantu | Sarah Sze - Highline Art21 |
Maya Lin | Doris Salcedo | Ana Mendieta | Rachel Whiteread | Anna Schuliet | Fred Wilson |
Gordon Matta-Clark | Hiromi Tango + Craig Walsh | Francis Alys - The Leak and other works| Teddy Cruz |
Janet Cardiff | Michael Jones McKean | Andy Goldsworthy | Richard Wilson |
Robert Morris | Richard Serra | James Turrell | Karin Sander | Karyn Olivier | Anish Kapoor |
Michael Rackowitz | Ernesto Neto | Pae White | Kara Walker | Do Hoh Suh | Olafur Eliasson | Roland Graf |
Florentijn Hoffman | Edgar Mueller | Sonja Hinrichson | Jason de Caires Taylor | Carlos Amorales | Janelle Ollah
| Anca Tirandafirescu | Shimon Attie

PROJECT 4: | YOUR CHOICE

I know! For this project, I want you to dive joyfully into the creation of a 'dream' sculpture or 'dream' installation. You may use whatever processes you are drawn to. This object should be gallery-ready, site-specific, or professionally performed. I encourage you to find a balance of exploration with what you already know. You may work collaboratively. For performative works, I would like to see references that inspire you (I am a source for these as well). Whatever you make must hold a three-dimensional presence in space. Think deeply about narrative, context/space, form, material, and process. I will meet with each of you for this project - once to talk about ideation (this may include small group meetings with peers), and once after initial experimentation to talk about idea refinement. Go big, but balance time constraints with know-how and experimentation. You will have to document this - so if it is a one-time piece, have someone at the ready to do this. Whatever manifests should be professionally presented, relevant to a professional space (where appropriate) and practice. Documentation must be high quality and descriptive. This is a culminating project and must be taken very seriously. You will be working as a professional artist for this piece.

TECHNOPHILIA!! ARTISTS +
DESIGNERS AT THE INTERSECTION
OF NATURE + TECHNOLOGY

TECHNO-PHILIA!!: ARTISTS AND DESIGNERS AT THE INTERSECTION OF NATURE + TECHNOLOGY

INSTRUCTOR: Molly V. Dierks

"... I wish that you would consider all of these [bodily functions] as following altogether naturally in this Machine from the disposition of its organs alone, neither more nor less than do the movements of a clock or other automaton from that of its counterweight and wheels..."

~Rene Descartes, *Discourse on the Method for Rightly Conducting One's Reason and of Seeking Truth in the Sciences*

"The Grand Analogy presupposes that minds are machines, or virtual machines—but a mind has two equally- important functions, doing and being; a machine is only for doing..."

~David Gelernter, 2014: *What Scientific Idea is Ready for Retirement?*

"[The machine-human analogy] fails to recognize that we evolved in a process within interrelated ecosystems in a living universe, and that a new reality is continually created by these relationships."

~Ephrat Livni, *The Simple Metaphor That's Increasingly Getting In The Way Of Scientific Progress*

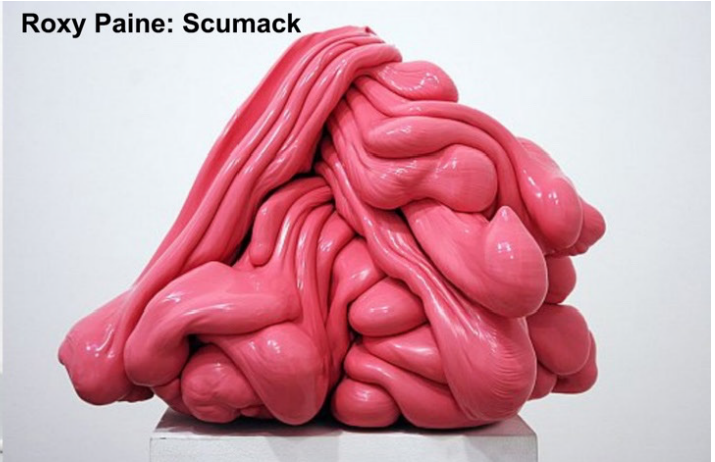
"Cybernetics: Considerable research is now focused on creating computers that imitate the workings of the human mind... The advantage of neural computers is they will be able to grow and adapt. They will be able to learn from past experience and recognize patterns. This will enable them to operate intuitively, at a faster rate, and in a predictable manner."

~Science Clarified

Revital Cohen: Artificial Biological Clock



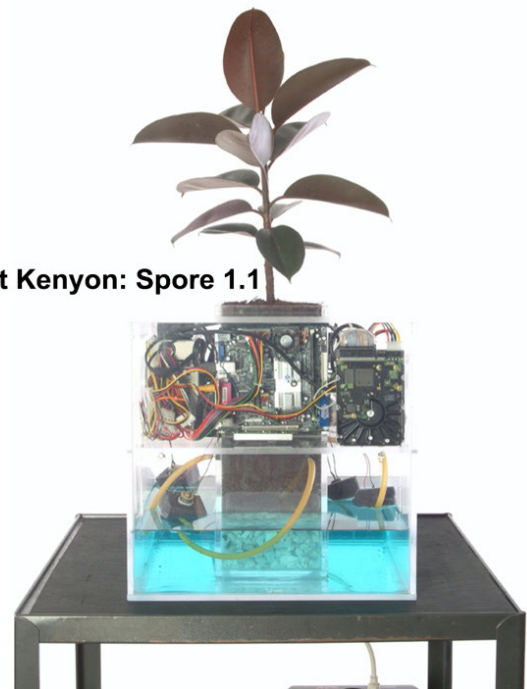
Roxy Paine: Scumack



Mileece: Plants That Emit Sound with Microcontrollers



Matt Kenyon: Spore 1.1



OVERVIEW + DESCRIPTION

This hybrid seminar and studio course examines the history and contemporary practices of artists and designers working at the intersection where nature meets technology. Sample projects include interactive installations mimicking weather (Matt Kenyon), plants that emit sound when touched (Mileece), instruments that perform with dancers (Joseph Malloch and Ian Hattwick), sound installations, human implants, futuristic fashion, and sculptural and drawing 'machines'. Theory and criticism related to advancing technology will be introduced. We will talk about theories of structured alienation, the Anthropocene era, theories of perception and knowledge since Plato, (some) feminist theory, the origin of the pervasive machine-human analogy, 'spiritual machines', digital colonialism, and more. We will examine the terms 'post-nature' and 'post-industrial'.

Movies, theory, and art will be in discussion as we examine how our world is changing and how, we, as artists and designers, choose to confront these changes by returning to our hands and eyes, and/or merging our bodies—and bodies of work—with the forward momentum of technology (each valid choices, with a spectrum in between).

The course will include 3 creative projects that incorporate technology into studio practices as a creative process (3D prints inspired by nature + creative use of digital programs/design to reinterpret natural patterns, introductory drawing machines with LittleBits, simple sound design/sound sculptures- see the schedule).

The course asks the question:

How do we, as artists and designers, choose to confront the rapid changes to nature, including human nature, introduced by advancing technologies?

COURSE OBJECTIVES

- Learn about how contemporary artists and designers are approaching technology in their practice
- Learn about how contemporary artists and designers are using technology to address nature in their practice
- Learn about your own feelings with respect to technological enhancements in your every day life and future potential iterations of these advancements
- Complete 3 creative assignments that use cutting edge technologies to address your relationship with nature: 1. 3D Prototyping and Printing 2. Kinetics 3. Sound
- Learn about how your relationship with technology affects and is a part of your current practice, portfolio, and artist statement
- Learn theory and critical thought about technology in art and society.

GRADING OPPORTUNITIES

Your final grade is based on the following grade opportunities:

- Papers and Presentations (including final): 35%
Assigned papers + presentations are 10%, 10%, 15% (respectively) of your grade. A few times in the term, you are to research an artist from the list I give you, describe their practice, relate it to what we have read and your own practice as well as do some writing on your own. Your final portfolio presents a fully formed artist statement based on the course and descriptions of your work in the course.
- Class Discussion and Participation: 20%
This class is discussion-heavy which is important to processing the readings and media and our feelings about them, related to our statements + portfolio as well. Are you coming to class prepared to talk? Have you done the readings? Are you an enthusiastic participant, giving feedback on what we are discussing, looking up weekly artists, talking with colleagues, expressing opinions on readings, and working hard on creative projects?
- Creative Projects: 45% of grade
Each studio project will be 15 points towards your grade. I would like to see evidence of multiple attempts, searching for relevant themes based on your individual backgrounds, thought and studio processes, attempts to link the work to what we are learning, skilled craftsmanship and skilled use of new processes learned, and thoughtful presentation. Approach these prompts as you would for any studio course. We will critique them as a group each due date.

TERM SCHEDULE

Week 1: Intro + **Writing Assignment 1 Intro** + **Research Assignment 1 Intro** + Things to Read & Watch

Week 2: **PAPER 1 DUE** | Class Discussion on Readings | New Readings Handed Out

Studio Prompt 1 | DEMO : 3D Modelling and Printing Body Extensions and Nature!

Week 3: Class Discussion on Readings

Studio Work Days (3D Modelling Troubleshooting)

Week 4: New Artists to Research + New Readings | Class Discussion on Readings

Studio Work Days

Week 5: **PROJECT 1 CRITIQUE** | Discussion on Readings, Films

Week 6: **Studio Prompt 2 | DEMO: Drawing Machines + Beginning Kinetics!**

Studio Work Day

Week 7: Studio Days | New Readings Handed Out

Week 8: Studio Days | Class Discussion on Readings | Artists to Research Handed Out

Week 9: **PROJECT 2 CRITIQUE + PRESENTATION** (Our media manager will be on hand to film your work!)

New Artists to Research + New Readings handed out

Partner Presentation Intro + Artist-Designer Selections

Week 10: **GROUP PRESENTATION 1 DUE:** With your partner, present on your selections, partner analysis:

relate to your partner's practices (use questions handed out if needed) and interests + discuss relevant themes related to your own work (self-analysis)

Studio Prompt 3 | INTRO: Sound Sculpture + Design!

Week 11: **Studio Prompt 3 | DEMO: Garageband/Audacity + Visiting Artist James Talambas (Sound Art)**

Studio Day

Week 12: Studio Days | New Readings + Films handed out

Week 13: Studio Days | Class Discussion

Week 14: **PROJECT 3 CRITIQUE** | Final Readings/Artists/Media to Research handed out

Week 15: **DALLAS/FORT WORTH MUSEUM TOUR** | Class Discussion | **Review FINAL EXAM FORMAT**

Week 16: **FINAL PORTFOLIO (EXAM) DUE including COURSE ARTIST STATEMENT + PROJECT DESCRIPTIONS**

Sample Readings (as shared .pdf's):

George B. Dyson. *Darwin Among The Machines: The Evolution Of Global Intelligence*. (select excerpts) Ellen Ullman. *Close to the Machine: Technophilia and Its Discontents*. (select excerpts) *Model View Culture: a magazine about technology, culture, and diversity*. (select excerpts) Adam Poulson, Eduard Fosch-Villaronga, Roger Andre- Sora. *Queering Machines*. Verner Vinge. *The Coming Technological Singularity*. Neil Postman. *Technopoly: The Surrender of Culture to Technology*. Ray Kurzweil. *A Collection of Essays*. Martin Heidegger. *The Question Concerning Technology*. Yves Simon. *The Pursuit of Happiness and Lust for Power in Technological Society*. Lewis Mumford. *Technics and Civilization*. George Basalla. *The Evolution of Technology*. Jean Gimpel. *The Medieval Machine*. Marshall McLuhan. *The Medium is the Message; The Mechanical Bride*. Amy Wendling. *Karl Marx on Technology and Alienation*. Donna Haraway. *A Cyborg Manifesto*. Michael Behrent. *Foucault and Technology*. Jaques Ellul. *The Technological Society*. Walter Benjamin. *The Work of Art in the Age of Mechanical Reproduction*. Frank Lloyd Wright. *The Art and Craft of the Machine*. Jeffrey Meikle. *Material Doubts and Plastic Fallout*. Werner Herzog. *The Conquest of the Useless*. David Gruber. *Bodies Without Skin*. Judy Attfield. *Feminist Critiques of Design*. R. Buckminster Fuller. *Operating Manual for Spaceship Earth*. Miranda Marcus. *The god trick in data and design: how we're replicating colonial ideas in tech*.

Books: (all of these will be on hand in our class library)

William Myers. *Bio Art: Altered Realities*. Robert Klanten. *A Touch of Code: Interactive Installations and Experiences*. Judy Malloy. *Women, Art, and Technology*. Christiane Paul. *Digital Art (Third edition)*. Anthony Dunne. *Speculative Everything: Design, Fiction, and Social Dreaming*. Stephen Wilson. *Art + Science Now*.

Starter List of Artists, Designers, Projects:

League of Imaginary Scientists | Sissel Tolaas | Julius Popp | David Bowen | Nandita Kumar | Sputniko: Menstruation Machine and other projects | Camille Utterback: Text Rain and other projects | Signal to Noise: Analogue Tape Glove and other projects | Markus Kison: Touched Echo and other projects | Botanicalls: Robert Faludi, Kate Hartman, Kati London, Rebecca Bray | Bat Billboard: Chris Woebken & Natalie Jeremijenko | Double-Taker (Snout): Golan Levin, Lawrence Hayhurst, Steven Benders & Fannie White | Helix: Frank Lantz, Kevin Slavin, Kevin Cancienne, Kati London, Mark Heggen, Demetri Detsaridis, Jesen A. Fagerness, Mike Essl, & Christian Svanes Kolding | Seema Goel | Ginny Ruffner | Matt Kenyon | Roxy Paine | Revital Cohen & Tuur Van Balen | Laetitia Sonami | Anicka Yi | Morehshin Allahyari | Paula Gaetano-Adi | Aphrodite Project: Norene Leddy, Andrew Milmo, Ed Bringas & Melissa Gira | Clara Ursitti: Pheromone Link and other projects | Annie Cattrell: Sense and other projects | Marilene Oliver: Family Portrait and other projects | Jane Prophet: Distinctions and Counterposes and other projects | Tim Hawkinson | Interactive Institute/Smart Studio | Techla Schiphorst and Susan Kozel (Whispers Research Group): Exhale Skirts and other projects | Gilad Lotan & Christian Croft: imPulse and other projects | Olafur Eliasson: The Weather Project and other projects | Louise-Philippe Demers & Garry Stewart: Devolution | Daniel Rosen: Mechanical Mirrors and other projects | Kelly Heaton | Azuma Makoto | Next Nature Network | Suzanne Anker | Neri Oxman | Eduardo Kac | Driessens and Verstappen | Jalila Essaidi | Boo Chapple | Heather Dewey-Hagborg | Sonja Baumel | Roland Graf | Kathleen McDermott | Sophie Khan | Laurie Anderson

Sample Talks, Podcasts, and Serials/Films:

Talks + Podcasts: TED Talks, Art2, Think (KERA), RadioLab, Invisibilia
Shows + Movies: Black Mirror | Her | Gattaca | Avatar | Terminator Series | Fahrenheit 451 | Tomorrowland | Ex Machina | Skin | Mysterious Skin | Advantageous

FINAL PORTFOLIO: IMAGES

For your final exam, 8 days after the end of the term, you are expected to hand in 5-10 quality images of your work, covering at least 2 projects, as well as a statement. We will review the statement together but below are some ideas.

Beginning Sculpture Artist Statement: A 1-2 paragraph written statement will accompany your portfolio.

-In this statement, you will describe your work to an audience (imagine this is an interview or on a professional website). In it you will go over A-D (below).

-Remember it may take a few passes to proceed in a way that is tied together well and flows. The below do not have to be in order - they can be woven together. I suggest just quickly writing down your gut responses to these questions and then tying it together in writing. And then give yourself a little time before returning to it to refine the writing. It is also useful to show it to colleague's to get their feedback.

-You can look back to your writing in the term (discussion posts) and my commentary as well as student feedback in your critiques.

-It is useful to think about the artist interviews, and other videos (Art21, for example) that we watched together and how different artists talked about their work.

A. PROCESS (INSPIRATION): You will describe to us your working process (walking, collecting, dancing, taking photos in nature, studio experimentation processes, processes of observation, your personal databases that inspire you, etc.) and what inspires you to work this way.

B. METHODS AND MATERIALS: You will describe to us the methods, materials, and processes you prefer to use (casting, unplanned abstract experimentation, paint dripping, etc.) and the materials you enjoy working with (metal, plaster, fiber, anything pink, anything industrially produced, anything referencing the body, anything plastic, etc., gooey, soft, etc.).

C. FINAL FORMS: Please describe the outcome of A + B, it's resolve - covering things like colors, shapes, texture, scale, as well as spatial positioning, context, or how it activates the space (on the ceiling, collapsing on the floor, object series or installation style etc.)

D. THEMES: Finally, you will describe to us how your pieces/work connects with the important themes that crop up in your work. Think about 'questions' here (Through my work I am exploring... My work asks...) etc. This portion should explain the marriage and conversation between Process (Inspiration), Materials and Methods/Final Forms, and Themes/Questions. Being playful and having a sense of humor or making humorous work is entirely okay here. Sources of inspiration can give you insight into what you are exploring.

Advice: It may be easiest to look at each of your projects in this class and one by one answer A - D (via the project descriptions). Then tie it all together into a statement. Focus on not having a lot of extra words or redundancy. Every statement should explain something new. Succinctness is (very) difficult. It will take you a few passes to master - allow yourself time to do this.