

Western University
Department of Visual Arts

COURSE: VAS 2222A Sculpture and Installation I
TERM: Fall 2015
TIME: Tuesday and Thursday, 8:30 – 11:30
LOCATION: VAC room 130A

PROFESSOR: Kelly Jazvac
OFFICE: VAC room 120
EMAIL: kjazvac@uwo.ca
PHONE: 519-661-2111 ext. 88503
OFFICE HOURS: Tuesdays, 12:00-1:00

TA: Paul Chartrand
EMAIL: TBA
OFFICE HOURS: TBA

COURSE DESCRIPTION:

An introduction to making art in three dimensions, and the expansive materials, ideas and techniques that contemporary sculpture encompasses (such as architecture, fashion, design, and performance). In this course students will experiment with a variety of materials and fabrication methods, including clay, textiles and wood. Students will learn how to use the tools of the sculpture workshop, as well as basic construction techniques. In addition to technical development, the course will emphasize the exploration of different art making approaches through sculpture, installation and/or performance.

LEARNING OUTCOMES:

Students who successfully complete this course can expect to:

- Develop a familiarity with contemporary sculpture and installation practices, as well as a background of its methods, theoretical motivations and historical influences.
- Integrate a conceptual and/or theoretical framework with technical skills they will acquire in this class, resulting in the communication of ideas through three-dimensional artworks.
- Develop critical thinking skills. Students will learn to engage in the critique of artwork by both peers and contemporary artists in a constructive manner, using the language acquired and developed in class.

COURSE REQUIREMENTS:

Students will complete four assignments and one reading presentation over the course of the semester, in addition to participating in in-class projects and critiques. Only in exceptional circumstances will late assignments be accepted. Under these conditions, late assignments may be submitted no later than one week after the due date, with a 5% grade deduction per day. Extensions will be given only upon official notification from the student's faculty advisor due to documented health or bereavement issues.

Students will also be required to maintain a sketchbook of their research and material development **for each assignment** (except for the Technical Box assignment). Sketchbooks are to be submitted on critique day for evaluation.

Once during the semester, students working in a small group will be required to lead the class in a discussion on a selected assigned reading. The presentation will be based on reading questions available on OWL. Further guidelines to this assignment will be provided in class.

STUDENT RESPONSIBILITIES AND PREPARATIONS:

Students are expected to attend all classes punctually and participate in all class discussions and critiques. **Students are also required to come to class with the necessary materials for each work session.** Failure to meet these expectations will be reflected in their overall participation grade.

Students are responsible for cleaning up after themselves after each work session. Failure to do so will be reflected in their overall participation grade.

Students are responsible for following department policy in the installation and take-down of projects. Failure to do so will be factored into your assignment grade.

At the end of each semester, students will be required to take home all of their sculpture projects from the storage area. Failure to do so will result in your projects being disposed of by building staff.

Students may not submit a project completed for another course, unless special permission is obtained from both of the instructors involved.

ATTENDANCE POLICY:

As this is a studio course, attendance is crucial. Under University regulation, a student who is absent from 15% of class hours may be debarred from final evaluations without prior consultation unless a documented excuse (illness, bereavement, etc.) is provided from the student's academic advisor. If a student consistently misses one hour of a three hour class, h/she will quickly exceed the 15% absence rate, and be debarred from final critiques.

In accordance with University policy, Students are responsible for making themselves aware of all assignments, procedures, demonstrations and due dates. With fair notice, course assignments, schedule or due dates may change. Students are responsible for keeping abreast of course changes.

Failure to attend an important demonstration or lecture without due cause **will result in the student researching the information for themselves.**

MEDICAL POLICY:

Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth 10% or more of their final grade must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department. See course outline for specific arrangements regarding less than 10% of assignments.

Accommodation for missed assignments, or attendance, totalling less than 10%, due to medical reasons, may be arranged with the instructor as long as the student contacts the instructor no later than the day after the assignment or attendance is due.

For UWO Policy on Accommodation for Medical Illness:
<http://www.uwo.ca/univsec/handbook/appeals/medical.pdf>
Student Medical Certificate (SMC): <https://studentservices.uwo.ca>

MENTAL HEALTH:

Students who are in emotional/mental distress should refer to Mental Health@Western
http://www.health.uwo.ca/mental_health/ for a complete list of options about how to obtain help.

REQUIRED MATERIALS:

Each student must pay a \$35.00 shop fee for this course. The fee goes towards the purchasing of some assignment materials (such as wood, fabric, clay and metal) and restocking the shop with things like screws, nails, glue, etc., available for use by the students. Please pay the professor directly.

In addition to the shop fee, students will have to supply additional materials for certain assignments.

Students will be expected to come prepared with the specific materials they need to develop their projects.

In general, students will also require the following items:

- Sketchbook
- Pencil
- Eraser
- Tape Measure
- Dust mask rated N95
- Safety glasses
- scissors (of decent quality)

EVALUATION:

Three studio assignments: 20% each

One technical portfolio: 20%

Group reading presentation: 5%

In-class 'speculative' design exercise: 5%

Participation: 10% (includes professional conduct, participating in all classes, critiques and reading discussions and coming to class prepared)

Evaluation of participation will depend on attendance and commitment to class discussions and activities, as well as general respect towards fellow students and the workshop. Students arriving unprepared, unreasonably late, or leaving early, will not be considered as having participated in a class.

Marking Criteria for each Assignment:

Grades will be determined by the student's ability to clearly demonstrate:

1. An understanding of the assignment objectives and requirements
2. Resolution of the finished work (technical, conceptual and presentation-wise)

3. Evidence of research and development, both materially and conceptually (this will be mostly evident from the Sketchbook)
4. Resourcefulness, ambition and originality

Grades break down as follows:

A+/90-100%	Outstanding. Exceeds expectations and assignment requirements. Demonstrates a clear understanding of, and development beyond, the assignment objectives. Profound originality and thought is evident.
A/80-89%	Excellent. Exceeds expectations and assignment requirements. Excellent originality and thought is evident.
B/70-79	Good -Very good. A good grasp of the assignment requirements and objectives is evident, or excellent grasp in one assignment component, balanced with a satisfactory grasp in another aspect of the assignment.
C/60-69%	Satisfactory. A satisfactory grasp of the assignment requirements and objectives is evident.
D/50-59%	Marginal. A superficial grasp of the assignment requirements and objectives is evident.
F/below 50%	Unsatisfactory. Lack of assignment comprehension and effort is evident.

ASSIGNMENT BREAKDOWN:

Here is a brief overview of the four assignments for this semester. Thorough assignment outlines and instructions will be provided for each project, and will be supplemented with slide lectures and readings to provide context. Instructions and powerpoint slides will be available in OWL under the 'Resources' folder.

1. **Subtracted Object + Added Body = Uncanny (20%)**

Using the artist Mark Manders as starting point, students will develop a two-part project. For the first part, students will bring in an object of their choice. They will then remove a section of the object, and replace it with a figurative form made from clay. The resulting hybrid object/body should have an "uncanny" effect. Artists to look at include Mark Manders, Robert Gober, Tracy Emin, David Altmedj, Josephine Meckseper, Matthew Monohan, Mai-Thu Perret, Mike Kelley.

2. **The Anti-Pageant (20%)**

Using General Idea's artful *Miss General Idea* pageant as a starting point, students will create a wearable artwork. Artists to look at include General Idea, Lucy and Jorge Orta, Andrea Zittel, Ryan Trecartin, Tanaka Atsuko, Jana Sterbak, Yinka Shonibare, Ursula Johnson, Marcus Coates, Adrian Piper.

3. **Change! (20%)**

Students will develop an artwork that changes over the course of its display. For example, it could grow, melt, erode, glow, decay, etc. Students will also make a plinth out of plywood to display their project. All projects will be displayed outside in the ArtLab courtyard in early December. Artists to look at include Robert Smithson, Karla Black, Aganetha Dyck, Germaine Koh, Martin Roth, James Turrell, Mark Dion, Olafur Eliasson, Amy Youngs, Amanda White, the infinity burial project

4. Technical Portfolio (20%)

Students will develop a three-dimensional portfolio from all the in-class technical assignments undertaken over the course of the semester. These will be submitted in a box or bag (as opposed to a portfolio). The box is due on the last day of class.

READING LIST:

The course reading list will be available on OWL.

- Angel, Sara. "How General Idea Predicted the Future." *Macleans*. July 28, 2011.
Available at <http://www.macleans.ca/culture/how-general-idea-predicted-the-future/>
- Beuys, Joseph. "7,000 Oaks: Conversation with Richard Demarco, 1982", in *Nature (Whitechapel: Documents of Contemporary Art)*. ed. By Jeffrey Kastner (Cambridge: MIT Press, 2012), pp. 167-170.
- Borges, Jorge Luis. "On Exactitude in Science." In *Collected Fictions Vol. 3*, translated by Andrew Hurley (USA: Penguin Group, 1999), 325.
- Dorst, Kees. "But, is it Art?" In *Design and Art*, edited by Alex Coles (London: Whitechapel Press, 2007), 88.
- Kelley, Mike. "Playing with Dead Things." In *The Uncanny* (London: Tate Liverpool, 1993), pp. 4-17.
- Lippard, Lucy and Adrian Piper. "Catalysis: An Interview with Adrian Piper." In *Artists, Critics, Contexts*, edited by Paul F. Fabozzi (New Jersey: Prentice Hall, 2002), 330-334.
- Monk, Phillip. "The 1984 Miss General Idea Pageant," in *Glamour is Theft: A User's Guide to General Idea*. (Toronto: Art Gallery of York University, 2013), pp. 45-47.
- Serra, Richard. "Verb List." 1967-68. Available at http://www.moma.org/explore/inside_out/2011/10/20/to-collect
- Smithson, Robert, "Entropy made Visible." 1973. Available at: <http://www.robertsmithson.com/essays/entropy.htm>
- Weschler, Lawrence and Tara Donovan. "Animal, Mineral, Vegetable: The Material Coming to Life." In *Tara Donovan* (New York: Monacelli Press, 2008), 138-155.

COURSE SYLLABUS (subject to change with advance notice)

- September 10
- Course Outline overview
 - Student interest questionnaire
 - Introduction to first assignment, “Subtracted Object + Added Body = Uncanny”
 - Workshop introduction with Andrew Silk
- September 15
- Workshop introduction continued with Andrew Silk
 - Technical Demonstration #1: Clay
 - Come prepared to work in the workshop today with closed toed shoes, pants and a shirt you don’t mind getting dirty.
- September 17
- Technical Demonstration cont’d: The Figure in Clay
 - You will need to bring your own tape measure to class today.
- September 22
- Reading Discussion: “Playing with Dead Things.” Presentation by _____
 - Followed by work session and individual consultations.
 - **BRING an object to class to deconstruct today**
- September 24
- Reading Discussion: Presentation by _____
 - Technical demonstration #2: Glazing clay
 - Followed by work session for project “Subtracted Object + Added Body = Uncanny”
- September 29
- Second project introduction, “The Anti-Pageant”
 - Followed by work session for project “Subtracted Object + Added Body = Uncanny”: be sure to have discussed your project with the instructor/TA by today.
- October 1
- Work session for project “Subtracted Object + Added Body = Uncanny.”
- October 6**
- “Subtracted Object + Added Body = Uncanny”: Final projects and Sketchbooks due today**
- October 8**
- Subtracted Object + Added Body = Uncanny”: Final projects and Sketchbooks due today**
- October 13
- Reading Discussion: “How General Idea Predicted the Future” and “Glamour is Theft” reading presentation by _____
 - Technical demonstration #3: Sewing, knitting, crocheting
- October 15
- Reading Discussion: “Catalysis: An Interview with Adrian Piper” reading presentation by _____
 - Followed by work session and individual consultations about ‘Anti-Pageant’ project. You can work on your project and/or your technical box.

- October 20
- Next project introduction: “Change!”
 - Followed by work session: come prepared with materials to work on ‘Anti-Pageant’ project.
- October 22
- Work session: come prepared with materials to work on ‘Anti-Pageant’ project.
- October 27**
- **Critique for Anti-Pageant Project: final project and sketchbooks due today**
- October 29
- Fall study break: No class today
- November 3
- Work session: individual consultations for “Change!” assignment
 - Technical demonstration #4: Planing and joining wood
- November 5
- Work session: individual consultations for “Change!” assignment
 - Technical demonstration #4: Wood cont’d: How to make a plinth for your “Change!” project.
- November 10
- Reading Discussion: “Entropy made visible” and “Joseph Beuys: 7000 Oaks”
reading presentation by _____
 - followed by work session. Come prepared to work on your “Change!” project
- November 12
- Technical Demonstration #5: Intro to metal work
 - Followed by in-class ‘speculative’ design exercise
 - Followed by work session. Come prepared to work on your “Change!” project
- November 17
- Reading Discussion: “Animal, Mineral, Vegetable: The Material Coming to Life” reading presentation by _____
 - Followed by work session: “Change!”/plinth/technical demonstrations
- November 19
- Work session: “Change!”/plinth/technical demonstrations
 - Followed by in-class ‘speculative’ design exercise
- November 24
- Reading Discussion: “But, is it Art?,” “Verb List,” and “On Exactitude in Science” reading presentation by _____
 - Followed by work session for “Change!” project
 - Note: finished plinth is due next week in class.
- November 26
- Work session for final project/technical dossier work.
 - **Plinth is due at end of class today.**
- December 1**
- **Critique for “Change!” assignment: final project and sketchbooks due today**

December 3

Critique for “Change!” assignment: final project and sketchbooks due today

December 8

Work session to finish up Technical Boxes, due by end of class today. Checklist includes: glazed clay; sewing; knitting or crocheting; wood cutting board; forged cuff/ring.

**The University of Western Ontario
Visual Arts Department**

POLICIES

Student Conduct:

All students will conduct themselves in a manner that will be consistent with the maturity and academic integrity expected of university students. Student conduct shall be consistent with the general laws of the community and with University regulations. Students shall show regard and respect for the rights, safety, and property of all members of the University community and are expected to act in a responsible manner within the University and the community at large.

Attendance:

A student who misses more than 15% of the course hours, without written corroboration for health or bereavement, can be debarred from writing final exams, or participation in final studio evaluations. Note that if a student consistently is absent from a 3-hour class for 1 hour, they will exceed the 15% cutoff and can be debarred.

Prerequisites:

You are responsible for ensuring that you have successfully completed all course prerequisites and that you have not taken an antirequisite course. Lack of prerequisites may not be used as basis of appeal.

If you are not eligible for a course, you may be removed from it at any time, and you will receive no adjustment to your fees. These decisions cannot be appealed.

Plagiarism:

Plagiarism, which may be defined as “The act or an instance of copying or stealing another’s words or ideas and attributing them as one’s own,” will not be tolerated. (Citation excerpted from Black’s Law Dictionary, 1999, 7th ed., p. 1170). (Refer to <http://www.westerncalendar.uwo.ca/2015/pg113.html> or the 2015/2016 Western Academic Calendar, with regards to academic penalties for plagiarism.)

Medical Policy:

Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth 10% or more of their final grade must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department. See course outline for specific arrangements regarding less than 10% of assignments.

Building Access:

The John Labatt Visual Arts Centre will be closed at 10:30 pm each night. There will be no after-hour access for undergraduate students. The Centre is open weekends 12:00 noon-5:00 pm. Students should be prepared to vacate the building promptly at 10:30 pm and 5:00 pm. You must also sign-in with the building monitors when working in the workshop areas outside of regular office hours.

Please remember:

One of the most important resources for course counselling, special permissions, course changes, grade appeals, etc., is the Undergraduate Chair of Visual Arts, Prof. David Merritt (tel. 519-661-3440; vaugc@uwo.ca). Please note, however, that should you encounter any serious difficulties due to illness, family emergency, etc., you should consult the Academic Counselor for your

Faculty, IGA Building, Room 1N20 (Ms. Amanda Green and Mr. Ben Hakala are the counselors for the Faculty of Arts and Humanities).

The Student Development Centre (WSS room 4111; tel: 519-661-3031; www.sdc.uwo.ca) offers a wide range of useful services to students including workshops on learning skills, career and employment services, and an effective writing program, amongst many more.

The D.B. Weldon Library offers orientation tours from the first week of classes until Thanksgiving, where you will get acquainted with the numerous research resources available. As well, the University libraries have an extremely useful website where you can search the library system, the databases, view your circulation record, renew materials, access your UWO e-mail account, and much more. Check it out at: www.lib.uwo.ca.

Financial Aid Services is your main source of information for OSAP, bursaries, loans, scholarships, and the work-study program which offer part-time positions on campus for Western students. Tel: 519-661-2100; e-mail, finaid@uwo.ca; or check out their website at http://www.registrar.uwo.ca/student_finances/financial_counselling.html