

Course Syllabus

Sculpture I

AVT 262-001

Spring 2017

M, W 10:30 AM – 1:10 PM

Instructor: Genna Watson

Phone: 301-779-6246

Office Hours: By pre-arranged appointment

Email: vwatson2@gmu.edu or tortzard2@aol.com

Course Description:

This is an introduction to the technical, conceptual, and critical skills explored in the expanded field of contemporary sculpture. Students will be introduced to the issues of object making, collaboration, site-specificity, mapping, interaction, and process as well as the integration of larger social, political, and aesthetic concerns.

Through assignments, experimentation, writing, research and critiques students will:

- Experience defining some of the basic formal and expressive conditions of sculpture,
- Experience working with and defining just what “sculptural material” is,
- Become familiar with the creative process by learning how to generate and develop ideas for individual works.

This is a rigorous process-oriented course. The nature of this studio course incorporates communication, demonstrations, visual presentations process and individual progress.

Course Goals:

This class fulfills a General Education Core requirement for Arts. Core requirements help ensure that students become acquainted with the broad range of intellectual domains that contribute to a liberal education. By experiencing the subject matter and ways of knowing in a variety of fields, students will be better able to synthesize new knowledge, respond to fresh challenges, and meet the demands of a complex world.

Arts goal: Courses aim to achieve a majority of the following learning outcomes: students will be able to identify and analyze the formal elements of a particular art form using vocabulary appropriate to that form; demonstrate an understanding of the relationship between artistic technique and the expression of a work’s underlying concept; analyze cultural productions using standards appropriate to the form and cultural context; analyze and interpret material or performance culture in its social, historical, and personal contexts; and engage in the artistic process, including conception, creation, and ongoing critical analysis.

This course will introduce students to ideas, concepts, personal imagery, and idea generation; and then how to visually articulate these intangible parts of artmaking into the physical materiality of sculpture. Projects will have an emphasis on contemporary theory and issues, the development of individual concepts, and the exploration of materials, tools, and processes. Students will be encouraged to experiment and investigate their own creative solutions, take chances, work hard, have fun, and work hard! Develop your own inner vision. Make the projects your own. The students will be introduced to different materials and tools. Safety is always of paramount importance.

Course Objectives:

There will be two to three projects. **Work will be critiqued as it is completed.** Students will be assigned and expected to give reports on different artists during the semester. This counts as class participation. Reports are three pages long, typed, and double spaced. Fifteen images of each artist will be shown.

Art Movements and Trends: Write a half page on each in your journal:

- Minimalism
- The shift from Modern to Postmodern and contemporary art (just read about this one)
- Constructivism
- Expressionism
- DADA
- Performance art (a specific visual art genre – not a Broadway musical)
- Conceptual art
- Earthworks
- Installation

Requirements:

You must come to class and be on time. No leaving early. There will be materials and tool demonstrations. It is important to attend these. You must come to class prepared with ideas, materials, and tools. You are required to keep a sketchbook/journal in which you fill in 15 pages per week. In class, you must work!!! No excessive socializing or just doing nothing. Yes, you can talk to each other about your work. ***If through excessive socializing and talking, you become a distraction to the class, you will be asked to leave!*** Breaks will be given. You will be required to give a paper on an artist during the semester. You will be expected to put in six hours of time outside class on your work. You must develop an understanding of a contemporary art context for your work. Also, you are required to develop a sense of a timeline for art and its different movements and trends starting at the beginning of the twentieth century.

Cell phones will be **off** during class. **No Texting!** No personal computers.

I expect you to complete works that develop and deal with a broader range of sculptural issues and ideas that are generated from your personal experience and concerns, and challenge your technical ability.

Break time is 11:30 to 11:50. Take bathroom breaks as needed.

You are required to:

- **If you are absent, email or call a classmate to find out what you missed.**
- Complete all sculptural works and be prepared for critiques.
- Prepare your schedule to work outside of class time.
- Complete all idea development phases (sketches, readings, etc.).
- Artist report – 3 pages, double-spaced. 15 images.
- Write an artist's statement – for projects.
- Document your work.

- Arrive to class prepared and on time.
- Purchase materials before class.
- Take responsibility for your work area and help to maintain the sculpture facility.
- Participate in and complete all studio activities.
- Provide leadership in the sculpture area.
- Buy required tools

Remember: Work hard! And talk to me if you get stuck or need help. A good work ethic is important!!!

Note: This syllabus may change during the semester to respond to the specific class needs and unscheduled educational needs; updates will be given out in class.

Attendance:

Because of the nature of a studio course, with demonstrations, visual information, and shared dialogue in the studio, your presence and punctuality is critical to your success. In-class participation is important not only to the individual student, but also to the class as a whole. *Excessive (more than 3 times) lateness or early departure are considered non-participation and will affect your final grade. More than 3 absences affect your grade by one letter grade, 5 or more and you will receive a failing grade.* If, due to an emergency or extenuating circumstance you must miss class, let me know afterwards.

Grading Policy:

Your **final grade** will be based on the following factors:

60% of your grade is project work

20% of your grade is paperwork and homework

20% of your grade is your class participation

Project work is purely based on the grades earned on projects. We will more than likely only have two or three major projects, so make em count.

Paperwork and homework includes your site visits and papers, New York bus trip and paper, sketch book assignments, homework projects, coming to class prepared, etc.

Your **class participation** grade is based on my observation of your performance in class. How well you manage your time, your attitude in class, your articulation and enthusiasm in the studio, how much I feel you are challenging yourself project to project. This includes your active participation in class discussions and critiques.

Additionally, your final grade will be averaged from the following criteria:

- Making artwork.
- All deadlines met.
- My observation and evaluation of your individual progress (i.e., skill development, productivity, articulation of ideas, studio ethic, etc.)
- Participation in the studio, critiques, and topic discussions.
- Physical and mental attendance.
- Keeping up with sketchbooks.
- Doing class reports.
- Completing projects.
- Working hard on projects during class time
- Working on projects outside of class

Academic Calendar: Spring 2017 AVT 262

Dates listed on this page are for full semester courses only. For add/drop deadlines for courses that meet less than a full semester, see Non-standard Sections Dates

| | |
|---|-------------------------|
| <i>January 1 Day of Week</i> | <i>Sunday</i> |
| Martin Luther King Day (no classes) | Mon Jan 16 |
| First day of classes ; last day to submit Domicile Reclassification Application; Payment Due Date; full semester waitlists removed | Mon Jan 23 |
| Last day to add classes —all individualized section forms due Last day to drop with no tuition penalty | Mon Jan 30 |
| Last day to drop with a 33% tuition penalty | Mon Feb 13 |
| Final Drop Deadline (67% tuition penalty) | Fri Feb 24 |
| Immunization Record Deadline | Wed Mar 1 |
| Midterm progress reporting period (100-200 level classes)—grades available via Patriot Web | Mon Feb 20 – Fri Mar 24 |
| Selective Withdrawal Period (undergraduate students only) | Mon Feb 27 – Fri Mar 31 |
| Spring Break | Mon Mar 13 – Sun Mar 19 |
| Incomplete work from Fall 2016 due to Instructor | Fri March 31 |
| Incomplete grade changes from Fall 2016 due to Registrar | Fri April 7 |
| Dissertation/Thesis Deadline | Fri May 5 |
| Last day of classes | Sat May 6 |
| Reading Days Reading days provide students with additional study time for final examinations. Faculty may schedule optional study sessions, but regular classes or exams may not be held. | Mon May 8 – Tue May 9 |
| Exam Period (beginning at 7:30 a.m.) | Wed May 10 – Wed May 17 |
| Commencement and Degree Conferral Date | May 20 |

Once the add and drop deadlines have passed, instructors do not have the authority to approve requests from students to add or drop/withdraw late. Requests for *late adds* (up until the last day of classes) must be made by the student in the School of Art office (or the office of the department offering the course), and generally are only approved in the case of a documented university error (such as a problem with financial aid being processed). Requests for non-elective *withdrawals* and *retroactive adds* (adds after the last day of classes) must be approved by the academic dean of the college in which the student's major is located. For AVT/School of Art majors, that is the CVPA Office of Academic Affairs, Performing Arts Building A407.

Note: Students are required to pay full or partial tuition for all courses they drop after the last day to drop with no tuition liability, including drops to change from one section of a course to another section.

Class Schedule:

- * Week #1 – **Jan. 23** – Review of syllabus, tools and materials. **Introduction of Project #1: “Sculpture in Disguise”**
Homework: Get tools, supplies and sketchbook; bring on Jan. 25
 Jan. 25 – “Sculpture in Disguise”
- * Week #2 – Jan. 30 – “Sculpture in Disguise”
 Feb. 1 - “Sculpture in Disguise” – 15 pages due in Sketchbook/Journal
 Lecture
- * Week #3 – Feb. 6 - “Sculpture in Disguise”
 Feb. 8 – “Sculpture in Disguise” – 30 pages due
 Lecture
- * Week #4 – Feb. 13 – “Sculpture in Disguise”
 Feb. 15 – “Sculpture in Disguise” - 45 pages due
 Lecture
- * Week #5 – **Feb. 20 – Critique of Project #1: “Sculpture in Disguise”**
Feb. 22 – Introduction of Project #2: “Container Project” – 60 pages due
 Lecture
- * Week #6 – Feb. 27 – “Container Project”
 March 1 - “Container Project” – 75 pages due
 Lecture
- * Week #7 – March 6 - “Container Project”
 March 8 – “Container Project” – 90 pages due
 Lecture
- * **Spring Break: Mon. March 13– Sun. March 19; No classes**
- * Week #8 – March 20 – “Container Project”
 March 22 – “Container Project” - 90 pages due
 Lecture
- * Week #9 – March 27 - “Container Project”
 March 29 – “Container Project”– 105 pages due
 Lecture
- * Week #10 – **April 3 – Critique of Project #2: “Container Project”**
April 5– Introduction of Project #3: “One’s Self . . . Speaking in Metaphors” – 120 pages due
 Lecture
- * Week #11 – April 10 – “One’s Self . . . Speaking in Metaphors”
 April 12 – “One’s Self . . . Speaking in Metaphors” – 135 pages due
 Lecture
- * Week #12 – April 17 – “One’s Self . . . Speaking in Metaphors”
 April 19– “One’s Self . . . Speaking in Metaphors” – 150 pages due
 Lecture
- *Week #13 – April 24 – “One’s Self . . . Speaking in Metaphors”
 April 26 – “One’s Self . . . Speaking in Metaphors” – **165 pages due; Sketchbooks due**
 Lecture
- *Week #14 – May 1 – “One’s Self . . . Speaking in Metaphors”
May 3 – Final Critique of Project #3: “One’s Self . . . Speaking in Metaphors”; Last day of class

For each hour of class time, students are expected to spend an equal hour outside of class doing journal work, research, and hands on time working on sculptural projects. So six (6) hours of class time translates into twelve (12) total hours per week. Each project will be assigned a number of hours of importance, which equals hours in class and hours outside. A percentage value is then placed on the project that goes towards the 75% of total grade that class assignments make up.

Materials and Supplies:

You will:

- **Be responsible for acquiring your own materials and supplies**
- **Purchase what you need on your own time, before each studio class**
- **Become resourceful**
- **Sign up for a locker**

Materials and hardware will be discussed in class as new projects are being reviewed for the beginning and intermediate level courses.

The sculpture studio provides basic tools, equipment, limited materials, and basic supplies for your use. If the work you are doing involves more than a modest amount of material and supplies, you will be expected to purchase it yourself.

The sculpture faculty and staff will help guide students in the right direction for obtaining specific tools, materials, and supplies, but do not expect the sculpture studio to have what you need. This means going to the hardware store (there is an Ace Hardware on Main Street), lumberyard, second hand store, dumpster, etc., on your own time, not class time.

Materials and supplies are listed for Project One. You will be given a more extensive list later with other projects.

Project One: Sculpture in Disguise

- Project One deals with mystery, ambiguity, opposing imagery, abstraction, intuitiveness, and disguise. You'll be making two to three small, intimate and mysterious objects. They are composed of elements (stuff) that is gathered (and sometimes cut apart) and joined together with hot glue to form small 3-D assemblages. You will be wrapping elements with fine steel wool as well as using black spray paint to unify elements.

Remember, no fuzzy critters, no eyes, no sci-fi thingies. Representational elements must be in a jumble with other visual elements. Loosen your hold on a need for a representational narrative. You want to startle the viewer, and have the person ask, "What is this?"

- Mass, opposing elements, contrasting imagery, meshing together disparate materials and objects
- Disguise what is ordinary and easily discerned
- Working intuitively and hand-over-fist
- Making a sculpture have visual energy from all angles
- Small, strangely wondrous and precious

- **Things needed for second class (there is a required sculpture tool kit list that might duplicate some of the stuff I require you to get):**
 - **Wear old clothing**
 - **Tin snips**
 - **Needlenose pliers**
 - **Thin wire**
 - **Sketchbook/journal**

- **Drill Index**
 - **Eye protection**
 - **Chip brushes**
 - **One can of flat black spray paint**
 - **Ideas**
 - **Steel wool –fine, double zero**
 - **String**
 - **Masking tape**
 - **Sticks, stuff, old toys, old tools, hardware, old necklaces and bracelets, electronic elements**
 - **Scissors**
 - **Hot glue gun (full-sized – not the mini one)**
 - **Glue sticks for wood and metal**
 - **Crazy glue**
- **Other Supplies (this list can be added to during the semester):**
 - Close-fitting leather gloves
 - 2 plastic buckets
 - Tracing paper
 - Utility knife
 - Masking tape
 - Good dust mask
 - Latex gloves - disposable
 - Inexpensive brushes (“chip” brushes)
 - Quart of Elmer’s glue or wood glue
 - Fabric
 - Chicken wire
 - Cheesecloth
- **Wood demonstrations and welding demonstrations are given as part of the curriculum.**

Project Two: Container (inner space) Project

- Create a container that is covered with your own poetry or stream of consciousness writing. Writing is to be done in pen and ink, brush and ink, pencil, ball point pen, or thin tip writing pen (Thin-tip Sharpies only!). Writing can be done on paper and adhered to the surface with glue.

The form can be made from chicken wire covered with different materials that will be demonstrated. Or it can be made from wood. Also, an initial armature can be welded from steel.

The inside is to be lined with a material or with something of your own choosing.

Then, make and place mysterious objects inside. You can make shapes and forms from found objects that have been disassembled and morphed together. Cover, or coat these objects with some material. Or, make shapes from chicken wire and cover over with paper and glue or plaster gauze.

Some suggested container shapes can be inspired by the forms of cocoons, tornadoes, caves, black holes in outer space, torsos, canoe-shaped boats, futuristic space vessels, or totally abstract forms. You need to come up with four different ideas before you choose one. Think surreal!

Words to consider for this project:

- Ambiguities
- Metaphors
- Mystery
- Magic
- Layers
- Complexity
- Contrast
- Incongruity
- Duality
- Language of materiality
- Ephemerality
- Intuitive Intelligence

Field Trips and Art Events

During the semester, you will be required to make 3 gallery and museum trips to D.C., and attend Art Department special events such as guest artist lectures and exhibit openings. Events will be posted. Studio art majors also must take one of the Saturday bus trips to New York City this semester.

- February 18
- March 25
- April 15

Please go to the ArtsBus website: <http://artsbus.gmu.edu> "Student Information" for additional, very important information regarding ArtsBus policy.

ArtsBus

The dates for Spring 2017 ArtsBus trips are: **Feb. 18, March 25, and April 15.**

ArtsBus Credit

- Each student must have up to 5 AVT 300/Artsbus credits before graduation. For credit to appear on your transcript you must enroll in AVT 300. This also applies to anyone who intends to travel to New York independently, or do the DC Alternate Assignment.
- If you plan/need to go on multiple ArtsBus trips during a semester and need them towards your total requirement, you must enroll in multiple sections of AVT 300. Please go to the ArtsBus website: <http://artsbus.gmu.edu> "Student Information" for additional, very important information regarding ArtsBus policy.
- Non-AVT majors taking art classes do not need Artsbus credit BUT may need to go on the Artsbus for a class assignment. You can either sign up for AVT 300 or buy a ticket for the bus trip at the Center of the Arts. Alternate trips must be approved by the instructor of the course that is requiring an ArtsBus trip.

Visual Voices Lecture Series, Spring 2017

Visual Voices is a year-long series of lectures by artists, art historians and others about contemporary art and art practice. Visual Voices lectures are held on Thursday evenings from 7:20- 9:00 p.m. in Harris Theater: <http://soa.gmu.edu/visualvoices/>

University and AVT Department Policies

In accordance with George Mason University policy, turn off all cellular telephones and other wireless communication devices at the start of class. The instructor of the class will keep his/her cell phone active to assure receipt of any Mason Alerts in a timely fashion; or in the event that the instructor does not have a cell phone, he/she will designate one student to keep a cell phone active to receive such alerts.

Commitment to Diversity

This class will be conducted as an intentionally inclusive community that celebrates diversity and welcomes the participation in the life of the university of faculty, staff and students who reflect the diversity of our plural society. All may feel free to speak and to be heard without fear that the content of the opinions they express will bias the evaluation of their academic performance or hinder their opportunities for participation in class activities. In turn, all are expected to be respectful of each other without regard to race, class, linguistic background, religion, political beliefs, gender identity, sex, sexual orientation, ethnicity, age, veteran's status, or physical ability.

Statement on Ethics in Teaching and Practicing Art and Design

As professionals responsible for the education of undergraduate and graduate art and design students, the faculty of the School of Art adheres to the ethical standards and practices incorporated in the professional Code of Ethics of our national accreditation organization, The National Association of Schools of Art and Design (NASAD).

Open Studio Hours

SOA teaching studios are open to students for extended periods of time mornings, evenings and weekends whenever classes are not in progress. Policies, procedures and schedules for studio use are established by the SOA studio faculty and are posted in the studios.

School of Art Print Studio

School of Art Print Studio (SOAP) is located in the School of Art Building on the Fairfax Campus. As a non-profit studio, SOAP offers a variety of services including printing and production services to students, faculty and staff. All jobs are processed with high quality materials on state-of-the-art equipment, specifically for graphic design portfolios, mixed-media paintings and reproductions, posters, handmade books, student assignments and proof sheets. More information can be found at soaprint.gmu.edu or 703-993-7203.

Students with Disabilities and Learning Differences

If you have a diagnosed disability or learning difference and you need academic accommodations, please inform me at the beginning of the semester and contact the Disabilities Resource Center (SUB I room 234, 703-993-2474). You must provide me with a faculty contact sheet from that office outlining the accommodations needed for your disability or learning difference. All academic accommodations must be arranged in advance through the DRC.

Official Communications via GMU E-Mail

Mason uses electronic mail to provide official information to students. Examples include communications from course instructors, notices from the library, notices about academic standing, financial aid information, class materials, assignments, questions, and instructor feedback. Students are responsible for the content of university communication sent to their Mason e-mail account, and are required to activate that account and check it regularly.

Attendance Policies

Students are expected to attend the class periods of the courses for which they register. In-class participation is important not only to the individual student, but also to the class as a whole. Because class participation may be a factor in grading, instructors may use absence, tardiness, or early departure as de facto evidence of nonparticipation. Students who miss an exam with an acceptable excuse may be penalized according to the individual instructor's grading policy, as stated in the course syllabus.

Honor Code

Students in this class are bound by the Honor Code, as stated in the George Mason University Catalog. The honor code requires that the work you do as an individual be the product of your own individual synthesis or integration of ideas. (This does not prohibit collaborative work when it is approved by your instructor.) As a faculty member, I have an obligation to refer the names of students who may have violated the Honor Code to the Student Honor Council, which treats such cases very seriously.

No grade is important enough to justify cheating, for which there are serious consequences that will follow you for the rest of your life. If you feel unusual pressure about your grade in this or any other course, please talk to me or to a member of the GMU Counseling Center staff.

Using someone else's words or ideas without giving them credit is plagiarism, a very serious Honor Code offense. It is very important to understand how to prevent committing plagiarism when using material from a source. If you wish to quote verbatim, you must use the exact words and punctuation just as the passage appears in the original and must use quotation marks and page numbers in your citation. If you want to paraphrase or summarize ideas from a source, you must put the ideas into your own words, and you must cite the source, using the APA or MLA format. (For assistance with documentation, I recommend Diana Hacker, *A Writer's Reference*.) The exception to this rule is information termed general knowledge—information that is widely known and stated in a number of sources. Determining what is general knowledge can be complicated, so the wise course is, "When in doubt, cite."

Be especially careful when using the Internet for research. Not all Internet sources are equally reliable; some are just plain wrong. Also, since you can download text, it becomes very easy to inadvertently plagiarize. If you use an Internet source, you must cite the exact URL in your paper and include with it the last date that you successfully accessed the site.

Writing Center

Students who are in need of intensive help with grammar, structure or mechanics in their writing should make use of the services of Writing Center, located in Robinson A116 (703-993-1200). The services of the Writing Center are available by appointment, online and, occasionally, on a walk-in basis.

The Collaborative Learning Hub

Located in Johnson Center 311 (703-993-3141), the lab offers in-person one-on-one support for the Adobe Creative Suite, Microsoft Office, Blackboard, and a variety of other software. Dual monitor PCs make the lab ideal for collaborating on group projects, Macs are also available; as well as a digital recording space, collaborative tables, and a SMART Board. Free workshops are also available (Adobe and Microsoft) through Training and Certification; visit ittraining.gmu.edu to see the schedule of workshops and to sign up.

Sculpture Facility Rules And Regulations

This is a working sculpture studio that is in heavy use all the time, with sculpture or related projects in various stages of completion, and in use by many students.

Your work must reflect the philosophy and course content of the sculpture area. This is a sculpture studio and not a wood shop, home project center, or mechanic garage.

To maintain order in the sculpture studio everyone is expected to clean up after him or herself daily. Anyone found leaving a mess will catch hell.

Clearly identify your work and materials, do not use materials that do not belong to you without asking, be mindful of artwork under construction, and follow proper safety procedures.

- If you don't know, ask.
- Use caution when operating equipment and handling all materials.
- Always have and wear protective safety gear.
- Never use an unfamiliar tool before receiving proper instruction.
- Report broken machinery to studio instructors or technician immediately.
- Clean and put studio tools back in proper storage after use.
- Put your work in storage and clearly label at the end of every class.
- Always clean up after yourself.
- Work with others to keep studio in a safe working order.
- Do not set food or drink on machinery.
- Ben Ashworth is the Facilities Manager of the Sculpture Studio.
- If you break a tool due to neglect, you will be responsible for the replacement of that tool.
- You must check in with faculty or staff for after class use of tools and equipment.
- No overnight tool use.

and:

- NO use of the TABLE SAW without a supervisor present.
- NO use of the Monster Bandsaw without a supervisor present.
- If you are coming in during a class time not your own, announce yourself to the instructor.
- Label your work with your name and class and date. Unlabeled work is subject to being thrown out.

- Unless specifically requested otherwise by the instructor, all work is to be removed at the completion of projects.
- All tools must be returned to their respective storage areas before the end of class.
- Stay out of the advanced area.
- Must leave ID when borrowing a tool outside.
- Shop phone number is: 703-993-8852
- All students are required to have health insurance.
- **NO BARE FEET, SANDALS, FLIP FLOPS, OPEN-TOED SHOES, OR HIGH HEELS!
WEAR ONLY CLOSED-TOE SHOES!**

Studio hours will be posted at the beginning of the semester. Please check the Sculpture Room door for these hours.

ARTIST LIST:

Abakanowicz, Magdalena
 Acconci, Vito
 Albuquerque, Lita
 Allen, Terry
 Anderson, Laurie
 Ant Farm
 Antoni, Janine
 Applebroog, Ida
 Artschwager, Richard
 Aycock, Alice
 Bacon, Francis
 Baldessari, John
 Barlach, Ernst
 Ban, Shigeru
 Barney, Matthew
 Benglis, Lynda
 Beuys, Joseph
 Bontecou, Lee
 Borofsky, Jonathan
 Botero
 Bourgeois, Louise
 Brancusi
 Butterfield, Deborah
 Calder, Alexander
 Campbell, Jim
 Celmins, Vija
 Chapman Brothers
 Chicago, Judy
 Christianberry, William
 Christo & Jeanne-Claude
 Chin, Mel
 Clarke, Gordon Matte
 Close, Chuck

Conner, Bruce
 Cooper, Diana
 Connell, Clyde
 Cornell, Joseph
 Coyne, Petah
 Cragg, Tony
 Currin, John
 Deacon, Richard
 De Maria, Walter
 De St. Phalle, Nikki
 Donovan, Tara
 Duchamp, Marcel
 Eliasson, Olafur
 Evans, Walker
 Finlay, Ian Hamilton
 Finster, Howard
 Flanagan, Barry
 Flavin, Dan
 Friedman, Tom
 Frank, Robert
 Goldsworthy, Andy
 Gomez-pena, Guillermo & Coco
 Fusco
 Gordon, Douglas
 Gormley, Anthony
 Gober, Robert
 Graves, Nancy (early work)
 Grooms, Red (sculpture)
 Guston, Phillip
 Haake, Hans
 Hanson, Duane
 Hamilton, Ann
 Hatoum, Mona

| | |
|----------------------|---------------------------------|
| Hawkinson, Tim | Miss, Mary |
| Hepper, Carol | Mori, Mariko |
| Hepworth, Barbara | Morimura, Yasumasu |
| Hesse, Eva | Mueck, Ron |
| Hockney, David | Munoz, Juan |
| Hiezer, Michael | Nash, David |
| Hirst, Damien | Nauman, Bruce |
| Hodges, Jim | Neshat, Shirin |
| Holzer, Jenny | Neto, Ernesto |
| Hom, Mei-ling | Nevelson, Louise |
| Horn, Rebecca | Newsom, Marc |
| Ireland, David | Newton, Helmut |
| Irwin, Robert | Noguchi, Isamu |
| Johnson, Theo | Opie, Julian |
| Judd, Donald | Oldenburg, Claes |
| Kapoor, Anish | Olesko, Pat |
| Kelly, Ellsworth | Ono, Yoko |
| Kelly, Mike | Orozco, Gabriel |
| Kienholz, Ed & Nancy | Oursler, Tony |
| Kiefer, Anselm | Paine, Roxy |
| King, Elizabeth | Parker, Cornelia |
| Koons, Jeff | Paik, Nam June |
| Laib, Wolfgang | Pfieffer, Paul |
| Lewitt, Sol | Pfaff, Judy |
| Lin, Maya | Pipliotti, Rist |
| Lipski, Donald | Polke, Sigmar |
| Long, Richard | Puryear, Martin |
| Luna, James | Quinn, Marc |
| Mach, David | Rauschenberg, Robert (combines) |
| Mangold, Robert | Ray, Charles |
| Marclay, Christian | Richter, Gerhard |
| McCarthy, Paul | Rodin |
| Mendieta, Ana | Rosenquist, James |
| Metz, Mario | Rusha, Ed |

Saar, Allison
Sachs, Tom
Samaras, Lucas
Saville, Jenny
Schneeman, Carolee
Scott, Joyce
Serra, Richard
Serrano, Andres
Shelton, Peter
Sherman, Cindy
Signer, Roman
Simonds, Charles
Simpson, Lorna
Smith, David
Smith, Kiki
Smithson, Robert
Starn Twins
Stelarc
Stella, Frank (later work)
Stockholder, Jessica
Stout, Reneé
Survival Research Laboratories – Mark
Pauline
Sze, Sara
Tawney, Lenore
Tinguely, Jean
Torres, Felix Gonzales
Turrell, James
Tuttle, Richard
Von Rydingsvard, Ursula
Viola, Bill
Ukeles, Mierle Iaderman
Walker, Kara
West, Franz
Westerman, HC
Wharton, Margaret
Whiteread, Rachel
Wilson, Jane & Louise
Windsor, Jackie
Wodiczko, Krzysztof
Wood, Sam Taylor
Woodrow, Bill
Ziegler, Kate Ericson & Mel
Zittel, Andrea

What Are Some of the Elements of our Existence? - What Defines us as Humans?

Emotions

Body

Soul

Spirit

Sexuality

The senses

Family history

Time Line: conception to death

Culture – current

Culture – past

Current issues that affect your generation as opposed to your parents and grandparents

Self-observation

Possessions

Problems – disease, old age, money, emotional, etc.

Knowledge

Technical knowledge

Gender/social/environmental issues

Connections

Creativity

Dreams, hopes, fears

Religion

Relationships

Heaven/hell

Something beyond

Safety:

Wear a dust mask when mixing dry ingredients.

Alternative Materials for Covering a Chicken Wire Armature:**A. *Brown Craft Paper in Basic Glue Mix:***

Pour Elmer's glue in a bucket. Add just enough water until glue mix has the consistency of table cream. Take strips of brown paper and dip them into the glue. Squeeze out excess glue. Knead the paper until it feels like a wet chamois skin.

B. *Burlap in Pancake (clay and glue) Mix:*

Pancake Mix: **Wear a dust mask.** Have a bucket with water. Add powdered clay to water and mix until you have a thick slip (liquid clay). Then add a lot of Elmer's glue (3/4 or 4/5 slip to 1/4 or 1/5 glue). Dip strips of burlap in, and you are ready to cover the frame.

C. *Straw in Pancake Mix:*

Dip straw in pancake mix and then squeeze and knead the straw until it is soft and pliable. Place the straw over dried paper or burlap covering.

D. *Stucco Mix:*

This mix is to be used over dried paper or burlap surfaces as texture. **Wear a dust mask!** Mix water and Elmer's glue until it is liquid like milk. Crumble Cell-U-Clay (instant papier-mâché) into liquid and mix until it is the consistency of a slightly thicker pancake batter. Add powdered clay, and sand, and vermiculite until the mix is the desired consistency and color. More glue and water can be added if the mixture gets too thick.

E. *Modeling Mix (tuna mix):*

Modeling mix can be used to model and build up areas over hardened paper and burlap coverings. **Wear a dust mask.** Basically, it is the stucco mix with extra dry ingredients.

F. *Potting Soil:*

Potting soil can be mixed with Elmer's glue to create a stucco mix. It can be thinned with water.

G. *White Stucco and Molding Mix:*

Please wear rubber gloves when using this mix. Thin gesso down with water (cheap gesso is fine) until it is like table cream. Crumble white Cell-U-Clay into liquid and mix until it is the thickness of thick oatmeal. Add white play sand for texture. This mix can be made thicker for modeling or thinner for stucco. Don't add Elmer's glue or it will clot!

H. *Facial Features:*

This mixture is for facial features such as eyelids, nose, lips and ears that need to be more finely modeled. Start with a volume of basic "tuna" about the size of a grapefruit. Add an equal volume of self-hardening clay. (This is sold in art supply stores in 5 lb. moist blocks of clay.) Cut self-hardening clay into small chunks before adding. Mix well until all ingredients are well integrated. The end of a 2"x4" piece of lumber can be used for mashing the mix together as well as using your hands.

I. Cheesecloth can be dipped and laid on chicken wire. Cheesecloth can also be laid directly on chicken wire frame and sprayed down with a mixture of water and glue in a spray bottle. Thin Elmer's glue down until it is like 2% milk before putting it in a spray bottle. Give cheesecloths several coats of spray, allowing the cheesecloth to dry in between sprayings.

J. Plaster accent areas over dry burlap and mud areas (not over paper; plaster doesn't stick to paper). Mix a small batch of thick plaster. Apply it to areas that you want in contrast to the rough-textured mud mix. Wash your hands off in a bucket of water. Smooth and shape the plaster areas as they start to get harder. A Sureform plaster rasp can be used to shape and carve down the plaster areas. A wire brush can texture the plaster. After drying, the plaster can be:

- sanded
- sprayed with thinned-down inks (wear a mask)
- rubbed with shoe polish
- sprayed with water and glue before being rubbed and polished with graphite. Graphite can be sealed with wax or spray fixative.

Remember, after all of this is done, come back with elements such as paint (dry brushing to bring texture), ink, gesso, melted wax, mosaic, cloth, graphite, shoe polish, etc.

Mixing Plaster: the Good, the Bad and the Horrible

A. Plaster¹ sets up through a chemical reaction when it's added to water. Stirring speeds up the process and heat is generated through the chemical reaction. H₂O is still retained in the molecular structure after the plaster hardens and gradually evaporates over several days. Note: there is a 5-10 minute (at the most) window of time to work with plaster before it hardens too much to pour or apply by hands. Plaster can be carved, chiseled, or filed down when it's hard.

Really, REALLY Horrible – Never to be Done:

1. **Do not pour plaster down a sink or toilet** because it will harden in the pipes. Wash your hands off in a bucket of water and dispose of it outside; it is not toxic.

2. Also, if you have a bucket that's starting to set up on you, **don't add water** to thin it. Plaster really resents this and in an act of vengeance will assume the consistency of cottage cheese forever.

3. For Body Casts:

Never put plaster on your skin without Vaseline as a separator. Shave body hair off first if you are hairy. Use a plastic bag or swim cap on your head.

Do not ever think of using salad oil instead of Vaseline.

Cast **only small areas** of your body at a time such as your face, the front half of your torso, or the front or back of your legs, etc. Plaster that is thick can generate a lot of heat as it sets up and can be dangerous. Also, a plaster cast that completely encases the torso will cut off breathing as it hardens.

Face casts can be risky without the help of someone who knows what they're doing.

Plaster gauze can be purchased at art supply stores and is easier. It's also safer for face masks. Remember to use Vaseline.

For Mixing:

Use a small to medium plastic bucket. Line with a small kitchen trash bag (makes it easier to clean the bucket). Use cool water (hot water makes it set faster). Put several inches of water in the bucket – never fill the bucket more than 1/3 to 1/2 full of water. Sift plaster in at a moderate rate until plaster no longer sinks and some islands stay above the surface of the water.

Remember that a seemingly amazing amount of plaster will accumulate in the bottom of the bucket before this occurs. Mix thoroughly to get the lumps out. **Do not** mix plaster and water as you sift in each handful of plaster; your plaster will set up incredibly fast if you do. Your plaster should be ready to use for pouring and dipping burlap into.

¹ **Wear a dust mask while mixing plaster**

D. **Bad ways to mix plaster but it works anyway:** I have learned these things from my students:

1. If your plaster is much too thin when you first mix it, throw in more plaster and mix until you get all the lumps out.
2. Making thick plaster for building with: sift in plaster until you have a big, dry continent as opposed to islands. Mix thoroughly because there will be a lot of lumps. Mix small amounts because this thick concoction will set faster.

E. **How to use plaster:**

1. Plaster can be poured into molds. If the mold is made from plaster or wood, it has to be well coated inside with Vaseline or other mold releasers.
2. Plaster can be poured into milk cartons, plastic containers, and wooden boxes. These chunks after removal can be carved.
3. Plaster can be applied over chicken wire forms. If the forms are large or have extensions (arms and legs), it's necessary to build an armature of wood or welded steel. Plaster has no flex and will crack if not supported. For the first coat, have strips and squares of burlap pre-cut and dampened. Dip the burlap into the plaster and lay it over the chicken wire. Thicker plaster can be applied to the burlap layer after it has set. You can do a lot of smoothing over the last layer of plaster before it sets up by rubbing it down with your hands.
 - a. **Tools for shaping, carving and texturing plaster include:** rasps, hand saws, chisels, (wear eye protection if pieces can fly), hatchets, Dremels, wire brushes, sureform convex replacement rasp (looks like a cheese grater).

To smooth the surface of the plaster after it dries (wear a dust mask) use sandpaper, steel wool, or a drywall sanding screen.

These tools can be purchased from Home Depot, Lowes, or Ace Hardware.

- b. A dry plaster surface must be thoroughly wetted with water before applying a new coat of plaster. Also, roughen a smooth plaster surface before applying another coat. Use a rasp or utility knife.

Critique Questionnaire

The following areas and points might be addressed in your discussion of a single work, or a general trend in a fellow student's whole body of work.

Technique/Process:

1. Examine the formal elements (volume, mass, plane, surface, composition, color texture)
2. Examine the use of materials
3. Inventiveness

Content:

1. Intent: What does the artist want you to see, understand, experience? What do you see?
2. Treatment of subject: Is there a psychological, intellectual, political, or other consideration? Is there a visual consideration that affects your viewing of the work? How do the materials lend themselves to the content?
3. What questions does this work cause you to ask?
4. Inventiveness

Concept: (idea behind the work)

Imagery: (images, icons, depictions)

Technique: (materials used to define imagery)

Identify:

Differences between what you see and what you think.
 Strengths and weaknesses versus likes and dislikes.
 Cultural aesthetics versus learned aesthetics.
 High art versus low art.

Critique Questions: Ask the following questions of the art work:

What do I see?
 What do I feel?
 How did they do it?
 What are the successful points; how is that evaluated?
 What are the areas of weakness; how is that measured?