

Art Practices II

Art Studio 126.501

Fall 2015: Tuesday/Thursday 10:30 a.m. – 1:00 p.m.

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The best ways to contact me are through office hours or email.

Course Content

This course is designed to introduce students to the various modes of seeing, thinking, and making that are the basic tools of an artist. Emphasis will be placed on spatial concepts, material qualities, craft and making of 3-D objects, and sculptural issues. By honing both the student's imaginative and practical skills, they gain the sensibilities needed to perceive an infinitely richer world around them, and the tools and reason needed to make elegant and intelligent decisions in any art or design context.

In-class sketch assignments will support longer-termed projects of substantial complexity. The nature of this course requires attendance and participation during class time as well as time outside of class. Each class is important for continued growth, so it is essential that students keep up, minimize absences, and attempt every task.

The instructor will try to balance technical demonstrations, exercises, individual work time, discussions, help time, media presentations, and group critiques. Work is due and expected at the beginning of class on days indicated. Late work may be accepted at the discretion of the instructor with a lower grade (except for "extensions" work). There is no mid-term or final written exam. You will have a one-on-one midterm critique of your efforts and progress with the instructor. Expect that you will work outside of class time on a regular basis.

Student Learning Objectives

- Ability to put technical and theoretical concepts explored during class into studio practice
- Demonstrate understanding of three-dimensional design by completing project objectives
- Develop visual communication through exploration, persistence and creative problem solving
- Strengthen aptitude for discussing a projects (both yours and your fellow students) content in connection to concept, quality of craft and effectiveness to communicate

Student Responsibilities

Students are required to complete all assignments on time, participate in scheduled critiques, class discussions and maintain a safe, respectable, positive studio environment.

Art studio classes are very different than other classes. The majority of work is done in the studio due to equipment and material needs. Students are expected to work in the studio several hours each week in addition to scheduled class times. Open studio hours will be announced.

Neither dishonesty nor unruly behavior will be tolerated in the classroom; such actions will lead to being dropped from the course. According to our Student Code of Conduct found on page 179 of the 2012 – 2014 UNM-Valencia Catalog:

“Appropriate disciplinary procedures and sanctions shall be applied to any student who commits, or attempts to commit, any of the following acts of misconduct: 2.4. Academic dishonesty, including, but not limited to, dishonesty in quizzes, tests, or assignments: claiming credit for work not done or done by others; hindering the academic work of other students; misrepresenting academic or professional qualifications within or without the University; and nondisclosure or misrepresentation in filling out applications or other University records.”

Students are expected to attend every class on time, fully prepared for each day's work and clean the studio before the end of each class. More than three absences without prior consultation may result in a failing grade or a drop from the class. Leaving excessively early or arriving late three times results in one absence.

Students are responsible for lecture and demo information missed if absent. No repeats of lectures or demos will be given due to lack of attendance.

Cell phones need to be put on mute during class times. If you must receive a call during class time leave the studio before you answer. No phone conversations, text messaging, web surfing, movie watching etc. in studios.

If you have any issue that may need special attention or accommodation, please see me after class. All personal information is kept strictly confidential. Likewise, I keep all grades, personal information, etc confidential. Please understand that I will not give out such information on the phone or through email or to anyone other than you.

Computer Lab Responsibility: Please be advised that use of computer labs on UNM properties is governed by “Policy 2500: Acceptable Computer Use” which can be found at <http://policy.unm.edu/university-policies/2000/2500.html>. Food and drink are also prohibited in any computer lab on campus. Anyone violating these policies is subject to possible suspension and loss of computer lab privileges.

UNM Email/Black Board Learn Access: Beginning Fall 2015 semester, all UNM-Valencia students will need a UNM Net ID which can be created by going to: <http://it.unm.edu/accounts/>. UNM Net ID will give you access to the computer labs on campus, blackboard learn and UNM Email.

Materials

Some Tools and materials will be provided. Any other materials that you are responsible for are discussed in the given assignment description. You will need a sketchbook (8x10 or larger) for ideas, vocabulary, collage, research, notes, and drawings. You might also want a decent, cork-backed metal straightedge, and a decent mat knife/X-acto knife of some kind. We will be investigating and utilizing many materials in this class; if you find or have or know of intriguing materials, bring them into class for discussion.

Grading

Grading will be based on several factors. At the midterm and for final grades, you will receive each of your projects' numerical grades. Projects make up 70% of your grade. **Research, preparatory drawings, and extensions of your project are considered part of each project.** Projects are weighted according to how much time in the semester they take up. In addition, you will be given a numerical grade for the following: Attendance and Participation, Classroom Etiquette, and Research Presentation. These will constitute the other 30% of your grade. I look favorably on experimentation, effort, punctuality, and drive to improve.

Grading Guidelines

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|---------------|---|
| 5 = A | Excellent work in all regards. Conception and execution are fully and elegantly integrated. Nothing detracts from the quality or "rightness" of the work. |
| 4 = B | Very good work. Ideas and execution are clear and coherent. Only small superficial details are flawed in some way. Shows good effort, skills, or craft evident. |
| 3 = C | Good work. There may be minor problems with ideas, execution, or the integration of these two elements. Effort and care are evident but not exceptional. The finished work has both qualities and drawbacks. |
| 2 = D | Decent work (in some way). Significant problems exist, usually a fairly nice idea done badly (not pushed very far), or a weak idea with some other redeeming qualities. Project is something to be learned from and improved upon, not to be ashamed about. |
| 1 = F | Poor. Major problems exist in most areas. Little care, effort or time spent on project. |
| 0 = IN | No work. Also may be used in academic dishonesty cases. |

Schedule

(subject to changes)

Wk 1: Aug. 18/20	Monday: Introductions / Locker sign up / Get Plane Building Wednesday: Workday
Wk 2: Aug. 25/27	Monday: Workday Wednesday: Workday / Get Material Connection
Wk 3: Sept. 1/3	Monday: Plane Building Due / Get Research project Wednesday: Video / Research project sign up
Wk 4: Sept. 8/10	Monday: Workday Wednesday: Workday
Wk 5: Sept. 15/17	Monday: Workday Wednesday: Material Connection due / Get Inflate-o-matic
Wk 6: Sept. 22/24	Monday: Workday Wednesday: Workday [Research Presentation]
Wk 7: Sept. 29/Oct. 1	Monday: Workday Wednesday: Workday [Research Presentations]
Wk 8: Oct. 6/8	Monday: Inflate-o-matic due / Get Subtractive Wednesday: Fall Break
Wk 9: Oct. 13/15	Monday: Workday [Mid-term conferences] Wednesday: Workday [Research Presentation]
Wk 10: Oct. 20/22	Monday: Workday [Research Presentations] Wednesday: Workday [Research Presentations]
Wk 11: Oct. 27/29	Monday: Workday [Research Presentations] Wednesday: Subtractive due
Wk 12: Nov. 3/5	Monday: Get Site Specific project / Find site Wednesday: Present proposals for Site project / Workday
Wk 13: Nov. 10/12	Monday: Workday [Research Presentations] Wednesday: Workday
Wk 14: Nov. 17/19	Monday: Workday [Research Presentations] Wednesday: Workday / Sign up for Site project critique
Wk 15: Nov. 24/26	Monday: Workday (Last Day to present Extensions) Wednesday: Thanksgiving
Wk 16: Dec. 1/3	Monday: Half Site Specific due Wednesday: Half Site Specific due / Studio clean up

Art Practices II: Projects

Research Presentations

At some point in the semester, you will present to the class, an oral/visual research presentation on a particular 3-D artist. Artists can be chosen by the student or given by the instructor, but you should consider this agreement (during week 3 or 4) binding. Changes of this selection **must** be instructor approved well in advance of the talk. Talks should last 10 minutes and visual aids can take the form of PowerPoint presentations, video excerpts, slide shows, multi-media events, or simply good photocopies for the whole class. The focus of this talk is not where or when “so-and-so” was born, but rather, “how is the work interesting, and instructive to us (the 3-D class)”.

Objectives

- Talk meets the 10 minute requirement (Give or take 1 min max)
- Speech is clear and audible
- Covers chosen artists work and adds to class discourse
- Uses visual aids
- Bibliography of research

Materials

Artist list (will be supplied by instructor)

Three pieces of outside research (no more than one online source)

Extensions of Your Projects

Part of the evaluation of your work is based upon how it goes beyond the studio and into an existence in the world. Recording, documenting, creatively reconsidering and re-contextualizing your work necessitates that you “think big”, and alter the original scope of your art/design work. Extension elements can be presented after the project critique days (to raise the grade of that project).

Possible Forms of Extensions

- Photos (w/ light & shadow, mocked up in an outdoor site or scale, scanned, collaged and manipulated)
- Video (time-lapse of making, morphing of forms, stop motion animation)
- Drawings (diagrams of forces, possible sites/scales, storyboards, form “family” of similar objects)
- Recycle (re-using leftovers or the object itself as a springboard to create something else)
- Narrative (is there a story that enriches or is intertwined with the work?)

1: Plane Building

"Plane Building" is the introductory composition project for this class. Using multiple planes layered together to build mass, each student will work to create a form that activates space. Pay attention to the negative space that is created in your study, for it is a vital element of design.

Objectives

- Attention to composition from multiple viewpoints
- Active positive and negative space
- Quality in both craft and content
- No greater than 12 inches in any dimension

Materials

Cardboard, Chipboard or Museum board
Cutting tools (scissors, x-acto knife, etc.)
Glue
Dowels
Wood for base

Terms

Two Dimensional - Having or appearing to have length and breadth but no depth.

Three Dimensional - Having or appearing to have length, breadth, and depth.

Form - The visible shape or configuration of something.

Line - A long, narrow mark or band.

Linear - Progressing from one stage to another in a single series of steps.

Plane - A flat surface on which a straight line joining any two points on it would wholly lie.

Mass - A coherent, typically large body of matter with no definite shape.

Space - A continuous area or expanse that is free, available, or unoccupied.

Balance - A condition in which different elements are equal or in the correct proportions.

Texture - The feel, appearance, or consistency of a surface or a substance.

Positive Space - Space that is occupied by an element or a form.

Negative Space - Space that exists around an element or a form.

Composition - The nature of ingredients or constituents; the way in which a whole is made.

Scale - The relative size or extent of something.

Presentation - The manner or style in which something is given, offered, or displayed.

Detail - An individual feature, fact, or item.

2: Material Connection

“Material Connection” is a material limitation problem. By collecting 50 same and 50 similar objects, the student should explore the ability of the items to connect to one another without adhesives. Final study can be composed of only same or only similar objects. Alteration of objects is accepted, but cannot change the archetype of the objects form. Be aware that small objects make for harder connections.

Objectives

- Careful collection of interesting materials
- Durable connection of objects
- Final composition that has connection to (not representational of) selected materials
- Should be no larger than 36 inches in any direction and in scale with materials

Materials

50 same objects

50 similar objects

X-acto or carpet knife

Other tools for minor alteration to objects (ex. soldering iron, hole punch, metal file)

Wood for a base

Terms

Form - The visible shape or configuration of something.

Same - Identical; not different.

Similar - Resembling without being identical.

Archetype - A very typical example of a certain person or thing.

Rhythm - A strong, regular, repeated pattern of movement or sound.

Essence - The intrinsic nature or indispensable quality of something.

Specificity - Clearly defined or identified.

Additive - combining or building up material until the desired effect is achieved.

Representational - Depiction of the physical appearance of reality.

Non-representational - Not resembling or portraying any object in physical nature.

Connection - A relationship in which a person, thing, or idea is linked.

3: Inflate-o-matic

"Inflate-o-matic" is a scale and cooperation problem. Students will work in teams to create a representational inflatable object out of plastic sheeting. Final product will be inflated with a shop vacuum. Seams and seals should be made with care.

Objectives

- Teamwork and cooperation
- Ability for viewer to discern desired object
- Ability of object to hold air
- Should be not shorter than 6 feet in any one direction.

Materials

Plastic sheeting

Trash bags

Clear packing tape

Iron, wax paper, medium weight fabric (for heat sealing sheeting)

Valve and pump (if you are feeling ambitious)

Terms

Scale - The relative size or extent of something.

Representational – Depiction of the physical appearance of reality.

Non-representational - Not resembling or portraying any object in physical nature.

Time - The indefinite continued progress of existence and events in the past, present, and future regarded as a whole. An instance of something happening or being done.

Volume - The amount of space that a object occupies, or that is enclosed within a container.

Biomorphic - A decorative form or object based on or resembling a living organism.

Amorphous - Without a clearly defined shape or form.

Abstract - Existing in thought or as an idea but not having a physical or concrete existence.

Organic - Relating to, or derived from living matter.

Inorganic - Not consisting of or deriving from living matter.

Content – Things that are held or included in something.

Intention - A thing intended; an aim or plan.

Context - The circumstances that form the setting for an event, statement, or idea, and in terms of which it can be fully understood and assessed.

Referential - The action of mentioning or alluding to something.

Miniature - Of a small scale or size.

Monumental - Great in importance, extent, or size.

4: Subtractive/Mold Making

“Subtractive/Mold Making” is a two-fold problem. First the student will create a mold off a generic plasticine form derived from a personal object. After creating two wax blanks from the mold the student will carve each in a different way. Personal object should not be something precious or irreplaceable.

Objectives

- Production of a mold
- Ability to pull castings from mold
- Ability to model wax blanks
- Diversity and quality of final carvings

Materials

Personal object

Plasticine

Plaster

Plastic bucket

Wax

Modeling tools

Heating element (to use with modeling tools on wax e.g. candle)

Terms

Volume - The amount of space that a object occupies, or that is enclosed within a container.

Clarity - The quality of coherence and intelligibility.

Subtractive - Take away from something else so as to decrease the size, number, or amount.

Process - A series of actions or steps taken in order to achieve a particular end.

Organic - Relating to, or derived from living matter.

Inorganic - Not consisting of or deriving from living matter.

Gesture - An action performed to convey one's feelings or intentions.

Abstract - Existing in thought or as an idea but not having a physical or concrete existence.

Representational – Depiction of the physical appearance of reality.

Non-representational - Not resembling or portraying any object in physical nature.

Miniature - Of a small scale or size.

Monumental - Great in importance, extent, or size.

Static - Lacking in movement, action, or change.

Movement - An act of changing physical location or position or of having this changed.

Personification - The attribution of a personal nature or human characteristics to something nonhuman, or the representation of an abstract quality in human form.

5: Site-Specific Project

“Site-Specific” is an open-ended problem with minimal restrictions. Each student will find a site on campus, which creates the only limitation of this project. They will then have to propose and create a project that can only exist in that space. In a way, freedom can be difficult to deal with. Be careful to keep your project in scope with what you can execute well.

Objectives

- Ability to produce a project proposal
- Quality of craft
- Project creates an intrinsic connection to the selected site
- Generation of an artist statement (see addendum below)

Materials

A selected space within the university campus

Any materials needed

Terms

Site - A place where a particular event or activity is occurring or has occurred.

Specificity - Clearly defined or identified.

Clarity - The quality of coherence and intelligibility.

Context - The circumstances that form the setting for an event, statement, or idea, and in terms of which it can be fully understood and assessed.

Content - Things that are held or included in something.

Essence - The intrinsic nature or indispensable quality of something, esp. something abstract that determines its character.

Narrative - An account of connected events.

Intention - A thing intended; an aim or plan.

Addendum

Artist's statement/Site-Specific project paper should be at least 2 pages long (1.5 spacing, 12 pt, 1" margins) that addresses several points:

- What drew you to the selected site; why did you choose to make your project at this site?
- What are the meanings of your choices regarding material and form, and how do these form a dialog with the site? How is your project “site-specific”?
- Did any previous class work inform or help you create your project?
- Critique yourself and your progress through this semester. What have you learned? What might you use from this class in future art making endeavors?