



## MATERIALS, FORM, AND ARCHITECTONIC STRUCTURES

The smell of the rain-wet dirt, the texture merged with the color and the fragrance of orange rinds, and the steel-iced fusion of cold hard: these shape the haptic realm. The essence of material, smell, textures, temperature, and touch vitalize everyday existence. Phenomenology is a discipline that puts essences into experience. The complete perception of architecture depends on the material and detail of the haptic realm, as the taste of a meal depends on the flavors of its ingredients. – Steven Holl, *Chemistry of Matter*, Parallax

### To Craft an Idea:

Craft is another way of saying means. I think it's a question of conscious intention and personal gifts or giftedness. It seems that in art there is a primacy of idea over both means or craft and function. Idea has to transcend both. – Martin Puryear

This course introduces you to the structural principles and communicative possibilities of sculpture. We will explore the haptic qualities and structural possibilities of material and the poetics of forms in space.

The course technically covers the fundamentals of wood fabrication and casting. You will learn to use a variety of hand and power tools and casting techniques.

The assignments relate to 20<sup>th</sup> century sculpture from the industrial revolution to the present. Readings and lectures will expose you to works made during each period as they relate to your assignment.

### Objectives:

- Introduce the structural principles and communicative possibilities of materials; primarily wood, aluminum, & plaster.
- Develop your ability to apply the formal visual principles – balance, sequence, weight, and structural dynamics – in sculpture.
- Expose you to the content and context of past art forms.
- Application of the three scales of sculpture:
  - The intimate, which relates to the hand or head;
  - The human body scale, to which the body directly relates;
  - The architectural, which the body fits into.
- To give you experience conceiving, designing and fabricating sculptural forms with conceptual underpinnings.

### Assignments:

MATERIALS AND STRUCTURES: A formal exercise in structural dynamics.

SKELETAL STRUCTURES: Skeletal structure of a natural or mechanical structure.

NEW MUSEOLOGY: Cases and cabinets that contain and display.

THE SPACE BETWEEN: Casting negative space in plaster and glass.

READINGS:

Project 1.

*The Bauhaus Concerning the Fundamentals of Design*, Albers  
Bauhaus Workshop for Modernity, *Bauhaus Fundamentals*, Dickerman  
Bio Structural Analogies in Architecture, Lim  
Net Works, *The Encyclopedia as a Labyrinth*, Umberto Eco  
Sculpture Now, *Design and the Handmade*, Moszynska

Project 2.

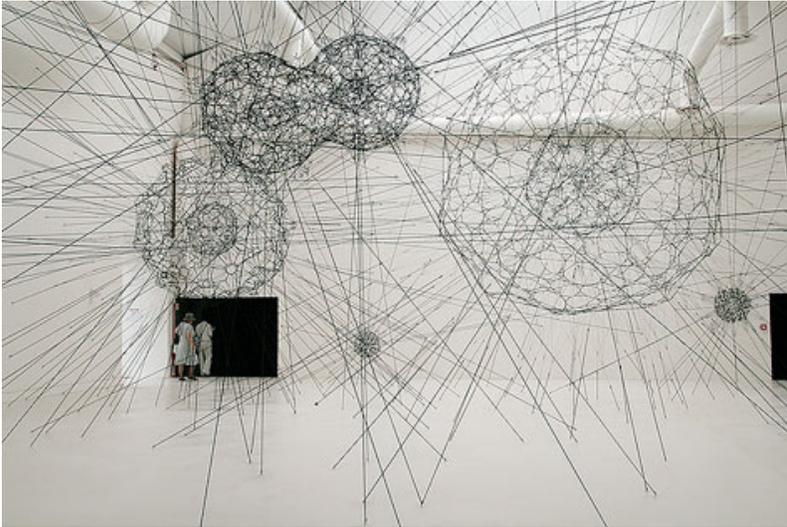
Passages in Modern Sculpture, *Analytic Space Futurism and Constructivism*, Krause  
Documents on Contemporary Art, *Helen Posner Interview with Martin Puryear*  
Sol Lewitt \_A Retrospective, *Approaches to Seriality*, Rorimer  
Net Works, *Mark Libardi Global Net Works*, Hobbs  
Olafur Eliasson, *Interview with Daniel Birnbaum*

Project 3.

Art and Artifact, *Open the Box, The Museum Effect*, James Putman  
Museum as Muse, *Artist Reflect, Peale, Duchamp, Andrea Frazer*  
Illuminations, *On Unpacking My Library*, Walter Benjamin  
The Poetics of Space, *Drawer, Chests and Wardrobes*, Bachelard  
Sol LeWitt A Retrospective, *LeWitt's Autobiography*, Weinberg  
Mark Dion, *Interview*, Kowon  
Shopping a Century of Consumer Culture, Luthy

Project 4.

Perform Repeat Record, *Touching Remains Interview Antonie /Heartfeild*  
The Poetics of Space, *Dialectics of the Outside and Inside*, Bachelard



[Tomias Saracento](#)

## Sculpture I

Fall 2014

### WEEK 1

September

3. Introduction to the course. Requirements/Attendance.

Discussion of wood and hand tools.

Lecture: An Overview of Sculpture 1

Friday Workshop: Hand tool training. Demo handsaws, chisels, and how to join wood without glue.

Read: [Bauhaus](#) (online source)

*The Bauhaus Concerning the Fundamentals of Design*, Albers

Bauhaus Workshop for Modernity, *Bauhaus Fundamentals*, Dickerman

Sculpture Now, *Design and the Handmade*, Moszynska

Links:

[Bauhaus](#)

[Albers Foundation](#)

[Alec Wexler](#)

[Joseph Lim Designs](#)

[Calder](#)

### WEEK 2

8. Discuss the Bauhaus. Introduce Assignment: MATERIALS AND STRUCTURE.

Lecture: "The Function of Aesthetics, the Aesthetics of Function" .

Read: Bio Structural Analogies in Architecture, Lim

Net Works, *The Encyclopedia as a Labyrinth*, Umberto Eco

10. In class dialog about formal principles. Work time.

5-7pm Opening and Artist Talk : "Two Ways Down" An Installation by Film Maker and Artist,

Laura Heit. Feldenhiemer Gallery, Studio Art Building

Friday Workshop: Electric Hand Tools + Work on Project.

Read: Documents on Contemporary Art, *Helen Posner Interview with Martin Puryear*

Links:

[Martin Puryear – Art 21](#)

### WEEK 3

15. Discuss Puryear. Work Time.

17. Crit: MATERIALS AND STRUCTURE 3pm

**Friday Workshop:** Woodshop Training 10-5pm. Please sign up for a 1 hour session.

**Read:** *Passages in Modern Sculpture*, *Analytic Space Futurism and Constructivism*, Krause

**Links:**

[Sarah Size](#)

[Sol LeWitt](#)

[Buckminster Fuller](#)

#### WEEK 4

22. Introduce assignment 2. SKELETAL STRUCTURES

Lecture: "Analytic Space in Modern & Contemporary Artist and Architects"

Introduction to forms and materials, steam bending, lamination, pop riveting.

23. Demos: Steam bending and lamination. Build models.

Begin Individual meeting with Gerri.

**Friday Workshop:** Lamination, steam bending, build model

Individual meetings with Gerri: Sept 25, 1-4pm Sept 26, 1-3pm

**Read:** Sol Lewitt *A Retrospective*, *Approaches to Seriality*, Rorimer

*Net Works*, Mark Libardi *Global Net Works*, Hobbs

Olafur Eliasson, *Interview with Daniel Birnbaum*

**Links:**

[Tomias Saracento](#)

[Olafur Eliasson](#)

[Mark Lombardi](#)

#### WEEK 5

29. Discussion: Net works and Contemporary Sculpture and Architecture. Work time

October

1. Work time

Friday Workshop: Building final work

#### WEEK 6

6. Work time

8. Work time

Friday Workshop: Building final work

#### WEEK 7

13. Critique: SKELETAL STRUCTURES

15. Critique: SKELETAL STRUCTURES (2-4)

**Read:** *Illuminations*, *On Unpacking My Library*, Walter Benjamin

*Art and Artifact* *Open the Box*, *The Museum Effect*, James Putman

*Museum as Muse*, *Artist Reflect*, *Peale*, *Duchamp*, *Andrea Frazer*

*Shopping a Century of Consumer Culture*, Luthy

**Links:**

[Museum of Jurassic Technology](#)

[Sir John Soans Museum](#)

[Pitt Rivers Museum](#)

[Fred Wilson](#)

[Warhol Time Capsules](#)

#### WEEK 8

Fall Break

#### WEEK 9

27. Introduce Assignment 3: MUSEOLOGY, CABINETS AND CASES

Lecture/Discussion: *Unpacking My Library* + *Art and Artifact* .

(Each student is responsible for a part of the reading.)

29. Introduction to box building. Demo: corner joints, plexi insets and doors.

Begin designing and model building.

**Friday Workshop:** Box building and individual meeting with Gerri.

Reading *The Poetics of Space*, *Drawer, Chests and Wardrobes*, Bachelard

Sol LeWitt *A Retrospective*, *LeWitt's Autobiography*, Weinberg

Mark Dion, *Interview*, Kowon

LINKS:

[Fluxus](#)

[Shopping Century of Art and Consumer Culture](#)

[Schirn Kunsthalle Frankfurt](#)

[Song Dong 1](#)

[Andrea Zittel](#)

[Christian Boltanski](#)

[Mark Dion](#)

## WEEK 10

November

3. Discussion, *Drawer, Chests and Wardrobes* and LeWitt's apartment.,

Light box demo, drawer demo, meetings, work time.

5. Work time

Friday Workshop: Light box demo, drawer demo, work time

## WEEK 11

10. Work time

12. Work time

Friday Workshop: FINISH PROJECT

## WEEK 12

17. Critique: MUSEOLOGY, CABINETS AND CASES

19. Critique: MUSEOLOGY, CABINETS AND CASES

Friday Workshop: Casting

Reading: Perform Repeat Record, *Touching Remains Interview Antonie /Heartfeld*

*The Poetics of Space, Dialectics of the Outside and Inside*, Bachelard

Links:

Janine Antoni

<http://www.luhringaugustine.com/artists/janine-antoni/>

<http://www.pbs.org/art21/artists/janine-antoni>

[Do-Ho Suh](#)

[Alan McCullen](#)

[Josiah McElheny](#)

[Antony Gormely](#)

[Eva Hesse](#)

[Kiki Smith](#)

[Cornelia Parker](#)

[Original to Copy](#)

## WEEK 13

24. Introduce Final: CASTING THE SPACE BETWEEN, BELOW, ABOVE INSIDE

Lecture: *The Poetics of Space*. View Norton Gifts: 1:30 Gallery

Workshop part I casting.

26. Workshop part II casting.

Dialog with Gerri, test pieces

THANKSGIVING

WEEK 14

December

1. Work time

3. Work time

WEEK 15

8. Work time

10. Work time

December 15 Final Crit



## MATERIALS YOU MUST HAVE

3-ring binder for readings!!!

Sketch book/note book

Drawing pencils

Grid paper

Tracing paper

I will provide wood, aluminum, and plaster for the projects. Please see us for the resource list if you need other materials.

### REFERENCES:

#### 1. MATERIALS AND STRUCTURE

[Bauhaus](#)

[Albers Foundation](#)

[Calder](#)

[Alan Wexler](#)

[Olafur Eliasson 1](#)

[Sarah Size](#)

[Sol LeWitt](#)

[Buckminster Fuller](#)

[Rodchenko/Popova](#)

#### 2. SKELETAL STRUCTURES

[Martin Puryear 1](#)

[Martin Puryear 2](#)

[Ellen Driscoll](#)

[Kendell Buster](#)

[Ursula von Rydingsvard](#)

[Psycho-Buildings](#)

[Dennis Oppenheim](#)

[Steven Holl](#)

[Mary Miss](#)

[SIMPARCH](#)

#### 3. MUSEOLOGY, CABINETS AND CASES

[Sir John Soans Museum](#)

[Pitt Rivers Museum](#)

[Song Dong 1](#)

[Warhol Time Capsules](#)

[Andrea Zittel](#)

[Christian Boltanski](#)

[Mark Dion](#)

[Fred Wilson](#)

[Museum of Jurassic Technology](#)

[Joseph Cornell](#)

[Dan Flavin](#)

[Fluxus](#)

[Shopping Century of Art and Consumer Culture](#)

#### 4. MECHANICAL REPRODUCTION

[Do-Ho Suh](#)

[Alan McCullen](#)

[Josiah McElheny](#)

[Antony Gormley](#)

[Eva Hesse](#)

[Kiki Smith](#)

[Cornelia Parker](#)

[Original to Copy](#)

**Reference Texts:**

- Benezra, Neal David. *Martin Puryear* (Chicago, Ill.: Art Institute of Chicago; New York, N.Y.: Thames and Hudson, 1991) Fox, Howard N. "Introduction" and "Tadashi Kawamata," *A Primal Spirit: Ten Contemporary Japanese Sculptors* (Los Angeles, Calif.: Los Angeles County Museum of Art, 1990)
- Barr, Alfred. *Sculptors on Sculpture* (New York, Distributed by Simon and Schuster, 1954)
- Hans Hackke, *Texts and Works, Obra Social* ( Antoni Tapies Fundacio 1995)
- Hauptman, Jodi Joseph Cornell, *Stargazing in The Cinema,-The Romantic Museum* (Yale University Press, 1999)
- Grosnick, Ute *Women Artists, Eva Hesse, Mona Hatoum, Rachel Whiteread,* (Tashen 2001)
- Krauss, Rosalind E. "Forms of Ready Made: Duchamp and Brancusi," pp. 84- 103, *Passages in Modern Sculpture* (Cambridge, Mass.: MIT Press, 1981, 1977)
- Kristeva, Julia. Interview with Catherine Francblin, *Flash Art*, January 1986, Julia Kristeva, *Interviews* edited by Ross Mitchell Guberman (New York: Columbia University Press, 1996)
- Andrews, Oliver. *Living Materials: A Sculptor's Handbook* (Berkeley: University of California Press, 1983)
- Krauss, Rosalind E. *Passages in Modern Sculpture* (Cambridge, Mass.: MIT Press, 1981, 1977)
- Penny, Nicholas. *The Materials of Sculpture* (New Haven: Yale University Press, 1993)
- Miss, Mary Mary Miss, *Think Space*, Joseph Giovanni (Princeton Architectural Press)
- Serra, Richard, *Richard Serra, 1985-1998 The Plates*
- Stiles and Selz. *Theories and Documents of Contemporary Art, A Sourcebook of Artists' Writings* (Berkeley: University of California Press, 1996)
- Shopping: a century of art and consumer culture* / edited by Christopher Gruenberg and Max Hollein ; with essays by Chantal Béret. Ostfildern-Ruit : Hatje Cantz, c2002.)
- Fluxus experience* / Hannah Higgins Berkeley : University of California Press, c2002
- Annette Messager, *the messengers* Munich ; New York : Prestel, c2007.
- Mr. Wilson's cabinet of wonder* / Lawrence Weschler
- Weschler, Lawrence. *New York* : Pantheon Books, c1995 163 p. : ill.
- Tom Friedman / Bruce Hainley, Dennis Cooper, Adrian Sear London : Phaidon, 2001



Olafur Eliasson's Studio

## Materials and Structure

*To experiment is at first more valuable than to produce; free play in the beginning develops courage. Therefore, we do not begin with theoretical introduction; we start directly with the material...*

*Preliminary Course, Josef Albers*

An introduction to the formal visual language and the Bauhaus concept "form and function" of materials. In-class discussion of formal principles and the physical dynamic of forms will demonstrate sculptural issues. Reading from Josef Albers will outline formal issues such as tension and compression, symmetry and asymmetry. The Bauhaus focus on economy of form, the use of industrial "flat" materials created at the turn of the century such as paper, steel, cloth, plywood and plexi and the contrast with the natural materials will be looked at. One structure will be hand-built from scrap wood using a Japanese saw, mat knife, and carving tools. Techniques using non-adhesive joinery will be employed.

### Assignment:

Make one hand-built structure after learning to use these materials, tools and process:

Materials – scrap wood, natural, plies and milled lumber, scrap plexi, plastics and cardboard

Tools – Japanese saw, mat knife, and chisel.

Process – Lap joints, finger joints, notching, strapping, pinning, and wiring (no glue allowed).

### The work must address two of these Formal Visual Principles:

Balance/Weight/counterweight

Numbers in form and/or pattern

Symmetry/Asymmetry

Texture

### The piece must use one of these principles to stand in space:

Single point

Three point

Four point

Rigid planes

Anchored footing

### The work should explore materials:

How does the direction of the wood grain affect the piece visually and structurally?

Does one type of wood hold a cut better than another?

How does the density of wood effect the work?

Is the piece more stable when made of one material than with another?

What happens when you put materials with various textures beside each other?

What is the difference between industrial materials vs. natural materials?

How can you join materials with different properties?

### Formal qualities to consider:

Vertical vs. horizontal

The dynamism of the angle

Numbers and forms, a singular form versus a pair, 3 versus 4

Why 5 has rhythm

"Structural Intrigue," or a work that seems to defy gravity

Basic geometric solids: cube, sphere, pyramid, cone, and cylinder

### Reading: Bauhaus: Preliminary course: Albers

Albers taught an introductory course in fundamentals of design for those studying industrial design, crafts and fine art and architecture. He believed that all students needed to know the fundamental characteristics of materials. He believed in and enforced the "Economy of Form," or how to make a piece with minimal fabrication. The Bauhaus is a school born out of the industrial revolution. Its philosophy embraced the new materials of the day and trained students to use them with craftsmanship and formal qualities. The Bauhaus also promoted both a new social and political structure that believed there was no hierarchy in the arts and crafts and that crafted objects that functioned for the body could be made available for all, both rich and poor. The Bauhaus system of education was duplicated in American art schools as teachers such as Albers and Gropius fled the National Socialists.

### Readings:

#### Project 1.

*The Bauhaus Concerning the Fundamentals of Design*, Albers

*Bauhaus Workshop for Modernity*, *Bauhaus Fundamentals*, Dickerman

*Bio Structural Analogies in Architecture*, Lim

*Net Works*, *The Encyclopedia as a Labyrinth*, Umberto Eco

*Sculpture Now*, *Design and the Handmade*, Moszynska

### Resources:

Please look at these resources to understand how this lesson has played a vital role in the formation of modern and postmodern thinking.

Bauhaus <http://www.moma.org/interactives/exhibitions/2009/bauhaus/Main.html>

Albers Foundation <http://www.albersfoundation.org/Home.php>

Calder <http://www.calder.org/>

Allan Wexler <http://www.allanwexlerstudio.com>

Olafur Eliasson <http://www.olafureliasson.net/works.html> <http://www.moma.org/interactives/exhibitions/2008/olafureliasson/#/intro/>

Sarah Sze <http://www.sarahsze.com/>

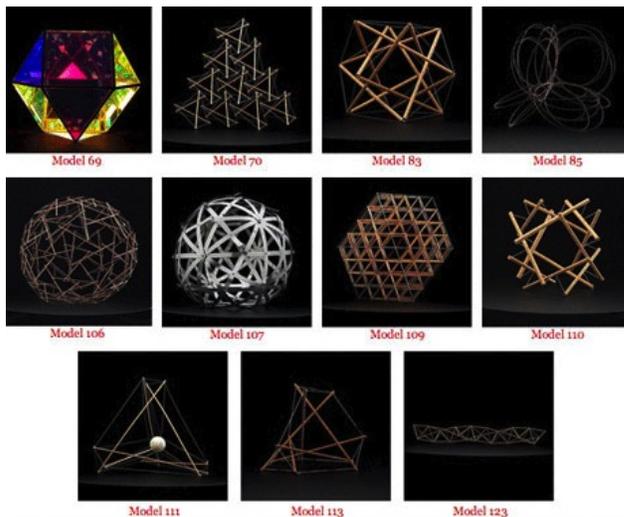
Sol LeWitt <http://www.sfmoma.org/artists/42>

### Lectures:

Bauhaus, A New of Formal Language

Physical Dynamics of Balance, Symmetry, Pattern, Weight, Scale, In Sculpture, Design and Architecture.

Artists: Bauhaus- Student work, Albers, Moholy-Nagy, Alexander Calder Sze, Fuller, Ellison, Rittfeild, Sol LeWitt, Richard Serra, Antonio Pevsner, David Smith, Tadashi Kawamata, Jen Shin, Mo Edoga, Edward Mayer, Robert Stackhouse, Carl Andrea, Martin Puryear, David Nash, Chris Dury



Buckminster Fuller Models



## Skeletal Structures

"... The logic of the form is carried by the surface, and the notion of a dualistic split between inside and outside is resolved through a visual unification of meaning of the external structure and the experimental center of the work."

Rosalind Krauss on Vladimir Tatlin's, *Monument to the Third International*, *Analytic Space: futurism and constructivism*. *Passages in Modern Sculpture*

### Project:

For this assignment you will explore the skeletal structure of architecture, machinery, or organic forms. Formally the work will express the dynamics of a self-supporting structure, showing patterning, movement, rhythm, and progression. Both the structure and the negative space it defines will be perceived and inhabited mentally and physically. The material of the sculpture is as much a part of its subject as are the techniques used to craft it. You will learn fabrication methods such as wood bending and lamination; learn to understand the basic structural possibilities of wood, and how to use all eclectic hand tools and the shop equipment. Various fasteners and joinery methods will be demonstrated.

You will begin your exploration on paper by building models. In a one-on-one conference with me, we will discuss the methods of fabrication, the materials that could be used, the scale and other issues. The process and materials will be carefully discussed and chosen so to specifically respond to the forms you wish to create. Laura Dalton, the shop tech, will cover material needs and tool instruction.

Demonstrations and workshops in class and on Fridays on bentwood lamination, lashing, pop riveting, joining wood, bending and riveting aluminum will inform your fabrication. Stretched cloth, plastic sheeting, wire, and rope may be used.

The scale of the work should be at least 2' and no bigger than 6' so that it relates to the body on an architectural scale. The work must be installed in the gallery and play off of the architecture, the light and the shadow available in the space.

### Historical issues to consider when designing the work:

- How did the early modernist embrace and use industrial materials?
- How do we? For example, Puyyear is using reclaimed wood, and Discol waste plastic.
- How does the X-ray influence this early work?
- What does it mean to "mirror mental space"?
- How did Tatlin use architecture?
- What effect did opening up the volume of a work have in Tatlin's case?
- How do we read the Gabo head?
- What are the forms Puyyear evokes in his work?
- What does he gain from vernacular cultures?

### Design and mechanical issues to consider:

- How does the work look and act if we see all of the joints?
- Can you evoke this rather than illustrate underlying forms? (i.e., ribs, interiors of buildings, etc.)
- How does the piece relate to your body?
- What happens when light is projected on the work?
- Which material is best for your work? For example, how does paper and wood behave versus cloth and metal?



#### Tools:

All wood hand tools  
 Metal roller  
 Steam bender  
 Molds for lamination  
 Jigsaw  
 Chop saw  
 Band saw  
 Drill  
 Pop riveter  
 Nail gun

#### Readings:

##### Project 2.

**Passages in Modern Sculpture**, *Analytic Space Futurism and Constructivism*, Krause

**Documents on Contemporary Art**, *Helen Posner Interview with Martin Puryear*

**Sol Lewitt**, *A Retrospective*, *Approaches to Seriality*, Rorimer

**Net Works**, *Mark Libardi Global Net Works*, Hobbs

**Olafur Eliasson**, *Interview with Daniel Birnbaum*

#### **Passages in Modern Sculpture** Rosalind Krauss Chapter 2 Analytic Space: Futurism and Constructions

Social political issues relating to industrial revolution are at the heart of the work made by the Futurist, the Constructivist, the Bauhaus school, as well as the Dadaist to follow. New formal visual issues emerged via a desire for a new type of art, a new art school, and a new art audience which formed various aspects of modernist art fabrication and display. This chapter points out the new vision artists had via optics, film, photography, and the X-ray machine and the new materials including, sheets of plastic, metal, laminated wood, and industrial cardboard that gave their work new form and meaning.

Many of the works featured in the article embrace both time and space, activating the architecture, and giving one multiple visions of the form as one moves around it. Concepts such as installation, metaphysical space, and simultaneous readings come forth. These artists blurred the boundary between sculpture and architecture. Their works were research-based investigations.

#### Materials:

Cedar strips for steam bending  
 Birch ply for bending  
 Various pre-cut wood strips  
 Canvas/cloth  
 Papers/paper machine  
 Plexi and plastic sheeting  
 Aluminum strips

#### Construction Methods Covered:

Lap joints, mortise and tendon joints  
 Glue lamination  
 Steam bending  
 Pop riveting  
 Bolts & screws



Martin Puryear: Art 21

<http://www.moma.org/interactives/exhibitions/2007/martinpuryear/>

One of the most respected artists of our day, Puryear is a supreme craftsman who looks to his African heritage as well as the trajectory of western sculpture. He primarily fabricates his work with his hands and has a belief in the kinesthetic body knowledge we gain through our physical body. His work is based on the metaphysical or phenomenological space. He evokes forms rather than illustrating things.



**References:**

Martin Puryear <http://www.moma.org/interactives/exhibitions/2007/martinpuryear/>

<http://www.pbs.org/art21/artists/puryear/>

Ellen Driscoll <http://www.ellendriscoll.net/>

Kendell Buster <http://www.kendallbuster.com/about.html>

Ursula von Rydingsvard <http://www.pbs.org/art21/artists/vonrydingsvard/index.html>

Psycho-Buildings <http://www.southbankcentre.co.uk/minisite/psycho-buildings/>

Dennis Oppenheim <http://www.dennis-oppenheim.com/outdoor-sculpture>

Steven Holl <http://www.stevenholl.com/>

Mary Miss <http://www.marymiss.com/index.html>

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

**Artists:**

Ellen Driscoll, Kendell Buster, Simpark, Sarah Sze, Sol LeWitt, Richard Serra, Constantine Brancusi, Alexander Calder, Antonio Pevsner, Kurt Schwitters, David Smith, Tadashi Kawamata, Mo Edoga, Richard Deacon, Jackie Windsor, Leanne Tawney, Louis Barigon, Steven Hull, Edward Mayer, Robert Stackhouse, Robert Morris, Carl Andrea, Martin Puryear, David Nash, Magdalena Jetelová, Allan Wexler, Chris Dury, Mary Miss, David Nash, Alice Aycock

**General Reference:**

Shaker furniture, Japanese construction, Gothic Architecture, Eiffel Tower, Machintosh Furniture, Ethiopian Bamboo Hut, Horuji Temple in Japan, Green Houses. Look at crystallization, DNA helix, cellular division, Japanese joinery, window blinds, fans, wheels, rib cages, birdcages, and support beams.

# NEW MUSEOLOGY and the Influence of Collections and Cataloging on Contemporary Art



*"The cabinet of the world contained those things that revealed the extremes of nature's powers: the particularly large, the particularly small, the misshapen, and the monstrous... The cupboards were filled with things according to the nature of the material, so that each might contain both worked and un-worked items in the same raw material. The cupboard marked bones, for example where placed turned objects of ivory and also the arm bone of Duke Herman, an ancestor."*

Eileen Hooper- Greenhill **Museums and the Shaping of Knowledge** writing on Arch Duke Ferdinand's *Kunstkammer*

## **Project:**

Design a box that functions to hold a specific object/objects or image/images. Carefully consider what you will house. Is the piece already precious? Is it an every day object that has meaning or not? Is it historical or symbolic? After your training in the woodshop you will have the ability to fabricate a structure that can hold an item or items. Techniques in building lidded spaces, light boxes, and glass cases will be demonstrated. Following the earlier "form follows function" ideology, you will design a form that conceptually responds to the object. Readings on the history of museums and collecting and the influence this has had on artists today will play a central role in creating a work. This work should be crafted with meaning and focus on conceptual issues of display.

## **Art-historical issues to consider:**

What is the tradition of cabinet making linked to?  
How did early collections form and how do they influence us today?  
How were these early chambers arranged?  
How is collecting and displaying in museums like retail stores?  
How do Warhol's time capsules function in relation to his own body of work?  
How does containment connect to installation in Cornell's work or Schwitters's?  
Who is Duchamp speaking to when he makes a case of his own work?  
What does Alfredo Jaar actually frame in his light boxes?  
What does Song Dong's mother's house at MOMA tell us about a society?  
What does Fred Wilson work do to our visions of museums?  
How is this different from the Museum of Jurassic Technology?  
Consider the elevation of the cigarette in Xu Bing's "Tobacco Project".

## **Material and design issues to consider:**

Consider the scale of the box to the scale of the object.  
How can you make something look more valuable by the box you put it into?  
What materials are most appropriate or effective?  
What construction method is most effective?  
How does a light box make the work extend its physical space?  
How does photography function as a vehicle for collecting as featured in the show "Original and Copy"?

## **Materials:**

Pre-cut lumber in 1 and 2' strips  
Plexi  
Glass  
Hinges

**Processes:**

The entire object should be no larger than 2'.  
Instruction on how to build a light box, a simple cabinet with lid or a door will be covered.  
Various joints will be covered including the finger joint and miter joint.

**Tools:**

All shop tools and hand tools are available.

**Readings:**

**Art and Artifact** *Open the Box, The Museum Effect*, James Putman  
**Museum as Muse**, *Artist Reflect, Peale, Duchamp, Andrea Frazer*  
**Illuminations**, *On Unpacking My Library*, Walter Benjamin  
**The Poetics of Space**, *Drawer, Chests and Wardrobes*, Bachelard  
**Sol LeWitt A Retrospective** *LeWitt's Autobiography*, Weinberg  
**Mark Dion**, *Interview*, Kowon  
**Shopping a Century of Consumer Culture**, Luthy



**Reference:**

Alfredo Jaar <http://www.alfredojaar.net/index1.html>  
Song Dong <http://www.moma.org/visit/calendar/exhibitions/961>  
<http://trendland.net/2009/07/15/waste-not-art-installation-by-song-dong/>  
Warhol Time Capsules [http://www.frieze.com/issue/article/living\\_in\\_a\\_box/](http://www.frieze.com/issue/article/living_in_a_box/)  
Andrea Zittel <http://www.zittel.org/>  
Amish Kapoor <http://www.anishkapoor.com/>  
Christian Boltanski <http://www.tate.org.uk/magazine/issue2/boltanski.htm>  
Mark Dion <http://www.cmoa.org/international/html/art/dion.htm>  
Fred Wilson <http://www.renabranstengallery.com/WilsonF.html>  
Museum of Jurassic Technology <http://www.mjt.org/>  
Joseph Cornell <http://www.sfmoma.org/exhibitions/264>  
Dan Flavin <http://www.diacenter.org/sites/main/danflavinartinstitute>  
Fluxus <http://www.fluxus.org/12345678910.html>  
Shopping Century of Art and Consumer Culture  
Xu Bing [Tobacco Project: Red Book](#)

**Artists:**

Artist/architects: Cornell, Fred Wilson, Fluxus-Takaka, Alfredo Jarr, Andrea Zittle, Sir John Soane, David Willison and the Museum of Jurassic Technology, Doris Salcedo, Lucas Sumaris, Ann Hamilton, Gear Heap of Birds, Jane Antonio, Allan Wexler, Andrea Zittel, Damien Hirst, Claus Oldenburg, Donald Judd, Sol LeWitt, Jasper Johns, Robert Rauschenberg, Krzysztof Wodiczko, Dieter Roth.



## THE SPACE BETWEEN



Geoffery Mann

*Geoffery Mann, a scottish artist and designer captured the flight path of a moth trapped inside a normal light fixture, then reproduced that path as a fluttering ribbon of rapid-prototyped plastic, deployed as a shade around a light bulb.*

*Using film, he records, then traces the entire movement.*

### Project:

Consider the space between your eyes and this page you are reading. As you shift your eyes from word to word, and make your way through the text, you have created an invisible space. Consider the space between your face and mine, your mouth and another's ear. For this project you will be asked to craft the space between – that which is not visible. You will learn to use materials that uniquely record and reveal the process of making the form.

The object may be the result of a gesture or performance.

Technically you will be trained to various mold making methods, including clay, plaster and glass casting.

Example pieces from contemporary artist will inform the process technically and hopefully inspire you to consider the spaces between.

### Materials/Methods:

Glass casting

Mold making

Clay, rubber, wax, plaster, glass

British sculptor Rachael Whiteread, employs traditional casting methods and materials that are commonly used in the preparation of sculptures rather than for the finished object, such as plaster, rubber, and resin; she makes sculptures of the spaces in, under, and on everyday objects. Her art operates on many levels: it captures and gives materiality to the sometimes unfamiliar spaces of familiar life (bath, sink, mattress, or chair), transforming the domestic into the public; it fossilizes everyday objects in the absence of human usage; and it allows those objects to stand anthropomorphically for human beings themselves.

"It is the solid trace of all the air that a room once contained. Empty space has become solid. Because it is solid, it is closed. Nothing can get in or out. On this side of the white surfaces of the massive block, engraved with negative images of fireplace, door, window and light switch, we wonder at the dark invisible silence within. Vanished lives, lost voices; forgotten loves are trapped in that fossilized room like prehistoric creatures in limestone." Jonathan Jones, The Guardian



Rachael Whiteread,

**Issues to consider:**

What makes an evocative piece that you can both look at and touch?  
If part of the goal is to capture other pieces, how can yours be made more or less desirable?  
If a work has utility, how does it operate metaphorically?  
How does mechanical reproduction function in a work of art that has utility?

**Readings:**

Perform Repeat Record, *Touching Remains Interview Antonie /Heartfeild*  
The Poetics of Space Dialectics of the Outside and Inside, Bachalard

**References:**

Janine Antoni <http://www.luhringaugustine.com/artists/janine-antoni/>  
Studio MANN <http://www.mrmann.co.uk/about-studiommann>  
Rachel Whiteread <http://www.luhringaugustine.com/artists/rachel-whiteread>  
Do-Ho Suh <http://www.pbs.org/art21/artists/suh/index.html>  
Alan McCullum <http://www.pbs.org/art21/artists/allan-mccollum/>  
Josiah McElheny <http://www.pbs.org/art21/artists/mcelheny/index.html>  
Antony Gormley <http://www.antonygormley.com>  
Eva Hesse <http://www.sfmoma.org/exhibitions/24>  
Kiki Smith <http://www.moma.org/interactives/exhibitions/2003/kikismith/>  
Cornelia Parker <http://www.tate.org.uk/colddarkmatter/texts.htm>



## Evaluation:

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

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

I keep a record of each student's work, his or her progress, strengths and weaknesses. I will dialogue with each of you in class daily while working. We will have individual meetings/conferences to plan each project. This occurs 4 times during the semester by appointment. We will have group critiques after each project is complete. I will make a point of giving you feedback on the final work during the group crit. I keep a record of critiques for each assignment and I photograph the finished work for my records.

Please note that, my response to your work will mainly come in verbal form. I will respond in written form to the peer-review and your self-evaluation forms after each assignment. If at any time while making the project or when the project is complete you want an individual conference, I am available outside of class, Monday from 9-12, Tuesday/Thursday 1-4.

I use the following criteria in evaluating student work:

### Attendance- 50%

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

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

Attendance and active participation in critiques is critical to learning in the studio classroom. All students are expected to contribute verbally by commenting or questioning aspects of the work being critiqued. Attendance at critiques is mandatory. Any student who knows they will be absent from a critique must contact the instructor prior to the critique.

A verbal self-critique and or a peer review will be done for each project. This includes information on the technical skills you learned, the conceptual idea you worked with, and the artists and readings we covered. You will be asked to take notes in your sketchbook and on a classmate's work.

1. You must be in the studio by 1:15 p.m. We will begin the class with a discussion and or presentation. It is vital that you are here for the beginning of the class. If you are more than 30 min. late for a class without a reasonable excuse, you will be marked absent.
2. Participation in the classes includes contributing to dialogue, taking notes on technical skills or artist presented.
3. Come prepared to work on projects in class.

### Assignments 40%

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

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

For each assignment the class will go over a series of technical skills.

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

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

### Safety and Etiquette 10%

Your safety is of primary importance to us. We will train you to use all equipment and the shop properly. You must attend safety training for all hand tools, electric tools, and the shop equipment at the beginning of the semester. If you do not attend the training session, you will not be allowed to use the tools. Laura will check and evaluate your ability to use tools properly. This is a communal studio. You may not leave any materials out on tables or on the floor after classes. If you are working on a large-scale project, make sure Laura and I are notified and we will help you to find the proper placement and storage of the work. Chronic failure to clean up your work area and properly store materials will result in a 10% drop in your grade.

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

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

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

### SHOP AND STUDIO USE

Choose an area of the studio and a table space to use on a regular basis.

Put your name on a shelf and use it for small storage.

Put your name on a locker and use it for large storage (both may be shared).

You are responsible for all tools and materials you get out so put them away when you are finished.

Laura and I will keep note of bad studio practices.

Use the electrical plug closest to your table; do not have extension cords running on the floor.

Use loud and messy tools such as sanders & girders outside.

### WOOD SHOP

You may only use the wood shop when wood shop tech Laura Dalton is present.

Laura's hours are 9-5 weekdays.

You may only use the shop after you have been trained.

Training will take place on Fridays beginning in September.

### STUDIO ACCESS

You may have card access to the art building and use the studio when you wish.

The tool cabinet in the corner of the studio has tools for your use.

Make sure you lock up the cabinet after getting tools.



Calder- Circus