ART 1306 3D Design Section: 002 Meeting Times: By Appointment
Semester: Spring 2017
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3D Design

Module 1: Body

The purpose of this assignment is to introduce students to innovative artistic strategies using the body as a medium. Historically, the figure was often depicted as a means to convey a humanistic vision of the world that included, beauty, sex, and emotion, as well as the vehicle for narrative storytelling (i.e., the Bible, epic literature etc.) In the contemporary era the body remains a potent image but can be understood in new ways through its absence. As opposed to its literal depiction, the body may be implied by gesture or suggestion, but not necessarily included physically. It may also be the artist's medium itself, employed for performance or video based art.

In this project, students may use, either literally or figuratively, the body, either in part or whole, as the means to communicate an idea. The body may be cast, sculpted additively or subtractively, imprinted, appropriated, or otherwise made present as the primary (but not necessarily only) component of the artwork. The relationship to the body should be autobiographical in some way, but this can be interpreted liberally.

References:

Michelangelo
Rodin
Kiki Smith
Louise Bourgeois
Bill Viola
Guillermo Gomez Pena
James Luna
Robert Gober
Ana Mendietta
Vanessa Beecroft

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Module 1: Relief

The purpose of this assignment is to introduce students to the techniques of bas relief or high relief carving. Relief carving, a traditional artistic process, will be updated in this project to include any additive or subtractive process used to build a tactile raised surface viewed in a two dimensional format.

Historically, reliefs were often employed as a means to convey figurative scenes that embellished the walls and niches of architectural structures from churches to temples across the world. Reliefs were also used historically as a means to copy drawings or text carved from blocks of wood or stone. What is consistent to all reliefs is that they are intended to be viewed from a single point of view, not "in the round".

Surfaces can be built up or carved away from their original ground. The ground, or two-dimensional plane, should be in the range of 16 inches square. The relief can be either narrative or non-objective, with each student using the appropriate principles of design to embed content.

Examples of relief may include:

A stele
A clay tile
A quilted textile
A topographical model
Wood collage

References:

Kurt Schwitters
Ancient Greek metopes
Faith Ringgold
El Anatsui
Jay DeFeo
Frank Stella
Maya Lin
Lorenzo Ghiberti

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Module 1: Stabile/Mobile

The purpose of this assignment is to introduce students to the Minimalist strategies of sculpting using complex polygons and/ or striking organic shapes as the basis for a two-part sculpture that includes a free-standing form and a suspended form that relate to each other. These forms may or may not be directly attached to each other.

Alexander Calder, known worldwide for his delicate mobiles, also coined the term *stabile* for his terrestrial objects, which were locked to the ground in contrast to other sculptures suspended in the air.

Using suggested materials such as foam core board, balsa wood or acrylic, each student will fabricate a non-objective object or objects that might also incorporate wooden rods or other linear elements such as wire or round bar, freely adding to the a form that emphasizes the space through, within or between lines as much as emphasizing the space that the shapes occupy or consume. In this way, negative space becomes as important as positive space, as its emphasis frequently implies movement or lightness.

Surface embellishments to include color or texture may be included as a part of the project, but should be used to emphasize relevant principles of design, for example rhythm, balance, repetition, or unity.

Each sculpture should measure approx. one foot cubed.

References:

Alexander Calder
Jean Tinguely
Martin Puryear
Fred Sandback
Eva Hesse
Damien Ortega
Petah Coyne

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Module 2: Kinetic

The purpose of this assignment will be to introduce students to the use of movement in a sculpture. Students will be asked to research and formulate an idea that involves movement based on a physical object with moving components OR the piece can be realized as an actual action that takes place and then is documented through video. Such a project might involve a chain reaction, such as the machines made famous by artist Rube Goldberg.

The moving components of the project can be powered electronically, through the force of wind, water, gravity, or through the interaction of the audience via a hand crank or motion sensor, etc. Highly creative and technologically innovative techniques are encouraged. One may also consider the body as a kinetic material.

In the case of a project where the movement is the content, consider the appropriate use of design principles to execute the movement most successfully. Form, in the context of aerodynamics, can be fundamental, as can be scale, mass and volume.

Questions to ask:

What differences can be discussed in the types of movement that are repetitive and dependable versus those which are ephemeral and/or unexpected work of art to life? Does motion reflect time? Does motion reflect entropy?

The project should stay within the range of 3 feet in any direction, excepting videotaped chain reaction events.

References:

Tim Hawkinson
Bruce Nauman
Alexander Calder
Peter Fischli & David Weiss
George Rickey
Arthur Ganson
Theo Jansen

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Module 2: Making/Using Molds

Mold: (n) A hollow form or matrix for shaping a fluid or plastic substance.

Readymade: (n) An ordinary object elevated to the status of a work of art by the mere choice of an artist. (Marcel DuChamp)

This project will focus on the creation of art through the process of casting. The casting process may be traditional, wherein a student first makes a model, or more conceptual, wherein in a readymade mold is used to alter the properties of its original function.

Any model or readymade object conforming to the above definition is possible. A concave cavity with positive draft is recommended, but not required. The shape of the model chosen will directly affect the mold and the material used for casting.

The cast object can be of any material. The material chosen should reflect on the concept. The cast may or may not have any reference to its original readymade.
Each finished project can be independent or a conglomerate of multiple casts from one or more models or readymade molds.

When considering a mold, ask yourself:
Does my model need to be permanent?
Are my model and mold material compatible?
What are the benefits of having a mold of an object?
What was the original function of the readymade? What are its associations? Will its identity be recognizable in the cast? Is this desirable?
The answers to these questions will lead to subject matter.

Experimentation with media is encouraged. It is highly recommended that students use "Oomoo" for poured molds and "Mold Max" for brushed molds. These products are available at Reynolds Advanced Materials, in Dallas. 214-421-4377

Artists for reference:

Urs Fischer
Rachel Whiteread
Manfred Pernnice
Kristen Morgin
Hannah Wilke
Ai Weiwei

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Module 2: Soft Sculpture

The purpose of this assignment is to introduce students to the basics of organic soft-formed sculpture using fabric, textiles or any non-rigid material as the basis for two related free standing or suspended additive forms.

Each student will create a minimum of two related objects in fabric or fabric-like material (handmade paper, hide or leather are also possibilities), utilizing a fill material to give it 3-dimensional form. The fabric may be new, used or homemade and may be embroidered, block printed or otherwise embellished with text or images. The filling should be selected after considering texture, weight, smell, or other issues relevant to the work. The two pieces may relate to each other in any way the student desires, but he/she should be able to express this relationship clearly throughout the project.

It may be necessary to stitch or sew your projects, so some time, practice and research about this process outside of class will more than likely be required.

The principles of design to be explored in this project might include pattern and unity, as examples.

Each sculpture should measure approx. 1 foot by 1 foot by 1 foot. (minimum)

References:

Claes Oldenburg
Chris Burden
Annette Messager
Petah Coyne
Mike Kelley
Polly Apfelbaum

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Module 2: Assemblage

The purpose of this assignment is to introduce students to the contemporary strategy of assemblage, the process of re-purposing or re-composing pre-existing objects into a new one(s). This project will utilize both subtractive and additive sculptural processes.

Students can utilize the material inventory of pre-existing objects. For example, a baseball can be disassembled to its component parts: lace, leather, string, or used in its original form. All of these components will then be re-composed to create a new object devoid of the original functions of the prior ones. In this example the baseball could no longer contain its original reference of simply a baseball in the new composition.

Questions to ask:
What information do objects contain? Can a stop sign contain meaning other than the command "stop"? What about the material? The color? The shape? The context?
Can meaning be recycled or transformed?

Surface embellishments to include color or texture may be included as a part of the project, but should be used in a meaningful way.

Consider the seminal example of assemblage art. Marcel Duchamp takes two immediately recognizable objects, a bicycle wheel, and a wooden stool, and combines them to create something that never before existed. This act expanded the definitions of what art can be. The artist did not make either of the two objects. His act of "making" consisted solely of joining the two, but in doing so, he redefined both—as well as the trajectory of modern art.

References:

Marcel Duchamp
Robert Rauschenberg
Jasper Johns
Louise Nevelson
Meret Oppenheim
Nancy and Edward Keinholz
Joseph Cornell
Hazoume

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Module 3: Interactive

The purpose of this assignment is to introduce students to ways of thinking about the manner in which the audience can activate or engage with a work of art. In some cases, as with video games, the work may demand an active participant in order to function or serve a purpose. The idea of an artist interacting with his/her audience has existed throughout the twentieth century, and is a strategy frequently utilized by performance or kinetic artists, however, the advent of digital technology has spurred a renaissance of new media artists whose use digital platforms and robotics to create immersive experiences.

In most cases, interactive art is brought to life by the presence of a viewer. For instance, electrical components might be powered on through the use of motion sensors, which, when tripped, activate the work. In other examples, the work demands the viewer's active physical involvement, which might take the action of clicking the mouse of a computer or pushing the buttons of a power board. As such, a multiplicity of subject matter, actions, and structures can be presented by means of a viewer scrolling through its options. For this assignment, students are encouraged to think about creating work that **must** be activated in order to communicate an idea. The interaction should not be a mere option, but be a requisite for the object or idea to be validated.

As always, consider the appropriate use of design principles to execute your project most successfully. The principles of dominance and emphasis, similarity and contrast may be essential to cueing your potential participants. Be realistic…problem solving with mechanical components can be expensive and generally maddening.

Questions to ask:

What are the advantages/disadvantages to interactive art?
The art audience is taught not to touch. How can the public be invited to break this rule?
How can a work of art break down general public inhibitions?

References:

Martin Creed
Maurice Benayoun
Wafaa Bilal
Tomas Saraceno
Carsten Holler
Random International
Leandro Erlich

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Module 3: Performance

Performance art (a.k.a. body art, happening, action art) is a particular strategy of Conceptual Art practice wherein the body is utilized theatrically to create and communicate an ephemeral sensory experience in direct conversation with a live audience. It became popularized first in the 1950's by Fluxus artists as a means to circumvent the idea of commerce, and then in the 1960's by first generation American Feminist artists as a way to present issues of gender and sexuality in a political context.

In this discipline the body often functions as the primary tool for communication, which can be verbal or solely physical. Performance may be interactive, but this is less common. Typically, performance art is non-narrative, separating itself from traditional theater acting in the way that video separates itself from film. It is almost always understood and realized as a "live" event and is frequently confrontational. Site may or may not be specifically relevant to the work. Individual performances often change from staging to staging, and are not exactly repeated by intention. (another distinction from theater)

In this project, the student(s) will stage a live performance without linear narrative (i.e., an enacted story). Communication should be more visual than verbal. Collaboration is encouraged. Beyond this, and the incorporation of a complex and unique idea, anything goes.

The performance should have a running time of no more than 8 minutes.

Artists for reference:

Marina Abramovic
James Luna
Carolee Schneemann
Faith Wilding
Yoko Ono
William Pope L.
Stelarc
Joseph Beuys
Chris Burden
Terence Koh
Laurel Nakadate
Francis Alys

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Module 3: Sound

Consider how one experiences a space. Whether actively or passively, each of the senses interprets information…the smell, the temperature, the light, the sound. The purpose of this project is for students to experiment with sound as an artistic medium that can be experienced in space either collectively or privately, but is oriented as an experience different than that of music or spoken word commonly provides. That difference is often the capacity to create an active, heightened sensitivity of experience.

Sound, like an image, is perceived and interpreted. William Hellerman stated in1983 that "hearing is another form of seeing…". This interpretation offers sound to the artist as another tool for communication.

The sound project may be performed live or be recorded, taking advantage of any audio software that can mix and render digitally. It may be electric or acoustic. Students are encouraged to think about the way sound is received as much as it is created, and the emotional stimulus it can conjure. The experience of the sound in space is also integral to the piece. For instance, how might sound change as one walks through an environment? How might sound be placed or targeted to suggest multiple source points?

Questions to ask:
How is sound distinct in a world of noise? What advantages/weaknesses does sound have compared other artistic forms? Is sound physical?

The finished sound piece should have a running time of one to three minutes. Multiple channels of sound, or tracks, are encouraged, but not necessary. The sound should have some specific relationship to the space surrounding it, even if that space must be imagined in the classroom.

Artists for reference:

Vito Acconci
Keith Sonnier
Max Neuhaus
Laurie Anderson
Edwin van der Heide
Janet Cardiff
Christian Marclay

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Module 3: Video

Video art, popularized in the 1960's, became a way for artists to incorporate time (4D) into their work in a non-narrative manner than is experienced differently, both in concept, duration and space, than a film or movie. Video art can be experienced more actively than film, as it frequently requires interaction in a space or directly through the medium itself. It can be projected onto objects or through objects in ways than traditional theaters cannot replicate. It is frequently an artist's private act experienced publicly.

"Film is like landscape and silence, while video is close-up and sound." Vito Acconci.

"Video is a much more private kind of communication. Generally, it's what one person does." Bruce Nauman.

In this project, the student will create a video based work that is meant to be experienced actively, with consideration of space and presentation. The video can be made using any means of motion capture, such as hand-drawn flip pages, stop animation, Powerpoint, or digital/tape based media. Collaborative projects are encouraged, but should mandate equal work by all participants. Sound may or may not be a component of the video. The video should be non-narrative, or at best, use a non-sequential narrative. Students should consider the presentation technology for the video screening as a part of the work itself. The video can be one part of a larger installation, web site, or group of objects.

Questions to ask:
What makes video different from film? What role does time play in the art of the moving image? How can technology, or the lack thereof, help communicate my message?

The finished video should have a running time of no more than 4 minutes.

Artists for reference:

Bruce Nauman
Bill Viola
Ryan Trecartin
William Kentridge
Pipilotti Rist
Tony Oursler
Kate Gilmore