**Spring 2021**

CSULB Department of Art

**ART 360 A & B, 499O Sculpture/4D– Intermediate & Advanced**

**Instructor Katie Grinnan**

**TI: Nicola Lee**

Office: Online

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Cell: 323-636-2291

Class hours: Tuesday and Thursday 1:00 – 3:45PM

Online

*TBA Thursday 4-5 PM (individual meetings by appt., following the schedule for the office hours below)*

Office hours: Tuesday 4-5 PM every other week

**Course Description:**

This class will question our assumption towards objects and the contexts they inhabit. Our investigation will be culled from texts on sculpture, artist interviews, philosophy, science, demonstrations, experiments, films and personal anecdotes. We will first establish the idea of a daily practice as a durational process, method of self care and form of resistance. We will think about the relationship between materials and meaning….the way matter matters. The foundation of this class will be based in experimentation and experience. We will look at ideas surrounding perception and subjectivity, thinking about this relationship systemically and utilizing sculpture as a kind of apparatus. How can we extend, change and sculpt our own point of view and in turn expand our understanding of objects in space. Sculpture has predominantly operated as a visual medium but this class will encourage evoking a wider range of sensory experience. We will also look at the idea of distance, dispersal and connectivity as spatial forces, since we are hyperaware in the current moment of these sculptural influencers. The topic of future imaginaries will also be investigated. There are a multitude of perspectives from which to view this issue. One could look through the lens of sci-fy, technological advances, politics, ecology, economics, geology, psychological etc. It is also a way to look at the issue of permanence in sculpture and continue the questioning surrounding sourcing materials and the politics embedded in those choices.

The documentation of sculpture will also be explored. We will look at the way a spatial narrative is created through documentation. But we will also ask more complex question….How do we contend with the loss of spatial experience and objecthood in the land of image flows? We will look at the relationship between image and object in recent years and think about strategies that resist the speed and aggregation that occurs virtually with an emphasis on space and materiality. But we will also look at artists who use multiple media platforms as a site for their work.

The class is structured around four main assignments that will gradually focus towards a more in depth investigation based on establishing your own voice/work.

The hope of this class is also to become more attuned to your own process and the way you conceive of things sculpturally.

This is a studio class. In this new normal, we will also strategize how to begin setting up a studio space and practice that can help transition your practice for beyond graduation. The final self-directed project uses the structure of a grant proposal to generate ideas. This exercise will help you practice your professional skills for the future. This course includes readings, lectures/multimedia presentations, studio assignments demos, and critiques.

**Course Requirements:**

ASSIGNMENTS

The cadence of this class will shift over the course of the semester. Initially there will be some fast assignments, then the pace of the class will shift to longer projects. The final will be a self directed project and that critique will be the culmination of the class. The first part of the first assignment can be a more experimental presentation, but for the three following critiques, all aspects of the space involved should be considered in the presentation as well as the quality of your decision making, craft, content etc.

The requirements are:

1. Students are required to make and present work for all 3 of the critiques. Students will be graded on the quality of work, work ethic (how you use work in class time and preparedness factors into this), personal growth, ambition (which doesn’t translate to scale necessarily) the level of craft in accordance with the intention, and discussion with respect to your intention and in response to your peers.

2. It will be expected that everyone in the class read the assigned readings provided to you by email or posted on BeachBoard.

 3. Group participation and discussion of work and readings is very important to this class; everyone is required to participate in critiques and discussion of readings. The more rigorous the dialogue is in class and the more perspectives that are voiced: the richer the conversation and understanding will be. I encourage a community environment where all opinions can be heard.

4. Take notes: There will be a lot of information given during lectures and discussions so it will be important to take notes. Also during critiques elect another student to take notes for you. This way you can stay engaged but you will have the names of artists, ideas, constructive criticism etc. written so later you can go back and research and get perspective.

 5. Work in Class**:** The class will be structured so there will be often be lecture time at the beginning of class. Do not be late or you will miss important information. There will often be work in class time scheduled (check the class schedule), which means students should have all of their materials, reference materials, and any special tools necessary to work in class (from home). If you are not working in class (from home) it will count as an absence. We will set up breakout rooms with the tech, Tanner, so you can work in class together and maintain a sense of community in the classroom. Often you can troubleshoot together. Talking is fine as long as you are also working.

6. Material Shuttle System and Tool Check Out: For one assignment we will have kits that can be picked up from lockers on campus. There is one project that will be dropped off as well. I will create a schedule for pick up and drop off so we can do this in a socially distanced way. We can also use this system for tool check out

7. Documentation: Students should document their own work. This is important in the future when you are applying for bigger and better things. All students should email images of their final projects to me at katie.grinnan@csulb.edu

8. Office hour time is not required. Office hour time will be Tuesday 12:00 – 1:00PM every week. This time is for you to meet with me individually. Please make an appointment with me by email.

MATERIAL KITS:

Material Kits can be picked up between August 31st and September 4th between 9-6

To make this efficient and safe for all during COVID, we will be scheduling the pick ups during class hours on September 3rd. I will create a schedule to create the least amount of physical overlap. The full protocol can be found on Beachboard in the content section labeled Kit pick up.

INTERMEDIATE SCULPTURE MATERIAL KIT CONTENTS:

An image can be found on beach board of the kit

2.4 lb Equinox

4 Rolls of Plaster Gauze Bandages

2 lb Friendly Plastic

2 mixing containers

2 stir sticks

Deli container which can double as a bucket for water

1 plastic sheet

RETURN KITS:

All containers will need to be returned at the end of the semester. All tools that are checked out will also need to be returned at the end of the semester. IF YOU DO NOT RETURN THESE TOOLS OR KIT ITEMS YOU WILL NOT RECEIVE A GRADE.

LOCKER SYSTEM:

There will be points in the semester where you will need to drop off a “part” or possibly pick up a tool. We will be using the bay of blue lockers outside FA3 next to the door closest to the sculpture area. This bay of lockers is also close to the loading dock. A bay of lockers labeled “A” will be used for pick up and a bay of lockers labeled “B” will be used for drop off. A map can be found on Beachboard. All drop off parts will have to “quarantine” in lockers for 5 days before they can be handled.

TOOL CHECKOUT:

Before any tool is checked out you must watch the correlating demonstration video and permission must be granted by me, Tanner, or our TA’s during class. A complete list of tools available to check out FOR THIS CLASS is available on Beachboard. Students will have one week to use checked out tools before they need to be returned. (permission for an extension may be granted by the instructor.) All drop off tools will have to “quarantine” in lockers for 5 days before they can be handled or reissued.

Instructions: Students, fill in your name , email, and date of checkout next to the tool you wish to borrow. Give this to the TA or Tanner. All students are allowed a maximum of 5 tools at any one time unless given permission from the tech or their faculty member. All checkouts are on a first come first served basis. If the tool breaks or has similar issues please state that in the notes column. Once students have filled in this form and given in to the TA, they will recieve a reply as soon as possible with a locker number and combination for the lock to retrieve the tools they have checked out. To return tools that have been checked out, the student should place the tools in one of the lockers numbered B1-B16 and fill out the slip of paper that is inside the locker listing their name, email address, current date, and tools being returned, then close and lock the locker.

DEMOS:

As the semester progresses, I’ll be uploading demo videos to Beachboard in a section under content labeled Demos. These demos will correlate with each assignment and must be watched before you proceed or check any tools out. We will watch many of them in class together.

SAFETY WAIVER

Below is the link to the Safety Waiver. Students must be certified before you can have access to kits or tools.
Student Safety Certification:  <https://forms.office.com/Pages/ResponsePage.aspx?id=m2d10dOsREa-gq8EGYKXep6CCU9-YVtLjK0JI8Q2bkZURDQ2UTc5TkYzUE0yRkdQSE42S01ZN1VTWC4u>

CRITIQUE:

One of the challenges of this class is to figure out criteria and terms that serve the process of critique. In the past, referencing art history and art theory provided a critical framework. While we will utilize these methods, we also need to discover language and ways of communicating that are relevant to the current conditions of art. Can we form our own idiosyncratic language that can draw from a wider field of discourse while still engaging with art history? The primary concerns of this class will be to consider these problematic issues. Through a series of discussions of work and readings, we will challenge conventions of critique, and engage the broader field of practice and theory.

READINGS and DISCUSSION

In this class we will be reading from various texts: artist interviews, science, philosophy, art historical and theoretical. The first set of readings deal with the topic of medium and materiality and dovetail with the first assignment where students create a material compound. The second readings will focus on the topic of the future, looking at contemporary examples as well as scientific viewpoints, which will frame much of the discussion in class. A third reading will explore the topic of documentation and image flows on social media and the internet. Additional readings will be given when relevant to discussions occurring in class. Through discussions, we will attempt to navigate the parameters (or lack of) that define sculpture in its current state. Readings will be posted on Beachboard under content and readings.

ATTENDANCE

Attendance is mandatory. The accumulation of three unexcused absences will result in failing the class. You will be expected to be on time to class and to stay for the duration. Class participation is key to the success of the class. Students will be expected to read the required readings and participate in class discussions and group critiques. Preparedness and work in class (home) is mandatory…. that means have materials ready. There are four critiques in this class. Students are required to present work specific to these critiques and to consider both the space (virtual and physical) involved in the presentation as well as the efficacy of the work. I will take screen shots to gauge the attendance and discussion boards on Beachboard will be used to turn projects in.

GRADING:

The first project on materials and medium will make up 20% of your grade (5% =research presentation &15% = material aggregate+representation), The space map will make up 25% and the self directed will make up 30% of your total grade. The Daily practice will make up 5% of your grade. Class participation, group discussion with respect to critiques and readings will make-up 10% of your grade. Attendance, preparedness in class, and work ethic will make up 10% of your grade.

ZOOM**:**

CAMERAS: Because this is a studio class, I’d like to request that you turn your cameras on if possible. It nice to see your faces and see facial expressions when we are discussing the issues and working in this class. Please email me if there is an issue.

CHAT: In this class, because so much of it focuses on group discussion and studio work, I’m going to disable the private chat. It’s too distracting to have multiple conversations happening at once. In a face to face class, I require the same kind of engagement from students where one person talks at a time so we can properly listen and respect their voice and opinions. The public chat can be used to pose questions to the class. We will take breaks regularly to cover questions that are asked. Of course, you can also ask in class as well.

DISCONNECTION: If we get disconnected, we will reconvene on zoom in 5 minutes. If for some reason it is longer, then look for an email from me on how we will proceed.

STUDENT LEARNING OUTCOMES

1. Comprehension and utilization of the interrelationship between materials and meaning.
2. Comprehension and utilization of a wide range of methodologies specific to a students practice, developing ones own material and conceptual language.
3. Comprehension the history of sculpture and contemporary examples.
4. Organize ideas effectively and articulate them in physical incarnations.
5. Critically evaluate sculpture in relation to various histories, class discussions and critiques.

**Withdrawal Policies For This Class**

Withdrawal from this class is acceptable during the first two weeks of scheduled class meetings. After this time period, the student will need a withdrawal application form that states your reasons and is signed by the instructor and Dept. Chairperson. Withdrawal in the last three weeks is only permissible in the case of serious illness. Please see the University Withdrawal Policy on the CSULB website.

ACCOMMODATION NEEDS

Students with disabilities who need reasonable modifications, special assistance, or accommodations in this course should promptly direct their request to the course instructor. If a student with a disability feels that modifications, special assistance, or accommodations offered are inappropriate or insufficient, they should seek the assistance of the Director of the CSULB Disabled Student Services, please see their [website - http://www.csulb.edu/divisions/students/dss/](http://www.csulb.edu/divisions/students/dss/) or contact them via email at dss@csulb.edu or by phone at (562) 985-4635.

CLASS SCHEDULE

ART 360 A & B Sculpture/4D– Intermediate

Preliminary Schedule

Katie Grinnan

**Materiality**

Tuesday January 19: Go over syllabus

 Introduce Long term Project: Daily Practice

 Introduce Short Research Project on a Single Material

Homework:

Long Term Project: Daily Practice

 Choose an activity that you can commit to as a daily practice. It could be anything: walking, baking, gardening, posting on an Instagram account, writing letters, making a drawing.

Set an intention for that practice and see what evolves. Final documentation could be just a story about the changes that occurred or it could be a more tangible method.

Short Research Assignment: Choose a “non-art material”

 Choose a single material to research

 • Who makes it

 • How much does it cost

 • What are the politics of the company that makes it and do you align with those

 politics? Does that matter to you?

• What is the history of that material?

• What are the cultural and vernacular meanings that are associated with that material

• What is the time of that material? Is it fixed? Does it deteriorate? Or Does it last forever? Do you want it to last forever? What does that information mean for the environment?

Thursday January 21st: Presentation on Material 5-10 minutes

Tuesday January 26th: Lecture and discussion on the interconnection between matter and meaning, look at the work of Anicka Yi

Assignment:

 Make your own material/compound/aggregate using at least three different elements, possibly linked to your material research. Think about how the qualities inherent in each element evoke meaning and how their combination could translate. How are the elements distributed? Is it dense or spread out or both? Is it a mixed evenly throughout or is it dispersed in terms of another logic system? How is it held together?

Homework Reading:

Blobjectivism and Art by Terry Horgan and Matjaz Potrc

Plastiglomerate by Kristy Robertson E-flux Magazine

<https://www.e-flux.com/journal/78/82878/plastiglomerate/>

Bring materials to start working in class (online)

Thursday January 28th: Discuss readings

 Work in Class – individual meetings/ breakout room

 (meeting schedule will be emailed/posted on beachboard)

Tuesday February 2nd: Visiting Artist: Sasha Fishman

Thursday February 4th: Work in class (online) on material- individual meetings/ breakout room

(meeting schedule will be emailed/posted on beachboard)

Pick up kits

Tuesday February 9th: Present Aggregate in its Material state

work in class (online)

Reading:

Martha Buskirk: Medium and Materiality

**Applying Form or Representation to the Aggregate**

Thursday February 11th: Lecture and discussion on Medium and Materiality: Show examples of aggregate sculpture

New assignment: Make an object from your material/aggregate/compound.

Think about how the form/representation of the object might complicate the meaning inherent within the aggregate.

Tuesday February 16th: work in class (online)-individual meetings/ breakout room

 (meeting schedule will be emailed/posted on beachboard)

Thursday February 18th: work in class (online)-individual meetings/ breakout room

 (meeting schedule will be emailed/posted on beachboard)

Tuesday February 23rd: **Critique on Aggregate Sculpture**

Thursday February 25th: **Critique on Aggregate Sculpture**

Reading:

TBA

**Spatial Mapping**

Tuesday March 2nd: Right now, we are hyperaware of our spatial situations, which are sculpting our behaviors and psyche. Distance has become a major spatial factor in our lives and we are constantly trying to figure out ways to stay connected. This assignment will play with these conditions of distance, dislocation and connection. We will make sculptures using the casts of our spaces and map out ways to connect them contextually and metaphorically through space and language. Lecture: look at examples Clarissa Tossin, Abraham Cruzvegas, David Altmejd, Jesse Wine “Imperfect List” at the Sculpture Center, Rosha Yaghmai “Miracle Grow,” Diamond Stingily, Dean Erdmann: And, Apollo: A laboratory, 2020

Simultaneously to thinking about physical mapping, we will also think about a virtual mapping

For this assignment you will need:

* + a heat Pen ($11.99) or heat gun

[https://www.amazon.com/mofa-Embossing-Multi-Purpose-Electric-Heating/dp/B07FVQ9XP3/ref=sr\_1\_1\_sspa?dchild=1&keywords=heat+pen&qid=1610752907&sr=8-1-spons&psc=1&spLa=ZW5jcnlwdGVkUXVhbGlmaWVyPUFBQk9HTEg0UFIxREgmZW5jcnlwdGVkSWQ9QTAwODQ3MTgxMDRaR1RRWFlWU0hDJmVuY3J5cHRlZEFkSWQ9QTAxOTE0NzEyWEkzVVk5V0ZRMTVIJndpZGdldE5hbWU9c3BfYXRmJmFjdGlvbj1jbGlja1JlZGlyZWN0JmRvTm90TG9nQ2xpY2s9dHJ1ZQ==](https://www.amazon.com/mofa-Embossing-Multi-Purpose-Electric-Heating/dp/B07FVQ9XP3/ref%3Dsr_1_1_sspa?dchild=1&keywords=heat+pen&qid=1610752907&sr=8-1-spons&psc=1&spLa=ZW5jcnlwdGVkUXVhbGlmaWVyPUFBQk9HTEg0UFIxREgmZW5jcnlwdGVkSWQ9QTAwODQ3MTgxMDRaR1RRWFlWU0hDJmVuY3J5cHRlZEFkSWQ9QTAxOTE0NzEyWEkzVVk5V0ZRMTVIJndpZGdldE5hbWU9c3BfYXRmJmFjdGlvbj1jbGlja1JlZGlyZWN0JmRvTm90TG9nQ2xpY2s9dHJ1ZQ==)

* + a non stick skillet
	+ something to boil water in

Thursday March 4th: **Demo: Casting on Site and making a friendly plastic positive**

Homework:

Cast a portion of your space

Tuesday March 9th: Share your “spaces”

Thursday March 11th: Finish Sharing spaces

Make positives in class

Homework:

Finish positives and start thinking about how to use that space sculpturally

Tuesday March 16th: Work on creating sculptures with your friendly plastic positives and work on

 “mapping” your space: Map where it is….this could be via a floorplan,

photograph, a narrative, google maps, in relation to something in the space

Example: 6 inches from the window and five feet from the kitchen table

 Work in Class:

individual meetings/ breakout room

 (meeting schedule will be emailed/posted on beachboard)

Thursday March 18th: Work on creating sculptures with your friendly plastic positives and work on

“mapping” your space

Work in Class:

individual meetings/ breakout room

 (meeting schedule will be emailed/posted on beachboard)

Homework:

Upload images of spaces/sculptures and individual maps to discussion board on Beachboard

Upload questions to pose to individuals on the discussion board (pick one person at least- everyone should have one question/prompt)

Tuesday March 23rd: **Critique on Spatial Mapping**

Thursday March 25th: **Critique on Spatial Mapping**

**Tuesday March 30 and April 1st: Spring Break!**

Tuesday April 6th: **Discuss the** **Self Directed Project – discuss proposal and presentation:**

The proposal will follow the logic of a grant application. I’m using a template from LACMA’s Art + Tech proposal as a model and format. It asks for a description, methods, and implementation plan as well as sketches or models.

Lecture: studio spaces and building tool kits for the future

Homework:

Prepare a proposal and presentation with models, sketches, ideas for your self directed project.

Bring in a work schedule: a list of things you will accomplish inside and outside of class for the duration of the project. This will help you manage your time, be prepared with materials, and reverse engineer the project. I will upload a proposal format to follow. Everyone should also sign up for 2 individual meetings with me using the template.

Thursday April 8th: Present proposals with models, sketches, and ideas + the work schedule for your self directed project. Approx. 10 minutes each.

Tuesday April 13th: Demos: concrete

 Demo Body Casting

 Work in Class:

individual meetings/ breakout room

 (meeting schedule will be emailed/posted on beachboard)

Homework:

Reading: Interview with Candice Lin and Beatriz Cortez

Thursday April 15th: Lecture on various artist approaches toward future imaginaries.

Look at artist Katja Novitskova, artist Rosha Yaghmai, artist Beatriz Cortez, artist Hito Steyerl, artist Camille Henrot, Pierre Hughe, Maruerite Humeau, scientist David Eagleman, CRISPER

Tuesday April 20th: Work in class (online)

individual meetings/ breakout room

 (meeting schedule will be emailed/posted on beachboard)

Thursday April 22nd: Work in class (online)

 individual meetings/ breakout room

 (meeting schedule will be emailed/posted on beachboard)

Homework:

Reading: Michael Sanchez, Art and Transmission, Artforum 2011

Tuesday April 27th: Discuss Reading: Show Contemporary Art Daily

 Share Daily Practice

Thursday April 29th: Share Daily practice

Tuesday May 4th: Lecture: Documentation/ Image and Object

 Discuss Critiques

 Work in class (online)

 individual meetings/ breakout room

 (meeting schedule will be emailed/posted on beachboard)

Homework:

Upload final projects to discussion board on Beachboard by Wed May 5th @ 6pm.

Upload questions to pose to individuals on the discussion board (pick one person at least- everyone should have one question/prompt)

Thursday May 6th: **Final Critique**

Tuesday May 11th: **Final Critique**