

California State University, Chico
College of Humanities & Fine Arts
Department of Art & Art History, Office: Ayres 107, (530) 898-5331

SYLLABUS

ARTS371 Intermediate Sculpture: Mixed Media / Mapping

Instructor: Sheri Simons

Course Location: Ayres 122
Course Time: T/R 11 am - 1:50 pm
Office: Ayres 114
Office Hours: Tu 2-4; Th 2-5
Office Phone: 898-4996
email: ssimons@csuchico.edu
Web Site: www.sherisimons.com
FINAL: -TBA after Census Date

CLASS BLOG: (assignments, readings, announcements, etc.):

www.sherisimons.wordpress.com

Prerequisites: ARTS 270 or permission of instructor

Course Description: An intensive exploration of three-dimensional form, using a variety of fabrication methods and varied materials, such as wood, plaster, metal, and clay. An emphasis is placed on creative thought and technical skills. The course requires 6 hours of in-class activity and an average of 8 hours outside of class. You may take this course more than once for a maximum of 6.0 units

Goals:

- Students will strengthen problem-solving skills by investing time in research, trial and error, as well as hands-on practice in sculptural materials and methods
- Students will practice heightened observation techniques in order to bring about personal responses to their surroundings and daily routines

- Students will broaden their definitions of “way finding” through exposure to and analysis of conventional and unconventional mapping in various disciplines
- Students will become further acquainted with and use shop’s tools and resources to carry out concepts beyond an introductory level

Objectives:

- Learn to script an interactive art piece and present it for a public audience
- Apply personal strategies using well-crafted sculptural solutions expressed in a variety of media
- Become acquainted with and competent in presenting ideas for group discussions by preparing a solid investigation that demonstrates thoughtful inquiry

Required Reading and Written Responses: Assigned readings are given throughout the semester. Students will write a half page reaction in response to each in order to focus thoughts and fuel discussions. See Schedule for dates and class blog to access readings.

Drawing Journal: Keep it near and dear to you. It will be essential for observation and collection of input from daily life, dérives, data gathering, etc. An excellent drawing journal, worthy of an 'A', will include heaps of drawings from observation and idea development, a collection of imagery (found, sought out), thought, notes from books, films and lectures, artist research assignments, and a minimum of five cultural experiences (see next).

5 Cultural experiences

In the spirit of involvement in the discipline of art and other academic pursuits, each student will be expected to attend university scholarly events, field trips, conferences, etc.

Tools and materials:

Digital camera

Drawing Journal

X-acto knife w/ #11 blades

Metal ruler

Utility knife

Tape (your choice)

Students' projects will dictate specific tools and materials beyond these basics. We will dumpster dive and be resourceful whenever possible. This is a great artistic skill necessary for survival.

And now, for the bones:

Map: a tool of location and emplacement, of clarity and illumination. This is only one of an infinite number of definitions for the word (both noun and verb) that we'll be investigating this semester. Maybe you've already asked yourself questions and given answers to some of the inquiries below:

What are some of the concerns shared by mapmaking and art making?

- The activity of the artist and explorer overlap as both set out to discover and chart spatial and temporal territory. At times, each may find it necessary to invent fresh ways to communicate the results through documentation. This documentation in and of itself (method and material) is an expression of their inquiry.
- An artist embraces the process of being the narrator of a journey. This may have involved getting lost, being found, charting spatial experience, or seeing banal territory in new ways.
- Mapping and art express our desire to understand our place in the world.
- Both create a path that is a virtual language for "arriving" somewhere. Since every map includes some things while excluding others, the viewer is asked to decipher the given information using the provided key.

What are the ways we can expand our own art practice by studying mapping in its traditional and untraditional applications?

- Thinking about situating our own practice in a different discipline allows us to expand our boundaries in meaningful ways and understand the crossovers between visual languages. For example, there are relationships between the body (walking, hunting, exploring, navigation, memory, touch, aural) and mapping. In Richard Long's walking performances and Chris Burden's museum turnstile, both make the point that a map isn't necessarily the flat representation of a direct experience. It can be a worn rug, a worn path, a verbal description memorized and passed on.

How have artists used the discipline of cartography to suit their own ends? Is there a vice versa in this inquiry? How broadly can we define the idea of a map, and when do we call in the question of where it belongs in the tribe of Art?

- Start here:
<http://www.cartoperspectives.org/index.php/journal/article/download/cp53-wood-catalogue/426>

Grading

Your final grade is calculated in this way:

80% = Studio Problems.

Growth throughout the semester:

I reward risk taking and the willingness to work hard inside and outside of class time. Progress in your studio practice is demonstrated through the efforts you make in the overall improvement of your projects, verbal and written communication, and the contributions you make to the learning environment.

20% = Written responses to the readings, contribution to critique and discussions

Grading Standards: Please read the University Catalog section: "Academic Policies".

If you are reading this sentence please see me for extra credit and general admiration.

For the purposes of this studio art class, these standards are adopted as follows:

Your grades on individual assignments as well as your grade for the entire course will reflect the following:

- A = 90 – 100%. Outstanding.* Expansive investigation of ideas, excellent craftsmanship and composition. Assignments completed on time. Insightful contributions to critiques. Outstanding growth in each assignment and throughout the semester. Projects show excellent comprehension and application of the specific design concepts introduced in each problem.
- B = 80 – 89%. Above average.* Substantial investigation of concepts and compositions. Good craftsmanship. All assignments completed on time, insightful contributions to critiques. Substantial growth throughout the semester. Projects address the specific design concepts introduced in each problem. Comprehension and application of the specific design concepts are good.
- C = 70 – 79%. Average.* All assignments done competently and completed on time. Participation in critiques when prompted but not self-motivated to contribute. Some growth seen sporadically throughout the semester. Projects show low comprehension and application of the specific design concepts introduced in each problem.
- D = 60 – 69%. Marginal work.* Projects were turned in incomplete, limited investigation of ideas, poor craftsmanship or incoherent compositions, or excessive absences. Limited contribution to critiques. Minimal growth throughout

the semester. Projects do not express comprehension and application of the specific design concepts introduced in each problem.

F = 59% or less. *Unsatisfactory work*. Course failure due to minimal idea development, poor craft, disjointed compositions, lack of participation, late assignments, or excessive absences. See me for a long discussion, topic TBA!

Here are the qualities that we want to foster in your life as a student of the arts...notice the importance of taking risks and learning how to fail...and fail better... and...

Tenacity and Quality [practice/discipline] “The biggest risk is not taking any risk... In a world that is changing really quickly, the only strategy that is guaranteed to fail is not taking risks.” – Mark Zuckerberg

-Through trial and error, several attempts are made at working the problem's methods, materials and ideas into a well-crafted form.

-The principles and techniques assigned are practiced, analyzed, and understood.

-Student doesn't settle for half-baked results. Starting over is not seen as failure!

-Requirements of the assignment are met and, ideally, surpassed.

-Drawing journal reflects an active and open mind.

Courage [nerve!] “An essential aspect of creativity is not being afraid to fail.” - Edwin Land

-Student demonstrates a sense of adventure, risk, curiosity and bravery in exploring solutions and materials.

-Student goes outside of their comfort zone in an effort to learn new ways of understanding.

-Student listens to peer and instructor feedback about their work; makes use of suggestions and observations made in critiques and class discussions.

Personalization [concept] – “It is better to fail in originality than to succeed in imitation.” - Herman Melville

-As a result of the above practices, student *develops a personal sensibility* and raises their level of confidence in their methods of thinking.

-There is intellectual and intuitive rhyme and reason behind their decisions.

-It is clear that the student pursues nourishment by looking at other artists in tandem with learning to develop a voice of their own. Student is exploring contemporary currents in order to understand their own context. Note: personal sensibility is different than “talent” or even “style”. *It is more important that you explore many paths than protect a safe haven.*

Websites FYI:

>Student Computing: <http://www.csuchico.edu/itss/>

>Student Services: <http://www.csuchico.edu/current-students/>

>Disability Services: <http://www.csuchico.edu/dss/studentServices/>

>Student Learning Center: <http://www.csuchico.edu/slc/>

>Academic integrity: <http://www.csuchico.edu/sjd/integrity.shtml>

>Dropping and Adding: <http://www.csuchico.edu/catalog/>

“Americans with Disabilities Act:

If you need course adaptations or accommodations because of a disability or chronic illness, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Please also contact ARC as they are the designated department responsible for approving and coordinating reasonable accommodations and services for students with disabilities. ARC will help you understand your rights and responsibilities under the Americans with Disabilities Act and provide you further assistance with requesting and arranging accommodations.”

Special accommodations for exams require ample notice to the testing office and must be submitted to the instructor well in advance of the exam date.

• University Policies and Campus Resources

Student Computing: <http://www.csuchico.edu/itss/>

Student Services: <http://www.csuchico.edu/current-students/>

Disability Services: <http://www.csuchico.edu/dss/studentServices/>

Student Learning Center: <http://www.csuchico.edu/slc/>

Academic integrity: <http://www.csuchico.edu/sjd/integrity.shtml>

Dropping and Adding: <http://www.csuchico.edu/catalog/>

Just a few Resources to get you started:

Good examples in paint, collage, textiles:

<http://search.it.online.fr/covers/?p=1696>

Massive Collection of mappists compiled by Denis Wood: (open in Chrome)

<http://www.cartoperspectives.org/index.php/journal/article/download/cp53-wood-catalogue/426>

if the above link doesn't load, try this: (and click on PDF Catalogue of map artists)

[https://scholar.google.com/scholar?oe=UTF-](https://scholar.google.com/scholar?oe=UTF-8&hl=en&client=safari&gfe_rd=cr&norc=1&um=1&ie=UTF-8&lr&q=related:ihdA)

[8&hl=en&client=safari&gfe_rd=cr&norc=1&um=1&ie=UTF-8&lr&q=related:ihdA](https://scholar.google.com/scholar?oe=UTF-8&hl=en&client=safari&gfe_rd=cr&norc=1&um=1&ie=UTF-8&lr&q=related:ihdA)

Carlos Gacraicoa: <http://www.e-flux.com/announcements/carlos-garaicoa-2/>

<http://www.spottedbylocals.com/blog/artists-turn-maps-into-art/>

Sasha Petrenko: Founder, *The New Urban Naturalists*, creating public workshops, alternative trail maps and performances supporting the development of interspecies relationships.

<http://thenewurbannaturalists.org>

"Sound Fields: Mapping acoustic territories, NYC, NY 2010, Curated by David Wilson

http://archive.turbulence.org/networked_music_review/2010/08/08/call-sound-fields-mapping-acoustic-territories-brooklyn-ny/

<http://recomposingthecity.org>

Yoko Ono's Map Pieces

<https://www.brainpickings.org/2012/10/30/yoko-ono-grapefruit/>Also, research: <http://www.ubu.com>

<http://www.antievictionmap.com/SF> personal accounts

Ira Glass interviews Denis Wood on This American Life:

<http://m.thisamericanlife.org/radio-archives/episode/110/Mapping?bypass=true>

<http://www.washingtonpost.com/blogs/wonkblog/wp/2015/06/19/amazing-maps-show-where-americans-come-from-and-who-we-really-are-today/>

<http://vm136.lib.berkeley.edu/EART/browse.html>

<http://www.lib.berkeley.edu/EART/>

Exhibition:

<http://www.bl.uk/magnificentmaps/map1.html>

www.davidrumsey.com

History of Cartography: first three volumes in pdf: (go to left side of page)

<http://www.press.uchicago.edu/books/HOC/index.html>