

ARTS 123 Schedule sp16 THIS SCHEDULE MAY/ **WILL!** CHANGE SLIGHTLY AS THE SEMESTER PROGRESSES. STAY TUNED.

REVISED: August 15, 2016

See <https://sherisimons.wordpress.com> for details on individual assignments

FOR EVENTS....CHECK THIS OFTEN: <http://www.csuchico.edu/art/>

Wk #	Date M/W	In-class	Due today	Assignments /Homework
1	8/22	Intro + Observation exercise + everyone claim a cubby space;  LECTURE: "Bad Design Kills"		Get all materials on our list! Hopefully have them by Wednesday but FOR SURE by Monday 8/29; order the textbooks, <i>Elements of Design: Rowena Reed Kostellow and the Structure of Visual Relationships</i> by Gail Greet Hannah and READ <b>Problem #1</b> online by 8/24 Write your BIOGRAPHICAL STATEMENT
	8/24	Lecture/Discussion: Elements and Principles of Design; <a href="https://prezi.com/m/ycic1ym0w8oc/elements-principles-of-three-dimensional-design/">https://prezi.com/m/ycic1ym0w8oc/elements-principles-of-three-dimensional-design/</a> By: Carrie Longley  11:15 ~ Visit Ira Latour Resource room/ DIY: Researching Artists Begin discussion: <b>Problem #1: Rectilinear Volumes in class; discuss use of Notes To Self</b> Drawing Rectilinear shapes Receive building pass so that you can come in 24/7 to work in the studio	<b>Problem #1</b> read by beginning of this class time.	Begin using: <i>Notes to Self</i> for readings  Bring supplies for plaster on Wed. 8/31: petroleum jelly, junky clothing,
2	8/29	Amass rectilinear volumes --- more is more!  Finish at least 2 <i>compositional studies</i> for <b>Problem #1</b> by end of class  Drawing session: positive and negative space, line, outline  Students receive copy of grading RUBRIC for reference prior to Crit  How to do Artist Research		RESEARCH 3 artists: due on 9/7 Donald Judd Doris Salcedo Janine Antoni ("Gnaw")  Bring supplies for plaster on Wed 8/31: small containers for pouring plaster forms, i.e., conical, rectangular, circular, cube, etc., small jar of petroleum jelly, junky clothing,
	8/31	Review <b>Problem #1</b> concepts and continue modifying clay studies (2 more finished at the end of this class)  Work on craftsmanship	Supplies for working w/plaster  A total of 4 clay studies by end of today's class	Prepare for critique: modify and improve your studies, clean up edges, clean the white board that you'll present them on; write up your <i>Notes to Self</i> ; review concepts and be sure you are applying them to your studies.
	9/1	Open House at the new Jacki Headley University Art Gallery on		READ <b>Problem #2</b> in <i>Elements of Design</i> ; maintain <i>Notes to Self</i>

campus: <http://www.csuchico.edu/art/galleries/univgallery.html>

Prepare to hand in your 2 best studies for mini-Crit #1 on 9/7

3	9/5	LABOR DAY: no classes today		
	9/7	Mini-Crit: <b>Problem #1</b> Bring <i>Notes to Self</i> filled in! Hand these in with your clay compositions; place all of this in your cubby.  We check in with your journals: Show your Artists Research TODAY  DOCUMENT YOUR WORK!  DISCUSSION - <b>Problem #2: Curvilinear Volumes</b>	3 Artists due in drawing journal; we will have an open book look at these. Feedback!  Hand in BIOGRAPHICAL Statement  READING: <b>Problem #2</b> + Notes to Self	At least 3 good clay studies to be used as <u>models</u> for your <b>Problem #2: Curvilinear Volumes</b> composition in plaster next Monday

**Reminder: document your work! Get two good photos per study and one photo of a group shot of all studies per problem. Keep a folder on your desktop and maintain it for this purpose. You will turn in a cd at the end of the semester that will contain this documentation.**

4	9/12	Work on <b>Problem #2</b> in class: In-class drawing session; analyzing your clay studies for problem #2.  Plaster Demo: How to mix, pour, and CLEAN UP; tools to cut and shape plaster. On Wednesday we'll discuss pegging together and attaching forms to a base  TODAY we use the small containers for pouring plaster forms, i.e., conical, rectangular, circular, cube, etc. AND: a small jar of petroleum jelly. Pour forms in plaster; these should be similar to your clay studies. Work with the forms. Do you need more? Modifications to existing forms?	At least 3 good clay studies to be used as <u>models</u> for <b>Problem #2: Curvilinear Volumes</b> composition. These will be the basis of your thinking as you translate your ideas from clay into plaster.  By end of class: have several forms poured and waiting to be popped out.	RESEARCH 2 artists: Martin Puryear Louise Bourgeois
	9/14	Plaster: in-class experimentation  We are looking for VISUAL STRUCTURE Introduce: EMPHASIS  DISCUSS: the base!	At least 1 plaster compositional <i>study</i> by the end of this class. Should address EMPHASIS and VISUAL STRUCTURE  You should be moving towards your final pieces for this problem... sorting out elements and principles of design that will address the concepts introduced. Be able to actuate your ideas in the real world. The 5 artists assigned thus far are due in your drawing journal today.	
5	9/19	In class work on <b>Problem #2</b> Pay close attention to craftsmanship		RESEARCH 2 artists: Anish Kapoor ; Rachel Whiteread Refine your plaster composition

In preparation for group crit on Wed 9/21:  
**Write** (type) a one-page description using vocabulary from **Problems #1 and #2**.  
Discuss how the eye and brain work together to understand your composition. This is due at the *beginning* of the crit on 9/21.

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9/21 Crit: **Problem #2**: Hand in 1 study in plaster, a typed narrative, and *Notes to Self* (N.T.S)  
Small-group critique.  
DOCUMENT YOUR WORK!

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READ **Problem #3**  
Collect *found* materials of many SOLID (*monochromatic*) colors for your **Problem #3** study!!!!!! Remember "Gnaw"?! And what about "Bread Bed"? Dimensions for your materials: no larger than 6.75" in any direction for six of them and a "wild card" size for three.

We're having an in-class exercise on using these on WED 9/28. *Come prepared!!!!!!*

RESEARCH 4 artists:  
Sarah Sze           Theaster Gates  
Cornelia Parker   Tara Donovan

6      9/26      We make a color wheel out of STUFF  
  
DISCUSSION -  
COLOR!!!

Bring found materials for your  
**Problem #2 in color** study!!!!!!  
Artists due in drawing journal

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9/28      Work on **Problem #2 in color** in class:  
  
DEMO: Value

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Work on **Problem #2 in color** studies outside of class:  
Develop 4 different color ways; consider ratio of color amounts to one another, reflection, emphasis; creating visual structure with the assistance of color; use paint. *Place these exercises* in your journal;  
Next, take photos of your white compositions, print them, and put these photos in your journal. Draw your color ways on top of them in order to experiment with color ways and other ideas: Due 10/3

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7      10/3      **REMINDER: ALWAYS HAND IN YOUR NOTES TO SELF AND SELF-EVALUATION or STATEMENT AT EVERY CRITIQUE.**  
Work on **Problem #2 in color** in cla

Check on whether you are up to date on artists due in drawing journal

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RESEARCH: the Bauhaus, specifically Josef Albers's teaching philosophy and Ludwig Mies van der Rohe's furniture  
<http://www.bauhaus->

[dessau.de/english/home.html](http://dessau.de/english/home.html)  
 also see: experimentation-not-replication.html on this website  
<http://www.aaa.si.edu/collections/interviews/oral-history-interview-josef-albers-11847>

**Written component for critique TBA**

READ **Problem #3** : *Rectilinear and Curvilinear Volumes*

Drawing journal due for midterm evaluation: 10/10  
 Research 2 Artists:  
 Kara Walker Rikrit Tiravanija  
 Studies in clay for **Problem #4**; Due 10/12

Midterm evaluation

Attend OPEN STUDIOS on 10/13!!!!  
 Complete Open Studios assignment:  
<https://sherisimons.wordpress.com/2016/08/10/1671/>

Research 1 artist: Ai Wei Wei  
 Choose one of your quick “unstiffening” studies for wood translation

Drawing journals returned

RESEARCH 2 artists  
 Isamu Noguchi  
 Constantin Brancusi

	10/5	Crit: <b>Problem #2 in Color; Hand in NTS and writing</b> (SS: scavenge hardwood) DOCUMENT YOUR WORK!
8	10/10	Woodshop demo
	10/12	Woodshop demo continues / in-class practice 3 “quick” studies in wood; unstiffening the material
	10/13 Thurs.	OPEN STUDIOS today
9	10/17	DISCUSSION <b>Problem #3</b> : <i>Rectilinear and Curvilinear Volumes</i> - Woodshop demo continues
	10/19	Lecture: Mass, Volume Class time for working on <b>Problem #3</b>
10	10/24	Work on <b>Problem #3</b> in wood
	10/26	Work on <b>Problem #3</b> in wood Wood pieces nearly completed by today: ready for demo on sanding and finishing.

Drawing journal due for midterm evaluation

11	10/31	Work on <b>Problem #3</b> in wood	Check in on your progress on artists due in drawing journal	
	11/2	Crit: <b>Problem #3</b> : 1 wood piece, Notes to Self DOCUMENT YOUR WORK		Readings: <b>Problems #5 and #6: Planar Construction and Lines in Space + N.T.S.</b> Prepare for junkyard and welding: bring safety clothing; arrange drivers for junkyard
12	11/7	<i>This day's schedule might switch with Wednesday's depending on weather.</i>  Lecture and intro to metal shop <b>OR</b> junkyard  <i>Begin Problem #5 / #6: Line and Plane in space</i> Lecture: REDUCED FORM as seen in the work of Peter Shelton, Gordon Matta-Clark, Duchamp's Readymades, Christo and Jean Claude, the Futurists  Review: The Elements of 3D Design: Form, Volume and Mass, Space, Color. Introduce: Line and Plane What you'll be looking for in the junkyard: Find one or more things whose shape can be altered and enhanced through cutting and other modifications. We will learn how to bring out the found object's potentially elegant elements and reveal more than what you first thought was there. We will accomplish this through quieting some areas and accentuating others as you create a dynamic composition in planes, lines and axes.	READINGS: <b>Problems #5 and #6 + Notes to Self</b> Artists due in drawing journal	RESEARCH 3 artists: Richard Serra Naum Gabo Alexander Calder (especially: "Calder's Circus"  Buying steel: Pollack Steel, 2230 Park Avenue phone number (530) 342-8911  TODAY OR WEDNESDAY..... Chico Scrap Metal; Durham: 766 Chico Oro Hwy; 345-6241 <a href="http://www.chicoscrapmetal.com">http://www.chicoscrapmetal.com</a>  Drawing Journal: Look at your "finds" from all sides and dissect them visually by finding and drawing the basic 3-D shapes of which they are made: cube, cuboid, sphere, pyramid (square based and triangle-based = tetrahedron), triangular prism, cylinder, cone, torus. Use <b>8 pages</b> in your sketchbook, minimum! Draw from all angles. Draw the planes of the object --- curved, implied, etc. Due: 11/14
	11/9	Lecture and intro to metal shop or junkyard depending on weather		
13	11/14	Metal shop demos; practice usage by modifying objects in search of essential form  DEMO: tools that will change the form and surface of your finds such as the sandblaster, plasma cutter, cutting torch, rosebud, horizontal band saw, forge, grinders, cut-off wheels, etc.  Use your drawings from your journal to make decisions about altering your finds. <i>You must be clear about the things you are looking for:</i> planes, axes, implied and actual planes and lines (see below for	Artists due in drawing journal	RESEARCH 2 Artists: 1 .Christo and Jean Claude (collaborative team) 2. Peter Shelton (see his reductive style): <a href="#">Shelton LINK</a> <a href="#">Shelton LINK2</a>  <i>Experiment</i> with the tools that were demonstrated on 11/14. Use your junkyard finds as your guinea pigs / like a 3-D sketchbook. Completed piece is due AT

complete list as well as our glorious text).

REVIEW: reflect on what you are doing. Your piece should address the following criteria discussed in Problems 5 and 6 ~

**Balancing positive forms and negative space,**

**Creating a composition that is strong 360 degrees around**

**Imagine entering the work and moving through it: where do we enter and how do we exit?**

**Line quality (and speed of line): i.e., horizontal, vertical, diagonal [think about stability and movement]**

**Actual lines (connecting and defining)**

**Implied lines (connecting through perceptual cues)**

Demo: Attend demonstration of tools and practice their usage by modifying your object in search of its essential form. Completed alteration of the object is due on 12/7.

You can add to your object in addition to (and concurrently with) reducing its form. This might take the form of added metal (sheet, rod), or mixed media of your choice. To be discussed on a case-by-case basis.

Write thank you to Junkyard staff

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11/16 Continue modifications  
THANKSGIVING BREAK WEEK OF 11/21

14 11/28 MIG Welding Demo and practice  
Welding rod, thinly sliced metal planes; sheet metal, bending, rolling, shearing, cleaning metal. If we have time, we'll demonstrate the forge today, if not, then Wednesday.

**SIGN UP FOR WELDING APPOINTMENTS and ATTEND THEM!!!!**

FINAL.

**Heads up!!** Drawing journal will be due 12/7. This counts as the equivalent of one entire problem. *No late journals will be accepted under any circumstances.*

Practice: Welding with rod, thinly sliced metal planes, etc.; tools to clean and alter your finds.

Produce a sampler of welds:  
A simple bead, tack welds, stack of dimes weld, all of the joints below plus square tubing to flat plate.

11/30 Continue **Problems #5 and #6**: "Altered Junkyard Object: Essence of form in line and plane"

Catch up on artists due in drawing journal

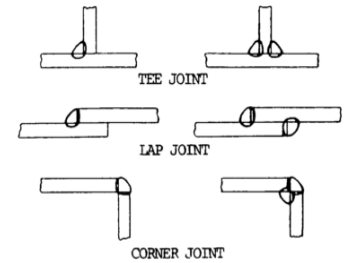
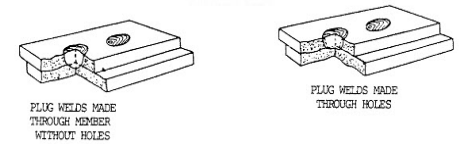


Figure 6-24. Applications of fillet welds--single and double.

Extra credit: plug weld



15 12/5 Work on **Problem #5 and #6**: "Altered Junkyard Object: Essence of form in line and plane"

ALL Artists due in drawing journal

Drawing journal due 12/7. *No late journals will be accepted under any circumstances.*

Instruction on patination: Prepare your piece for final surface patina by 12/7; today: in-class patina experimentation

Make sure you are up to date with your documentation of the work you've completed in this course.

Instruction on creating a USB or CD to hand in at the final

12/7 Instruction on creating a USB or CD to hand in at the final

Hand in drawing journal

Instruction on writing your Artist's Statement

By 8am on the day BEFORE our final next week, you will place the following assignments in your cubby:

- ~ Your welded steel piece (**Problem #5 + #6**)
- ~ Your one-page typed artist's statement
- ~ Your CD or USB documentation of your work this semester. USB will be returned if you put your name on it.

WEEK OF 12/12

**FINAL: Date TBA after Census Date**

Drawing journal returned

Sculpture lab tending: cubbies completely cleared out, shop cleanup,

We'll have a class critique on your final piece. Be prepared to take it home with you afterwards or offer it to the Art Collector after our final.

Please don't say, "I'll get it later". No es bueno. Your cubby has to be empty and sponged clean *by the end of our final*. I will return your Drawing journal on this day.

Hand in your USB or CD at the final

(see: <https://sherisimons.wordpress.com/2013/08/20/assignment-2-photo-documentation/> )