

VU101 Sculpture 1  
Wednesday, 10a-1p  
2014-2015, term 1  
September - December 2014, 10 wks

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## COURSE DESCRIPTION

A beginning sculpture course that concentrates on the development of sculptural ideas through exploration of various materials and techniques required in the study of object-making. As builders, designers and technicians, we will investigate sculptural history and theory through lectures, readings and studio assignments that will introduce new concepts and materials. We will primarily deal with materiality as a way to uncover possibilities in sculptural elements and objects. We will play with form and content in tandem as we develop dexterity in our hand-making abilities and conceptual realizations. We will also consider our environment and how we can build upon practice while being more sustainably conscious.

## OBJECTIVES

- To broaden our perceptions within nature, our built environment and one another
- To understand how sculpture has evolved into its present contemporary state
- To consider how an object is made (materials and craft) and how these forms relate to the broader context of our understanding and experience
- To locate context within object-making and understand that process often leads to ideas
- To examine the value of abstraction within the visual landscape and in relation to the broader visual vernacular
- To experiment with the physical and psychological possibilities of scale in sculpture

## COURSE CULTURE

This studio course allows for maximum artistic freedom and responsibility. You will be encouraged to setup your own artistic problems and to explore your own creative ideas. Briefs are specific enough to get to the heart of each problem solving question, but broad enough to start to explore your own voice within your unique visual vocabulary. This course relies heavily on individual student's self-motivation and ability to explore the sculptural realm with guidance from fellow course mates and the professor. Course sessions will be coupled with lectures, readings and studio time. You are required to work an additional 3-5 hours outside of scheduled class time each week.

## NOTES

Each class will start promptly at 10a. There is much to cover in each class. To be sure you receive all preliminary information for each lesson and to optimize studio-time, please be sure to be on-time each session. Designate and exchange contact information of someone in class who can fill you in on missed material should you be late to class, have to leave class early, or miss a full class due to absence.

If you know you will miss part or all of class, please email me to let me know. In the case of absence, I will send you the day's lesson so you do not fall behind.

Please turn off your cell phones during class as they are a distraction to you and your classmates. If they must be on for emergency purposes, please have them on silent. If you must use the phone during class please excuse yourself from the room and return promptly to work.

Homework will be assigned regularly and will relate to the previous or upcoming lessons. Sometimes you will be asked to collect materials to bring into the next class, sometimes you will be asked to complete an assignment at home, sometimes you will be asked to work in your sketchbook. Though this work will not always be reviewed, the assignments are developed with the trajectory of the whole course in mind and are created for the benefit of your overall advancement in the course.

We will schedule a 15 minute tea break halfway through each class. During this time you will be asked to leave the classroom. The classroom will be locked and secured.

It is City Lit College policy that we take 15 minutes before the end of class to tidy up and prepare the classroom for the next course. Please be sure you return all materials, supplies and furniture back where you found it. Sweeping your area and wiping down desks or easels may be required.

Every class will consist of one-on-one tuition. Group tuition, as in group critiques, is also important and will be held regularly. If you ever feel you need extra work on a lesson, or are struggling with something, please let me know in class or via email and we will address it accordingly.

## MATERIALS

Though all basic materials will be supplied in this course, you may find it helpful to have a few other tools on hand. The one item required for this course (and not provided) is a personal sketchbook. If for some reason you cannot obtain a sketchbook, please let me know and we can make other arrangements).

sketchbook (A5, A4 or A3): for ideas and note-taking. write thoughts on projects, what you see, list exhibitions you would like to see, paste cut-outs from magazines, newspapers, etc., add photos, poems, materials lists, etc. A sketchbook is strongly recommended to carry with you as a companion to any art course.

camera: (on mobile device is fine) for references and for taking in-progress photos of your work.

In addition to your studio fee, you may be expected to spend between 100GPB-400GPB on materials throughout the term. If projects require materials other than the ones specified with each assignment, discuss with the professor before bringing them to class.

ALWAYS HAVE      safety glasses or goggles  
                         break-off retractable knife  
                         pencils and erasers  
                         Sketchbook  
                         (additional materials per assignment.)

## SAFETY

Safety is a primary concern. Every assignment will be accompanied by related safety demonstrations on how to work with tools and materials. The studio is a shared space, so it is important to keep all tools clean and in working order and areas tidy. If something is not working properly, or if something breaks, please alert the professor or the shop technician as soon as possible. If at any time you need additional instruction on tools or machines, please attend a scheduled workshop or see your professor or the shop technician.

SCHEDULE (subject to change)

week 01 INTRODUCTIONS / SYLLABUS / PAPERWORK

LECTURE Humble Material Series: Paper

DEMO Papier-mâché / Paper; Wire

STUDIO Simple Form: Hand-sized

HOMEWORK (Same) Simple form: Large  
Assigned Reading/Viewing

week 02

DEMO Box Building / Working with Cardboard

STUDIO Complex Form — Sourced primarily with Recycled Cardboard  
ONE-ON-ONE CRITS

HOMEWORK More Complex Form: Small  
Assigned Reading/Viewing

week 03

LECTURE Humble Material Series: String

STUDIO String in Space vs String as Object  
GROUP CRITS

HOMEWORK Interventions with String  
Assigned Reading/Viewing

week 04

LECTURE Humble Material Series: Wood

DEMO Intro to Wood shop / Sign up for Wood Shop Training

STUDIO Formal Elements vs Contextual Elements  
ONE-ON-ONE CRITS

HOMEWORK Re-purposing Wood — x3  
Assigned Reading/Viewing

week 05

LECTURE The Ready-made: Fluxus, Found Objects and Re-purpose

STUDIO MID TERM GROUP CRITS

Ready Made of Ready Made (Not Ready Made)

HOMEWORK Personal Ready-Made Collection / Archive  
Assigned Reading/Viewing

week 06	
LECTURE	Plaster
DEMO	Plaster Casting / Plaster Building
STUDIO	Building From to Casting Form
HOMEWORK	Casting Form to Building Form Assigned Reading/Viewing
week 07	
LECTURE	Wire / Metal
DEMO	Welding
STUDIO	Wire Form to Welded Form
HOMEWORK	Wire Forms x3 Assigned Reading/Viewing
week 08	
DEMO	Clay
STUDIO	Figure in Motion in Clay
HOMEWORK	Figure in Motion in Clay Assigned Reading/Viewing
week 09	
LECTURE	Contemporary Sculpture
STUDIO	Personal Project (Medium of Choice)
HOMEWORK	Personal Project (Medium of Choice)
week 10	
STUDIO	FINAL PRESENTATIONS FINAL GROUP & ONE-ON-ONE CRITS

## REQUIRED READING

You will not be required to purchase these texts. Sections of the following will be provided as reading assignments are given. Contemplate all reading in your notebook/sketchbook and be prepared to discuss the following class.

Akasegawa, Genpei. *Hyperart: Thomasson*. Trans. Matt Fargo. Kaya Press, 1987.

Bachelard, Gaston. *The Poetics of Space*. Penguin Books, 2014.

Baldwin, James; Kenan Randall. *The cross of redemption: uncollected writings*. Vintage, 2011.

Berger, John. *Ways of Seeing*. Penguin, London, UK, 1972.

Bernadac, Marie-Laure; Obrist, Hans-Ulrich. *Louise Bourgeois: Destruction of the Father, Reconstruction of the Father. Writings and Interviews 1923-2997*. MIT Press. 1998.

Dillon, Brian, editor. *Ruins*. Whitechapel Gallery, London, UK. The MIT Press. 2011.

Hesse, Eva. *Circles and Grids. The Drawing Ceters: Drawing Papers 61*. Drawing Center Publications. 2006.

Johnstone, Stephen, editor. *The Everyday*. Whitechapel Gallery, London, UK, 2008.

Leigh, Simone. *Essay by Sharifa Rhodes-Pitts*. Simone Leigh. Luhring Augustine, 2018

Liese, Jennifer. *Social Medium Artists Writing, 2000-2015*. Paper Monument, 2017.

Moten, Fred. *In the Break the Aesthetics of the Black Radical Tradition*. University of Minnesota Press, 2003.

Murray, Derek Conrad. *Queering Post-Black Art Artists Transforming African-American Identity after Civil Rights*. I.B. Tauris, 2016.

Nauman, Bruce, and Robert C. Morgan. *Bruce Nauman*. Johns Hopkins University Press, 2002.

Rankine, Claudia. *Don't Let Me Be Lonely: An American Lyric*. Graywolf Press, 2004.

Rapaport, Brooke Kamin. *The Sculpture of Louise Nevelson Constructing a Legend: Jewish Musuem New York*, 2007.

Reifenscheid, Beate, editor. *The Last Freedom*. Silvana Editoriale, Milano, 2011.

Smithson, Robert, and Jack Flam. *Robert Smithson, the Collected Writings*. University of California Press, 2000.

Stein, Gertrude. *Tender buttons: objects, food, rooms*. Dover Publications, 1997.

Trummer, Thomas (Editor). *Theaster Gates: Black Archive*. Kunsthaus Bregenz. 2018.

Von Draven, Doris. *Vortex Of Silence*. Milan: Charta, 2004.

Young, Liam. *Machine Landscapes: Architectures of the Post-Anthropocene*. *Architectural Design*: JAN-FEB 2019. No. 257.