

3-D Fundamentals 109
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Syllabus

The Class.

3-D Fundamentals is designed to help students think about shape, space, scale, form and ways of communicating using a variety of materials and methods. We will explore three elements of object-making in this class. They are: materials- how can we manipulate, use and abuse materials to say what we want to say; dimension: how can we work with materials to take shape, create form, take up space; viewers: how can our objects begin to get into a viewer's space, engage viewers, spark participation, and provoke speculation and thought. These ideas will be explored throughout the class, through discussion and practice. Our goal will be to create works that attend to process and address various spatial concerns. This class is composed of studio time, lectures, readings and critiques.

The Responsibilities.

Class is made up of students: you. In order for the class to function as a working class, you have to be here, be on time and ready to participate. You are your neighbor's educator, and they yours. I help facilitate that. It all works when you do the readings, have drawings, speak your mind, and listen openly to others. This will be the guiding principle for the class.

Attendance and tardiness are unacceptable. If you miss class it is your responsibility to e-mail me for missed information. Each student is allowed 3 free absences. At the fourth absence your grade is reduced one letter grade. At the fifth absence, you will be asked to leave the class or risk a failing grade. If you have personal or professional issues that arise, please keep me informed and we can work through them together. Materials for this class will be project- specific. I encourage students to budget for projects, but also reuse!, dumpster dive!, thrift store shop!, etc. Not having cash is no excuse for not having a fabulous project.

Everyone will keep a 8"x10" (minimum size) sketchbook (without lines), which will reflect the progress of your work. You will record thoughts about projects, notes from class, and notes from library research. Consider your sketchbook a project in and of itself, so feel free to employ any method of note-taking. *Start by putting these papers in!*

Safety is number one. Do not use a tool unsupervised if you haven't used it before. Check with me if you have problems using tools and **report malfunctioning tools**. Obey posted safety regulations and note the fire exits and extinguishers and first aid kit. A clean work area helps prevent accidents; clean up after yourself!

The Grades.

If you show up to every class, participate in conversation, work diligently and thoughtfully on readings and projects, you can get an A. This class is *time-consuming* and will require your full attention- I expect you to keep up with, and engage in, each

class. You are expected to do a substantial amount of work outside of the class. You will be graded on projects (80%), Participation and Sketchbooks (20%).

If you ever have any concerns about your grades or feel you are having difficulty with any aspect of the class, I encourage you to come and talk to me, e-mail me, leave a note in my box, etc.; keeping open lines of communication an important aspect of our relationship.

The Readings.

Readings will accompany each project. Typed responses to the readings will be turned in the day of the reading discussion. Readings will be passed out to you in class.

Project List

ONGOING PROJECT:

Each week you are required to visit the library* and research 20th and 21st century artists, collaborative groups, designers, architects, etc. Have in your notebook a photocopy of the artist's work. Have basic information on the artist like the artist name, location of work, materials, title of the work, and 2-3 sentences about the history of the work (how does it function, who is it for, what is the social and/or political context of the work). Also, be prepared to tell the class why you chose the work. At the beginning of each project you are expected to start research, and have 8 artists in your notebook by the end of each project. Throughout the semester we will have a show and tell of artists. When I talk with you individually, I will ask you who you are looking at, if/how you are influenced by this work.

* Library means library, look at books, not your computer screen. I will not except computer prints.

For each project, drawings and material investigations are due during the course of the project. These make up part of your grade for that project. Drawings will be done in your notebook. Quick sketches, using pencil, colored pencil, watercolor, collage, etc. are required. Material investigations are quick investigations of how you might use a material. Each project will require that you manipulate different materials in different ways; material investigations should reflect your experiments with materials.

Project #1 Shadow-Relief

For this project, you will create a series of reliefs that cast shadows on the surrounding surface. Reliefs are 3-D artworks but their dimension projects from a flat surface. For this project, you will built up and out that surface using materials of your choice.

There are goals:

-create a relief that casts a shadow

-use only found materials, *and* obscure the original material by transforming it

-focus on the elements of line and texture to create either a unified or varied surface

**The preliminary works for this project will contribute (if you choose) to the postcard art show. Cut 3 4"x6" pieces of luan. Then choose 3 different materials to alter. You must obscure the original material by transforming it. You cannot use paints to alter the material unless you consult me. You cannot use materials you did not find (i.e. no CDs from your dorm/ apt, no plastic bottles you've been meaning to recycle). Using these materials, create a relief that cast interesting shadow on the surrounding surfaces. The design of the shadow is as important as the design of the relief!

Step 1: Cut wood

Step 2: Do some sketches and/or experiment with materials (the first few materials you try might not be the best!). Remember, these materials should be altered so that the material itself is questioned. Examples: stripped cords, torn fabrics, stuffed fabrics, flattened trash objects, bound objects, etc.

Step 3. Secure the materials to the luan creating dimension, allow the materials to cast shadows on the surrounding surface (wall). The work must be able to hang on a wall with objects staying adhered. Limit color to that of the objects themselves. Test the materials using isolated lighting.

CRITIQUE: Jan 27, turn into gallery Jan 29

Step 4: Scale up one of the 3 works in a larger format using a square foot panel and 2" frame depth.

CRITIQUE: Feb 13

Project #2 Feeling Scale

You can think of this project as the relief relieved of it's wall. This will be a complete 3-d form. And because the form is now off the wall and in a viewer's space (or famously "what you bump into while looking at painting"). This means we will be thinking of formal elements like shape, form, and space and contextual issues like audience and setting. Scale is often thought about as simply size, but more precisely, scale is size in relationship to something. For instance, the scale of a coffee mug is usually determined in relationship to the human hand. Or the scale of a public sculpture is often in relation to the building it adorns and not necessarily the people that look at it. Historically, the scale of a building or structure noted dominance, power and financial superiority. The scale of a triumphal arch, for instance, was important because it marked victory and military might. The scale of an object often dictates how we hold it, move with it, or move around it. Create a work of significant scale (this does not mean big or small), using cardboard. This work should make us move in a particular way, it must engage the viewer or passerby. This object should make a viewer *consciously* move around the

object. Your work should make the viewer produce a physical action (squat, stretch or bend over or under the object, crawl or crouch, jump or tippy toe) in order to view all aspects of the work.

There are goals:

-create an artwork that takes up space and uses scale and shape to choreograph a viewers' movement around the artwork

-focus on the formal elements of proportion, balance, symmetry, asymmetry

-only use cardboard, glues, rivets, staples, tapes, no paint

Step 1 Make sketches of your form from several angles. Create small models out of paper, cardboard. **Due:** Feb. 20

Step 2 Build out your piece. You must reinforce any weak cardboard, so give yourself plenty of time.

CRITIQUE: March 5

Project #3 Creating collections

All collections have arrangements. Libraries have catalogues, the internet has data systems, art museums have themes and periods. The way we collect and arrange gives meaning to the objects of collection. Take for instance, the collection of artworks for an exhibition: if we see Robert Smithson's Spiral Jetty in a exhibition about landscape, we might think about how artists intervene in nature. But if the same work is presented in an exhibition about scale, we might think of how land artists worked, how this art is viewed often from a plane to *see* the whole work. In this way, how the art is categorized gives us varied views, subtly altering meanings and interpretations. For this project, you will carefully consider the meanings objects carry, their symbolic value (the cultural and popular associations people have). You can use these associations to your advantage to say something with your collection and/or you can alter these meanings. Your collection and arrangement should create a visual impact and start to say something about the objects you are collecting.

Collect or make a series of 3D objects that have relationships to each other (visual relationships, symbolic relationships, material relationships). Create a container and specific arrangement for these objects that gives them a context, a new, or more informed meaning. What is the appropriate house for these objects? What does the container and their arrangement say about the *subject* you are dealing with? How will you use color, scale, material and light give meaning to the work?

There are goals:

-deal with formal elements and principles as part of your collection criteria (ex. collecting objects that are sphere shaped or all monotone objects)-create an appropriate container and arrangement for the collection

-familiarize yourself with terms--symbolic, representational, juxtaposition, appropriation, archive

-be prudent about the scale of your collection, it should be easily moveable

Step #1- start collecting and making, check with me about the type of object you will collect, you can collect some and make some

Step. #2- In your notebook, write a few paragraphs on the objects you are collecting.

Comment on the visual and symbolic themes you are working with. Come up with 3-4 arrangement scenarios that might express these themes. **Due:** March 24

Step #3 Formalize and begin final construction.

CRITIQUE: April 7

Project #4- Timed objects

This project will deal with the idea of objects and time. All objects change over time, they weather, break down, fade, create residue, crystalize, grow etc. Art over the centuries has been made to specifically not change over time-- both in our collective imagination (i.e. art is 'universal') and in material (oils, canvas and stone).

Contemporary artists of the 20th century saw that art that was archival was also more easily commodifiable and had static meanings. Some artists resisted this by making art an action or a performance. Others created objects that had a life cycle, they made art that was ephemeral. These artworks that changed over time also meant that a viewer might see something different each time she visits the work, or might see nothing at all where once an artwork stood. By extension, a changing artwork has potentially changing meanings.

Make an artwork that directly deals with the concepts of time. Create a work that will change over the course of a specific amount of time. Does the work change to be more permanent, less stable, are there sequences that unfold creating a narrative, do viewers participate in the change? Does the artwork leave us with a thought about the objects that are changing? What kind of change is happening and how does it happen?

There are goals:

-deal with formal elements (any and all)

-create a work that will change, identify the length of time you intend the change to occur

-familiarize yourself with these terms: ephemeral, phenomenological art, time arts, interactive art

Step 1: Identify things that change, what do you see that notes their change? is there an index that marks change? how much change is human/ animal/ nature/ light/ moisture activated?

Step 2: Identify materials you will use, experiment with their properties and what kinds of cultural/ popular associations there are with these materials. How will the element of time impact our understanding of them?

Step 3: Construct, test and reconstruct.

