EXPANDED COURSE DESCRIPTION
VISUAL ARTS
School of the Arts, Media, Performance and Design
Department of Visual Art Art History
FA / VISA 4090Z6.0 SECTION A
INTENSIVE SCULPTURE WORKSHOP
SUMMER 2019

COURSE CALENDAR DESCRIPTION

Focuses on an advanced and intensive sculpture workshop for senior sculpture students. Students propose and create independent projects / bodies of work under the guidance of a sculpture faculty member and an artist-in-residence. Pre-Req: six credits of 3000 or 4000 level sculpture courses and permission of the department.

Offers an advanced course for senior students focused on sculptural practices. Each student proposes and creates an independent project / body of work under the guidance of a sculpture faculty member and an artist-in-residence. The workshop structure provides a unique mentorship opportunity where students have reciprocal exchanges with a professional Canadian or international artist. Both the faculty and artist-in-residence provide feedback and in-progress critiques of student work. Ten hours per week are designated Apprentice hours during which the student directly assists the artist-in-residence with the completion of the artist's project. Students have direct access to the professional processes and practices of an established artist. This provides a model for students to develop and extend their practice and supports the development of an independent body of work in preparation for a career as an artist outside academia or further study at the post-graduate level. Course content includes formal and informal lectures, technical demonstrations, critiques and apprentice activities. This course operates in the Summer semester for four weeks, from mid May until mid June in conjunction with a summer sculpture artist residency. It is an intensive course that requires students to work in the sculpture studio for 6 hours a day, 4 days a week for four weeks. Ten hours per week are designated Apprentice Hours and require the student to work directly with the Artist in Residence on the artist's project. Pre-Req: six credits of 3000 or 4000 level sculpture courses and permission of the department.

INSTRUCTOR(S)

TBD

SPECIAL FEATURES

Instructor: Yvonne Singer
Artist in Residence: Brendan Fernandes

Theme: The Ties that Bind

Intensive Sculpture Workshop Description

The Intensive Sculpture Workshop is an advanced course for senior students focused on sculptural practices. Students propose and create an independent project / body of work under the guidance of a sculpture faculty member and an artist-in-residence. The workshop structure provides a unique mentorship opportunity where students have reciprocal exchanges with professional Canadian and/or international artist(s). Both the faculty and artist-in-residence provide feedback and in-progress critiques of student work. Eight hours per week are designated Apprentice Hours where the student directly assists the artist-in-residence with the completion of the artist’s project. Students have direct access to the professional processes and practices of an established artist. This provides a model for students on how to develop and
extend their own practice and supports the development of an independent body of work in preparation for a career as an artist outside academia or further study at the post-graduate level. Course content includes formal and informal lectures, technical demonstrations, critiques and apprentice activities.

This course operates in the Summer semester for four weeks. This year the residency will run from May 1st – May 24, 2019. It is an intensive course that requires students to work in the sculpture studio for 6 hours a day, 5 days a week for four weeks. Eight hours per week are designated Apprentice Hours and require the student to work directly with the Artist in Residence on the artist’s project – depending on the timing and schedule, these hours may be arranged for out of class time.

Material choices will be up to the students, however students will only have access to processes they have previously worked with – for example you cannot work in the metalshop if you have never taken a metal sculpture course.

TOPICS AND CONCEPTS

Syllabus (subject to change)

Classes take place from Monday to Thursday. The studio will be available for additional time to work on Fridays until May 24.

May 1-3
Introduction to tech support, Roch Smith, Joel Wengle and studio monitors

Review of the course outline and expectations and work plan

Orientation to the sculpture studio

Individual interviews with students and course director to discuss your proposal

Work in Studio

May 6

Seminar with Brendan Fernandes and students in the residency

Work in Studio

May 7-10

Work in studio with Brendan

May 13-17

Work in studio

Informal critiques will take place from time to time during this period

May 20-24

Work in studio with Brendan

May 23

Work in studio

Public lecture by Brendan Fernandes at 2pm

May 22 and-24 final critiques of projects

May 24 Submit artist statement
LIST OF LEARNING OUTCOMES AND EXAMPLES OF

Learning Outcomes / Course Objectives
• professional development: students learn and apply the processes of professionalism through direct contact and reciprocal exchanges with an established professional artist
• skill development: students expand their technical skill base by simultaneously working on their independent project as well as the art work of the artist in residence
• research and production skills: students develop a personal creative process by conceptualizing and producing an independent body of work

Process of Enrollment
Enrollment in this course will be limited to 15 students. Priority will be given to graduating students and senior level students.
You can only enroll in this course with permission from the faculty member teaching the course. You must email the faculty instructor (Professor Yvonne Singer, (ysinger@yorku.ca) indicating you wish to enroll, with a brief description of the project you wish to undertake.

GRADED ASSESSMENT

Grading Criteria
Project Proposal: 15%
Independent Project: 40%
Apprentice Hours: 25%
Participation: 20%

As part of your independent project you will be required to write an artist statement (150-200 words) to be handed in on the last day of class, May 24, 2019.

GUIDELINES FOR Writing Your Proposal and/or the Artist Statement

These guidelines are also applicable to writing your artist statement; in fact, the proposal will be a good start and you can use the information in the proposal for your artist statement.
In the early phases of the writing process, it’s a good idea to be as honest with yourself as possible and take stock of what you know about your art, your process and your ideas. Consider asking yourself these questions:
• What am I doing? How am I doing it? Why am I doing it?
• What influences me most?
• How does my art relate to the art of my contemporaries?
• What do I want other people to understand about my art?
• Am I unwilling to discuss any aspects of my work? If so, why?

In general an artist statement should address what you make, how you make it, why you make it and your understanding of your work’s meaning.
• I require a hard copy (print out) of your proposal. Do NOT email it to me.
2) Put your name, student number, course code, assignment name/number, date at the top.
3) DOUBLE SPACE!! in 11or 12 point font that is legible (Times, Courier, Arial). Make it easy to read.
4) Spell check, please
5) If you are using a quote from another source, be sure to include the full reference.
6) Give your project a title. If you are unsure, use the term working title: eg. The Birds and the Bees (working title)

7) Be concise. Proposals are a synopsis of what you want to do and why you want to do it.

8) Write as though I am a reader who does not know your concept. In other words, do not assume I know what you want to do. You must successfully describe your project. Be sure your proposal addresses what, why, how and where (if applicable).

9) The first paragraph introduces what you will be doing. Describe why this is important to you.

10) Subsequent paragraphs should provide two main aspects: research and production goals. Provide details about your project, including any technical or spatial needs The research should describe any relevant descriptions of historical or contemporary practices related to the project.

Bibliography

www.annhamiltonstudio.com/
http://www.ilya-emilia-kabakov.com/
http://www.ursfischer.com/images
http://www.jessicastockholder.info/
http://www.tate.org.uk/context-comment/articles/it-installation-art

Janet Cardiff & George Bures Miller
www.cardiffmiller.com/

These are just a few artists to look at; Richard Deacon, Anish Kapoor, Louise Bourgeois, Berlinde de Bruyckere, Maurizio Catalani, Giuseppe Penone, Janine Antoni, Huma Bhabha, Rachel Whiteread, Rachel Harrison, Marc Quinn, Isa Genzken, Urs Fischer, Thomas Schutte, Bruce Nauman, Eva Hesse, Henry Moore Archer, Michael, Installation Art., Museum of Installation, London, UK 1998

Bachelard, Gaston, The Poetics of Space, Beacon Books, Boston, Massachusetts, 1994
Bishop, Claire, Installation Art; a critical history, Routledge, New York, 2005
Buskirk, Martha, The Contingent Object of Art, MIT Press, Cambridge, Massachusetts,2005
Davies, Hugh, Onorato, Ronald ed, Blurring the Boundaries, San Diego Museum of Contemporary Art, San Diego, USA, 1997


Kataoka, Mami, Ai Weiwei, According to What? Hirshhorn Museum, NY 2013
Kwon, Miwon, One Place After Another, Site Specific and Locational Identity, MIT Press, Cambridge, Massachusetts, 2002

Morgan, Jessica, curator, Urs Fischer, Museum of Contemporary Art, Los Angeles, 2013
Putnam, James, Art and Artifact, The Museum as Medium, Thames and Hudson, NY, 2001
Reiss, Julie, From Margin to Centre, The Spaces of Installation Art, MIT Press, Cambridge, Massachusetts, 2001

Rebentisch, Juliane, Aesthetics of Installation Art - Sternberg Press, 2012
Suderburg, Erika, Space, Site, Intervention, Situating Installation Art, University of Minnesota Press, US, 2000

The Scott library has all the books on the list in addition to others you may find. It has an excellent art book collection. The Sound and Moving Image library also has great resources; e.g., Robert Smithson film, The Spiral Jetty… worth seeing this seminal work of land art.

ADDITIONAL INFORMATION

Protocol in Sculpture Studio

Safety:

Safety is an essential component of this course. Repeated failure to observe instruction on proper safety procedure will result in the instructor requesting a student withdrawal from the course.

Many of the process utilized in this course can be hazardous to your immediate and long term health; as such it is imperative that you observe all instruction and protocol when participating in this course. If you are unsure of the necessary safety precautions, ask the instructor or a technician.

Cell phones, earphone devices (Ipods, MPS players) and stereos are not permitted in the sculpture studio. These devices cause distractions and increase the chance of serious injury. Turn you cell phones off before entering class and/or the studio. Failure to comply with this rule will have an adverse affect on your final grade and could lead to failure of this class. The one exception is if you are required to call 911.

If you are pregnant, or plan on becoming pregnant in the next year is it suggested that you do not work in the sculpture studio. There are certain low levels of chemicals and airborne contaminates that circulate within this industrial work place that full grown adults can safely tolerate; however a developing baby cannot tolerate these levels and their development may be adversely affected.

If you have an existing medical condition that may impact your ability to successfully complete this course, or could possibly impact your ability to use the studio in a safe manner it is strongly recommended that you speak with your instructor about the situation. If a student has environmental allergies or has a high degree of chemical sensitivity it is recommended you do not use the sculpture studio. Your instructor is available to discuss any health and safety related topic and will do so while respecting your right to confidentiality and discretion.

The Odette Sculpture Studio is a safe work environment that adheres to strict rules and regulations to ensure student safety. However, accidents do occur, if you or a fellow students is injured please notify the individual responsible for the studio immediately (faculty member, technician, or monitor) and follow their direction. The studio is monitored by technicians and/or student monitors when a faculty member is not present, it is imperative that you treat these people with respect and follow their direction. Failure to do so will result in academic penalty.

This is a communal studio environment and in order to be successful in this course it is necessary for you to take responsibility for the studio. If you observe a student using tools in a dangerous manner please notify the studio supervisor. If you recognize that a tool is damaged and has become unsafe please bring it to the attention of the studio supervisor immediately in order to ensure other student’s safety is not put at risk.

Access/Disability

York provides services for students with disabilities (including physical, medical, learning and psychiatric disabilities) needing accommodation related to teaching and evaluation methods/materials.

It is the student's responsibility to register with disability services as early as possible to ensure that appropriate academic accommodation can be provided with advance notice. You are encouraged to schedule a time early in the term to meet with each professor to discuss your accommodation needs. Failure to make these arrangements may jeopardize your opportunity to receive academic accommodations.

Additional information is available at www.yorku.ca/disabilityservices or from disability service providers:

- **Learning and Psychiatric Disabilities Programs - Counselling & Development Centre**: 130 BSB, 416-736-5297, www.yorku.ca/cdc
Students and instructors are expected to maintain a professional relationship characterized by courtesy and mutual respect and to refrain from actions disruptive to such a relationship. Moreover, it is the responsibility of the instructor to maintain an appropriate academic atmosphere in the classroom, and the responsibility of the student to cooperate in that endeavour. Further, the instructor is the best person to decide, in the first instance, whether such an atmosphere is present in the class. A statement of the policy and procedures involving disruptive and/or harassing behaviour by students in academic situations is available on the York website http://www.yorku.ca/secretariat/legislation senate/harass.htm

Many courses utilize Moodle, York University's course website system. If your course is using Moodle, click here to access it.

Moodle @ York University