EXPANDED COURSE DESCRIPTION

VISUAL ARTS
School of the Arts, Media, Performance and Design
Department of Visual Art Art History

FA / VISA 3032G3.0 SECTION M
RECYCLED MATERIALS IN SCULPTURE
FALL 2019 / WINTER 2020

Last Modified Date: 12/10/2019

COURSE CALENDAR DESCRIPTION

Introduces the recycled object as an artmaking material. Students construct a work in the studio using found metal, plastic, rubber and other materials. Students develop a proposal for an outdoor site piece obtaining the required permits for such a project. They learn how context affects the making, presentation and interpretation of sculpture by completing this work as a second assignment. Students are introduced to historical and contemporary examples of artworks made from found objects through slides and field trips.

Prerequisites: FA/VISA 2032 3.00, three credits from the FA/VISA 203x series of courses.

INTRUCTOR(S)

<table>
<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
<th>Contact Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singer, Yvonne</td>
<td>Sec. M / STDO / W</td>
<td><a href="mailto:ysinger@yorku.ca">ysinger@yorku.ca</a></td>
<td></td>
</tr>
</tbody>
</table>

SPECIAL FEATURES

Course Instructor: Yvonne Singer
Email: ysinger@yorku.ca

Office Hrs: by appointment
Office: Room 240, GCFA

Course Location/Date: Wednesday 8:30-12:30pm
Odette Centre for Sculpture 004

Expanded course Description

Introduces the recycled and found objects as an artmaking material to construct a work. Using found metal, plastics, Styrofoam, cardboard, fabric, wood and other materials students learn how context affects the making, presentation and interpretation of sculpture by completing four projects. Students will experiment with diverse materials and fabrication processes to gain a personal understanding of the potential and limits of recycled and found materials. In addition to developing fabrication skills, students are expected to develop a conceptual engagement with the social and cultural implications of recycled and found materials as sculpture. Lectures presenting historical and contemporary approaches to sculpture, demonstrations, group critiques and most importantly, hands-on experience with materials are the essential means by which we will investigate the contemporary approaches to fabricating sculptures from recycled and found materials.

Studio Clothing:
1) Wear clothing that you don’t mind getting permanently stained and which is not flammable.
2) Wear clothing you can wash frequently, especially during the dusty aspects of the process.
3) Long hair should be held back.

**TOPICS AND CONCEPTS**

‘I like ordinary objects’….If you have one object meet some other object, which claims to be ordinary, then you’d have something even more extraordinary”

Claes Oldenberg

**Project Outlines:**

All 4 projects require a written component;

Write a ONE page artist statement describing your concepts, process and including references to the work of other artists.

**Materials:**

These are the basic materials that will be provided in the sculpture studio. Any additional materials you need to scavenge.

Wood scraps, Styrofoam, cardboard, duct tape, burlap, plaster, wire, glue, nails

1. **ASSEMBLAGE**

Take an object / Do something to it / Do something else to it. [Repeat.]

(Jasper Johns, sketchbook note, 1964)

Assemblage is 3 dimensional art that is made by assembling disparate elements – often everyday objects – scavenged by the artist or bought specially.

Using cardboard, Styrofoam, plaster combined with found and/or bought elements, construct an assemblage that combines these disparate materials, focusing on color, form and composition. Consider a theme for your assemblage and give it a title. Your references are works by artists Jessica Stockholder, Rachel Harrison and Nari Ward; also refer to the artists in the power point presentation.

2. **IMPOSSIBLE STRUCTURES**

Collect small and large pieces of scrap wood then nail and glue these pieces into box-like forms that can be arranged and joined together to make larger structures that have an interior and exterior space. Consider adding to the exterior of the structure and or filling the interior spaces with other objects that can be architectural spindles, parts of bannisters etc. These structures should be freestanding. Consider making a portable structure on the theme of home or shelter.

Refer to works by Louise Nevelson, Phyllida Barlow and others in the power point.

3. **THE BODY**

Using fabric, wire and other materials and objects construct a figure, either human or animal or some combination of both. You should reference a political or social issue such as consumerism, cultural, gender identity (see works by Jimmy Durham, Marisol, David Altmedj, Liz Magor)

4. **CLIMATE CHANGE**

Using steel rods and wood slats in combination with plastic and glass and other found objects, including detritus, build a sculpture that comments on an aspect of climate change. You can include both a figurative and structural component.

Include an element of movement in your sculpture.

See youtube *The Way Things Go* by Fischl and Weiss

**Course Schedule (subject to change)**

There will be periodic demonstrations of tools and materials as required. Students are expected to work additional hours outside class time.

Studio hours will be posted on the studio door and on moodle.

**Week 1: January 8**
Introduction. Review of course outline.
Into to sculpture studio
Slide presentation for Project 1.
Each project must be accompanied by a 1 page statement describing your concept, intention, reference to other artists and how the work realizes and communicates your ideas. Statements are due on the day the project is critiqued.
If time: plaster mixing demo/tools demo

Week 2: January 15
Studio Work

Week 3: January 22
Studio Work

Week 4: January 29
Critique: Project 1
Submit statement
Intro to Project 2

Week 5: February 5
Studio Work

Week 6: February 12
Studio Work

READING WEEK FEB 15-21. 2020

Week 7: FEBRUARY 26
Critique Project 2
Mid term grades
Intro Project 3

Week 8: March 4
Studio Work

Week 9: March 11
Studio Work

Week 10: March 18
Introduction to Project 4,
Studio Work

Week 11: March 25
Work period
Week 12 : April 1
Critique of Project 4

Bibliography:

These texts can be found in the Scott Library and are useful as resources. The Scott Library also had excellent film and video resources. The Art 21 series is an excellent resource with profiles of many contemporary artists.

Some readings may be assigned based on these texts and others not listed.

- Buskirk, Martha. The Contingent Object of Contemporary Art, MIT Press, Cambridge, Massachusetts, USA.
- Curtis, Penelope. Sculpture 1900-1945, after Rodin, Oxford University Press, New York, USA, 1999
- Ellegood, Anne. Vitamin 3D New Perspectives in Sculpture and Installation, Phaidon, New York, 2009
- Kwon, Miwon. One Place After another, Site Specific Art and Locational Identity, MIT Press, Cambridge, Massachusetts, 2002
- Potts, Alex. The Sculptural Imagination, Figurative, Modernist, Minimalist, Yale University Press, New Haven, Connecticut, USA, 2000
- Suderburg, Erika, editor, Space, Site, Intervention, Situation Installation Art, University of Minnesota Press, 2000

LIST OF LEARNING OUTCOMES AND EXAMPLES OF

Course Learning Objectives
1. To develop students’ ability to successfully craft sculpture using disparate materials that are found, recycled or purchased.
2. To gain knowledge of contemporary sculptural practices through lectures and readings
3. To be able to work with a diversity of materials and fabrication processes
4. To develop students’ ability to discuss contemporary artistic practices and through the work of contemporary artists.

Grading, Assignment Submission, Lateness Penalties and Missed Tests

Students are expected to complete and present these projects for class critiques at the assigned deadline. Students are expected to show a commitment to experimenting with a wide range of found and recycled materials and to demonstrate serious ambition in the execution of all projects and assignments.

Please note that attendance in all classes is mandatory. An absence is an absence whether or not a reason or an ‘excuse’ is presented. This is particularly true in studio classes where the process is as important as the end result - the project. Failure to attend classes or not notify the instructor will result in a 5% penalty on your final mark. It is also imperative that students attend class on time; if you are late you may be penalized 5% for each offence.
GRADED ASSESSMENT

All classes will begin on time and students must be prepared to work bringing the proper safety gear and necessary tools to each class.

Evaluation:
Included in the evaluations is the required written statement for each project as well as attendance and participation.

Project 1. Assemblage 25%
Project 2. An Impossible Structure 25%
Project 3. The Body 25%
Project 4. Climate Change 25%

Failure to complete any project or to participate in discussion, lectures and readings will result in failure of this class. All the course materials such as the course syllabus, critique deadlines, available extra studio times, powerpoint presentations will be posted on moodle. It is mandatory for all students to adhere to the course schedule and to be aware of the information posted on the syllabus.

All submitted work will be original work created in full by the student.

The evaluation will be based on cumulative achievement, regular attendance and the student’s participation in discussions and critiques. You are expected to show a commitment to experimenting with the medium and serious ambition in the execution of all projects and assignments.

Grading Criteria:
• Quality of the work produced, including the student’s sensitivity to materials
• Engagement of the student in their research studies, as well as their curiosity and motivation to learn and achieve
• The student’s openness to new ideas
• The degree to which students can set challenges for her or himself
• The student’s willingness to engage in class discussions

Work to be marked for course credit will be submitted in the sculpture studio on the scheduled date for class critique. Periodic meetings with the instructor will be scheduled to discuss works in progress. All submitted work will be original work created in full by the student. Please Note: The last day to drop this course without receiving a grade is March 13, 2020.

Grading Scheme and Feedback Policy
The Senate Grading Scheme and Feedback Policy stipulates that (a) the grading scheme (i.e. kinds and weights of assignments, essays, exams, etc.) be announced, and be available in writing, within the first two weeks of class, and that, (b) under normal circumstances, graded feedback worth at least 15% of the final grade for Fall, Winter or Summer Term, and 30% for ‘full year’ courses offered in the Fall/Winter Term be received by students in all courses prior to the final withdrawal date from a course without receiving a grade.

ADDITIONAL INFORMATION

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 your 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 contaminants 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.

Student Conduct

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

York University’s Code of Student Conduct is available online at: http://www.yorku.ca/scdr/CodeOfConduct.html

IMPORTANT COURSE INFORMATION FOR STUDENTS

All students are expected to familiarize themselves with the following information, available on the Senate Committee on Curriculum & Academic Standards webpage (see Reports, Initiatives, Documents)

http://www.yorku.ca/secretariat/senate_cee_main_pages/ccas.htm
- York’s Academic Honesty Policy and Procedures/Academic Integrity Website
- Ethics Review Process for research involving human participants
- Course requirement accommodation for students with disabilities, including physical, medical, systemic, learning and psychiatric disabilities
- Student Conduct Standards

Academic Honesty and Integrity

York students are required to maintain high standards of academic integrity and are subject to the Senate Policy on Academic Honesty (http://www.yorku.ca/univsec/policies/document.php?document=69).

There is also an academic integrity website with complete information about academic honesty. Students are expected to review the materials on the Academic Integrity website (http://www.yorku.ca/academicintegrity).

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. These services are
made available to students in all Faculties and programs at York University.

Students in need of these services are asked 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. Please note that registering with disabilities services and discussing your needs with your professors is necessary to avoid any impediment to receiving the necessary academic accommodations to meet your needs.

Additional information is available through Counseling & Disability Services at www.yorku.ca/cds or from disability service providers:

- **Office for Persons with Disabilities**: N108 Ross, 416-736-5140, yorku.ca/opd
- **Learning and Psychiatric Disabilities Programs - Counseling & Development Centre**: 130 BSB, 416-736-5297, yorku.ca/cdc
- **Atkinson students - Atkinson Counseling & Supervision Centre**: 114 Atkinson, 416-736-5225, yorku.ca/atkcsc
- **Glendon students - Glendon Counseling & Career Centre**: Glendon Hall 111, 416-487-6709, glendon.yorku.ca/counselling

**Religious Observance Accommodation**

York University is committed to respecting the religious beliefs and practices of all members of the community, and making accommodations for observances of special significance to adherents. Should any of the dates specified in this syllabus for an in-class test or examination pose such a conflict for you, contact the Course Director within the first three weeks of class. Similarly, should an assignment to be completed in a lab, practicum placement, workshop, etc., scheduled later in the term pose such a conflict, contact the Course director immediately. Please note that to arrange an alternative date or time for an examination scheduled in the formal examination periods (December and April/May), students must complete an Examination Accommodation Form, which can be obtained from Student Client Services, Bennett Student Services Centre or online at http://www.registrar.yorku.ca/pdf/exam_accommodation.pdf (PDF)

**Student Conduct**

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/univsec/policies/document.php?document=82

*Please note that this information is subject to periodic update. For the most current information, please go to the CCAS webpage (see Reports, Initiatives, Documents):*
http://www.yorku.ca/secretariat/senate_cte_main_pages/ccas.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