

WASH

[Workshop in Art Studio+History]

Space ARTS 1314

elements+principles of design

form + line + shape + value + texture +
color + space + volume + mass + bal-
ance + variety + harmony + rhythm +
repetition + scale + movement + time

abstract
appropriation
assemblage
attachment
bind
content
context
craft
form
found object
implied line/actual line
installation
intentionality
kinetic
loaded image/object
location
metaphor
multiples
non-representational
open/closed form
presentation
site specific
space
symbolic
veiling/revealing

[space] Modular Madness

Studio Crit TTH Tuesday, March 19 [first Tuesday after spring break]
Studio Crit MW Monday, March 25

Challenge

Construct an ambitious, rhythmic, non-representational, three-dimensional structure from an accumulation of the same type of objects that physically has no or little intrinsic value. The final form should respond to the formal, functional, symbolic and/or cultural associations AND respond to the space in which it is installed. The finished structure may visually overwhelm and infect the WASH building architecture, but must take up at least an equal amount of volume as you do.

Elevator Pitch

After harvesting and researching your found object and solidifying your overall plan, you will thoughtfully research installation options. It is crucial that you come up with 3-5 location options. I will be meeting with you individually to learn about your plan. Please come prepared for our chat, having measured, sketched out, thoughtfully researched all aspects of the location you desire. Once a location has been awarded, a MM Reservation tag will be placed on the sight. You can not install or claim spots without permission. Elevator Pitch dates: MW - Wednesday, February 27; TTH - Tuesday, February 26.

Found object

Objects used as components of art that retain some or all of their original form or use from another context. A found object can be anything. ANYTHING! Use something you can get a lot of, cheap [little value]. Consider how all objects carry a story and history. Harvest and get the entire WASH community involved in your hoarding/saving/remixing. Think of objects that are free or very cheap, since you will need a maddening amount. At least 100, however, you should aim much, much higher {think 500+}. No food objects. No visible substructures. No painting/altering the surface of your found objects. Allow the object to be transformed by how you arrange/order/install the work. Overwhelm us with the repetition of your object!

Non-representational

Your piece should not be a literal depiction, model or illustration of a representational form. Think deeply by allowing the viewing to complete the visual story. Allow opportunities for the viewer to discover metaphorical, symbolic or alternate meanings by letting the material {your accumulation of a found object} speak for itself.

Rhythmic

Being made from repeating modules, your piece will inevitably create patterns and rhythms. The individual elements of your piece will be less important than the way they are put together. Like rhythm in music, it can be fast, slow, simple or complex, broken or smooth. Let the materials speak for themselves. In addition to the formal elements of the objects allow their history and function to influence the direction you take. You may also want to allow sideways associations with your object if they have symbolic/metaphoric/corporate meaning, as well as literary references.

Three-dimensional

Your work may not be a flat picture or collage, although it may be attached to the wall (or ceiling). The more 2-dimensional the source objects are the more that are required and often prove quite difficult in developing a successful solution.

Site Specific yet Modular

By responding to the physical space/architecture, either in subtle ways or dramatic ways, you will create your form to react/respond/restate the WASH building {inside or outside of WASH} Consider how your form could challenge/change how we move in the space or even understand/experience the space. Location and interaction with one or more of the following: wall; floor; beam; room; stairs; doors/windows; fans; hanging plugs; corners; sinks; cabinets; lockers; fence; cage; grass; ceiling; upstairs; down stairs. Lighting could

Teaching Collaborative

Kathy Kelley + Valerie Powell

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Timetable

Week 5 (2/11-17) -- material selection/collection, intro

Week 6 (2/18-24) -- studio work days; material playdate [photo documentation] and research, test attachment/binding methods, begin assembling work. Bring all necessary materials (modules, binding, tools), plus some back up alternatives and extras.

Week 7 (2/25-3/3) -- studio work days + elevator pitch; designate each student's installation area. Clear work prior to Friday, March 1 for BFA Review.

WASH House CLOSED Friday, Mar 1 - Sunday, Mar 5, at 5pm for BFA review.

Week 8 (3/4+) -- studio workdays. Spring Break = studio workdays

Week 10 (3/19) -- TTH crew studio critique. Deinstallation Friday, 3/22.

Week 11 (2/5) -- MW crew studio critiques. Deinstallation Friday, 3/29.

play an important role. Consider HOW and WHY your form needs to be viewed the way in which you are installing it in space. Upstairs is off limits. Work needs to be somewhat portable to keep space available for both sections of WASH.

As large or larger than yourself -- it doesn't have to weigh more than you, just take up more space. As in our surface [2d] work, negative space is just as much part of your composition as the positive elements, and is free!

Objectives

- Observe and analyze characteristics and functionality of your found object through careful observation and research; documented in space VJ.
- Examine and respond to relationship of object's intrinsic meaning, formal characteristics and symbolic associations; record discoveries in space VJ.
- Create an ambitious solution, beyond what is expected.
- Begin to learn how to sharpen visual communication skills and construction skills; record all discoveries in space VJ.
- Create a form that is a site specific installation; responding to the WASH space {inside and/or outside}
- Explore use of binding agents, attachment approaches, formal and conceptual arrangement and/or substructures.
- Document through photographs, drawings and the written word all of your working progress, idea development and evaluation
- Clearly verbally communicate the formal aspects of your form, history of your object and nature of working collaboratively during large group critique.

Harvest + Research + Play + Plan + Make

Strategy

Research Object--history, purpose/function, cultural associations, dictionary/thesaurus rabbit trail, symbolic/metaphor/lore/urban legion associations, object or word usage in poetry, literature, song lyrics, brand names, etc. Review question guide from Larger than Life strategy 1.

Object Playdate. Without using binding agents, play with fitting your materials together. Explore 5-10 unique arrangements. Document the most interesting five photographically and store in Visual Journal.

Research multiple binding agents/attachment methods. What you use to bind or attach each piece is very important both formally and conceptually. The binding/attachment method can make or break your piece. During each studio bring different binding agent/attachment options, ie glue/hotglue gun, superglue, wire/thread/needle, etc, any tools needed to manipulate objects with binding agent. Bring more than one option to studio; often times one may not work as expected so a back up system is needed.

Document research and process through written statements, sketches and photos. Also add final photo images of work and crit write up in Visual Journal.

Some featured artists Tara Donovan, Doris Salcedo, Richard Long, Andy Goldsworthy, Carl Andre, Sol Lewitt, The Art Guys, Dan Steinhilber, Patrick Dougherty, Rebecca Ward

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Studio Crit **TTH** crew

Tuesday, March 19

[first Tuesday after spring break]

Deinstall Friday, March 22

Studio Crit **MW** crew

Monday, March 25

Deinstall Friday, March 29-31

CRIT/presentation prep

Review and respond to each of the following in regards to your project and process. Record your responses and several images in your Visual Journal before crit. These categories will be used to evaluate your work (grade). Choose three major categories to present to class (limit self to 3 minutes). Quickly tell us why you choose these three? Then present.

MATERIALS

1. Sensitive use of materials: does the form of the overall piece respond to or resonate with the objects inherent elements (shape, line, color, etc)?
2. Could the piece be made from another object just as well, or is there precise/necessary correspondence between the objects and the structure?
3. Explain any material difficulties in usage?
4. What meaningful discoveries did you make during your process?

PROCESS/AMBITIOUSNESS

1. Does the piece rise above ordinary in terms of scale, materials or effort?
2. How did the piece change from initial mental ideations to final piece? How and why?
3. Was the ambitiousness of your work actually evident in the realized piece? How so? Why not?

CRAFTSMANSHIP

1. Is the manner in which the piece was assembled helping the overall visual effect or distracting from it? How so?
2. Does the system used to assemble parts support concept or detract from it? How so?

FORM

1. What are the dominant formal elements (point, line, shape, color, texture, value, space) visible in the work? Are these elements important to the piece? In what ways?
2. What are the dominating principles (scale, hierarchy, repetition, rhythm, unity, contrast, balance, space, gravity, continuance, similarity/difference) visible or implied in the work? Explain how each dominating principle helps strengthen the impression of the work or detracts.

CONCEPT

1. Does piece relate to the source objects history, function, cultural associations or purpose? If so, how?
2. How does the presentation of the piece alter the viewers understanding of the source object?

PRESENTATION

1. Why here (location of work/elevation of work)?
2. What is the relationship of the work to the space? To the viewer?
3. How do the surrounding elements impact the viewing and impression of the piece?
4. Does the piece respond or ignore what is around it? How so?