

ART 6933 - Passages in Modern Sculpture

Spring 2019

3 credits

Instructor: Sergio Vega <veryvega@ufl.edu>

Hours: Wednesday, periods 11 to E2 (6:15 to 9:10 PM)

Classroom FAC B004 (basement)

Office Hours: Wednesday 5 to 6 PM

Office FAD 229 / phone 352-281-7283

Course Goals and Objectives

The objective is for students to develop the standards of research, conceptualization and production expected from professional artists. In order to achieve this goal, it is crucial that students strive for developing an effective visual and critical vocabulary to substantiate their practice. Students will be required to produce a new body of work and to talk and write about it in relation to art history and contemporary art theories. Emphasis will be on the integration of studio practice and critical thought. It is expected that the theoretical investigations conducted in the context of the class will be employed by students to further develop their own artistic approach.

Methods of the Course

This course will consist on lectures, readings, class discussions of the readings, the assignment of written reports, critiques of student work and individual consultations. In our weekly class critique sessions students will have the opportunity to receive feedback from classmates and instructors. Students will show their work in progress throughout the semester in this forum. For the final presentation it is expected that the work will be displayed in a finished condition as if it were installed in an exhibition open to the public. The strategies and forms of presentation are crucial for the appropriate reception of the projects. Students should set up studio visits with the instructor individually. Everyone needs to meet with the instructor of record for this course at least once this semester.

Topical Outline

This seminar studies theoretical approaches to sculpture making, installation art and related art forms, in order to disclose how diverse critical discourses are employed to inform and contextualize the understanding, reception and distribution of artworks.

In the past forty years, the field of sculpture has expanded to incorporate the methods and theories of an array of disciplines. Happenings, performance art, land art, site specificity, institutional critique, architecture, digital media, video art, photography, installation art, are just some of the fields into which sculpture has developed. Strategies of production, distribution, display, reception, interactivity and sociability are now primary concerns of sculpture practice.

This course will focus on a critical investigation of the relationship between the expanded field of contemporary sculptural practices and the legacies of modernist sculpture. Much has been said about the cultural revolution brought about by the Post-Modern condition, yet the question remains: How much of a breakthrough was achieved by Post-Modernism? How are Modernist strategies being reinterpreted and reinvented in today's art production? To what end?

Students will be required to research key developments in the history of modernist sculpture and to interpret how these concepts and strategies are critically employed by contemporary artists. The results of this research would be introduced to the class through weekly presentations.

Topics covered are:

- 1) Narrative Time: the question of the Gates of Hell.
De-semblance and the evolution of surface as present time from Rodin to Matisse.
- 2) Analytic Space: Futurism and Constructivism. Boccioni, Tatlin, Gabo.
Speed, machines, x-ray vision, and geometry: the construction of a modern world.

- 3) Forms of Readymade: Duchamp and Brancusi.
Conflicting mirrors: industrial readymades and handmade sculptures.
- 4) A Game Plan: the terms of surrealism. Brancusi, Dali, Man Ray.
Organic paradigms, the shape of clouds and the essence of trees: Jean Arp and Henry Moore's naturalism.
- 5) Tanktotem: welded images.
Metal's assemblage strategies: junk, totems and monuments.
- 6) Mechanical Ballets: light, motion, theater. Picabia, Moholy-Nagy, Rauschenberg, Morris, Segal, Oldenburg.
From Kinetic art to performing commodity culture as readymade.
- 7) The Double Negative: a new syntax for sculpture.
Sculpture as space: Land art and Minimalism.

Books

Passages in Modern Sculpture, Rosalind Krauss, MIT Press

Grading Criteria

A) *Outstanding*: thoughtful and intelligent ideas presented in a clear, organized, and engaging manner, the final product has fine art exhibition quality, among the very best. B) *Above average - good*: the ideas are interesting and successfully presented; shows potential, but not necessarily distinctive; roughly equal in quality to the majority of work completed by other students, the final results can be improved. C) *Average - mediocre*: achieves the minimum requirements, but not particularly clear, successful or ambitious. Quality of the work is below that of most other projects submitted. D) *Unsatisfactory*: does not satisfy the minimum; generally unsatisfactory in terms of quality and clarity. F) *Failed*: The student did not complete a project.

Final grade is obtained by evaluations added in percentage: Artwork 60% Attendance and participation 20% Assigned presentations and critical papers 20%

Attendance policy

Classes like this are designed to give students the maximum personal attention, however they only succeed when students understand that each person is important to the community. Each student's unique voice is needed in discussions and critiques. Attending class is a vital part of learning the skills and concepts students need to enhance their expressive potential and artistic abilities.

Policy regarding make-up of late work, and missed critiques

It is the student's responsibility to make up missed class sessions or late work. Group critiques and class discussions cannot be repeated. Critique due dates demand the student's attendance.

Counseling

University Counseling Services/ Counseling Center 301 Peabody Hall P.O. Box 114100, University of Florida Gainesville, FL 32611-4100

Phone: 352-392-1575 Web: www.counsel.ufl.edu If you are experiencing problems or difficulties with the academic requirements of this course you may also contact the Departmental Advisor in Fine Arts: +1 (352) 392-0207. Further, the Dean of Students Office can assist you with a range of support services. <http://www.dso.ufl.edu/supportservices/>

Students with Disabilities

If you require accommodations because of a disability, please make an appointment during office hours so that we may discuss your needs in accordance with the UF official policy: "Students requesting classroom accommodation must first register with the Dean of Students

office. The Dean of Students office will provide documentation to the student who must then present this documentation to the instructor when requesting accommodation."

Academic Honesty

The university's policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Full information regarding these policies is available at the following links: - Academic Honesty:

<http://www.registrar.ufl.edu/catalog/policies/students.html#honesty>

- Honor Code: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php> - Student Conduct:

<http://www.dso.ufl.edu/sccr/honorcodes/conductcode.php>

Health and Safety

The link below includes information and policies regarding health and safety in the School of Art and Art History at UF.

<http://www.arts.ufl.edu/art/healthandsafety>

Schedule

January 9th

Class introduction, Topics outlined, assignments, calendar.

Student presentations of previous work

January 16th

To be announced

January 23rd

Assigned reading presentation and discussion

Rosalind Krauss, Narrative Time: the question of the Gates of Hell

Critique of student work

January 30th

Assigned student presentation: Research how the concepts introduced in "Narrative Time: the question of the Gates of Hell" is reflected in the work of contemporary artists.

Critique of student work

February 6th

Assigned reading presentation and discussion

Rosalind Krauss, Analytic Space: Futurism and Constructivism.

Critique of student work

February 13th

Assigned reading presentation and discussion

Rosalind Krauss, Forms of Readymade: Duchamp and Brancusi.

Critique of student work

February 20th

Assigned student presentation: Research how the concepts introduced in "Analytic Space: Futurism and Constructivism and Forms of Readymade: Duchamp and Brancusi" is reflected in the work of contemporary artists.

Critique of student work

February 27th

Assigned reading presentation and discussion
Rosalind Krauss, A Game Plan: the terms of surrealism.

Critique of student work

March 6th

Spring Break

March 13th

Assigned student presentation: Research how the concepts introduced in "A Game Plan: the terms of surrealism" is reflected in the work of contemporary artists.

Critique of student work

March 20th

Assigned reading presentation and discussion
Rosalind Krauss, Tanktotem: welded images

Critique of student work

March 27th

Assigned reading presentation and discussion
Rosalind Krauss, Mechanical Ballets: light, motion, theater.

Critique of student work

April 3rd

Assigned student presentation: Research how the concepts introduced in "Mechanical Ballets: light, motion, theater" is reflected in the work of contemporary artists.

Critique of student work

April 10th

Assigned reading presentation and discussion
Rosalind Krauss, The Double Negative: a new syntax for sculpture

Critique of student work

April 17th

Assigned student presentation: Research how the concepts introduced in "The Double Negative: a new syntax for sculpture" is reflected in the work of contemporary artists.

Critique of student work

