

Art 398/454 Advanced Sculpture: Public Art/Environmental Sculpture 2018

Kristin Thielking

Schedule: Friday 11am-4pm

Office hours: by appointment

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Final: 5/14 2:45-4:45

S y l l a b u s :

Course Description: This course will focus on methods, concepts and approaches to installation and public art the and the relationships between concept, site, space and form. We will be focusing this semester Environmental Art and Installations. Students will be creating their own work at a number of outdoor and indoor sites including Treehaven, and will design and create a public work for the City of Stevens Point in collaboration with Portage County Creates and the Worth Company. We will explore a diverse range of approaches to thinking about and making environmental art including: formal/aesthetic natural material based ephemeral work, work that interacts with the environment, work that creates renewable-energy, utilizes recycling/repurposing, creates opportunities for education and outreach, statement and social practice work, site -specific installations, and collaboration.

Learning Outcomes:

- Develop a working knowledge of historical and contemporary artists working with environmental art.
- Develop a series of works that address several different approaches both formal and conceptual to environmental art.
- Learn how to activate a space with and address issues of site and space.
- Learn how to create and present a public art proposal.
- Develop critiquing skills

Defining Environmental Art: We will spend time at the beginning of the semester discussing historical and contemporary artists who have worked, or are currently working in this genre. We will discuss and formulate a working list of definitions and categories for the different ways artists have approached working with their environment.

Research: Students conduct research on environmental artists and their work. This research will be used to inform students' work in this class as well as create a working knowledge of the genre.

Projects: Students will create at least four major works that explore four different types of site specific environmental sculpture and a series of smaller works. We will be working both outdoors and indoors.

Documentation: Students will hand in a digital portfolio documenting their work from the semester.

Sites: Treehaven, Schmeekle Reserve, downtown Stevens Point, and others as needed or as the opportunities present themselves.

Required Materials/Equipment:

Camera

Sketchbook: at least 8X10

You will need to print at least 3 large color photographs at Printing and Design which will cost about \$3.00 each

Critiques and working critiques: Critique attendance is mandatory. We will conduct working critiques regularly.

Fieldtrips: The reason why we have a Friday class is so we can more easily conduct fieldtrips. We will be visiting Treehaven, a landfill in Mosinee, and the U.W. Madison Light Sculpture Exhibition, and Kohler Arts/Industry Residency program in Kohler, WI.

Attendance:

On the 2nd absence your grade is reduced. Each class period is equal to two classes. Three lates or three early departures are considered an absence. We only have 15 class periods this semester.

Grading considerations: Concept, research, effectiveness of your work as they relate to the concepts you are trying to communicate, originality, level of craft and formal qualities of your work, is the work successful, preparation, quality of presentations, meeting deadlines, effort, attitude, class discussion and critique participation, attendance, participation in cleaning assignment, respect for other students in studio, studio and equipment.

SCULPTURE/GLASS STUDIO RULES AND SAFETY REGULATIONS

1. You may not work alone in the studio with any power equipment or any power tools after 5pm, not even a hand drill.
2. You may not be under the influence of drugs or alcohol in the 3-D area. Failure to comply will result in your dismissal from this class, possible disciplinary action, and potential loss of permissions to take any sculpture classes in the future.
3. Do not use materials that belong to other students, classes, or professors without their permission. If you are wondering about what to use talk to your professor or an intern before using anything you are not sure about.
4. No one other than students registered for the course are permitted to use the studio unless they have special permission from Kristin Thielking, Jin Man Jo, Sean Salstrom or 3D technician Keith Kaziak.
5. Do not leave work, tools, or materials on tables when you leave. If your belongings are left they may be thrown out or recycled. If you have to leave something for a short time because glue is drying, for example, make sure it doesn't interfere with a class, and leave a note with your name number, class number and what day and time you will be removing it.
6. You may not use any equipment in the sculpture or glass studios until you have been checked out by Keith Kaziak, Kristin Thielking, Jin Man Jo or Sean Salstrom. Even if you have previous experience using such equipment. When in doubt about any piece of equipment or anything concerning the lab, ask your instructor or a studio monitor. Safety is our highest concern.
7. Do not socialize in the studio when others are working. It is a workspace, and you may be disturbing and distracting students who are working hard to meet deadlines.
8. You are not permitted to use chemicals or any material for which we do not have a material safety data sheets, because you may be endangering yourself, colleagues and our environment. Please check with your instructor before bringing new, potentially dangerous materials into the studio.
9. Eye and ear protection are required when working in the sculpture and glass studios.
10. Be considerate of other students' shelves.
11. You must clean up after yourself. A dirty studio is a safety hazard for everyone working in the studio and makes it difficult everyone in the studio to work effectively.
12. If there are any problems with equipment, contact Keith Kaziak, Kristin Thielking, Sean Salstrom or Jin Man Jo
13. You may not make contraband in the 3-D area. Failure to comply will result in your dismissal from this class.

I wish to fully include all persons in this course. If you have any questions or issues that might affect your successfully participating and meeting the requirements of the course please come talk to me. I will make every effort to provide accommodations in the curriculum, instruction, or assessments of this course to enable you to fully participate. There is a protocol for making accommodations we will follow that is required by the University and is both straightforward and confidential.

Andy Held, Interim Director, Disability and Assistive Technology Center, 609 Albertson Hall, (715)346-3365; aheld@uwsp.edu

Emergency Procedures:

1. "In the event of a medical emergency call 911 or use Red Emergency Phone, the closes one is next to the computer kiosk in the indoor courtyard. Offer assistance if trained and willing to do so. Guide Emergency Responders to victim.
2. In the event of a tornado warning, proceed to the lowest level interior room without window exposure at Go immediately to one of the Drawing Rooms, or a room without windows. Avoid wide-span rooms and buildings.
3. In the event of a fire alarm, evacuate the building in a calm manner. Meet at in parking lot E. Notify instructor or emergency command personnel of any missing individuals.
4. Active Shooter – Run/Escape, Hide, Fight. If trapped hide, lock doors, turn off lights, spread out and remain quiet. Follow instructions of Emergency Responders.
5. See UW-Stevens Point Emergency Management Plan at www.uwsp.edu/rmgt for details on all emergency response at UW-Stevens Point.

If you need help, someone to talk to outside of the department about personal matter:

FAMILY CRISIS CENTER

http://www.capserv.org/contact_us.html
1616 West River Drive
Stevens Point, WI 54481
715-343-7125 or 800-472-3377, 715-344-6640 (tty)

UWSP Counseling Center

<https://campus.uwsp.edu/sites/couns-OLD/web/Pages/home.aspx>

Third Flr, Delzell Hall 910 Fremont ST. Stevens Point, WI 54481

Take elevator to the 3rd Flr

Hours: M-F 8am-4:30pm

(715)346-3553 counsel@uwsp.edu

Testing Services: 346-4722

Spring 2018 Projects/Assignments/Scheduled trips: Art 398/454 Spring 2018

Scheduled Trips/events:

March 2nd -3rd or **March 16-17** Treehaven (Friday dinner and lodging, Saturday breakfast and lunch provided)

Feb. 5th 6-8pm Land Generator presentation/ Solar Art 1039B Ellis St. Stevens Point

(to be announced) Presentation: Mrill Ingram writer/researcher Arts and the Environment; writer for the Progressive Magazine

(to be announced) Skype: Shona Paterson, Ph.D Officer of Future Earth Coast International Office, Researcher University of Cork, Ireland and the Centre for Marine Renewable Energy.

(to be announced) John Michael Kohler Arts/Industry Fieldtrip???

(to be announced) Scott Johnson, Director of Treehaven

I. Natural Materials/Ephemeral/Formal/Aesthetic focus/Site specific/Wellness

Project one: Balance as your design focus:

- Create a tower of stacked rocks and balance as many and as high as you can. If the rocks are too frozen to move, find another material to substitute. Photograph your stack at least three times, and at least one with you in it.
- Create two additional pieces with other materials (you can mix materials) using balance as a primary focal point. Document at least 3 images for each piece. Upload documentation to your folder D2L. Document and upload to your folder on D2L before class.

Critique Friday Feb. 2nd (documentation of three ephemeral stacks with natural materials)

Project two: Play

Natural Materials/Ephemeral Sculpture sketchbook project: 10 weeks/10 small pieces

Create 10 small ephemeral pieces using only natural materials: Experiment, play, explore unique ways of connecting materials, use a range of natural materials you find intriguing. Think about contrast, texture, integrating your piece into the site, how does it activate the site. Document with a close, middle range and view that includes more of the site. Consider the composition of your documentation, lighting, angle. The artists hand must be apparent/can't be "nature photography." Upload to your folder D2L.

One due each week before class on D2L starting 2/9

Project three: Site specific Human/Nature

Option one: *Using feedback from what you learned from our first ephemeral works expand upon the more successful solutions. The piece doesn't have to be large, but needs to activate the site in a significant way. Respond to the characteristics of your site. Documentation: consider focus, exposure, time of day, composition. Is your piece conceptual or formal? Make sure your documentation shows close up, middle and a view that shows your whole site. You can work in teams of 2 if you would like.*

Option two: *option one with the addition of man-made materials.*

Use the artists we have learned about so far to inspire you.

II. Documentation as art

Project four: 3D to 2D

Print three of your favorite images from Project one and two on 14X17 heavier paper at Printing and Design in the basement of the Science bldg.. Alter with 2D media of your choice: paint, marker, ink, collage, etc.

You can transform the photo print into a form, but you can also leave it as a 2D piece.

III. Project Five: Treehaven: Environmental Education Outreach/ Ecology/ Collaboration/ Site-Specific work Group/individual Projects

IV. Project Six part one: Research for Project Six (Social Practice piece) will count as a separate project

V. Project Six part two: Statement/Educational/Social Practice/Activist/Outreach:

Speakers:

- Mrill Ingram, Ph.D. writer for the Progressive Magazine and independent researcher, has a special interest and expertise in researching and writing about how artists can impact environmental change through their work. <https://www.linkedin.com/in/mrillingram> Ingram is currently working on a book

about art-science collaboration and has co-authored *The Power of Narrative in Environment in Environmental Networks*, 2013 from MIT Press which focuses on the importance of narrative to grassroots collaborative environmental action. <https://mitpress.mit.edu/books/power-narrative-environmental-networks>.

- **Shona Paterson, Ph.D.** *Future Earth Coast International Project Office's Science Officer and researcher at University of Cork, Ireland, and Centre for Marine and Renewable Energy. Shona has extensive experience in the Caribbean, the Americas, and the UK with a research focus on coastal resource management, climate adaptation and adaptive capacity in urbanizing coastal areas, governance and social justice, and partnership building. She has spent her working career building partnerships and networks with local communities, environmental and governmental organizations, and businesses to achieve mutually beneficial social and ecological goals.*

Project Six will have 4 components: research, proposal, presentation and a physical representation of the piece. Your physical component can be the whole piece, a model or prototype, or material sample presentation for the proposed piece. You don't have to physically make the entire work if you don't want to. If you choose, your idea can be more ambitious than you would realistically be able to make. You can work in teams of 2 if you would like. To prepare you for this project we will give you examples of this kind of proposal. We will discuss environmental artists who are promoting education, communicating information or statements through their work, or affecting social change through the work. Propose a work, and installation, or an outreach program that takes inspiration from one of the environmental artists who is affecting social or environmental change through their work. Consider materials, message, site, demographic you are trying to reach, how you want the viewer to experience your message, interact with the piece, what kind of change to you want to effect. You will give a presentation on the artist that is inspiring your work as part of your research packet.

Research Packet: *Come up with three different solutions options in a visual presentation-ready format—like a detailed drawing, altered photograph etc, 5 source images, artist research, research on topic and message, and audience.*

VI. Project Seven: Repurpose/Reuse: City of Stevens Point: Public Art/Permanent Site-Specific Installation/Outreach

Speakers: Greg Wright: Portage County Creates and Tom Worth: Worth Company, Stevens Point

Artists to look at for using recycled/repurposed materials:

Aurora Robson, Nick Cave, Gregory Kloehn, Tara Donovan

We will discuss the research and presentation preparation required for this project after we meet with Greg and Tom. We will also discuss if we want to work as a group, small groups or individuals for this project.

Updated 1/24/10

Schedule: 398/454 Spring 2018 (the schedule is not complete—we will need to verify some of the speaker dates, and the city of Stevens Point project before nailing down our calendar, also part of our class periods will be set aside for individual meetings with advanced sculptors and advanced critiques)

Week 1:

1/26 Friday: 11-4

Introduction: overview of semester, syllabus, projects, research, trips, speakers

Introduction to environmental art presentation

Discuss categories of environmental art

Discuss public art project for Stevens Point/ Watch video: alley projects

Break

Andrew Goldsworthy documentary/meet with advanced sculptors

Discuss nature photography vs. environmental installation art

Start first project

Week 2

2/2 Friday: 11-4

Meet with Tim Worth, Mike Beacom and Greg Wright to discuss Public Art for Stevens Point

Discuss research, presentation, group vs. individual approach to Stevens Point project.
Discuss solar art/Land Generator
Portage County creates is hosting the following presentation:

Break

Critique first project: Balance

Week 3

2/5 Monday Land Art Generator: 5pm

2/9 Friday: 11-4

Look at ephemeral pieces 1

Discuss Land Art Generator project

“CREATE Portage County will be kicking off its first community design night PLOT with the team from the Land Art Generator Initiative (landartgenerator.org/). The evening will focus what energy producing art could look like in Portage County and how such investments could both improve our energy consumption and grow a stronger sense of community identity. It will be a required for those participating in the environmental syllabus.

For more information:

<https://www.facebook.com/events/1970047036568385/>”

Week 4

2/16 Friday: 11-4

Look at ephemeral pieces 2

Brainstorming Project 7

Week 5

2/23 Friday: 11-4

Look at ephemeral pieces 3

1st draft Project 7 proposals due

Week 6

3/2-3/3 Friday:

Treehaven???? Or refined proposal Project 7 due.

Look at ephemeral pieces 4

Week 7

3/9 Friday: 11-4

Look at ephemeral pieces 5

Refined Project 7 proposals due

Week 8

3/16-3/18 Friday

Treehaven????

Look at ephemeral pieces 6

Week 9

3/23 Friday: 11-4

Research for social practice piece due

Spring Break 3/26-3/30

Week 10

4/6 Friday: 11-4

Look at ephemeral pieces 8

Working critique for Project 6: social practice research and piece proposals

Week 11

4/13 Friday: 11-4

Look at ephemeral pieces 9

Week 12

4/20 Friday: 11-4

Look at ephemeral pieces 10

Project 6 Social Practice/Statement piece due

Week 13

4/27 Friday: 11-4

Week 14

5/4. Friday: 11-4

Install Downtown Stevens Point work

Week 15

5/11 Friday 11-4

Final: Monday, May 14th 2:45-4:45