FA310 Sculpture in Expanded Fields

Seminar Leader: David Levine
Course Times: Wednesday, 13:30-16:45
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Course Description
What role does the spectator's experience play in the perception of a work of art? And can the artist treat this experience as sculptural material? This is a studio art class that builds on approaches to sculpture since the mid-1960s, exploring physical and social space as artistic materials, and the means for working with them. Instruction in working with audio, video and lighting is combined with regular critiques of student work, presentations, museum visits, and studio visits and guest critiques with Berlin-based artists.

Requirements
Students are suspected to complete all studio and reading assignments, to complete two presentations during the term, to participate actively in critiques, and to have assigned work ready to show at the start of class.

Attendance
Attendance at all classes is expected (lateness counts as an absence). Because this course meets once weekly for three hours, you will be allowed two separate ninety-minute absences (or one absence from an entire class). Every additional absence will result in the demotion of one-half of a letter grade [e.g. from A- to B+] for the term.

Grade Breakdown
Class participation: 25%
In-class assignments: 50%
Final Project: 25%
Schedule
Certain assignments in the syllabus may be subject to change depending on course progress and/or opportunities to meet with artists.

Week 1: Introduction

Pre-Apignment: Go through ArtForum or Frieze magazine, and discover an artist whose work you hate. Prepare a five minute slide presentation on their overall oeuvre and why you hate it.

In class: Go over syllabus, assign studios, discuss presentations.

Week 2:
Assignment: Read Kaprow: The Legacy of Jackson Pollock
Make an artwork (#1)

In class: Present and discuss artworks, as well as discussing the Kaprow essay.

WEEK 3:
Visit to Hamburger Bahnhof

WEEK 4:
Assignment: Make an artwork (#2) that involves sound.

In class: Present and discuss artworks. Introduction to audio tech.

WEEK 5:
Assignment: Make a new artwork (#3) that involves sound.

In class: Present and discuss artworks. Artist’s talk (guest TBD).

WEEK 6:
Assignment: Read Krauss, Sculpture in the Expanded Field
Make an artwork (#4) that involves light.

In class: Present and discuss student artworks. Discuss Krauss.

WEEK 7:
Visit to Kunst-Werke
WEEK 8:
**Assignment:** Read Seth Price, *Dispersion.*
Make a new artwork (#5) that involves light, using lighting equipment.

**In class:** Present and discuss artworks. Discuss *Dispersion.*

WEEK 9:
**Assignment:** Make an artwork (#6) that involves video.

**In class:** Present and discuss artwork. Artist’s talk (guest artist TBD).

WEEK 10:
**Assignment:** Make a new artwork (#7) in the studio that involves video.

**In class:** Present and discuss artworks. Discuss *Dispersion.*

WEEK 11:
**Assignment:** read Fried, *Art and Objecthood,* and O’Doherty, *Ideology of the White Cube.*

**In class:** Presentations on Fried and O’Doherty.

WEEK 12:
**Assignment:** make an artwork (#8).

**In class:** present and discuss artworks. Artist talk (guest artist TBD).

WEEK 13:
**Assignment:** Begin work on final project.
Prepare a presentation on an artist whose work you love.

**In class:** Discuss presentations. Studio visits to look over final project sketches.

WEEK 14:
**Assignment:** Continue developing final project.

**In class:** More detailed visits and discussions of final project work.
COMPLETION WEEK:
Assignment: public presentation of final projects.

Course Reading:
Bishop, *Installation*

Reader
Kaprow, *The Legacy of Jackson Pollock*
Krauss, *Sculpture in the Expanded Field*
Fried, *Art and Objecthood*
ODoherty, *Inside the White Cube: The Ideology of the Gallery Space*
Price, *Dispersion*