

# COURSE SYLLABUS

## I. BASIC COURSE INFORMATION

Course Title: Fine Arts Seminar III: Sculpture Fall Semester

Course No.: FAU-344P

School: Art & Design Department: Art Program: Sculpture

Days: Thursday Time: 2:00 – 4:50 Place of class meetings: South Hall Rm 003

Credit hours: 2

Course Coordinator or Chairperson (where applicable): John Monti

Prerequisite courses/skills/other restrictions: FAU- 244P

## II. INSTRUCTOR CONTACT INFORMATION

Brian O'Connell

Email address: [coconne5@pratt.edu](mailto:coconne5@pratt.edu)

## III. COURSE DESCRIPTION

### **Bulletin Description:**

This course explores ideas and issues relevant to the Fine Arts Sculpture curriculum advancing the ideas covered in FAU 243 & FAU 244. Contemporary studio concerns arising from the social, historical and intellectual are discussed. The concerns are formal as well as practical. Class discussions include topics such as personalities, events, exhibitions, critical writing, artists and studio practice.

### **Detailed Description:**

In this seminar we will work along three tracks: one textual, another observational and a third practical – i.e. related to developing our own practices as artists as well as thinkers. Accordingly, class time will be roughly divided between reading and discussion of texts by historians, critics and artists; trips to exhibitions, public installations etc.; and writing, discussing and presenting the application of these experiences to our own and one another's work.

The seminar is a continuation of last semester's seminar which addressed the changing discursive, formal and medium-, status of 'sculpture' in the final decades of the 20<sup>th</sup> century through the present.

Unlike last semester, which roughly charted an historical trajectory, this semester will focus on *topics in* both artistic discourse generally and sculpture specifically. We will focus on 5 primary concerns distributed evenly over the course of the semester. Each section will include a day of theory, a day of practice (i.e. that of others – including field

trips) and a day of ‘integration’ – i.e. how we as artists find our own practice responding (or not) to these concerns.

### **Course Goal(s):**

The goal of this seminar is to begin to understand the terms, extent and limits of contemporary sculptural discourse while developing our own understandings of what it means to work as artists in relation to this thing called ‘sculpture.’ With particular emphasis on how we integrate discursive content into our own works and our own work into broader art/cultural discourses.

### **Student Learning Objectives:**

By the end of this course students will be expected to demonstrate an understanding of the interaction between theoretical and conceptual concerns, past and contemporary practices and their own work. This will be accomplished through ongoing written and oral responses to readings and exhibitions.

## **IV. COURSE REQUIREMENTS:**

Texts for this class will be made available either in class or online through the ‘LMS’ or by email.

You will be required to keep a journal in which you reflect on both class material and your own work- this can be in the form of an already existing ‘sketchbook’ but must be able to be turned in periodically. **However, a three ring binder in which you keep texts, notes, and assignments is strongly suggested.**

### **Project(s), paper(s), assignment(s):**

Each student will be expected to:

Write and present 3 responses (2-3 pages) to topics and explain their impact on or relation to his or her own practice through the presentation of examples of past work or that in progress and reference to the work of at least one other artist.

### **Assessment and Grading:**

This is a seminar. The bulk of what we learn we learn through being prepared and actively participating in class therefore grades will be determined as follows:

<u>Participation in Class</u> (includes attendance and preparation)	50%
<u>Completion of assignments:</u>	50%

#### IV. POLICIES

Please check out the attached policy on “ACADEMIC INTEGRITY”

Also please be aware that wikipedia is **not considered a legitimate source for research done in this class** – if you use it to find other sources, okay... But: go to the library, find the source and cite it!! Otherwise, skip whatever information you’ve found and rely on your own analytical and intellectual abilities, they will serve you much better (and more interestingly) than wikipedia!!

#### V. SCHEDULE

1/17 **CLASS 1:** Introduction and impromptu studio visits (surprise!)

##### TOPIC 1: CONTENT AND FORM:

**Ernst Cassirer**, The problem of “Representation”... (from the Introduction to The Philosophy of Symbolic Forms, 1923)

**Victor Shklovsky**, Art as Technique, (1917)

**Roland Barthes**, The Imagination of the Sign (1962) (excerpts)

Film: **Hollis Frampton**: Nostalgia and Lemon (If I can find it)

1/24 **Class 2:**

Presentation 1: **Laura**

Presentation 2: **Ann Marie**

Presentation 3: **Evan**

1/31 **Class 3: FIELD TRIP**

Whitney Museum: **Laurence Weiner**, Television Delivers People (**Richard Serra**, **Dara Birnbaum**, et al), Beth Campbell

Zwirner and Wirth: **Al Taylor** (presentation by: **Alexandra Whitney**)

2/7 **Class 4:** Discussion come prepared with examples and journal entries of your encounters with content and form.

Presentation 1: **Ariele**

Presentation 2: **Mike**

Presentation 3: **Kevin**

##### TOPIC 2: THE POLITICAL: then and now

**Walter Benjamin**, Author as Producer

**Martha Rosler**, Lookers, buyers, dealers, and makers : thoughts on audience

Excerpts from **Jacque Ranciere**: The Politics of Aesthetic

**Slavo Zizek**: "The Lesson of Ranciere"ý

**Chantal Mouffe**, Artistic Activism and Agonistic Spaces (2007)

2/14 **Class 5: FIELD TRIP**  
**Hans Haacke** at Paula Cooper and others in Chelsea.

2/21 **Class 6:**

Presentation 1: **Mike**  
Presentation 2: **Ann Marie**  
Presentation 3: **Sarah**  
Presentation 4: **Tim**

### **TOPIC 3: HUMOR: THAT IS SERIOUSLY FUNNY, FOR REAL...**

Selections from: The Artist's Joke (Documents of Contemporary Art):  
**Tom Morton:** Maurizio Cattelan: Infitite Jester  
**Mike Kelly:** Foul Perfection: Notes on Caracture  
**Guerilla Girls:** The Advantages of being a Woman Artist  
**Sigmund Freud:** Jokes and their relation to the Unconscious

**Paolo Virno:** Jokes and Innovative Action (ArtForum Jan. 2008)

2/28 **Class 7:** Discussion come prepared with examples and journal entries of your encounters with the political.

Presentation 1: **Emilie**  
Presentation 2: **Ariele**  
Presentation 3: **Evan**

3/6 **Class 9: FIELD TRIP:** TBA

3/13 **Class 8:**  
Presentation 1: **Laura**  
Presentation 2: **Mike**  
Presentation 3: **Sarah**

### **SPRING BREAK**

### **TOPIC 4: THEATRICALITY, ABJECTION, HORROR and CRAZY PEOPLE – “Dr., I’m not sure, but it seems you’re still into catharsis”**

Reading:

**Sigmund Freud:** Psychopaths on Stage (1905)  
The Uncanny (1919)

**Julia Kristeva:** Excerpts from: Powers of Horror: An Essay on Abjection.

3/27 **Class 10:** Discussion come prepared with examples and journal entries of your encounters with funny stuff.

Presentation 1: **Kevin**  
Presentation 2: **Emilie**  
Presentation 3: **Laura**

4/3 **Class 11: FIELD TRIP: TBA**

**TOPIC 5: THEY'RE BACK: AUTONOMY, ART, THE MEDIUM AND APPROPRIATION IN THE 21<sup>ST</sup> CENTURY – It's not your teacher's teacher's copy.**

**Jan Verwoert: Living with Ghosts**

**Rosalind Krauss: A Voyage on the North Sea: Art in the Age of the Post-Medium Condition**

4/10 **Class 12:**

Presentation 1: **Ariele**

Presentation 2: **Ann Marie**

Presentation 3: **Sarah**

4/17 **Class 13: FIELD TRIP: TBA**

4/24 **Class 14:**

Presentation 1: **Kevin**

Presentation 2: **Emilie**

Presentation 3: **Evan**

5/1 **Class 15: Wrap-up Discussion**

## THE FINE PRINT:

### ACADEMIC INTEGRITY

Pratt Institute considers Academic Integrity highly important. Instances of cheating, plagiarism, and wrongful use of intellectual property will not be tolerated.

- Faculty members will report each incident to the registrar for inclusion in students' files.
- More than one report to the registrar during a student's program of study at Pratt will result in a hearing before the Academic Integrity Board, at which time appropriate sanctions will be decided. These may include dismissal from the Institute.
- The nature and severity of the infraction will be determined by faculty members who can: ask students to repeat an assignment, fail students on the assignment, fail students in the course and/or refer the incident to the Academic Integrity Board.

For more details about these procedures please see the Pratt Student Handbook, the *Pratt Bulletins*, and the pamphlet entitled *Judicial Procedures at Pratt*.

#### **CHEATING**

If students use dishonest methods to fulfill course requirements, they are cheating. Examples of this include, but are not limited to:

- Obtaining or offering copies of exams or information about the content of exams in advance.
- Bringing notes in any form to a closed book exam.
- Looking at another student's paper during an exam.
- Receiving or communicating any information from or to another student during an exam.

#### **PLAGIARISM**

Plagiarism is a bit more complicated, but the rules of documentation and citation are very specific and are tailored to different academic disciplines. Types of plagiarism include:

- Including any material from any source other than you in a paper or project without proper attribution. This includes material from the Internet, books, papers, or projects by other students, and from any other source.
- Using your own work to fulfill requirements for more than one course
- The extensive use of the ideas of others in your work without proper attribution.
- Turning in work done by another person or a fellow student as one's own.

Please remember that all work must be the student's own. If it is not, the source should be cited and documented appropriately.

If there are aspects of this statement that are not understood, ask faculty members for help.