

CCS 120
Exploring the Act of Making Multiples
Winter 2017



ARTS 0641
Emily Baker
T/Th 9:30 - 11:50pm

Emily Baker

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Studio located next to paper-making.

Office hours in the atrium/studio every Wednesday.

Email to set up an appointment, times are flexible.

Course Description and Structure

In this class, students will use mold-making as a way to reproduce sculptural forms. We will research elements of repetition in film, fashion, sport, .gifs, to numerous artistic practices. We will also discuss repetitive behaviors found throughout superstitions, traditions, and mental disorders, and question the value of a single precious object verses many. Artists who work within these themes – Charlie Chaplin, Felix Gonzalez-Torres, Anne Hamilton, and Tehching Hsieh, as well as Olympic athletes – offer inspiration for student concepts and practice. The basic open face tile mold using paper pulp will start the discussion of multiples and lead us to plaster and silicone two-part molds, where each student will choose an object to develop further. Themes of cultural memory, identity, and reenactment will also be visited.

Attendance and Grading

You are expected to be here every class. Do not miss more than one class without a doctor's note. If you miss more than three classes, you cannot get full units. Missing a critique day will count as 1.5 of an absence. Three late arrivals/early departures is equivalent to one absence. Absences will be excused on a case by case basis and need written documentation. If you know you are going to be absent, communicate with me well in advance, this shows respect and commitment. If you arrive late, be sure to check in.

I do not give grades (units), I report the grade (unit amount) that is earned. I want to report a grade/unit that reflects the work that you have put forth. Help me record a positive grade by being present and aware. Grading is purely based on your level of engagement, the progress you've shown in your work throughout the course and completing all assignments on time and up to a high academic standard.

Breakdown:

Projects 65%

Attendance/Participation/Sketchbook/Events/Assignments 35%

As part of your Sketchbook engagement, you must attend art events, do two presentations, and keep up with a sketchbook dedicated to this class.

Events may be on or off of campus. Complete a typed, one page reflection of each event. You must complete one event for every unit that you are registered for. These are due via email on March 24th. Art events can be exhibition openings, lectures, events at the MCC or at the A,D & A Museum, etc. Check in with me for suggestions and to verify your choice. There will also be one 1-2 page analysis of your work due at the end of the class. (1 per unit registered for)

Everyone will make two presentations this quarter. You will choose an artist to present on who works with multiples. For the second presentation you will be sharing another place (besides art) that repetition exists in life. This can be a broad interpretation but must be cleared with me prior to presenting. Details to follow in an additional assignment sheet.

Participation

Mold making requires consistent, focused engagement. Students must be on time, fully present, properly dressed and ready to work hard for each day at the beginning of the class period. You are expected to be prepared for class with all necessary materials and to demonstrate a rigorous work ethic during class studio time. Coming to class late and leaving early is disrespectful and disruptive to your peers and the class as a whole. In addition, presentations and demonstrations commence at the very start of class and will not be repeated.

Critiques

A very important component of the class will be group discussions, both of artwork and ideas. Please come to class with a respectful and supportive attitude towards your peers and the ideas and work presented. Please keep an open mind, and be forgiving and mindful of others' experiences and newfound understandings. Absences on critique days will negatively affect your units given.

Screens

Phones and computers are not to be used. It's a good practice to turn it off before you walk in. If you are expecting an important phone call, or plan to use phones in a piece, let me know ahead of class. Using phones in class will be recorded as a late and will affect your participation.

-unless I specifically include your phones in an exercise

-using it for documentation purposes/sending me a picture of your work, at the end of class only

Phones should be turned off during class and will NOT go off during critiques.

If you are expecting an important phone call, let me know ahead of class, and don't abuse this courtesy. If you are using your phone as a translator, communicate this with me prior to class, or risk being asked to leave and therefore marked absent.

Academic Integrity at UCSB

There is zero tolerance for any plagiarism in this course. Any student breaking the academic code of conduct will immediately fail the course and be reported to Judicial Affairs with the recommendation for expulsion from UCSB. For more information visit <https://judicialaffairs.sa.ucsb.edu>.

Materials

Your course fee covers the 1st assignment's clay and plaster, miscellaneous consumable supplies, and the 2nd assignment's alginate. Aside from some general required tools, you will need to acquire your own materials for the 3rd (and a possible 4th) assignments. Talk to myself and/or Ken prior to ordering anything -we may already have some things available.

Required Materials

- grubby clothes (leave them here)
- sharpie
- sketchbook (unlined, must be dedicated to this class only)
- combination or key lock
- masking tape
- access to a printer (preferably double sided)

Optional Materials

- *Daily Rituals: How Artists Work* by Mason Currey
- *Big Magic : Creative Living Beyond Fear* by Elizabeth Gilbert
- blender
- snacks to keep in your locker (nuts, trailmix, granola bars, chips, water)

Safety

Safety above all will be stressed. Wear proper clothing and shoes. Wear correct eye protection and hair should be properly secured. Do not get in the habit of compromising your health.

Studio Maintenance

It is of the utmost importance to properly clean up after yourself in the metal shop. Proper cleanup is not only considerate but most importantly it effects safety. You must clean your area as you go; do not move on to another work area until you have cleaned up your current workspace thoroughly. Disregarding the importance of studio maintenance will negatively effect your units, and in the worst case you could get removed from the class.

Some Tips

Edit– brainstorm ideas before you select your project idea. Talk with your peers. Talk with me. If you are presenting 1 idea, be sure to consider 10 so you are presenting your very best work.

Set deadlines– procrastination leads to sloppy, rushed work.

Be courageous– get uncomfortable, try new things, change your mind, change my mind.

Develop a working Artistic Method– formulate a question/hypothesis/prediction, test this hypothesis, analysis and self evaluation, follow up with a peer review.

Resources



<https://www.smooth-on.com>



<http://sbhackerspace.com>

Expectations

At least 10 hours a week should be dedicated to this course outside of class.

You are expected to keep a sketchbook for this class only.

- 3 entries weekly (or more, go crazy!) Check every Monday night.
- lecture/section notes
- sketches of pieces you are working out/on
- Attend 4 Current Art Events - 1 page reviews of each event + sketches of the work
 - sketchbook check in week 5 - must have 2 reviews completed then

I will be giving group assignments as well as individual assignments in this book, bring it to every class. This will factor into your participation units.

UCSB Department of Art Policy on Intellectual Challenge

Intellectual challenge and academic rigor are among the foundations of our program. Our faculty foster communities of inquiry and free speech based in self-awareness, individual responsibility, and an informed world view. We encourage divergent opinion and cogent argument, believing lively debate, exposure to differing viewpoints, and a certain level of discomfort are essential to intellectual and artistic growth.

In our classes, students will be shown work and introduced to theories and practices that may challenge their beliefs and assumptions. Students are expected to think critically rather than react impulsively; to consider opposing viewpoints and others' opinions and experiences with openness and thoughtfulness; and to engage in a manner befitting themselves as artists and scholars in this university, an institution of higher learning.

This course is run on a strict Honor Code. No student shall break the law, nor unduly threaten, harm, or harass any human or animal in relation to this class or any of its assignments. The use of any electronic communications or recording devices during lecture or section without expressed written permission will result in immediate dismissal and course failure. Similarly, plagiarism will result in course failure and reporting to Judicial Affairs for disciplinary action.

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I have read, understand, and agree to all of the above course guidelines and syllabus.

Name:

Signature:

Date:

Perm #:
