Sculpture 1- Fall 2014

Course title- SCUL 2302, 22870
Course meeting location- 258 Fox Fine Arts Bldg.
Course times- Tuesdays and Thursdays, 9:00-11:50

Instructor's name- Jessica Pizaña Roberts
Instructor's office #- 259 Fox Fine Arts Bldg
Instructor's phone # and e-mail- ___________, jlpiza@utep.edu or jlpizana22@gmail.com

Website and blog address:
www.jessicapizanroberts.com,
www.rosaritalariveter.blogspot.com

Required Texts:


About the Instructors

Jessica Pizaña Roberts is an emerging mixed media artist who earned her B.F.A from the University of Texas at El Paso in 2007. She received her M.F.A. from New Mexico State University in 2012. She has exhibited in various museums and galleries. She recently completed a new body of work at the BAR (Border Art Residency) located in La Union, NM.

Objective: The purpose of this class is to cultivate a body of work that fully represents the student’s voice. Through research and making, the student is expected to develop their work, advance their understanding of the art world, and its historical context.

The student is expected to research artists and art movements like the ones listed below:

**Conceptual Art:** Bruce Nauman, Gabriel Orozco, Jasper Johns, Sol Le Witt
**Land Art:** James Turrell, Andy Goldsworthy, Robert Smithson, Michael Heizer
**Installation Art:** Jenny Holzer, Ernesto Neto, Pepon Osorio, Judy Pfaff, Doris Salcedo, Vaneesa Beecroft, Yayoi Kusama, Barbara Kruger
Feminist Art: Lynda Benglis, Cindy Sherman, Janine Antoni, Harmony Hammond, Hannah Wilke, Carolee Schneemann, Ana Mendieta
Craft: Mike Kelley, Josiah McElheny, Do Ho Suh, Robert Morris
Performance Art: Marina Abramovic, Laurie Anderson, Eleanor Antin, Barbara Kruger, Zhang Huan
Dada: Man Ray, Marcel Duchamp, Elsa Von Freytag
Flux: Joseph Beuys, Yoko Ono, Wolf Vostell
Video Art: William Kentridge, Nam June Paik, Pipilotti Rist, Tony Oursler, Bjorn Melhus, Joshua Okon

HELPFUL HINT: Many of these artists are featured in ART 21. These are very well known artist and you should know their names. Watch their interviews. Although I have separated them into categories, many artists fall into one or more of these genres. For example, all of them could be considered conceptual although they are not considered part of the conceptual movement in art.

Required Texts:


NOTE:
• We will meet in the student’s studio for an hour on the dates listed below. This will allow us to further dissect the work.
• Critiques will be done in person.
• Artist statements and paperwork will be discussed in person.
• Hard copies are required and e-mail submissions will not be accepted.
• E-mail shall only be used for appointment changes only. Any other inquiries shall be done on meeting days.

Course Plan:

1) Write a proposal that describe your projects or bodies of work for the semester. This proposal is not set on stone. However, be mindful of the amount of time and work that is expected from a studio class.

2) Write and artist statement for each body of work. If there is a common thread in each project, one artist statement could be sufficient. If student is having a difficult time with writing, please visit the writing center located at the Library, room 227.
3) Keep a journal or blog entrée that keeps tracks of the artists, movements, and theories that you are looking at. I will be checking these entrees.

4) Present the work thoughtfully: take into consideration all of the art movements and artists you have been researching. Can you place your artwork in any of these movements? How are you pushing your work forward? Is your work part of an outside movement?

It is important for an artist to speak clearly about their work. Practice talking about your work and write down the topics that are most significant to you. This will help guide your research and artwork.

5) A professional website is required to pass this class. All of the work done for this course should be posted online. I recommend using www.wix.com for website production. Wix is free but can be upgraded for a fee. This portfolio will help you apply for shows. For assistance with Wix, please visit the UGLC Lab, room 232. For iMovie or Final Cut Pro assistance, please visit the Technology Support Center located in the Library, room 300.

6) You must apply to a show or art museums at least once during the semester. CallForEntry.org is a great tool to apply and get informed: https://www.callforentry.org. There are many calls and opportunities for artist and it is not required to apply through this link. Please document where you applied or will be showing. This will be due at the end of the semester.
Advanced Sculpture Schedule

August
8/26- Intro
8/28- Presentations

September
9/2- Website tutorial and update 1:50, UGLC 202
9/4- Machine test (Assignment 1)/research library day (ND1460.A89 H69 2011 , N6490 .M483 2013 )
9/9- Go to Glassbox, 210 Poplar
9/11- Proposal work/material experimentation/price estimation
9/16- Writing Center Workshop (edit proposals)
9/18- Work on Proposal
9/23- (Assignment 2)
9/25- (Assignment 2)
9/30-Work

October
10/2 work
10/7 work
10/9 work
10/14 work
10/16 work
10/21 work
10/23 Gallery Crit
10/28 Gallery Show (Assignment 3)
10/30 Gallery Show
October 31st is the last day to drop
OCTOBER 24th Season 7 of ART 21 airs at 10pm on PBS.

November
11/4 -Art 21 Season 7, watch and discuss
11/6- work
11/11-work
11/13-work
11/18 (Assignment 4)
11/20 (Assignment 4)
11/25 Prep for documentation
11/27 THANKSGIVING

November 14th Art 21 Fiction airs; look up time.

December
12/2 **Clean Up**: Students who fail to come to clean up will receive an Incomplete.

**12/4 (Assignment 5 Documentation Due)**

12/9
12/11
12/16
12/17 Final grades due
12/22 Grades available for students

SCHEDULE SUBJECT TO CHANGE

- The highlighted dates are indications of our meeting dates. Our meetings will be on Thursdays, 4:20-5:30pm.

---

**Print name & UTEP ID**

I, ________________________________________________________________, have read, understood, and accept the terms for this studio class including the meeting dates/times, and sculpture safety handout included with this syllabi.

Class: ____________________________

________________________________________
Signature Date
I, ________________________________________________, have read, understood, and accept the terms for this studio and each of the following machines.

**Class:** ________________________________

<table>
<thead>
<tr>
<th>Machine</th>
<th>Date</th>
<th>Signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Welders</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pneumatic Sheet Cutter</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rod Cutter</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Forger</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beverly Sheer</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hand Roller</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pneumatic Roller</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hand Bender</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oxy-Acetylene Torch</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Drill Press</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Plasma Cutter</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Band Saw</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Compound Miter</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sander</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wood Drill Press</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Panel Saw</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Table Saw</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>