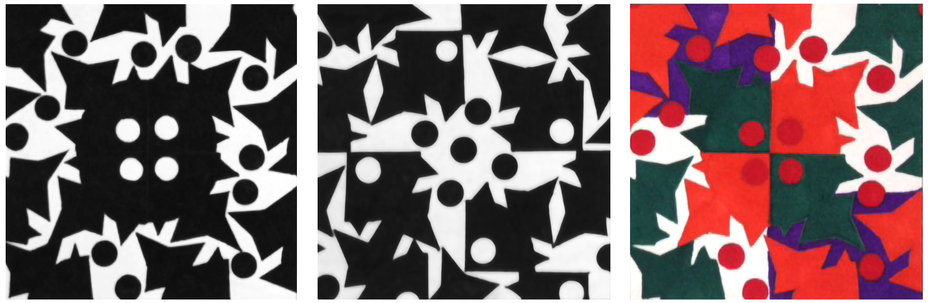
SHAKESPEAR | INSTRUCTIONAL DOCUMENTATION

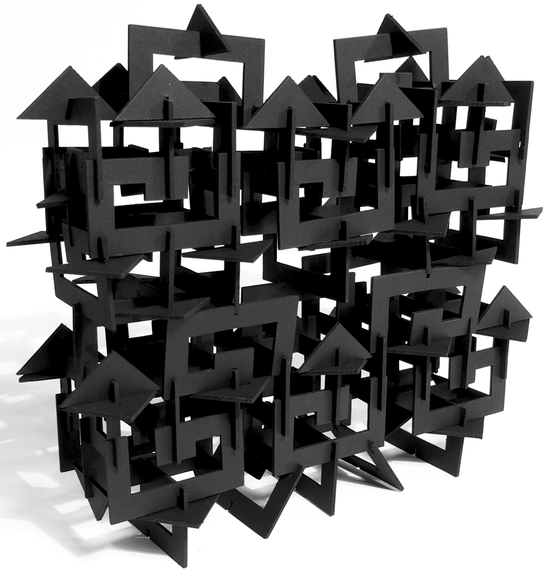


Ohio University School of Art + Design. Athens, Ohio.

Courses Taught:
- Foundations: Structure + Space. Fall 2019
- Sculpture & Expanded Practice: Contemporary Objects and Traditions. Fall 2018
- Special Topics: Classical/Contemporary. Spring 2018
- Critique Community. Fall 2017
- Practicum. Fall 2017
- Sculpture and Expanded Practice: Environment and Action. Spring 2017
- Foundations: Structure. Fall 2016

Utah State University. Logan, Utah.

Courses Taught:
- Basic Sculpture. Spring 2013, Fall 2013, Spring 2014, Fall 2014, Spring 2015



Damion R. Diffendal (Above)
2 x 2 Modular, 3D Structure. 2016
8in x 8in x 2in.
1/8in Black Mat Board

The projects shown in this PDF document are examples of my instructional design approach. Each problem statement introduces new concepts, processes, and techniques in a structured series of studio demos and lectures - after which artists are asked to incorporate all of the acquired skills and information into a unique product that transitions beyond core skill mastery. All processes/skills used to produce the end-products shown throughout this PDF - from learning to measure with a ruler and cut with an X-acto blade to digital video editing - are taught via succinct tutorials that aim at engaging multiple learning styles - verbal, visual, physical, and social.

2 x 2 Modular Structure | Structure | Foundations Course

2 x 2 Modular Structure is a study in abstract geometric shapes, tessellation, black and white patterning, and relative color. Artists are asked to design a line drawing of an abstract shape (or shapes) within a 2in x 2in square using graph paper and a grid structure. This line drawing is then rendered as negative-positive and positive-negative. These renderings are then developed into variations of a tessellated or patterned tile, in black and white and in color. Color tiles introduce relative color by presenting the same color (red in the example shown here of Shaylee Hoey's work) on two opposing color backgrounds (orange and green).

The project transitions from a pen-and-paper 2D study to a 3D structure via an introduction to digital fabrication. Artists recreate their 2 x 2 line drawing in Adobe illustrator, selectively adding "notches" to their line drawing, to produce locations where their shapes will slot together. This vector file is used to cut out 30 exact copies of their 2 x 2 design in black matboard, using a laser cutter. Artists then work with their 30 interlocking cutouts to design a 3D structure that looks at the negative-positive relationship of material shape and surrounding space in a 360 degree composition.

Shaylee M Hoey (Above and Left)
2 x 2 Modular, 2D Design and 3D Structure. 2016
11in x 17in and 4in x 10in x 5in
Pen and Ink, 1/8in Black Mat Board

Sound Puzzles | Structure + Space | Foundations Course

Sound Puzzles (2019) are the second generation of the 2 x 2 Modular Structure project from 2016. This project begins in the same format (a line drawing within a 2in x 2in square) but pushes the process further by moving the project from 2D space to 3D space, and then to 4D space.

Sound Puzzles begin with each artist selecting an audio clip. They are asked to design a line drawing of an abstract shape (or shapes) within a 2in x 2in square using graph paper and a grid structure. The objective of the 2D design work is to establish a shape that carries similar qualities to the sounds they hear in their audio track. The artists then work in Adobe illustrator to create a vector line drawing of their design, and decide on the locations they wish to place the “notches” that will be cut out from their shape so the resulting design can be connected to itself, establishing “puzzle pieces.” The artists use their vector file to cut out 60 exact copies of their puzzle piece design in cardboard, using a laser cutter.

With 60 “puzzle pieces” in hand, artists are asked to make either a stop-motion or time-lapse video clip that uses their puzzle pieces as the “subject” or “characters” of the video. The video’s objective is to think through the creative opportunities that the video structure provides: control of timing, light, color, and speed. The artists work primarily with camera phone apps for video capture, and Adobe Premier for editing together their original audio clip and video file.

Artists then use the puzzle pieces to design a stationary structure in response to their audio clip. Only the puzzle pieces can be used to build this structure. No glue or other adhesives are allowed. All structures should be able to be disassembled into the original 60 puzzle pieces. The exercise highlights how the design of the 2D base unit (the puzzle piece’s shape + placement of nothces) impacts the possible puzzle piece pairings and the available arrangement opportunities for designing a 3D structure.

Examples of 3D structures adjacent to a still from the coresponding video, vimeo links provided below.

Evan Comella (Top)
Sound Puzzle. 2019
3D Structure: 16in x 9in x 14in
100pt. Davey Board

4D Structure: MOV file 00:46 Duration
Color Video with Audio Track

https://vimeo.com/489628007

Denver Carneiro (Middle)
Sound Puzzles. 2019
3D Structure: 7in x 9in x 10in
100pt. Davey Board

4D Structure: MOV file 01:59 Duration
Color Video with Audio Track

https://vimeo.com/489632491

Keann Wilson (Bottom)
Sound Puzzles. 2019
3D Structure: 5in x 4in x 7in
100pt. Davey Board

4D Structure: MOV file 00:50 Duration
Color Video with Audio Track

https://vimeo.com/489625805

Body-Site | Structure | Foundations Course

The design prompt for the Body-Site project asks artists to build a structure that uses the body as “site,” and has a strong visual impact from 15 feet. Structures can be performative or still, their design must stem from a concept or narrative. The artists are asked to distill their concept or narrative down to two descriptive nouns (example: emptiness and longing) and one surface adjective (example: ridged). Artists may work collaboratively in pairs, or individually – if working in pairs, the work’s concept must support/necessitate the pairing and both bodies must be incorporated as site.

Artists are limited to plastic bags, any size, any color, as the material for their structures. Heat is used to fuse/melt the plastic bags into flat sheets and shapes, and physical material manipulation is encouraged. Artists may cut up, weave back together, knot, wrinkle, etc. The only hard rule is that absolutely no glue, string, thread, tape, or other adhesives can be used in the fabrication of the structures. Artists primarily used irons (basic house iron traditionally used on clothing) and heat guns to manipulate their material.

Grace H. Gribble and Lila D. Fisher
Body-Site. 2016
Resistance, Defence, Pierced
10in x 15in x 15in and 40in x 23in x 16in
Plastic Bags

William Varney
Body-Site. 2019
Cover, Support, Warm
32in x 24in x 5.5ft
Plastic Bags

Body-Site (Continued From Page Prior)

William Varney (Below, Material Close-Up)
Body-Site. 2019
Cover, Support, Warm
32in x 24in x 5.5ft
Plastic Bags

Denver Caneiro (Above and Left)
Body-Site. 2019
Shield, Weight, Plush
24in x 15in x 4ft
Plastic Bags

Weaving | Structure + Space | Foundations Course

This project introduces the Woodshop through building a loom and accompanying wooden tools in the shop. As the technician and manager of the Woodshop, I specifically designed this project to incorporate all of the core introductory process/equipment tutorials, covering but not limited to: measuring and marking with a tape measure, operation of the chop saw, band saw, drill press, stationary sanders, pneumatic nail guns, use of templates, proper wood gluing, hand-nailing, and hand-sanding, along with appropriate safety guidelines.

Each artist measures, cuts, glues, nails, and shapes their individual frame loom and tools (a shed stick, and shuttle) out of pine and cherry wood. These structures are then used to weave a black & white pattern study that introduces the process of placing a warp on the loom and weaving in the weft.

Artists apply the skills acquired in the weaving introduction to the design and fabrication of a “Woven Diptych.” Weaving, in this project prompt, is defined as “interlocking horizontal and vertical forms” and must be used as the foundational structure of their response. “Diptych” is loosely defined as two independent structures that are presented together as one work. All artists must incorporate a technique, process, or material that was not introduced in the previous exercises. The objective is to push past the familiar and experiment with materials that introduce texture, color, and tension while designing and composing two structures.

Tristen Luken (Above Left)
Black & White Pattern Study. 2019
6.5in x 9in
Black & White Cotton Cord

Emma Dengler (Above Right)
Black & White Pattern Study. 2019
7in x 9in
Black & White Cotton Cord

Evan Comella (Far Left)
Frame Loom & Tools. 2019
10in x 14in x 1in
Pine and Cherry Wood, nails, Black & White Cotton Cord

JC Talbott-Shere (Left)
Frame Loom & Tools. 2019
10in x 14in x 1in
Pine and Cherry Wood, nails, Black & White Cotton Cord

Evan Comella (Right)
Woven Diptych. 2019
13in x 13in x 14in
Newspaper

Chair | Structure + Space | Foundations Course

The project prompt for “Chair” asks artists to design and build a structure out of corrugated cardboard that will support their body weight for the duration of final critique (2hrs). This is the final project prompt given in Structure + Space, the objective is to link the skills and concepts developed throughout the semester into a structure that tackles supporting a specific physical weight. Artists may work collaboratively, in pairs, or individually. If working collaboratively or in pairs, the work’s concept and design must allow for all collaborators involved to sit on the structure at the same time. Artists are given six, 4ft x 3ft, sheets of 1/8-inch corrugated cardboard for the construction of their structure and any adhesive (hot-glue, wood glue, tape, etc.) may be used. Artists are asked to incorporate graphic text into their design concept; black vinyl (and a vinyl cutter) is provided for production. On the chairs shown here, the artists opted to include vinyl lettering as logos on the back of their structures (not-pictured).

Andrea Matthews (Right)
Chair. 2019
Untitled
40in x 21in x 29in
1/8in Corrugated Cardboard and Black Vinyl

Evan Comella (Above)
Chair. 2019
Untitled
15in x 15in x 45in
1/8in Corrugated Cardboard and Black Vinyl

Abstract Composition in Stone | Basic Sculpture | Introductory Sculpture Course

For this project each artist selects a raw block of alabaster stone (each block approximately 8in x 5in x 5in, 10lbs) and is tasked with carving an abstract form that responds to the material. Artists use only a Milani rasp (a steel carving tool with small sharp spikes on both shaped ends) and wet/dry sandpaper to carve and finish their designs. The focus of this project is responding to the material - in appearance, texture, and weight - and the process of carvng to generate a non-representational abstract form.

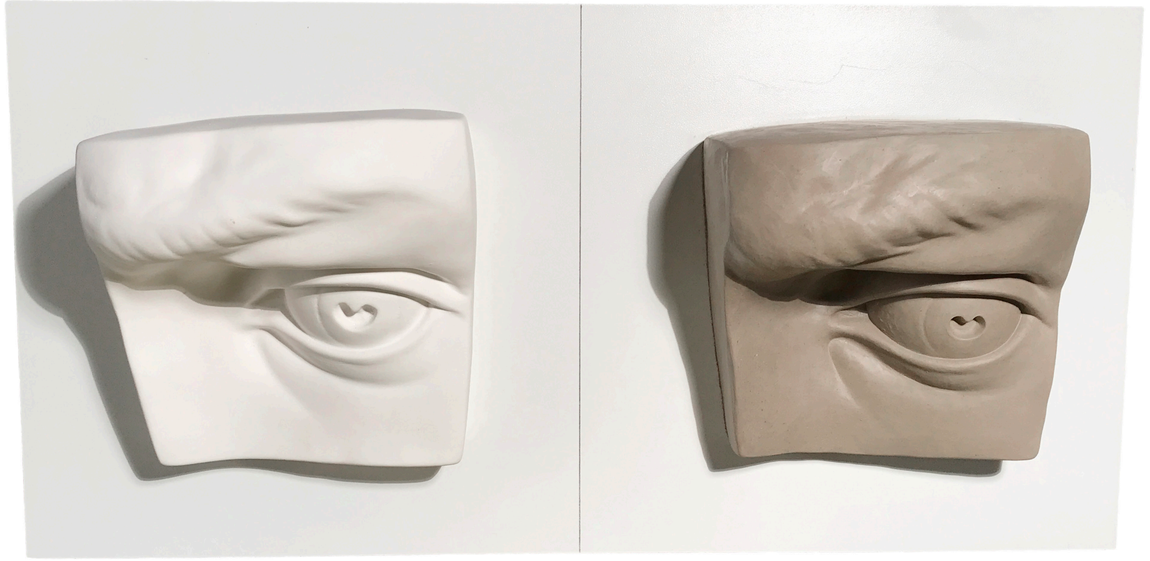
Esther Plum (Left)
Alabaster Stone. 2014
4in x 5in x 7in
Alabaster

Material Studies | Environment and Action | 3rd Year Sculpture Course

The material studies shown here are a result of a rapid-fire direct material response build. Artists are given 20 minutes to select materials, tools, and supplies from a curated selection of random items and build a small object. Artists complete three response-builds back-to-back, each time selecting materials, tools and supplies from a different curated selection, for a total immersive build time of one hour. The goal is to produce unexpected pairings, forms and shapes, with heavy emphasis on the power and role of “play” in studio practice and sculpture.

Katie J. Moore (Top Right)
Material Study. 2017
8in x 5in x 5in
Collection of Fabric, Plastic, Foam, Tape, Adhesives, Wire and String

Morgan L. Gresson (Bottom Right)
Material Study. 2017
9in x 3in x 4in
Collection of Fabric, Plastic, Foam, Tape, Adhesives, Wire and String



Eye-of-David Study | Classical Contemporary | Advanced Elective Course

Modeling parts of the David sculpture by Michelangelo; eye, ear, nose, etc., is a classic assignment common in atelier academies. Artists in the Classical Contemporary class worked collectively to cast plaster casts of David's eye, and independantly to fabricate their wooden tools and complete their clay replica. While students work through the traditional casting, tool fabrication, and modeling steps of a classical approach, learning the fundamentals and developing their hand-eye skills, the lecture/demo component to this project introduces a wide array of contemporary methods of model replication and production.

Collectively, the class creates a rubber mold off of a pre-existing plaster cast of David's Eye, and then casts a plaster replica for each artist to use. These plaster casts are mounted to a white Melamine board, and a wire armature is built adjacent to the cast to support the clay replica. Fabrication/production tasks are divided amongst the artists involved; cutting boards to size, casting, wiring armatures, etc. to facilitate a speedy build, and to allow the group to gain experience working as a team. Each artist cuts, shapes, and sands a set of wooden modeling tools while in the shop working on the team build project. While artists must produce the four tool designs above, they are encouraged to continue to develop alternative modeling tools to best suit their hands and desired modeling effect. Once shop production is complete, each artist has a white board with a cast of david's eye on the left hand side, and the wire support structure for a clay replica on the right. At this point artists begin independent work as they model in clay an exact mimic of the plaster cast using their wooden tools.

Tag Hauschild (Above)
Eye-of-David Study & Modeling Tools. 2018
(Project Board Diminsions) 24in x 8in x 5.5in
(Tools) approximately 6in x 1/4in x 3/4in
Plaster Cast, White Melamine Board, Wire, Clay, Popular Wood

Head Study | Basic Sculpture | Introductory Sculpture Course

Head-studies are a semi-strict modeling assignment where the objective is an anatomically accurate self-portrait. Artists are encouraged to experiment around the edges of this primary objective - bringing in personal style, attitude, and unexpected twists. This project includes studio tutorials on facial anatomy, skeletal structure, photographic reference images, and clay armatures. Head studies are done on a very traditional central post armature; however many artists choose to expand on their understructure to allow for the inclusion of accessories (headphones, helmets, hoodies, body piercings, etc.) that require additional support.

Jessica Luckenbill (Above)
Head Study. 2013
12in x 18in x 10in
Clay and Metal Armature