

Project 3

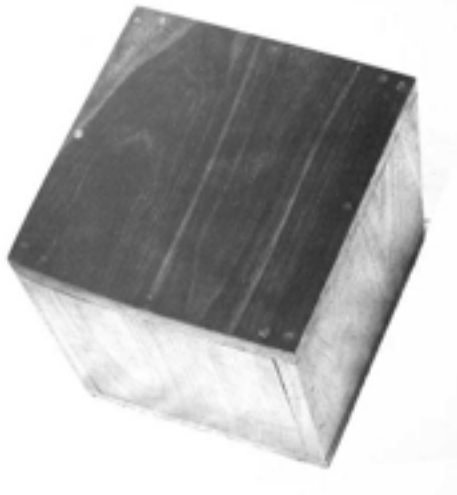
FA 2350 3D Foundation

Ritual container/vessel with internal and
external connotation

“Box with the Sound of its own Making”

Inspiration Metaphor

In 1961 Robert Morris constructed a wooden “box”. While making this box he recorded the sound of the tools transforming the wood into an object and enshrined the sound inside of it. The title of this piece is a “Box with the Sound of its own Making.” **This piece conveyed the idea that art making was a record of a performance by the artist making the work.**



Robert Morris Statements (1970)

“In a broad sense art has always been an object, static and final, even though structurally it may have been a depiction or existed as a fragment. What is being attacked, however, is something more than art as an icon. Under attack is the rationalistic notion that art is a form of work that results in a finished product. Duchamp, of course, attacked the Marxist notion that labor was an index of value, but the Ready-mades are traditionally iconic art-objects. What art now has in its hand is mutable stuff which need not arrive at the point of being finalized with respect to either time or space.

The notion that work is an irreversible process ending in a static icon-object no longer has much relevance.”

“The attention given to both matter and its inseparableness from the process of change is not an emphasis on the phenomenon of means. What is revealed is that art itself is an activity of change, of disorientation and shift, of violent discontinuity and mutability, of the willingness for confusion even in the service of discovering new perceptual modes.”

(Quotes from the “Conceptual Art and Conceptual Aspects” Exhibition, 1970. The New York Cultural Center, New York.)

The box Robert Morris made does not exist any longer. The only record we have are images and written records documenting the project. Most art is temporal and exist only within specific space and time. Artist often intentionally use time as an element of the work; it could be the length of the duration of the work's display, performance in which the work is used or other time related conceptual issue.

Project 3

Theme

The theme of this project is to explore and express inherent duality of modern art. This project explores the contrast between physical and nonphysical aspects of art, its visual and conceptual elements, form and function, interior and exterior.

Create sculptural work exploring these opposing forces; highlight and draw attention by their mutual relationship.



<http://vimeo.com/14403578>

[William Dennisuk Portfolio](#)

Objective

Your objective is to explore and express duality between form and its function, materiality and non-materiality, process and final product. In this project you will create a wooden "vessel", which interior and exterior are equally significant and explore these dual relationships in art.

Structure

For this project create ritual object and a performance symbolizing (embodying) this relationship of opposing forces in the work.

Through the design, connection system and the performance you will reveal and bring the inside to the outside.

Construct unique connection system to open and reveal what is on the inside. Create joints that will keep the object together and allow to reveal what is on the inside during the performance. You can not use pre-made, commercial metal hinges or prefabricated readymade connections. The joints and connections have to be made by you to fit your projects conceptual ideas. In creating your structure you can use nails or screws. Also pay close attention to the surface. All surfaces have to be finished/treated and there is no restriction on the type of treatment you can use.

continue Structure

Every aspect, element and side of this project will be equally important - what you don't see in your piece will be as important, if not more, then what you see.

Class Critique / Performance

For the class critique you will stage performance revealing the object's concept. The way you open and close the object and reveal what's inside should communicate to the audience something about the piece and its significance. You can work with a partner on the performance or you may ask someone to help you perform the ritual with you during the critique.

<http://youtu.be/8JE4d4dmhJE>

<http://youtu.be/5599dMW2joM>

<http://www.youtube.com/watch?v=VMl0qubWYsl&feature=related>

http://www.youtube.com/watch?v=Dr_Qvw9UU1k&feature=related

Specs

Dimensions are open but no smaller than 24x24x24. **Using solid wood** (not ply wood MDF or particle board). You can use different kind of solid wood such as pine, ash, redwood, oak, walnut, cherry ... Use of other materials in the work (fabric, ceramics, metal, leather, paper...) or media (sound, video, photo,.....) is strongly encouraged.



Due Date



April 3

Links

<http://youtu.be/8JE4d4dmhJE>

<http://youtu.be/5599dMW2joM>

<http://www.youtube.com/watch?v=VMl0qubWYsl&feature=related>

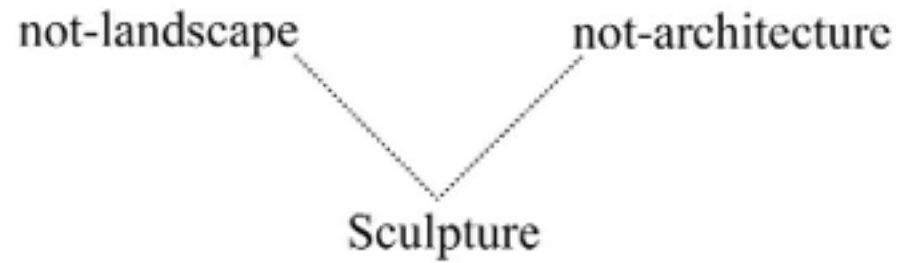
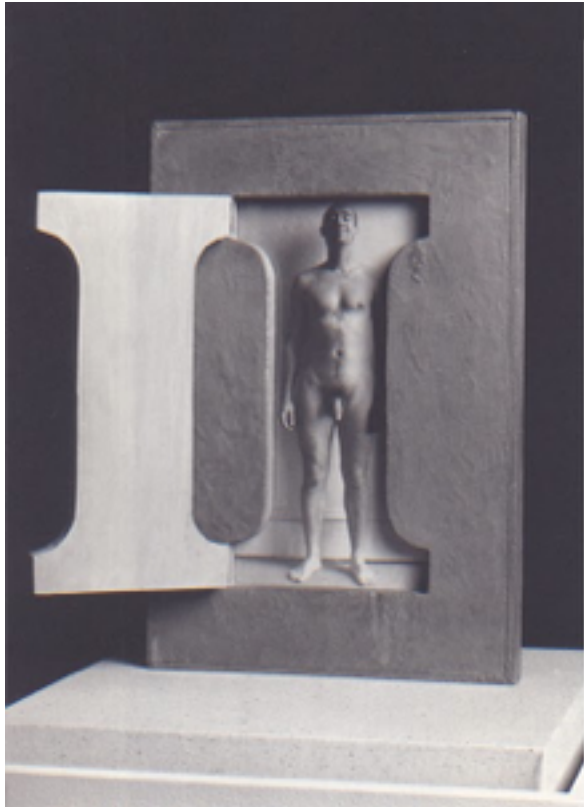
http://www.youtube.com/watch?v=Dr_Qvw9UU1k&feature=related

<http://www.youtube.com/watch?v=R5lhDL8naIE>

<http://www.youtube.com/watch?v=8JE4d4dmhJE>

http://www.youtube.com/watch?v=Dr_Qvw9UU1k&feature=related

Robert Morris



Robert Morris, *I-Box* (1962), Rosalind Krauss, "the sum of the neither/nor" (1978)

Robert Morris

b. 1931, Kansas City, Mo.

Born in 1931 in Kansas City, Missouri, Robert Morris turned to art and art criticism after studying engineering. Since then, Morris has continued to write influential critical essays, four of which serve as a thumbnail chronology of his most important work: task-oriented dance ("Some Notes on Dance," 1965), Minimalist sculpture ("Notes on Sculpture," 1968), [Process art](#) ("Anti Form," 1968), and Earthworks ("Aligned with Nazca," 1975).



Morris: Bodyspacemotionthings



Labirinth 1974

Morris played a central role in defining three principal artistic movements of the period: Minimalist sculpture, Process Art, and Earthworks. In fact, Morris created his earliest Minimalist objects as props for his dance performances—hence the rudimentary wooden construction of these boxlike forms





Janine Antoni



New York based artist, Janine Antoni has used chocolate as a medium in a number of works. In the performance work *Gnaw* of 1992 (pictured), the artist explored both visually and theatrically, the psycho-physical ideas of pleasure and repulsion, by re-sculpting two aromatic cast cubes, comprised of 600 lbs. of chocolate and 600 lbs. of lard, through a process of biting and chewing.



Life through a lens

http://youtu.be/r_n2kfqNmpY

Janine Antoni

Janine Antoni, who was born in Freeport, Bahamas, creates sculptures and installations that use intimate, labor-intensive processes that leave the history of her body's interaction on materials such as chocolate, lard, soap, hair dye, limestone, cow hide, and raw hemp. Through these direct interactions, Antoni creates performative objects that explore femininity, consumption, and many other aspects of the human condition.



Janine Antoni, Eureka 1993, Bathtub, lard, soap, Corian, Soap: 22 x 26 x 26 inches (55.88 x 66.04 x 66.04 cm), Tub: 30 x 70 x 25 inches (76.20 x 177.80 x 63.50 cm)

DO HO SUH



Do-Ho Suh, Some One, 2004

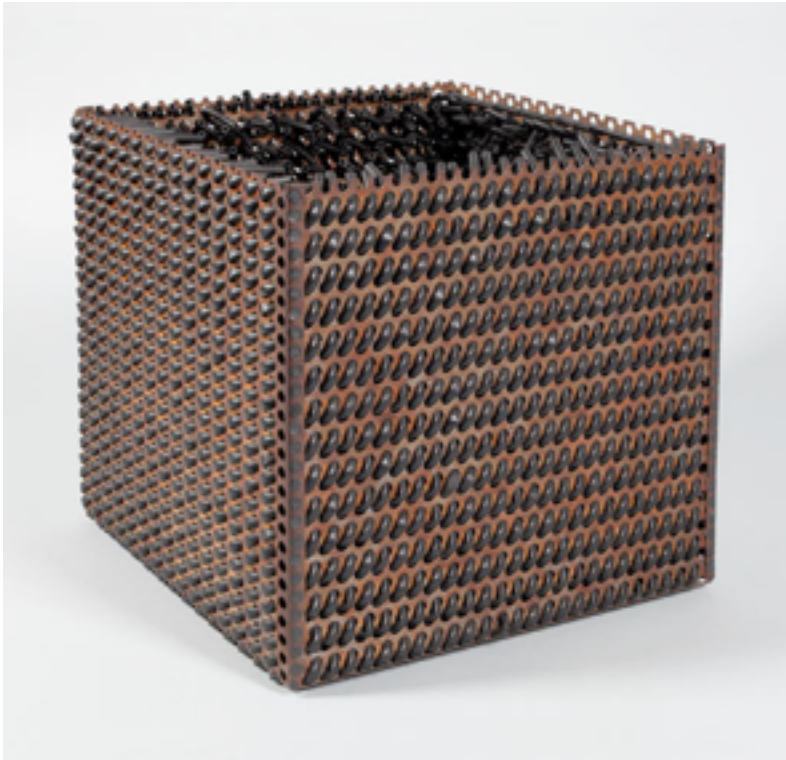
Some/One, 2001, represents artist Do Ho Suh's interest in individual and collective identity. In the tradition of minimalist sculpture (works by artists such as Donald Judd, Dan Flavin and Carl André) Do Ho Suh's work explores how installation and sculpture pieces transform public and private spaces



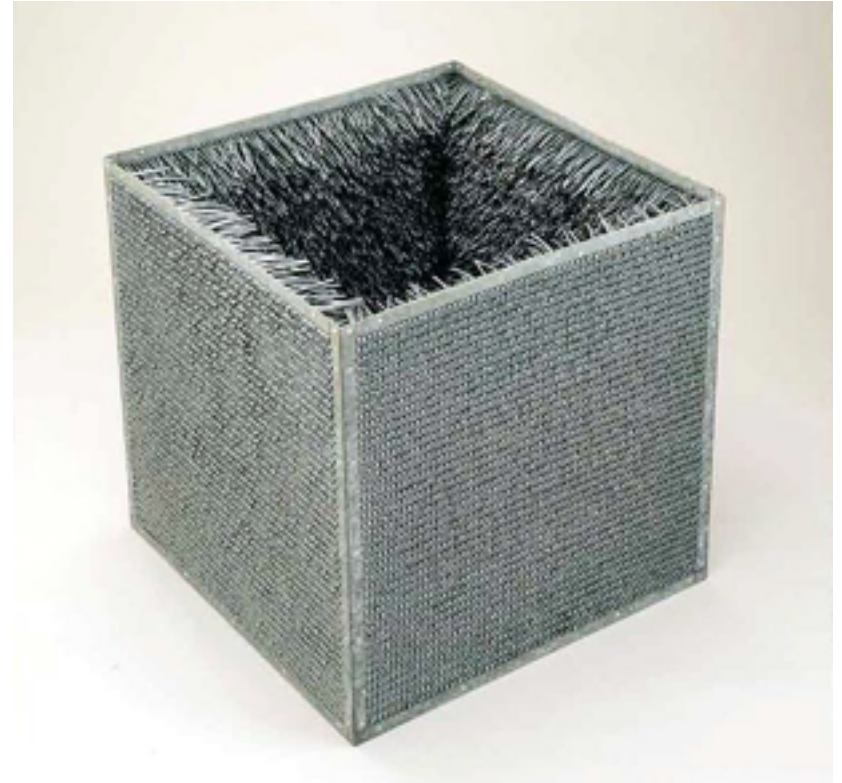
Do Ho Suh - Artists - Lehmann Maupin

Do-Ho Suh | Art21 | PBS

Eva Hesse



Eva Hesse, Accession V, 1968. Galvanized steel and rubber, 10 x 10 x 10 inches (Photo courtesy Craig F. Starr Gallery website. Art © 2011 The Estate of Eva Hesse. Courtesy Hauser & Wirth)



Eva Hesse. **Accession III**. 1967.

Eva Hesse



Inside I" and "Inside II" are open cubes that harbor jail-cell gray prizes: one with a bird's nest made of petrified string, the other containing two amorphous clumps painted flat gray.

Paul Neagu

Tactile Object (Receptacle) 1972



Paul Neagu



Title Tactile Object (Hand)

Date 1970

Medium

Wood, metal, plastic, leather, textile and paper

Dimensions

object: 185 x 315 x 235 mm, 2 kg

Romanian-born Neagu started to make 'tactile' and 'palpable' objects in Bucharest in 1969 and continued to produce them in London, where he moved in 1970, until 1972. His 'tactile objects' were originally intended as suspended objects. Neagu explained in 1986, 'the more the sculpture runs away from the plinth the less are its chances as a special object' (quoted in Narrow Water Gallery exhibition catalogue, 1988, n.p.). The 'palpable objects' are articulated constructions whose hinged or moving parts were originally intended to be physically manipulated by the spectator. They often incorporate boxes or compartments containing various tactile substances, such as fabrics or leather

Lucas Samaras



Title

Box

Date

1963

Medium

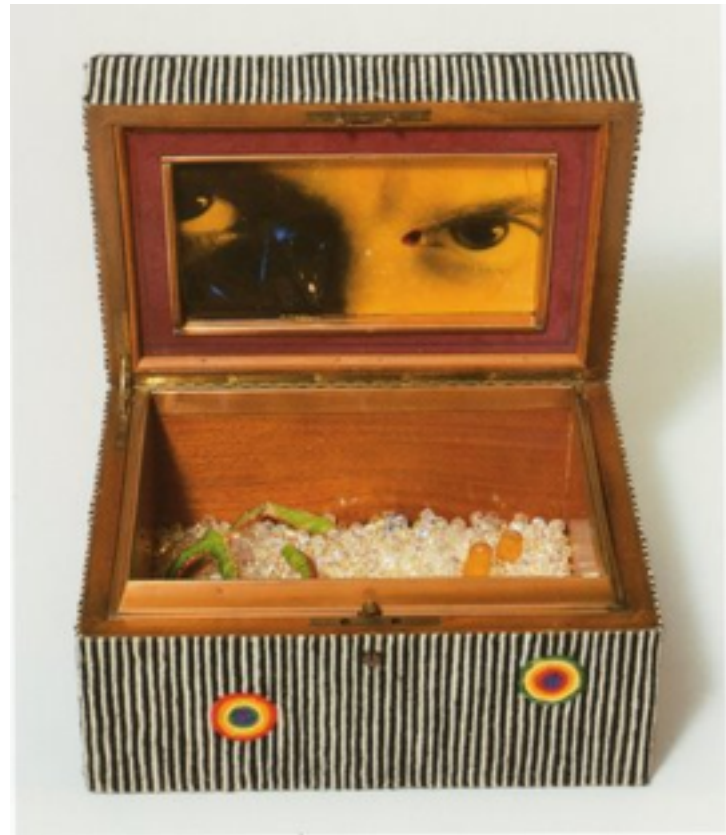
Mahogany box, wool, steel pins, glass and acetate film

Dimensions

displayed: 350 x 255 x 380 mm

Lucas Samaras

Samaras began making boxes using found objects and materials in the early 1960s. His father was a shoemaker and, as a child, Samaras often played in his aunt's dress shop: 'The pin is to an extent a part of the family', he once said, referring to the frequent use of pins in his work. His boxes frequently contain both soft and sharp materials. Here shards of glass both repel and attract. Samaras has said, 'this force to touch or not touch, destroy or caress, has always been with me'.



Lucas Samaras



Tim Tate

Reliquaries



Seven Waking Dreams of Man

blown and cast glass, mixed media, video

Tim Tate Mixed Media Sculptor

Tim Tate



Tim Tate Mixed Media Sculptor



Reliquaries

Tim Tate



Tim Tate Mixed Media Sculptor



Reliquaries

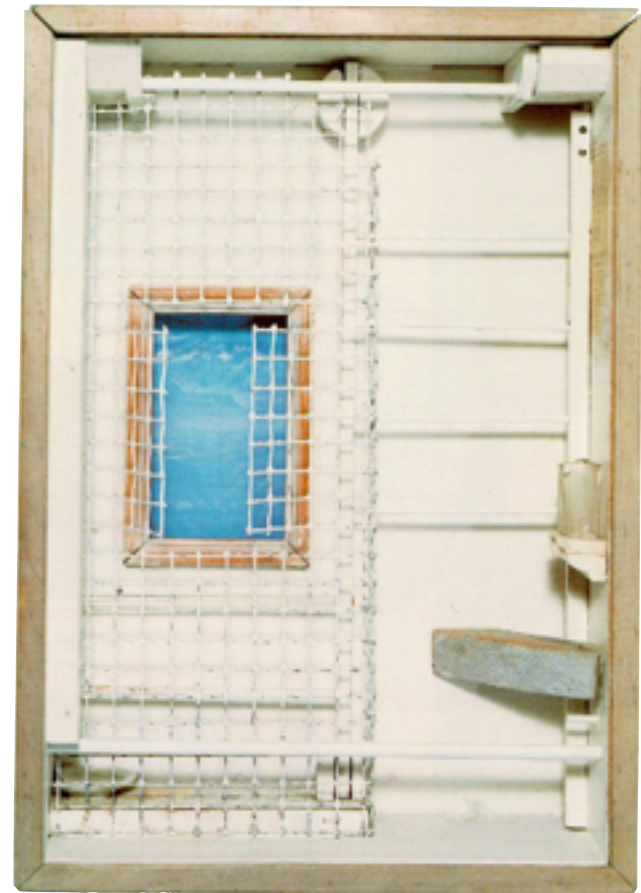
Joseph Cornell





Joseph Cornell (b. 1903), unsurprisingly, remains as mysterious as his works of art. As affectionately described, Cornell ‘could not draw, paint, or sculpt, and yet he was a great American artist.’ Cornell worked almost exclusively in the art of assemblage. He called his works boxes, and they were just that: boxes that contained found objects, which Cornell usually found in used bookstores and junk shops.

Joseph Cornel



Joseph Cornell



Joseph Cornell, *A Dressing Room for Gilles*, 1939
Construction 15 x 8 5/8 x 2 3/4, Private Collection
Source: Jean-Antoine Watteau, *Gilles (Pierrot)*, 1721

Mariko Kusomoto



<http://youtu.be/DY9RR9R2YIE>

Mariko Kusumoto



Mariko Kusumoto
Piece
Chess board open: 18.5" x 18.5"



Mariko Kusumoto
Piece: Bloomington
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**Cultural artifacts
with
performative properties**

Artifacts with performative properties

Japanese Butsudan



Butsudan

In Japanese households, the Buddhist family altar; historically, it was maintained in addition to the kamidana ("god-shelf"). The Buddhist altar generally contains memorial tablets for dead ancestors and, in accordance with sect affiliation, representations of various Buddhist divinities. Incense and candles are lit and flowers are offered by the devout at simple daily services, and, periodically, the family ancestors are memorialized before the butsudana.



Butsudan



Jewish Tzedakah Box



The tzedakah box is a means for a Jewish person to perform one of the most important acts of Judaism. According to the ancient sages, the commandment of giving charity is equally important to all other Jewish commandments.

Tzedakah boxes

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The giving of charity can often be just as rewarding to the giver as to the receiver. The spiritual reward for giving can often just as great as the benefit the receiving party will gain. When a person gives to charity, he has the opportunity both to appreciate the good that he has and to share it with others – a person like that is lucky in my book...

Tzedakah boxes are often found in public places but also in many Jewish homes. Most synagogues have tzedakah boxes as well - this is to enable people who come to worship and celebrate to carry out an act of righteousness

Jewish Tzedakah Box



This tzedakah box, designed by artists Mary Ann and Malcolm Owens of Winged Camel Metalworks, features tiny figures climbing a ladder to put coins in the money slot. Real coins are used to create a life-like effect.



Images, left to right: Nance O'Banion: House of Gifts, 1999; wood, wire and filon; Gayle Tanaka: Inside/Outside of the Box, 1999; mixed media.

Reliquary

A reliquary (also referred to as a shrine or by the French term *châsse*) is a **container** for relics. These may be the physical remains of saints, such as bones, pieces of clothing, or some object associated with saints or other religious figures.

Relics have long been important to Buddhists, Christians, Hindus and many other religions. In these cultures, reliquaries are often presented in shrines, churches, or temples to which the faithful make pilgrimages in order to gain blessings. In Central West Africa, reliquaries used in the Bwete rituals contain objects considered magical, or the bones of ancestors, and are commonly constructed with a guardian figure attached to the reliquary.



Reliquary



Reliquary



Reliquary in the Form of an Arm



Date:
950–1000
Geography:
Made in, probably in Constantinople
Culture:
Byzantine
Medium:
Ivory, with gilt-copper alloy mounts

Art objects with Interior vs. Exterior

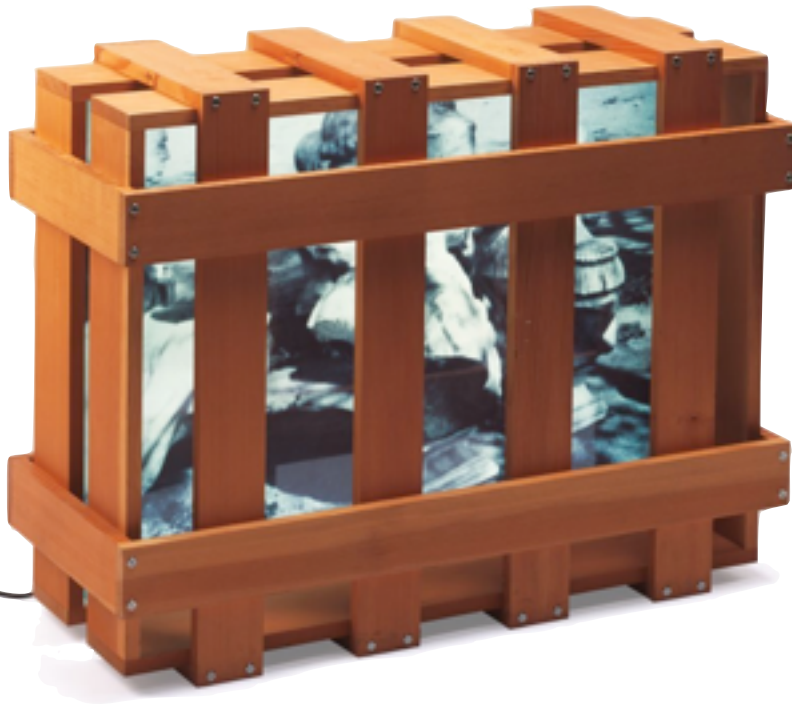


Art objects with Interior vs. Exterior





Art objects with Interior vs. Exterior



Dennis Adams uses representational photographic images in conjunction with architectural elements to explore contemporary, historical, and social consciousness. *History Lessons* reveals, behind a crate, a backlit transparent photograph of discarded busts of former French military leaders. Like the history lessons about the Algerian war taught in French schools, the meaning of the image depends on its context.

History Lessons, 1990
Crate, lightbulb, and photographs
33 1/3 by 43 1/3 by 18 inches
Edition of 40





Marina Abramovic



Marina Abramović was born in Belgrade, Yugoslavia in 1946. A pioneer of performance as a visual art form, Abramović has used her body as both subject and medium of her performances to test her physical, mental, and emotional limits—often pushing beyond them and even risking her life—in a quest for heightened consciousness, transcendence, and self-transformation.

Marina Abramovic – Art Must be Beautiful, Artist Must be Beautiful

Marina Abramovic



Marina Abramovic



Marina Abramović | Art21

Resources:

covers & citations » Alberto Giacometti, 'Le Cube', 1933-34