

Real-Fake 2011, Brookhart Jonquil

Virtual Sculpture

Art 452: 3D Computer Sculpture

Department of Art, The Ohio State University

Shane Mecklenburger

Assistant Professor of Art & Technology

Email: mecklenburger.1@osu.edu

Course Website: <http://x3dstudio.ning.com>

Course Location: HC 180A Hopkins Annex

Meeting Time: M+W 2:30 — 5:18PM

Credits: 5

Prerequisite: Art 350 Digital Imaging or instructor permission

2012 Spring Quarter

Course Description

This course approaches digital 3D modeling as a contemporary sculpture medium. Through projects, discussion and critique, participants will learn relevant contexts, histories, theories, aesthetics and approaches for virtual sculpture as a field of art practices. Virtual sculpture is an emerging art form distinct from (though often influenced by) the common commercial applications of digital 3D: cartooning, gaming, special effects, advertising, design, architecture, etc.

Modeling, lighting, texturing, rendering, compositing, and physical output techniques will be covered, with an emphasis on independent experimentation and developing a highly personalized, unique voice and approach.

Methods and approaches to modeling vary widely between art practices; software techniques also change rapidly and can be learned *at any time* online through tutorials. Therefore, *creative purpose and artistic voice will be emphasized over technical skills.*

Basic techniques will be introduced through direct instruction. Guidance for more advanced techniques will be given through references to available online resources for self-directed independent research and experimentation. Learning activities will include:

- 1) Viewing and engaging with the work of relevant artists through discussion,
- 2) Mini-lessons and demonstrations on concepts, approaches & techniques,
- 3) Independent art making with one-on-one guidance from instructor (Workshops),
- 4) Presentations of projects and class critiques.

Learning Objectives

Participants will:

- Complete an artwork for public exhibition,
- Develop an awareness of relevant artists, art histories, tendencies and art contexts,
- Formulate a critical perspective by actively participating in discussion & critique,
- Learn digital 3D sculpture techniques.

Requirements

Participants are required to:

- Read and be ready to discuss readings at each class. All readings are required.
 - An OSU email address (this is how I will communicate with you).
 - External Storage Device: 500GB or more (lost/deleted files not excused).
 - Keep a Sketch/Note Book for notes, research, ideation, planning and reflection.
- All Participants are expected to take notes in class.

Participation Policy: Participants must contribute to class discussions and critiques. Participation (or lack thereof) will be reflected in the "Attendance / Participation" grade. Participation in the End of Quarter Exhibition is required for course credit.

Attendance Policy: Participants must attend all class meetings on time. Lateness by over 15 minutes constitutes absence. No more than three (3) absences are allowed. Absences counts against the "Attendance / Participation" grade as follows:

- 1 Absence = A (unless Participation is low – see Participation Policy above)
- 2 Absences = B (or -1 letter grade if Participation is low)
- 3 Absences = C (or -2 letter grades)
- 4 Absences = D (or -3 letter grades)
- 5 Absences = F

Participants with more than four (4) absences will not receive course credit without prior arrangement with the instructor. Course content will not be repeated.

Conduct: All participants will contribute to a polite and focused learning environment. Purely recreational browsing, gaming, social media and messaging during class, as well as wearing headphones or consulting handheld devices during lessons, critique or class discussion will constitute an absence and the participant will be asked to leave.

Grades

Evaluation of projects will use letter grades and is based on three factors:

- Quality and overall effectiveness of the work.
- Evidence of skill development or conceptual development.
- Completeness.

Grading is based on the expectation that participants will devote a minimum of 10 hours per week outside of class to each project. Class time will not be sufficient to successfully complete projects.

Final grade in the course is based on:

- Three (3) Completed Projects = 75% of final grade.
 - Attendance & Class Participation = 25% of final grade.
 - Participation in End of Quarter Exhibit and Final Critiques Required for credit.
-

Projects

Projects are due at the beginning of class on the following dates:

- Due **April 11**: PROJECT 1 Bauhaus Compositions (no texturing)
- Due **April 30**: PROJECT 2 Propositional Landscape
- Due **May 30**: PROJECT 3 Necessarily Tiny (physical output)
- Due **May 31**: Install End of Quarter Exhibition

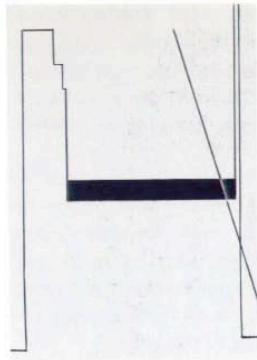
Mark these dates on your calendar. Late projects receive -1 letter grade per class session after the due date. Projects may not be rendered or altered during class the day they are due.

Course Outline

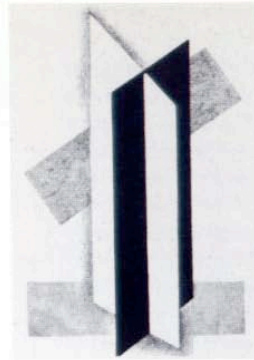
1. March 26: Introductions, Syllabus Review, Expectations
PROJECT: <http://x3dstudio.ning.com>, External Hard Drive, Sketch/Notebook
Maya → Help → Learning Movies (all)
Maya → Help → Maya Help → Learning Maya, User Guide: Basics: Interface overview, Selecting, Viewing the Scene, Transforming Objects
Getting Started: http://download.autodesk.com/us/maya/Maya2012_Getting_Started/index.html
March 28: What is Virtual Sculpture? What is Maya? PROJECT 1: Bauhaus Compositions
PROJECT 1: Bauhaus Compositions Due April 11
Maya → Help → Maya Help → Learning Maya, User Guide: Basics: Nodes and attributes, **File management, Scene management**, Preferences and customization, Maya Help, Basic Tools, Basic Menus, Basic Windows and Editors, Basic Nodes.
2. April 2: Virtual Abstraction, Contexts for Virtual Sculpture
Maya → Help → Learning Path → 3. How-To Movies: Modeling
Maya → Help → Maya Help → Learning Maya, User Guide: Modeling: Polygonal Modeling
April 4: Approaches to Virtuality, Workshop – Individual Mini-Lessons & Troubleshooting
Maya → Help → Learning Path → 3. How-To Movies: Lighting & Rendering
3. April 9: Characteristics of Virtuality, Workshop – Individual Mini-Lessons, Troubleshooting
Maya → Help → Learning Path → 3. How-To Movies: Shading & Texturing
PROJECT 1 DUE BEGINNING OF CLASS April 11
April 11: Project presentations & critique (Project Due)
DUE: PROJECT 1 Bauhaus Compositions
4. April 16: Propositional artworks, PROJECT 2: Propositional Landscape
PROJECT 2: Propositional Landscape Due April 30
April 18: Virtual Photography, Virtual Landscape as Metaphor & Literal Landscape
Photo Integration Lesson 1: Setting Up the Scene
5. April 23: Techno-Romanticism: Landscapes, Environments, Head-spaces & The Sublime
Photo Integration Lesson 2: Isolating Shadows for Compositing
April 25: Compositing, Workshop – Individual Mini-Lessons, Troubleshooting
PROJECT 2 DUE BEGINNING OF CLASS April 30
6. April 30: Project presentations & critique (Project Due)
DUE: PROJECT 2 Propositional Landscape
May 2: Project presentations & critique
PROJECT 3: Necessarily Tiny Due May 30
7. May 7: Virtuality, Physicality, Scale and Object-ness, PROJECT 3: Necessarily Tiny
May 9: Dislocation, Disruption, Noise & the Glitch
8. May 14: Exhibiting Virtual Sculpture: Electronic Installation
May 16: Exhibiting Virtual Sculpture: Physical Installation
9. May 21: Workshop – Individual Mini-Lessons, Troubleshooting
May 23: Workshop – Individual Mini-Lessons, Troubleshooting
PROJECT 3 DUE BEGINNING OF CLASS May 30
10. May 28: MEMORIAL DAY, no class
May 30: Project presentations & critique (Project Due)
DUE: PROJECT 3 Necessarily Tiny
11. May 31: Install End of Quarter Exhibition



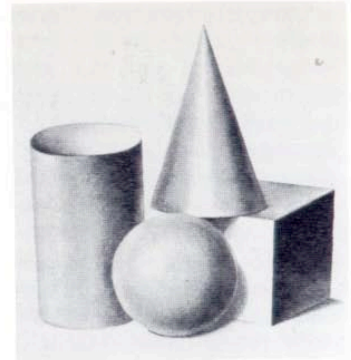
point



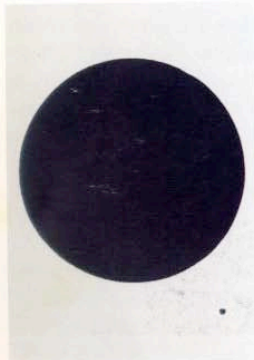
line



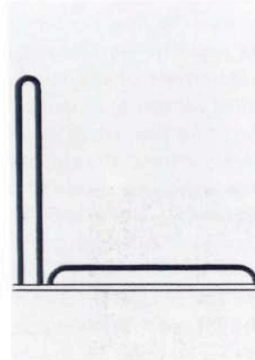
plane



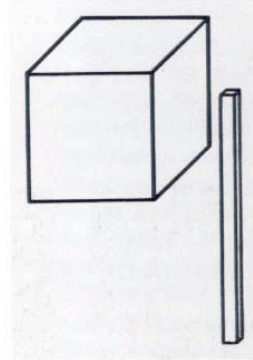
volume



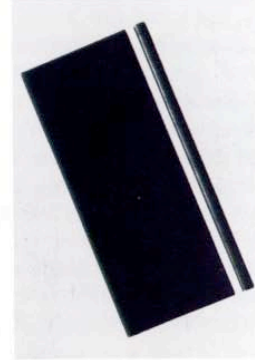
large-small



high-low



thick-thin

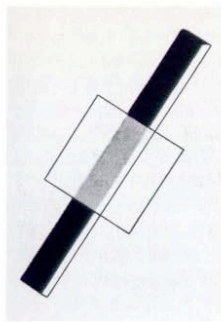


broad-narrow

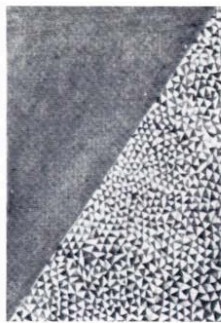
Representation of contrasts

Resources

<http://www.real-fake.org/>
<http://www.turbosquid.com/>
<http://www.medienkunstnetz.de/mediaartnet/>
http://www.newmedia-art.org/index_en.htm/
<http://www.ubu.com/>
http://www.digitaltutors.com/digital_tutors/index.php
<http://www.thegnomonworkshop.com/tutorials.html>
<http://www.highend3d.com/>
<http://www.autodesk.com/>
<http://www.3dcafe.com/>
<http://www.3dlinks.com/>
<http://www.3d-tutorial.com/>
<http://www.rhizome.org/>
<http://eyebeam.org/>
Bitfilm <http://www.bitfilm.com/club/showreels.php>
National Film Board Canada <http://www.nfb.ca/>
Bitforms Gallery <http://www.bitforms.com/index.php>
Galerie Anita Beckers http://www.galerie-beckers.de/?page_id=253



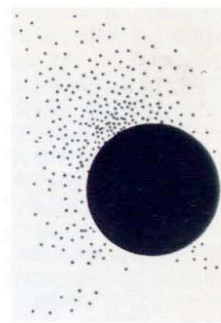
transparent-opaque



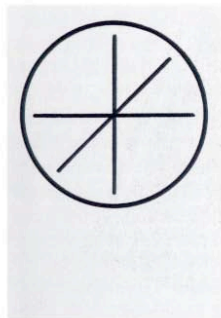
smooth-rough



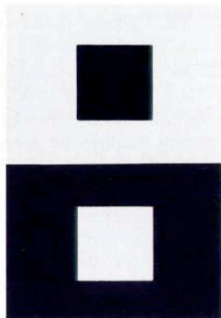
rest-motion



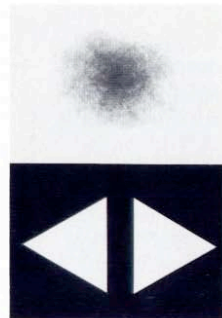
much-little



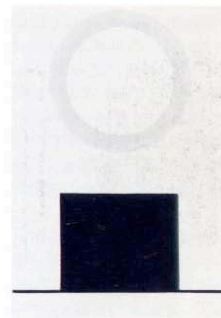
contrasts in directions



light-dark



soft-hard



light-heavy

Artists

Lech Majewski <http://www.artinfo.com/news/story/38688/filmmaker-lech-majewskis-the-mill-and-the-cross-animates-breugels-cruel-calvary/>

Claudia Hart <http://www.claudiahart.com>

William Forsythe <http://www.nytimes.com/2009/03/29/arts/dance/29sulc.html>

Ann Lislegaard <http://lislegaard.com/>

Gary Hill <http://www.garyhill.com/>

Saskia Wolbers (jump to 56:00) <http://channel.tate.org.uk/media/26646222001>

http://www.saatchi-gallery.co.uk/artists/saskia_wolbers.htm

Barry Doupe <http://www.barrydoupe.ca/>

AES+F <http://www.aes-group.org/>

Craig Kalpakjian <http://www.kalpakjian.com/>

JODI <http://maxpaynecheatonly.jodi.org/>

David O'Reilly <http://vimeo.com/1714824>

Yves Netzhammer <http://www.youtube.com/watch?v=pBJahUI-k8w> & http://www.galerie-beckers.de/?page_id=478

Jennifer Steinkamp <http://jsteinkamp.com/>

Jeremy Bailey <http://jeremybailey.net/>

Zhou Li <http://www.yi-yo.net/index.html>

Takuya Hosogane <http://vimeo.com/28350537>

Zeitguised <http://vimeo.com/3268624> <http://www.zeitguised.com/>

Alex McLeod <http://www.alxclub.com/>

Open Ended Group <http://openendedgroup.com/index.php/artworks/pedestrian/>

Joshua Mosely <http://joshuamosley.com/>

Robert Lue – Molecular Animation <http://www.nytimes.com/2010/11/16/science/16animate.html>

Kurt Hentschläger <http://www.kurthentschlagel.com/>

The Simulationists <http://www.judisdaid.com/simulationists.php>
Stelarc <http://stelarc.org/video/?catID=20259&type=Animation>
Michael Rees <http://www.michaelrees.com/indexT.htm>
James Casebere <http://jamescasebere.net/group5.html>
Thomas Demand <http://www.thomasdemand.de/>
Mark Napier <http://www.potatoland.org/>
Jim Duesing <http://artscool.cfa.cmu.edu/~duesing/html/visions.html>
Brandon Morse <http://www.coplanar.org/work/>
Torsten Reil http://www.ted.com/index.php/talks/torsten_reil_studies_biology_to_make_animation.html
Bjorn Melhus <http://www.melhus.de/> & http://www.galerie-beckers.de/?page_id=499

Disability and EFL (English As Foreign Language) Policy

The Department of Art is committed to full academic access for all qualified participants, including those for whom English is a foreign language and participants with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, I will make reasonable accommodations for qualified participants, such as appropriate adjustments to the classroom environment and teaching, testing, or learning methodologies when doing so does not fundamentally alter the course. If you have a disability or if English is not your native language, it is your responsibility to inform me of your need for an accommodation and, if necessary, obtain verifying information. Requests for accommodation must be given to me no later than the first week of classes, your accommodation request will be considered after the deadline. Grades assigned before an accommodation is provided will not be changed.

Syllabus Updates

This syllabus is a living document and the instructor may alter it with or without notice. Participants are expected to regularly check the class website <http://x3dstudio.ning.com> for Syllabus Updates, to be posted in the Course Syllabus link (top left).

Syllabus Updated: 03/26/12