

**ACTION** ARCHITECTURE *FILM*

*animation*

SOUND

**MATERIAL**

*VOICE*

MIXED

MEDIA

**INTERACTION**

OBJECTS

**SCULPTURE**

ARCHITECTURE *FILM*

**E. ADAMCZYK  
HARRINGTON**

**CONSTRUCTION**

VISUAL ART in the  
CLASSROOM

**THEATRE** clown

**LIVE ART**

**THE BODY**

wearables/fashion

**SPACE**

*dance*

**ENCOUNTER**

Site specific

**SOCIALLY ENGAGED**

**PRACTICE**

Installation

**PERFORMANCE**

**ART**

# Cardboard

A word used to describe a person who is **bland**, **boring** and/or **stiff**.  
Someone who shows no facial expressions and oftentimes has no reaction to anything. "Board stiff"

## Cardboard

Something **boring** / **dead** / **plain**

"He's got cardboard banter."

"Your jokes are cardboard."

**HOW CAN WE USE CARDBOARD IN  
A LIVELY, INTERESTING AND  
INNOVATIVE WAY?!**

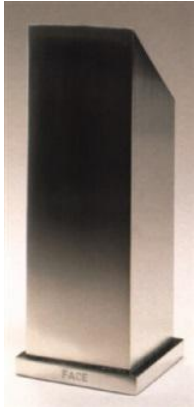
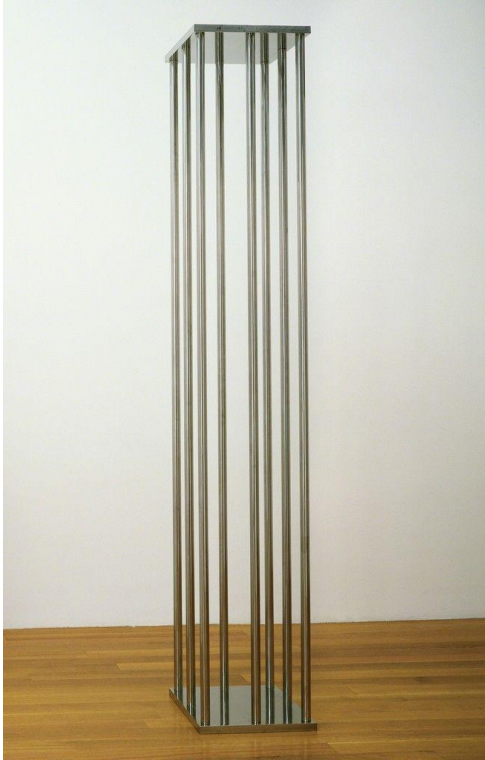
# JOHN COURT



He walks into the **space** and stands on top of a **60cm by 60cm square MDF box**. He bends down and grabs a piece of black cotton tape with his right hand which is taped to his right shoe and **starts to write** with his opposite writing hand for the whole **4 hours durational performance**. Each word is separate and written in capital letters. Every time he finishes writing on one side of the 60cm by 60cm MDF box he **turns the box over with his feet and without touching the floor**, he does this by using the space (room) to help him and then bends down and writes other side. He does this **over and over again** for the whole 4 hours durational performance.

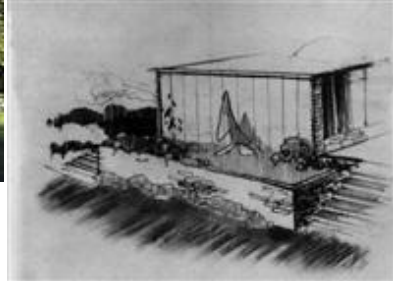
# Walter De Maria

...played a key role in both Minimalism and Land Art. Interested in conveying phenomenological experiences such as time, geology, and weather, De Maria often employed elemental materials such as dirt or steel, as seen in his work *The Lightning Field* (1977). "I like natural disasters and I think that they may be the highest form of art possible to experience," he once explained.



The foursquare geometry of *Cage II* and the purity of its medium exemplify the Minimal art of the 1960s, an art of system and order. Although the title is descriptive of the work's form, it is also a pun. The work is a reiteration of the artist's earlier sculpture *Statue of John Cage*, named after the well-known composer, whose theories on modern music and compositional structure influenced de Maria and other artists of his generation.

# DAVID SMITH



# REFLECTION BOARD: ART & MATERIAL STYLE & SUBSTANCE

“It’s just so...so...*sculptural*...”



...It’s **OK** to go the traditional route!

A Diagrammatic Depiction of Paulo Freire’s ‘The Pedagogy of the Oppressed’ 2016

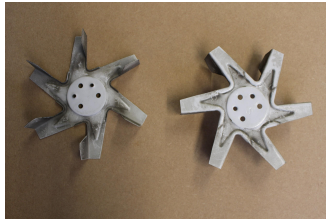
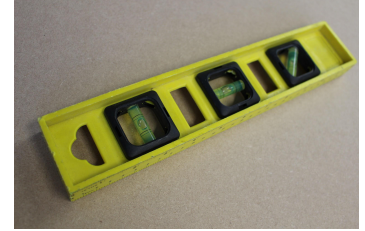
“*He brought qualities of industrial manufacturing into the language of art*”

All art does not have to be conceptual

## CONTEMPORARY **VERSUS** CLASSIC

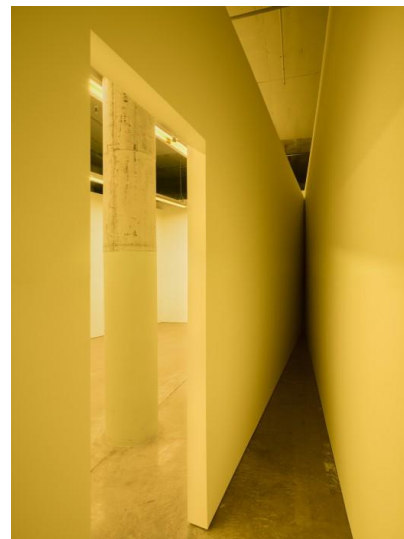
MUST THEY CONFLICT? ...COULD THEY COMPLIMENT?

# CONSTRUCTION PROCESS ... selecting interesting and *manageable* objects



Bruce Nauman's practice spans a broad range of media including sculpture, photography, neon, video, drawing, printmaking, and performance.

# BRUCE NAUMAN

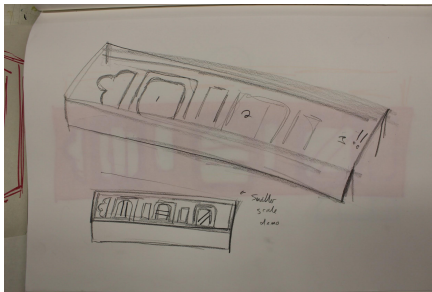
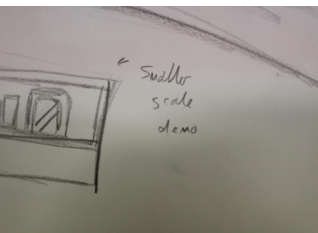
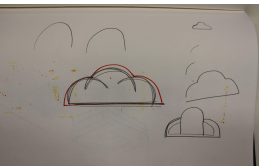
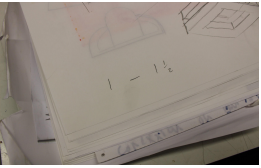
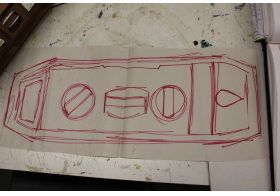
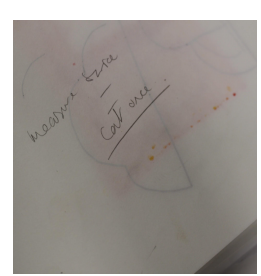
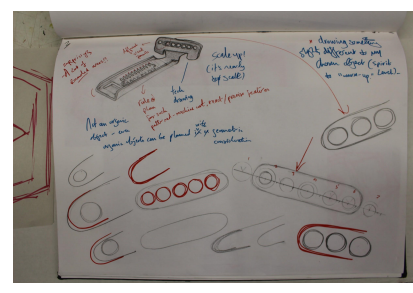
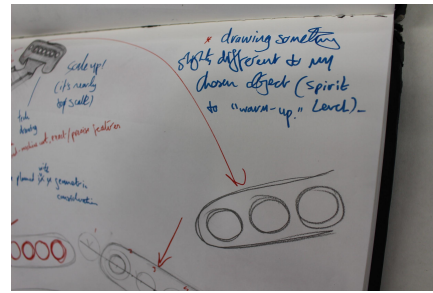
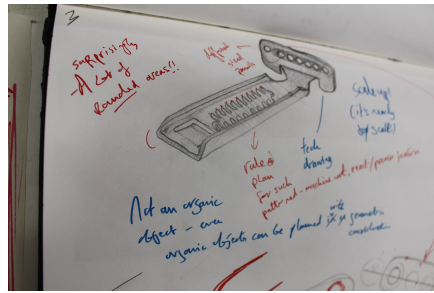
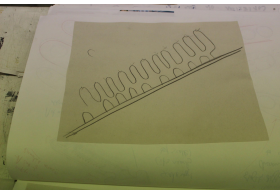




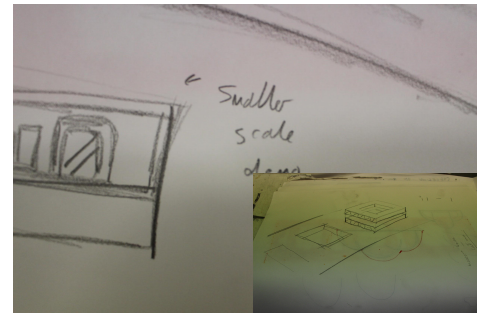
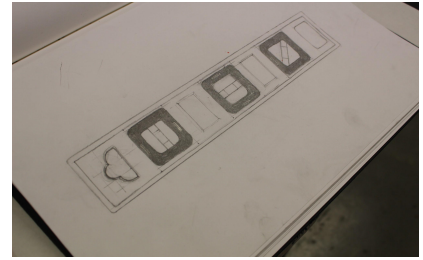
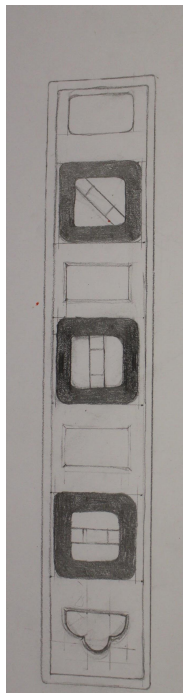


## The Libeskind Building

The building zigzags with its titanium-zinc façade and features underground axes, angled walls, and bare concrete “voids” without heat or air-conditioning. With his “Between the Lines” design, American architect **Daniel Libeskind** did not want simply to design a museum building, but to recount German-Jewish history.

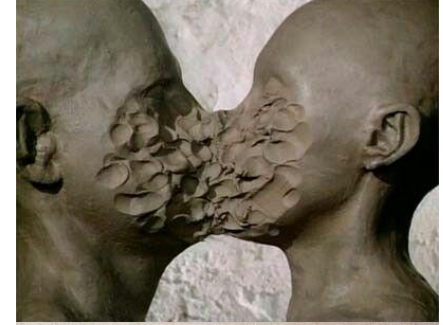
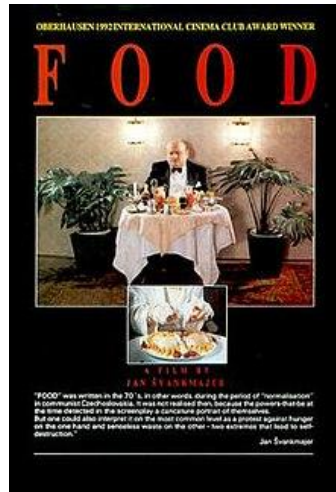


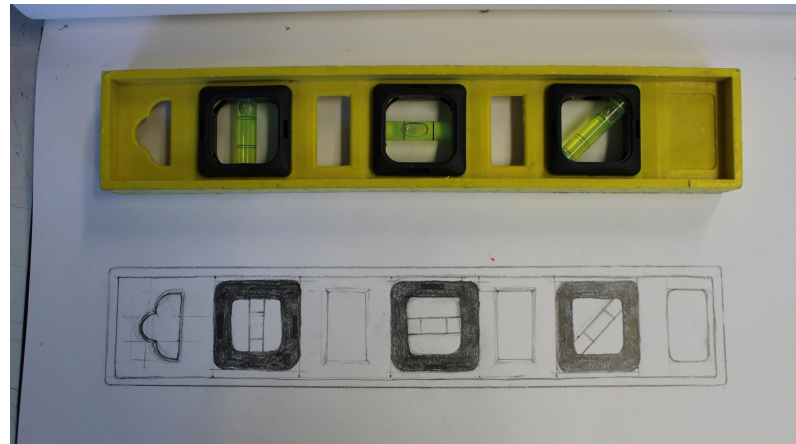
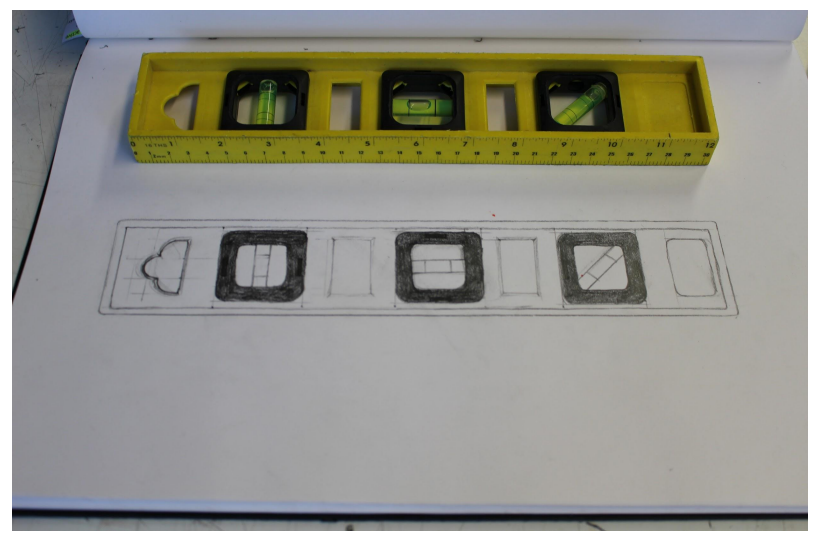
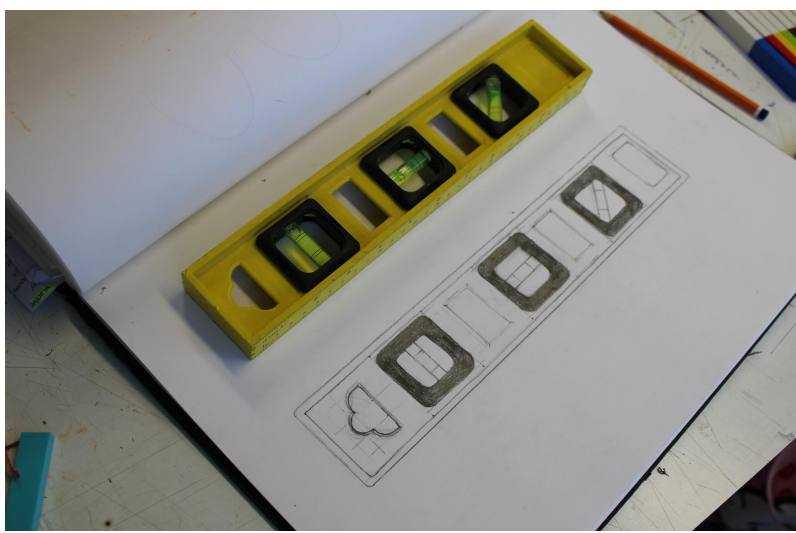
Getting  
Familiar  
With  
Our  
Primary  
Object  
**TECHNICAL  
DRAWING**



# Jan Švankmajer

Czech Surrealist artist, puppeteer, animator, and filmmaker known for his dark reimaginings of well-known fairy tales and for his avant-garde use of three-dimensional stop-motion coupled with live-action animation. Some critics hailed him for privileging visual elements over plot and narrative, others for his use of dark fantasy.





**CAREFUL, PRECISE AND 'TO-SCALE' PREPARATORY DRAWINGS**

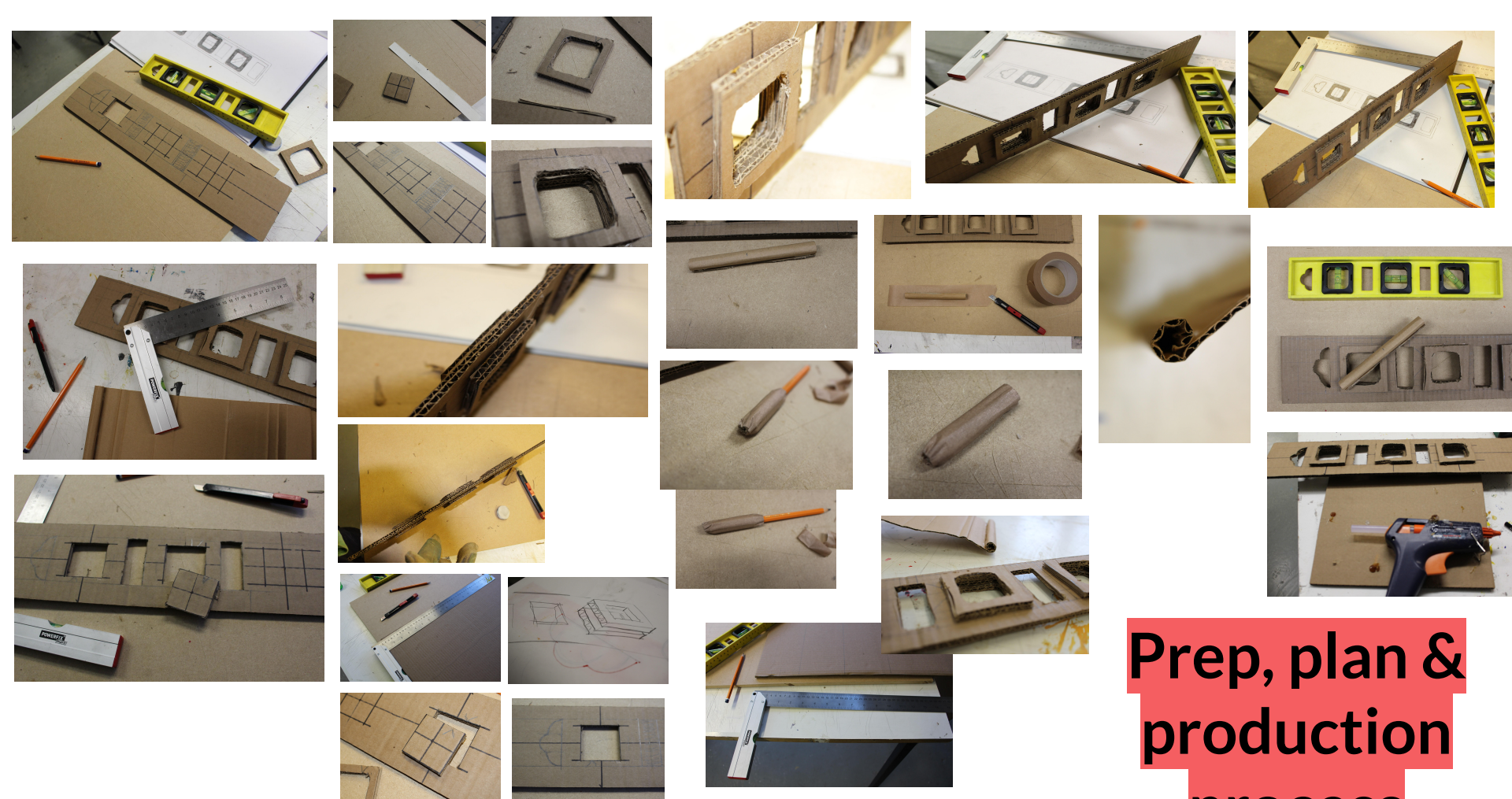
# OLIVIER DE SAGAZAN

In the middle of the movie 'Samsara' (2011), a nicely dressed man appears behind a desk. He quickly begins plastering his face with clay and paint, building thick layers with feverish intensity. Within two minutes, his head is transformed into a grotesque death mask, which he impales and tears open, only to rebuild and destroy again and again.

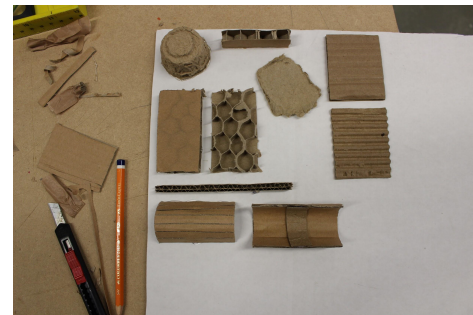
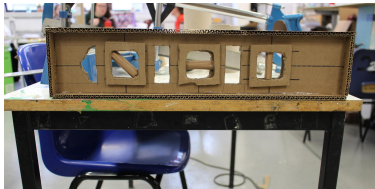
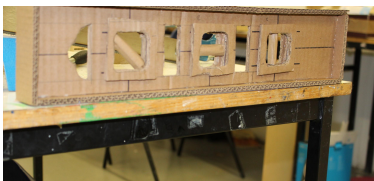




**“There’s a form of catharsis and a great joy in being able to state loudly and proudly my feeling of existing in this world without understanding anything, when conversely in modern life, my contemporaries seem to accept without question the strangeness of being “thrown into the world.” A performance is for me like a singularity in the space of life, where I suddenly have the right and the duty to manifest this astonishment.”**



**Prep, plan &  
production  
process**



Feeling flat?  
 Don't despair...  
**Cardboard mood board:**  
 Giving your life form,  
 putting a shape  
 on things,  
 adding dimension &  
 helping you to gain  
 better perspective.





# Relative to cardboard...**STYROFOAM...**



**A NOT-SO-DISTANT COUSIN!**

**A more compliant accomplice? More forgiving?...showing much resistance? Easily manipulated?**

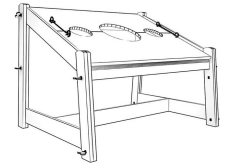
# Reflecting on other materials

- their function exploited and their original qualities altered or overridden in similar ways...

from Cardboard in context to Styrofoam and symbolism



**SKŁADANY**



SEE ALSO: SKŁADANY, CURRICULUM ADULTERATE AND INSTRUMENTAL.

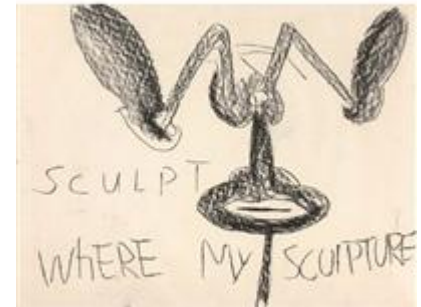
# PAUL MC CARTHY



McCarthy's works include performance, installation, film and "painting as action". His points of reference are rooted, on the one hand, in things typically American, such as Disneyland, B-Movies, Soap Operas and Comics – he is a critical analyst of the mass media and consumer-driven American society and its hypocrisy, double standards and repression. On the other hand, it is European avant-garde art that has had the most influence on his artistic form language. Such influences include the Lost Art Movement, Joseph Beuys, Sigmund Freud, Samuel Beckett, and the Viennese Actionism



Vienna is not Los Angeles. My work came out of kids' television in Los Angeles. I didn't go through Catholicism and World War II as a teenager, I didn't live in a European environment. People make references to Viennese art without really questioning the fact that there is a big difference between ketchup and blood. I never thought of my work as shamanistic. My work is more about being a clown than a shaman



# Central Symmetrical Rotation Movement - Three Installations, Two Films.



**KINETIC ART / INSTALLATION**  
**PERFORMANCE ART/LIVE ART**



# JEF JOHNSON



# Cardboard KEY NOTES/ideas:

Sensitive to geometrical forms

History of cardboard

Recording of process in digital form - step by step

House - be open to cardboard as a material ... (Uncle Paul - house)\* Fisherprice house! \*old pictures.

Implements - what we cut with, etc. 'box cutter'

Tool board

Cardboard tools?

Not looking for identical replica - "cardboard version of chisel"

Keeping trash - always have eyes open to things as a resource (Titanic museum toilet door tools board)

Sample board - different types of cardboard... double corrugated/single, pulped (surface quality)

Object as inspiration

Glue gun - tape

STRUCTURE & FORM - 'LANGUAGE OF 3D'

CARDBOARD GANGSTER

Attach number to random objects - corresponding numbers in hat - allow one swap (notion of democracy)

# My Father's Toolbox



“Pray you let's hit together.  
If our father carry authority...  
authority with such dispositions  
as he bears,  
this last surrender of his will  
but offend us.  
...We must do something, and  
i' th' heat.”

(Shakespeare, *King Lear* - Act 1, scene 1.)