

## **PASCA Spring 2010 BFA Course syllabus**

Personal Landscapes - 3D models and maquettes  
Instructor: Hedwig Brouckaert h.brouckaert@gmail.com  
Multimedia: sculpture, installation, site specific.  
Thursdays 13-18h

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### **General overview of the course**

#### **SCALE**

Maps are about scale. The real world is presented on a flat surface, in an abstracted form and in a manageable size. The map has a certain proportion to reality. What happens if the scale of the map converges with the scale of the space to be mapped, with the territory? (*On exactitude in Science* by Borges)

Maquettes and models are also about scale. A maquette is a small scale model or rough draft of an unfinished architectural work or a sculpture. It is used to visualize and test shapes and ideas without incurring the cost and effort of producing a full scale product. Many visual artists have worked with maquettes extensively, as preparatory models for large sculptures, but more and more contemporary artists work with them as a final medium.

#### **LANDSCAPE**

This class investigates various ways artists have worked with the landscape - both historically and in the present day - in a formal as well as conceptual way. The artificial character of landscape images is a significant topic in contemporary art. We will look at the work of other artists and investigate different approaches. We will work from observation, from memory, and from imagination.

The surroundings of Pont Aven and our travels to cities will be the starting point for models, maquettes and sculptures in installation and site-specific work. We will work with traditional materials such as clay, plaster, concrete, wood, and with nontraditional materials such as discarded and found objects: any material is potentially useful. Working from the maquettes, we'll explore further possible steps with other media (photography, time based, drawing, etc.).

### **Expected learning outcomes**

- Develop a disciplined, rigorous studio practice.
- Demonstrate a practical understanding of materials and processes.
- Learn to productively work in groups to develop a project.
- To be able to propose, develop and complete self-directed projects, practically, technically and conceptually.
- Use of the appropriate language for reflective and constructive thinking in class critiques, presentations and written personal reviews.
- Integrate the experiences and knowledge gained on the trips into a studio practice.
- Familiarity with art history and contemporary art practices, thus building a larger framework that will help in their own practice and development.
- Develop a broader understanding of the parallels between different art forms.

#### **ASSIGNMENTS**

- 3 projects and one final project.
- 4 class critiques & one open studio presentation
- Sketchbook / journal
- Personal reviews of readings, critiques and trip

#### **GRADING:**

- 35 % assignments
- 25 % final project and presentation
- 30 % participation and attendance
- 10% sketchbook, writings and drawings

Your grade will be based on active participation in class critiques and discussions, proper attendance, the strength of your work, your work process, and your ability to find the best solutions for your artistic challenges and the ambition to push yourself to the next level of your artistic development. Your grade is also based on your writings and drawings in your sketchbook. Being late or leaving prior to the end of class 3 times will result in an absence. Being absent more than 3 times during the semester will affect your grade (one letter grade drop). Never miss a critique or presentation class! Being late for such an important class will affect your grade. Students are expected to work at least 8-10 hours outside of class.

#### MATERIALS

- Sketchbook (with at least 50 pages)
- Large size paper (at least 40 x 26 inches), various drawing supplies
- Materials available in class: cardboard, plaster, concrete, clay, polystyrene.
- Camera, Computer, printer

#### TENTATIVE SCHEDULE

##### WEEK ONE:

- Sunday January 24: Arrival in Pont-Aven
- Monday January 25 ORIENTATION  
Lunch with faculty and staff, walking tours of Pont-Aven, meetings with studio teachers for each course
- Tuesday January 26: Trip to supply stores, Post Bac meeting, presentations by the students, apéritif with host families, dinner
- Thursday Feb 28 (13-18h) Class starts:  
-Introduction  
-Powerpoint presentation Beyond the Picturesque, Assemblage & Bricolage  
-PROJECT #1 (group)  
Have ideas and sketches ready for next class.

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##### WEEK TWO: Thursday Feb 4:

- Discuss possible approaches, materials and techniques
- talk about ideas and drawings for PROJECT #1 in small groups
- In class work on PROJECT #1

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##### WEEK THREE: Thursday Feb 11:

- CRITIQUE PROJECT #1 The Picturesque**
- INTRODUCTION TO PROJECT #2 & #3
- ASSIGNMENTS FOR TRIP
- Watch film *This Not That* Baldessari

WEEK FOUR: Thursday February 18 - Wednesday February 24  
MADRID – ARCO, BARCELONE – MACBA

##### WEEK FIVE Thursday Feb 25:

- DISCUSS TRIP & SHOWS / COLLECT ASSIGNMENT 1b & PERSONAL REVIEWS
  - Powerpoint presentation PROJECT #3 Lieu de Mémoire & Terra Incognita
  - Talk about ideas for PROJECT #2 & #3
  - Studio time PROJECT #2 & #3
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WEEK SIX: Thursday March 4:

- EVALUATION CRITIQUE PROJECT #2 Urban Landscapes**
  - Studio time PROJECT #2 & #3
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WEEK 7 Thursday March 11:

- Studio time PROJECT #2 & #3
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WEEK 8: Thursday March 18:

- Studio time PROJECT #2 & #3
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WEEK 9: Thursday March 25:

- CRITIQUE PROJECT #3 Lieu de Mémoire & Terra Incognita**
- Studio time PROJECT #2
- INTRODUCTION TO ASSIGNMENTS DURING TRIP & PROJECT #4 Own proposal

WEEK 10:

March 29 - April 2 PARIS / BERLIN

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WEEK 11

April 5 - April 9 BREAK

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WEEK 12 Thursday April 15:

- Collect personal reviews, discuss the trip
  - CRITIQUE project #2 Urban Landscapes**
  - TALK ABOUT IDEAS FOR PROJECT #4
  - Studio time PROJECT #4
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WEEK 13 Thursday April 22:

- Readings
  - Studio time PROJECT #4
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WEEK 14 Thursday April 29

- FINAL CRITIQUE project #4 Own Proposal**
  - Friday April 30: Open Studios**
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WEEK 15 Wednesday May 5 Clean up & pack up

May 8 END OF SEMESTER

Departure for Paris

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## ASSIGNMENTS

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## PROJECT #1 *collaborative*

### Mapping your observation: THE PICTURESQUE / PONT AVEN

After we've discussed the idea of the 'picturesque', I want you to explore and observe your new environment in and around Pont Aven. Where do you find the 'Picturesque' in Pont Aven? Think of the landscape clichés that filter and guide our view of the landscape, the stereotyped landscape (tourism industry, advertising) and the importance of conventional (pictorial) landscape models. Think of the 'Claude Glass', an oval mirror that was developed to consciously observe the landscape as an image. Picturesque images have a preference for an irregular landscape containing both natural and cultural elements (something that has assumed a new scale and significance in the light of today's urbanization of the landscape). Emphasize the artificial character of your landscape image, the constructive element inherently linked to the aesthetics of the picturesque. Explore your new environment, find surprising spots and document its qualities in photographs, sketches and models. The result will be a series of maquettes.

For this first assignment you'll work in groups, exploring the location of Pont Aven, collecting materials and working on the maquettes (a minimum of a series of six, which can become an installation, one large sculpture, etc.).

Transform **discarded or found objects from Pont Aven** into your piece. Combine unexpected elements in assemblage; work with different forms, textures, colors, content...

**Presentation & context:** How does a different environment change the meaning of things, change you and your work? Explore the change of meaning occurring with a change in context. Your work will change the space it is placed in, and the space will change your work. By changing its environment, not the object(s) itself, you change the relationship to the viewer. Location in space, isolation, crowding, multiples, sound and/or light are all possibilities. What happens in an urban context, or a gallery context, or when you work in a landscape setting? And how does the relation between context and scale work? Think about this thoroughly for your presentation.

Artists: Martin Schongauer, Stefan Lochner, Claude Lorrain, Poussin, etc.  
Oliver Lutz, Vitaly Komar and Alex Melamid, Vik Muniz, Jonathan Callan, Marcel Berlanger (Cezanne), Jussi Kivi (Friedrich), Mark Klett, Katrin Sigurdardottir, Dennis Adams, Maura Biava, Elmgreen & Dragset, Anthony Dunne & Fiona Raby, Teresita Fernández, Cristina Iglesias, Cildo Meireles en Zeger Reyers, Heather Mekkelson (Debris filed after Turner), Tom Friedman, Tara Donovan, Shinique Smith, Calder, Jean Tinguely, Picasso, Joseph Cornell, Spoerri, Robert Rauschenberg, Tony Cragg, Fishli & Weiss, West, Jana Sterbak, Mark Dion, Alik Cavaliere, Allan Kaprow, Robert Filliou, Nam June Paik, Walter Weer, Nancy Rubins, Kcho, Tom Sachs, Richard Tuttle, Sarah Lucas, Jessica Stockholder, Isa Genzken, Guillermo Kuitca, etc.

### ASSIGNMENTS / TRIP BARCELONA / MADRID 18-24 February

- **ASSIGNMENT #1 b** Feb11 – Due: Thursday Feb 25  
INVESTIGATE at least 10 works (historic and contemporary) in museums, at the art fair or in galleries, that deal with the **Picturesque**. One paragraph written per work and include sketches and pictures. (for example Madrid 'Museo Thyssen-Bornemisza', a collection with a focus on portraits and landscapes, less on religious art).

## PROJECT #2

## OBSERVATION/ URBAN LANDSCAPES

Trips to Paris, Berlin, Barcelona and Madrid will end up in sculptures/maquettes for each city. Your observations and experiences of the cities have to be reflected in these works. Sketch avidly and collect materials and ideas for maquettes / a sculpture / an installation to construct back in the studio in Pont Aven. These maquettes can be abstract and expressive in the use of material (photographs, writing, sound, materials collected at the location or material referring to those places). Extend the idea of maquette beyond the functionality of an architectural model. The maquette should evoke an atmosphere rather than literal city geography. Cities are more than just geographical entities; they extend beyond networks of communication, commerce, sociality, or politics. We always carry with us the memories of the cities that we have lived in and these are no less real despite their indefinable nature. How do these cities differ from each other? Look at polarities: macro – micro, the intimate and public, the individual and the mass, the constructed and the chaotic, the organic and the geometrical ...

Artists: Baldessari, Greg Colson, Bodys Isek Kigelez, Mathew Picton, Abigail Reynolds, Ai WeiWei, Qin Ga, Francis Alÿs, etc.

## PROJECT #3

### LIEU DE MEMOIRE & TERRA INCOGNITA

#### MAP A MEMORY OF A LOCATION

This will be a very personal geography: A lost space, a place from childhood, the garden where you grew up, your schoolyard, etc. Think thoroughly of your experience in that place, the atmosphere of the location. Think how you can present this feeling and atmosphere in the piece, perhaps by working out the literal characteristics or perhaps in a completely abstract way. Memories are usually distorted; the image you make can be very vague or sharp as a photograph.

#### TERRA INCOGNITA

Inner visions, maps of invented places. Imagine undiscovered territory, an un-existing landscape, the geography of nowhere, utopian landscapes or the human-made landscape, the new geological layer we are currently placing over the world. What will remain of the present, what is our heritage for the future?

You will create a series of maquettes / 3D models and from these we will work with photography, drawing or time based media.

Artists:

Hans Op de Beeck *Location / Exercising nowheres / Possible Panoramas – series of bas-reliefs / One person landscape / Situation / Staged memory / Twin gardens / Room with a view / Gardening / House (My brother's garden) / T-mart / Christmas / Accumulation (design for the building) / Location (6)*

Melissa Gould (A.K.A. MEGO) *Proposal image for Ghostship / The Titanic Project from the series Memorial Lightscapes*

Bodys Isek Kigelez *Kimbele Ihunga*

Thomas Shutte, Gregory Schneider Guillermo Kuitca, Noriko Ambe, Maya Lin, Yuko Nakamura, Mariele Neudecker, Marine Hugonnier, Tinka Pitoors, Nick Ervinck, Hioms, Liza Philips, Lordy Rodriguez, Ruth Watson, Leo Saul Berk, Los carpinteros, Carl Cheng, Alan Sonfist 'Time landscape', Herman De Vries 'Sanktuarum', Lars Viks Votan, etc.

## ASSIGNMENTS / TRIP TO PARIS & BERLIN

- Ongoing **PROJECT #2 OBSERVATION / URBAN LANDSCAPES**
- **ASSIGNMENT #3 b**

INVESTIGATE at least 10 works that deal with *memory and the landscape*, and the *imagined landscape* in museums, galleries etc. / Sketches & writings in your sketchbook.

## PROJECT #4

### YOUR OWN PROPOSAL FOR THE FINAL

Write a one-page typed proposal for a sculpture, an installation or a body of work. Reflect about your previous work this semester and before, and of the feedback you have gotten. Think of the successes and the 'weaknesses/failures'. What are the most important elements in your work, what direction would you like it to go? Write about all this in your sketchbook and try to be as clear as possible. Give your project a title. This working title can change at any time during the process but it should contain the essence of what the work will be about. Of course you don't know exactly what the end result will be, so how can you describe your project without restricting yourself in the creative process? How can you remain open for possible interesting sidetracks that might occur during the process without completely undermining your original proposal?

**FINAL CRITIQUE: Thursday April 29**

**OPEN STUDIOS: Friday April 30**

## BIBLIOGRAPHY

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- *The Map as Art* (2009) Katharine Harmon
- *You are here* Katharine Harmon
- *On Exactitude in Science* (1946) a one-paragraph short story by Jorge Luis Borges
- *Simulacres et simulation* (1981) Baudrillard
- *Landscape and memory* (1995) Simon Shama
- *Filosofie van het landschap* Ton Lemaire
- *Beyond the Picturesque* (2009) ed. Steven Jacobs & Frank Maes, SMAK exhibition catalogue
- *Invisible Cities* (1972) Italo Calvino
- *Unmonumental* (2008) exhibition catalogue of the New Museum
  
- *A Walk Through H* (1978) Peter Greenaway, film 41'
- *Dogville* (2003) Lars Von Trier, film

Gauguin:

- *Letters from Brittany and the South Seas* Paul Gauguin, Bernard Denvir  
Publisher: Crown Publishing Group, Pub. Date: August 1992
- *The Way to Paradise* (2003) Mario Vargas Llosa  
This fictional novel is told in alternating chapters, eleven each devoted to the stories of Flora Tristán (1803-1844) and the grandson she never knew, French painter Paul Gauguin. The writer strenuously explores qualities in Gauguin's works, and sets the moral issues in a far wilder, more real historical world.
- *The Moon and Sixpence* (1919) short novel by William Somerset Maugham based on the life of the painter Paul Gauguin. The story is told in episodic form by the first-person narrator as a series of glimpses into the mind and soul of the central character, Charles Strickland, a middle aged English stock broker who abandons his wife and children abruptly to pursue his desire to become an artist.