

**Assignment 5: HUFF 'N PUFF**

**Evaluation Weight:** 20% of Final Mark

**Media/Materials/Tools:**

- One element **MUST** be made of wood
- The second oppositional element is to be created from a contrasting/oppositional material of your choice
- the tools used will be determined by the processes chosen

**DUE:**           **Maquette:**                   **Week 7 – Feb. 27**  
                  **Finished Sculpture**       **Week 9 – Mar. 12**

Create a sculptural work that contains 2 contrasting **abstract** elements. One of the elements must be constructed or carved out of wood. Use the 2 contrasting elements to create a sculptural dialogue between oppositional forces. For example, you can explore the play between: order/chaos, hard/soft, monochrome/colour, formed/unformed, precious/worthless, fixed/moveable, good/evil etc.

The 2 elements should interlock or interact to become part of one single sculpture or sculpture installation. You may consider constructing the elements as either a SOLID, a SKINNED or an OPEN - CAVITIED form.

Use form, material and method of construction to shape the dialogue you are interested in expressing. Consider how the relationship between the 2 elements might be interpreted (EG. embracing, balancing, interlocking, warring, sheltering...). Also consider the shape and size of the negative space between the parts and how that space activates the reading of the sculpture.

Do not paint or otherwise disguise the characteristics of all the materials used.

**Artists presented as reference:** Constantin Brancusi, Jean Arp, Anthony Caro, Martin Puryear, Richard Deacon, Noriko Ambe, Nina Lola Bachhuber, Kai Chan, Jaime Angelopolous, Liz Craft, Ricardo Rendon, Chakaia Booker, Oona Stern, Alison Wilding, Stephen Bishop, Sarah Stevenson, Stephen Schofield, Ernesto Neto, Ann Hamilton, Sarah Lucas, Elizabeth Demaray, Susumo Koshimizu, Alice Canner, Matt Harle

**Evaluation Criteria:**

- Material exploration
- Investment of effort
- Engagement with woodworking processes
- Level of inventiveness
- Sculptural presence of the wood form
- Refinement of the wood form
- Sculptural presence of the contrasting form
- Refinement of the contrasting form
- Successful engagement with abstraction
- Effective integration of the 2 oppositional forces
- Attention to all viewing angles
- Consideration and use of negative space
- Skill in handling materials, craftsmanship
- Participation in Critique

**5% will be deducted for not attending the critique**

**Late Assignments:** A penalty of 10% per week of lateness up to and including work submitted on the last day of the term will be applied by the Instructor. Studio projects that are more than three weeks late will not be accepted.

**General:**

Contribution to in-class discussions and peer critiques - is worth 10% of the course.

This includes the following:

- participating in group discussions & critiques
- offering your perspectives and giving constructive criticism
- working cooperatively with your faculty member, technologist & other students

**KEY TERMINOLOGY:**

**Abstract** - the formal aspect of art, emphasizing lines, colors, generalized or geometrical forms, etc

---

**Contrast** - opposition or juxtaposition of different forms, lines, or colors in a work of art to intensify each element's properties and produce a more dynamic expressiveness.

---

**Negative Space** - the space around and between the subject(s) of an image.

---

**Construction** - to build or form by putting together parts

---