

ACCRETING FORMS & MEDIA

Lesson Plan



Figure 1. Pamela Longobardi, "Bounty, Pilfered." 2014.



Figure 2. Do Ho Suh. "Floor." 2012.

*This MOD draws upon **MODULE 4: Extrusion** and **MODULE 6: Material Variety**. You could use those modules as a prerequisite for this one, or refer to them as a resource/guide for the processes used here. It is also possible to explore the material and process experimentation in this unit with no prerequisites.*

MODULE GOALS

Additive manufacturing is based on a simple premise: material is built up in patterns by a constructing agent. This "agent" could be a computer-controlled device like a 3-D printer or an analog device like a human hand. The ceramicist who forms vessels by coiling clay into shaped layers and the 3-D printer head following precise instructions in computer code both build form in similar procedures. Adding material, as distinct from subtractive methods, may be perceived in a wide range of making practices.

Accreting, accumulating, and aggregating, as making practices, offer opportunities to reflect on our relationships with materials and forms. Issues such as consumption, environmental degradation, and dynamics of scarcity and abundance all come to the fore. How we make, what materials we use, and the life cycle of objects are all considerations in this mod.

In this unit, students will examine the work of artists who explore methods of form-making through accreting, accumulating, and aggregating, some using digital fabrication, others using non-digital tools, and yet others who aggregate digital and non-digital practices. Students will explore processes of additive making while also inventing additive methods that involve different materials and collaboration. Students will reflect on these methods as they relate to material and human relationships in a contemporary world which is full of consumption and challenged by material scarcity and dwindling resources. Student explorations in methods of form using accreting, accumulating, and aggregating processes will provide insight into ecological relationships with our social and natural world.

ACCRETING FORMS & MEDIA

Lesson Plan

ESSENTIAL QUESTIONS

- How does building an object from smaller parts, objects, or gestures invite new ways of thinking about making, about the materials of making, and about the object being made? Can a collection, cluster, and /or repetitive gesture be an artwork?
- How might different media which are not commonly combined be integrated into a single work? How does juxtaposition create meaning?
- What ethical considerations do artists make when choosing materials? Consider environmental, labor, economic, and other facets of material sourcing and manufacture.

MEANING AND ACQUISITION

- Students will make meaningful connections between the additive processes and modes of making that use a variety of digital and non-digital mediums.
- Students will think across traditional categorizations of media to develop novel processes that combine media and practices.
- Students will analyze relationships between parts and wholes of art objects to develop a project involving a collection or cluster of smaller elements – forms, objects, or gestures.
- Students will consider the consequences of material accretion within frameworks of abundance and scarcity.

FORMATIVE ASSESSMENT STANDARDS

- Students will develop a process that incorporates multiple practices and media to solve a self-defined creative problem (VA:Cr2.1.5a , VA:Cr1.1.Ia, VA:Cr1.1.IIIa, VA:Cr1.2.IIa).
- Students will examine, analyze, and interpret several artworks by artists who deploy mixed media practices, and/or develop work through the accretion of smaller elements (VA:Re8.1.7a, VA:Re8.1.8a, VA:Re8.1.Ia, VA:Re8.1.IIa, VA:Re8.1.IIIa).
- Students will develop a concept for their project by researching relevant artists, processes, and world issues, drawing connections to concerns regarding material sourcing, production, environmental waste, and/or the consumption and accretion of material objects (VA:Cn10.1.6a, VA:Cn10.1.IIa, VA:Cn10.1.IIIa).

ACCRETING FORMS & MEDIA

Lesson Plan

SUMMATIVE ASSESSMENT STANDARDS

- Student's work either explicitly, through content, or implicitly, through the process and material choice, reflects consideration of ethical concerns regarding material sourcing, production, environmental waste, and/or the consumption and accretion of material objects (VA:Cr2.2.6a, VA:Cr2.2.1a, VA:Cr2.3.11a, VA:Cr1.1.111a, VA:Cr2.3.111a).
- Student's work thoughtfully and skillfully integrates multiple media or making processes (VA:Cr2.1.6a, VA:Cr2.1.7a, VA:Cr2.1.11a, VA:Cr1.2.11a, VA:Cr1.2.111a).

MATERIALS

This list of materials is neither exhaustive nor mandatory. Invite students to explore beyond the art materials on this list. And, likewise, if you do not have access to some of the materials included on this list, students can still explore the processes discussed.

- 3-D printing pens
- 3-D printer
- 3-D printing filament
- Ceramic clay + and associated tools
- Acrylic paint + associated tools
- Failed 3-D prints
- Discarded disposable plastic containers
- Found objects

ACCRETING FORMS & MEDIA

Lesson Plan

KEY TERMS

- **Accretion** - The process of growth or enlargement by a gradual buildup, for example by the gradual accumulation of parts or particles.
- **Accumulation** - A mass or quantity of something that has gradually gathered or been acquired
- **Aggregation** - The formation of a number of things into a cluster.
- **Additive manufacturing** - Also known as 3-D printing, additive manufacturing is a process of creating physical objects by building up, layer by layer, building material (General Electric, n.d.).
- **Additive sculpting** - Sculptural processes where material is added to the sculpture.
- **Mixed media** - Combining multiple typically-separate media and processes in a single artwork.
- **Multiples** - Identical or near-identical duplicates of an object. In traditional arts context, “multiples” describe works like prints or casts, but the term could also describe mass-produced objects sometimes appropriated by artists.
- **Subtractive sculpting** - Sculptural processes where material is taken away from the sculpture.

ACCRETING FORMS & MEDIA

Lesson Plan

PROPOSED ACTIVITY

1. Students will encounter and discuss the work of several artists and designers whose practices involve the accretion, accumulation, and/or aggregation of multiple disparate objects, media, and/or gestures (see included Case Studies).
 - Particular attention will be paid to how artist's material choices reflect their artistic goals with respect to creating meaning and/or experience, as well as how their material choices intentionally or unintentionally reflect ethical concerns regarding material sourcing, production, environmental waste, and/or the consumption and accretion of material objects.
2. Students will experiment with novel forms of additive building (as available), possibly including 3-D printing pens (See MODULE 4: Extrusion) and 3-D printers (See MODULE 5: Process) using a variety of materials (See MODULE 6: Material Variety).
 - In these experiments, students will also engage in mixed-media experimentation including familiar media (e.g. craft materials, paint, and clay) and found materials.
3. In researching relevant artists, and engaging in material experimentation, students will develop a plan for a personal creative project that:
 - Utilizes an artist-developed process involving the accumulation of constituent smaller parts, objects, or gestures.
 - Incorporates multiple media or processes.
 - Reflect on their process to meaningfully explore or address concerns regarding material sourcing, production, environmental waste, and/or the consumption and accumulation of material objects, either implicitly or explicitly.

IMAGE ATTRIBUTIONS

Figure 1. Retrieved from <https://twitter.com/esargent184/status/1031230989610242048/photo/1>

Figure 2. Retrieved from <https://www.anothermag.com/fashion-beauty/2320/floor-by-do-ho-suh>

ACCRETING FORMS & MEDIA

Case Study I: Accreting Objects

Several artists explore the potential for meaning and aesthetic impact of drawing together multiple prefabricated objects to create a piece of art. Some accrete multiple objects they themselves have created, while others accrete discarded objects or mass-produced found objects. In doing so, these artists comment on issues such as the environment or the democratic distribution of power to the many, or elicit experiences rooted in impactful encounters with huge numbers of objects.

TARA DONOVAN

American artist Tara Donovan creates large-scale sculptural works out of everyday objects such as plastic cups, drinking straws, Mylar tape, mini golf pencils, and Slinky toys (Christensen, 2018).

When she was starting out as an artist, her choice of materials was dictated by price – disposable consumer products were inexpensive art supplies (Christensen, 2018). In developing her sculptures, she has to carefully examine and research the physical traits – the transparency, the sturdiness, the reflectivity – of these commonplace objects to discern the potentials they may have in large quantities to create impactful forms.

Sometimes, she will even fabricate objects with new material properties, such as index cards made of styrene plastic (see figure 2). Donovan's work takes everyday objects and makes them less familiar to us, by putting them in a new location, giving them a



Figure 1. "Untitled (Plastic Cups)," 2006. Disposable plastic cups.



Figure 2. "Untitled," 2014-2015. Styrene index cards, metal, wood, paint, and glue.

ACCRETING FORMS & MEDIA

Case Study

new purpose, and presenting them in numbers far larger than typically encountered (Boyd, 2019). Because of the site-specific nature of many of Donovan's pieces, they are often destroyed after they are done being exhibited (Boyd, 2019).

REFERENCES

Boyd, K. (2019, January 23). These massive, uncanny artworks will give you the chills. Hyperallergic. <https://hyperallergic.com/481103/these-massive-uncanny-artworks-will-give-you-the-chills/>

Christensen, L. (2018, September 20). Tara Donovan, a sculptor who finds beauty in the mundane. The New York Times. <https://www.nytimes.com/2018/09/20/books/tara-donovan-field-work.html>

IMAGE ATTRIBUTIONS

Figure 2 retrieved from https://static01.nyt.com/images/2018/09/18/books/00Donovan2/merlin_143305953_5c279d7d-11c2-4070-a41a-b4d94b1f401c-superJumbo.jpg

Figure 1 retrieved from https://static01.nyt.com/images/2018/09/18/books/00Donovan4/merlin_143950500_88902696-c2fc-4ee0-b658-36d8ba276f33-superJumbo.jpg

ACCRETING FORMS & MEDIA

Case Study I: Accreting Objects

PAMELA LONGOBARDI

American artist Pamela Longobardi's work engages with the environmental, social, and political consequences of ocean-borne plastic waste. For example, her sculpture, "Bounty, Pilfered" (see Figure 1) is an aggregation of over 1,000 pieces of ocean plastic collected from beaches of Alaska, Greece, Hawaii, Costa Rica and the Gulf of Mexico (Longobardi, 2012). The plastic waste is formed into the shape of a cornucopia, or "horn of plenty," as a comment on the environmental consequences of plentiful plastic goods that take longer to biodegrade.

In 2017, Longobardi collaborated with a refugee community on the Greek island of Lesbos (Longobardi, 2017). Together, they made a series of works (re-)using the life vests the refugees had worn when crossing the sea from their previous homes. These included a flag (Figure 2) to represent the community, and a series of messenger bags (Figure 3), which were sold to help support the community's needs.



Figure 1. Pamela Longobardi with "Bounty, Pilfered" (2014).



Figure 2.



Figure 3.

ACCRETING FORMS & MEDIA

Case Study I: Accreting Objects

REFERENCES

Longobardi, P. (2019). About. <https://driftersproject.net/about/>

Longobardi, P. (2012, July 6). Drifters project works. <https://driftersproject.net/drifters-project-works/>

Longobardi, P. (2017, August 24). Reworlding. <https://driftersproject.net/reworlding/>

IMAGE ATTRIBUTIONS

Figure 1 retrieved from <https://driftersproject.net/drifters-project-works/>

Figures 2 and 3 retrieved from <https://driftersproject.net/reworlding/>

ACCRETING FORMS & MEDIA

Case Study I: Accreting Objects

DO HO SUH

Korean artist Do Ho Suh's installations and sculptures often use large numbers of objects mass-produced by the artist himself. In many of these pieces, he uses multiples to explore notions of individualism and collective identity. Suh states that "It's an organic way to explore the boundaries of this notion of individualism, in which each individual is the accumulation of so many different and discrete things. It's then that the accumulation of so many different and discrete individuals creates a bigger group, a bigger country and a bigger world" (Laster, 2019).

For example, his 2012 installation, "Floor" (Figure 1), includes thousands of tiny plastic figures holding up a glass floor on which gallery visitors can walk. These figures may represent the countless unseen people (exploited overseas laborers, custodial staff, itinerant farm workers) that support the lives of the average citizen, or they may represent the ways individuals are in fact supported and shaped by numerous others (Yoo, 2012).

His 1999 sculpture "Public Figures," exhibited in a public park in New York, uses multiples to invert the traditional idea of a monument. Rather than focusing on a single heroic figure on top of the podium, the sculpture focuses on the collective crown of people who work to support it (Laster, 2019).

REFERENCES

Laster, P. (2019, November). Do Ho Suh: From sculpture to film. <https://whitehotmagazine.com/articles/ho-suh-from-sculpture->



Figure 1. "Floor," 2012.

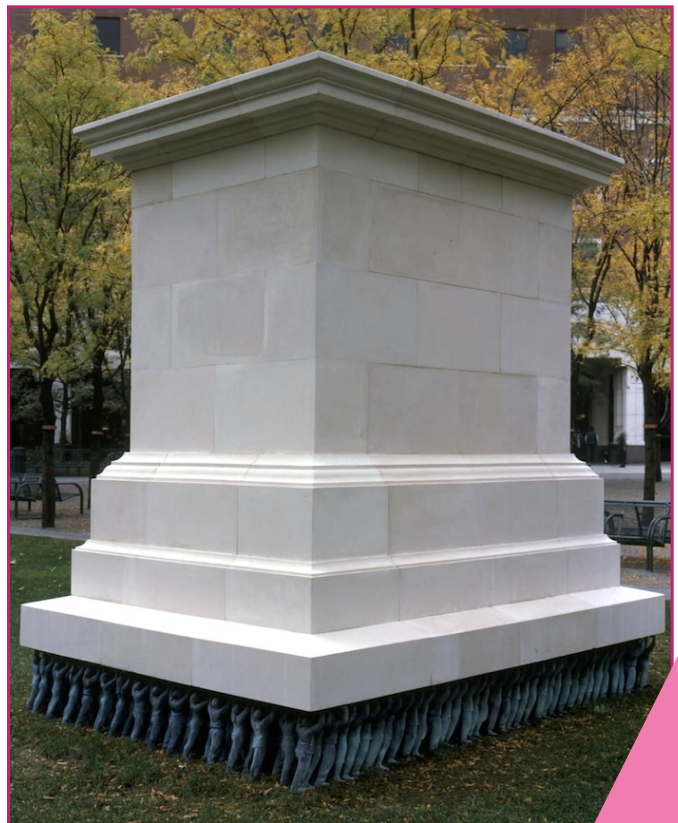


Figure 2. "Public Figures," 1999.

ACCRETING FORMS & MEDIA

Case Study I: Accreting Objects

[film/4436](#)

Yoo, A. (2012, January 10). Thousands of plastic figures hold up the floor. <https://mymodernmet.com/the-floor-do-ho-suh/>

IMAGE ATTRIBUTIONS

Figure 1 retrieved from <https://mymodernmet.com/the-floor-do-ho-suh/>

Figure 2 retrieved from <https://whitehotmagazine.com/articles/ho-suh-from-sculpture-film/4436>

REFLECTION QUESTIONS

- Both Pamela Longobardi and Tara Donovan create artwork from pre-existing “found objects.” However, Longobardi salvages plastic waste from the ocean to create her sculptures, whereas Tara Donovan builds her sculptures out of unused materials, or, in some cases fabricates her own materials such as index cards formed from non-biodegradable styrene plastic. What attitudes and priorities are reflected in each artist’s choice of materials? What are your attitudes and priorities, as an artist, regarding materials? Does a concern for sustainability necessarily limit your material choices as an artist, or might it open up new possibilities?
- What new meanings are granted to the constituent objects of these pieces by having them together in such large numbers? How are 100,000 plastic cups or human figures meaningfully or experientially different than a single object?
- Do Ho Suh fabricates the objects he uses in multiples in his work. Tara Donovan sometimes does, as well (e.g. creating plastic index cards for her sculptures). On the other hand, Pamela Longobardi uses pre-existing found objects, as does Tara Donovan in most of her work. What are the potentials and limitations of creating your own multiples for use in your artwork? What are the potentials and limitations of using found objects in your artwork?

ACCRETING FORMS & MEDIA

Case Study II: Accreting Media

Many artists experiment with the potential of bringing together not multiple objects, but multiple processes and materials in their artwork. While all artists in some way explore the potential of materials for creating meaning and experience, mixed-media artists specifically look to unconventional ways that different materials might work together to create new meaning or provide different experiences.

BARBARA TAYLOR-HARRIS

English artist Barbara Taylor-Harris creates mixed-media works that combine traditional media such as paint with newer processes like filament extrusion with 3-D pens, and non-traditional materials such as leaves and sticks collected outdoors. Taylor-Harris's work includes both imagery and sculpture, and she initially began experimenting with the 3-D pens as a sculptural tool. However, after finding them unsuitable for her style of sculpting, she began experimenting with 3-D pens to add texture to her painting and 2-D collage work (Mendoza, 2015).

REFERENCES

Mendoza, H. R. (2015, November 26). Artist Barbara Taylor-Harris works where 3-D pen meets paint. <https://3dprint.com/107549/artist-barbara-taylor-harris/>

IMAGE ATTRIBUTIONS

Figures 1 and 2 retrieved from <https://learn.the3doodler.com/blog/mixed-media-masterpieces-with-barbara-taylor-harris/>



Figure 1. A mixed-media relief painting, painted in acrylic with textural elements added using a 3-D printing pen.

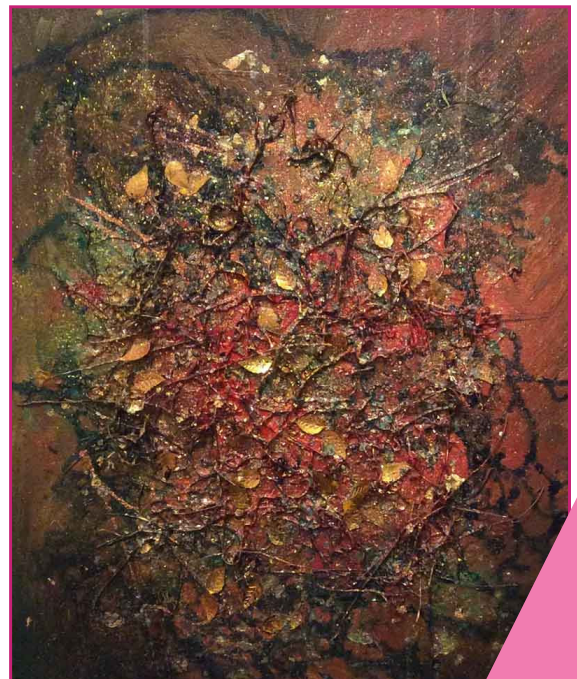


Figure 2. A mixed-media piece incorporating 3-D pen filament, acrylic paint, and found leaves and sticks.

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Case Study II: Accreting Media

OLIVER LARIC

Austrian artist Oliver Laric uses a wide array of influences that often appear random and confuse the nature of original and copy.

Laric's sculptures are remixes, 3-D scanning existing sculptures, then transforming and re-producing them. He sees remixing as an artistic practice with a deep history. For example, the Renaissance sculpture Laric turned into *Reclining Faun* (Figure 1) was itself sculpted from a piece of marble taken from an ancient statue (Woytus, 2019).

Laric's remix practice is characterized by the manipulation and reinterpretation of existing cultural images to question concepts of authorship (Holmboe, 2011). His remixing is part of "the creative and efficient exchange of information made possible by digital technologies that is supported by the practice of cut/copy and paste" (Navas, n.d.).

REFERENCES

Holmboe, R. (2011, May 22). Artist profile: Oliver Laric. <http://thisistomorrow.info/articles/artist-profile-oliver-laric>

Navas, E. (n.d.). Remix defined. http://remixtheory.net/?page_id=3

Woytus, A. (2019). Visit artist Oliver Laric's 'Reclining Pan' at SLAM, and 3-D print one of your own. <https://www.stlmag.com/culture/oliver-laric/>

IMAGE ATTRIBUTIONS

Figure 1 retrieved from <http://oliverlaric.com/recliningpan.html>

Figure 2 retrieved from <http://oliverlaric.com/veronica.html>



Figure 1. "Reclining Pan," 2019. Polymide and polyurethane.



Figure 2. "St. Veronica," 2017. Polymide and polyurethane.

ACCRETING FORMS & MEDIA

Case Study II: Accreting Media

PATRICK TAI

South Carolina-based designer Patrick Tai uses a 3-D printing pen to capture architectural and geometric forms in the clothing he designs (3Doodler, 2016). The development of his practice has included both experimentation and accident. After unintentionally ordering flexible TPE filament for his 3-D printing pen, rather than the more common rigid ABS plastic, Tai discovered that its properties suited objects designed to be worn on moving human bodies.

Tai's dress designs use a combination of flexible TPE plastic with more rigid ABS plastic elements to provide structure and stability (3Doodler, 2016). More intentional material experimentation has developed in his recent work integrating 3-D printed elements with traditional textile materials, such as a jacket with decorative elements made from 3-D printed wood filament (chsfw, 2018).

REFERENCES

3Doodler. (2016). Fashion focus with Patrick Tai. <https://learn.the3doodler.com/blog/fashion-focus-with-patrick-tai/#>

chsfw. (2018, April 11). #LEXUSCFW 2018 - Emerging Designer Patrick Tai & Terrence Henderson [Video]. YouTube. <https://www.youtube.com/watch?v=mBI9vWCYfz0>

IMAGE ATTRIBUTIONS

Figures 1 and 2 retrieved from <https://3dprint.com/117123/patrick-tai-3doodled-fashion/>

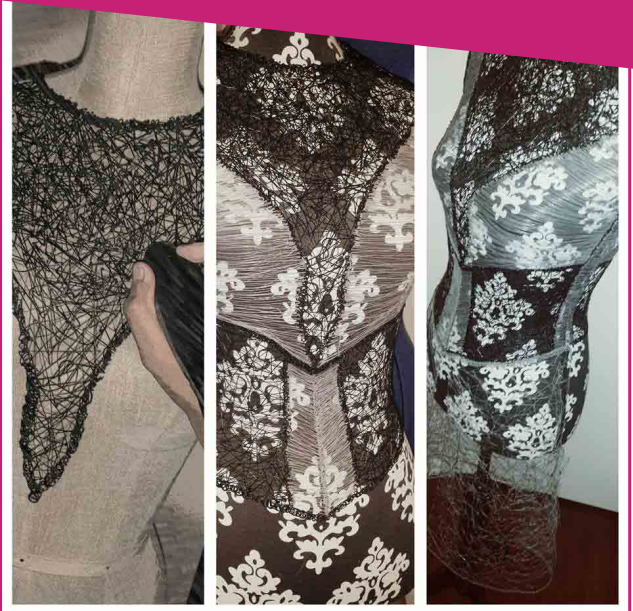


Figure 1. Depiction of three stages of the additive process of Tai "drawing" a dress directly on a mannequin using a 3-D printing pen.



Figure 2. Detail of one of Tai's dresses being worn, as well as a 3-D printed bracelet designed by Tai.

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Case Study II: Accreting Media

REFLECTION QUESTIONS

- Patrick Tai used materials that were delivered to him by accident and Taylor-Harris's use of 3-D pens took several different applications before finding the right fit. What role could chance or accident play in your art-making? How do artists negotiate chance and discovery as they pursue their work? What materials might you have around you that you may not have planned to use for art-making, but which might contribute to a meaningful or interesting work of art?
- Mixed media artists all combine a variety of materials to create their work often creating new meaning through juxtaposition, recontextualization, or remix. Consider the materials you have used for art projects in the past – e.g. painting projects, clay projects, sewing projects, gardening projects, cooking projects, etc. How might you juxtapose/recontextualize/remix multiple materials and/or ways of working? What meaningful possibilities might you find by combining, say, baking and painting?
- Several of the artists in this section were unsatisfied with the limits of a material they were using and decided to start using it in a different way, often by integrating it with another material. Are there any art processes or materials that you find limiting or frustrating? How might you alter, extend, or misuse those materials to make them more interesting to you?

ACCRETING FORMS & MEDIA

Case Study III: Accreting Gestures



Figure 1. One of Wertheim and Wertheim's collaborative coral reefs, exhibited in Museum of the University of Tübingen, Germany.

Many craft forms and art practices require the methodical, repetitive performance of a specific action. For some artists, and in some traditions, this is a meditative or contemplative practice. For others, their work derives meaning from the act of repetition. And for still others, repetitive gestures are simply the only way to create the object they want to create - whether an intricately woven textile or methodically built-up 3-D print.

CHRISTINE & MARGARET WERTHEIM

Christine Wertheim and Margaret Wertheim are Australian-born twins most known for their collaborative art and science project *Crochet Coral Reef* (2005-), which combines yarn, thread, wire, old videotape, and beads. These materials are built up through one stitch upon another, gradually creating a series of crocheted coral reefs. The project has become a massive “non-hierarchical collaboration” and “more than 10,000 participants



Figure 2. Hyperbolic crochet kelp garden at the Los Angeles County Fair, September 2006.

ACCRETING FORMS & MEDIA

Case Study III: Accreting Gestures

have collectively crocheted over forty Satellite Reefs in different cities and countries” (La Biennale di Venezia, n.d.). *Crochet Coral Reef* is not only the accumulation of millions of singular crochet stitches by countless individuals, the project fuses mathematics, marine biology, handicraft and collective art practice (Wertheim, n.d.)

REFERENCES

La Biennale di Venezia. (n.d.). CHRISTINE AND MARGARET WERTHEIM. <https://www.labiennale.org/en/art/2019/partecipants/christine-and-margaret-wertheim>

Wertheim, M. (n.d.). Science + Art Project: Crochet Coral Reef. <https://www.margaretwertheim.com/crochet-coral-reef>

IMAGE ATTRIBUTIONS

Figure 1 retrieved from https://commons.wikimedia.org/wiki/File:The_F%C3%B6hr_Reef_in_T%C3%BCbingen.JPG

Figure 2 retrieved from https://commons.wikimedia.org/wiki/File:Crochet_hyperbolic_kelp.jpg

ACCRETING FORMS & MEDIA

Case Study III: Accreting Gestures

EVA HESSE

German artist Eva Hesse experimented with a wide variety of materials in her creative practice, including paint, latex, rope, cheesecloth, and metal (Gotthardt, 2019). She responded to the geometric minimalism made by mostly-male artists at the time by creating her own abstract work with more body-like forms (Gotthardt, 2019). Beginning as a painter, Hesse began experimenting with other materials as a way to expand her work without the “tedious” need to just make bigger paintings (Gotthardt, 2019, para. 5). Since her studio was in abandoned textile factory, she began incorporating discarded factory materials into her paintings of vague bodily forms, like *Ringaround Arosie* (See Figure 1).

Hesse also found repeated forms and gestures in art-making meaningful, as in her *Accession* works (See Figure 2.), where she carefully wove hundreds of tiny plastic tubes into the walls of a metal cube (Gotthardt, 2019). Hesse appreciated repetition “[b]ecause it exaggerates. If something is meaningful, maybe it’s more meaningful said ten times ... If something is absurd, it’s much more greatly exaggerated ... if it’s repeated” (para. 9). The potential exaggerated meanings of “Accession” are deliberately ambiguous – it could be read as a safe, protective, space, a torture chamber, or both (The Art Story, 2020)!

REFERENCES

- Gotthardt, A. (2019, December 13). Eva Hesse on how to be an artist. Artsy. <https://www.artsy.net/article/artsy-editorial-eva-hesse-artist>
- The Art Story. (2020). Eva Hesse. <https://www.theartstory.org/artist/hesse-eva/>



Figure 1. Ringaround Arosie, 1965.

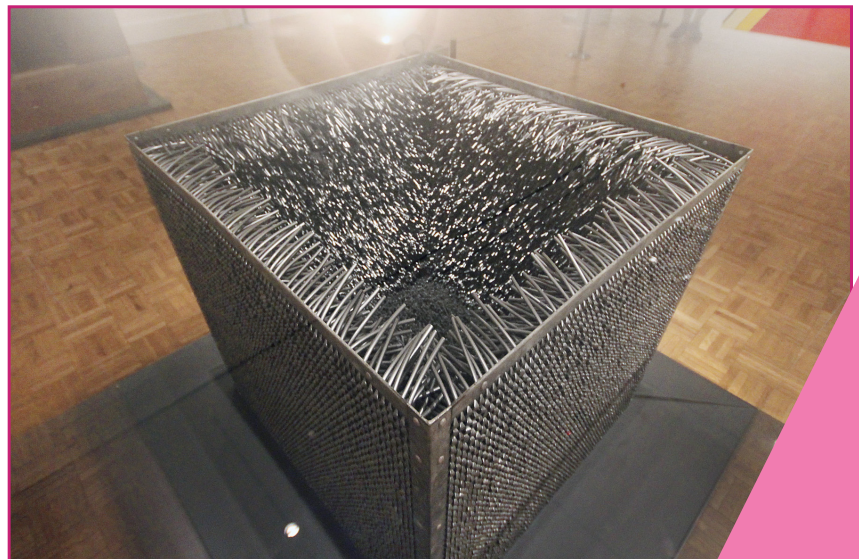


Figure 2. Accession II, 1968.

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Case Study III: Accreting Gestures

IMAGE ATTRIBUTIONS

Figure 1 retrieved from <https://evahessedoc.tumblr.com/post/132613863395/ringaround-rosie-1965-eva-hesse-mixed-media-on>

Figure 2 retrieved from <https://www.flickr.com/photos/15416816@N05/29362470636>

Figure 3 retrieved from <https://www.flickr.com/photos/82072056@N00/5096478279>

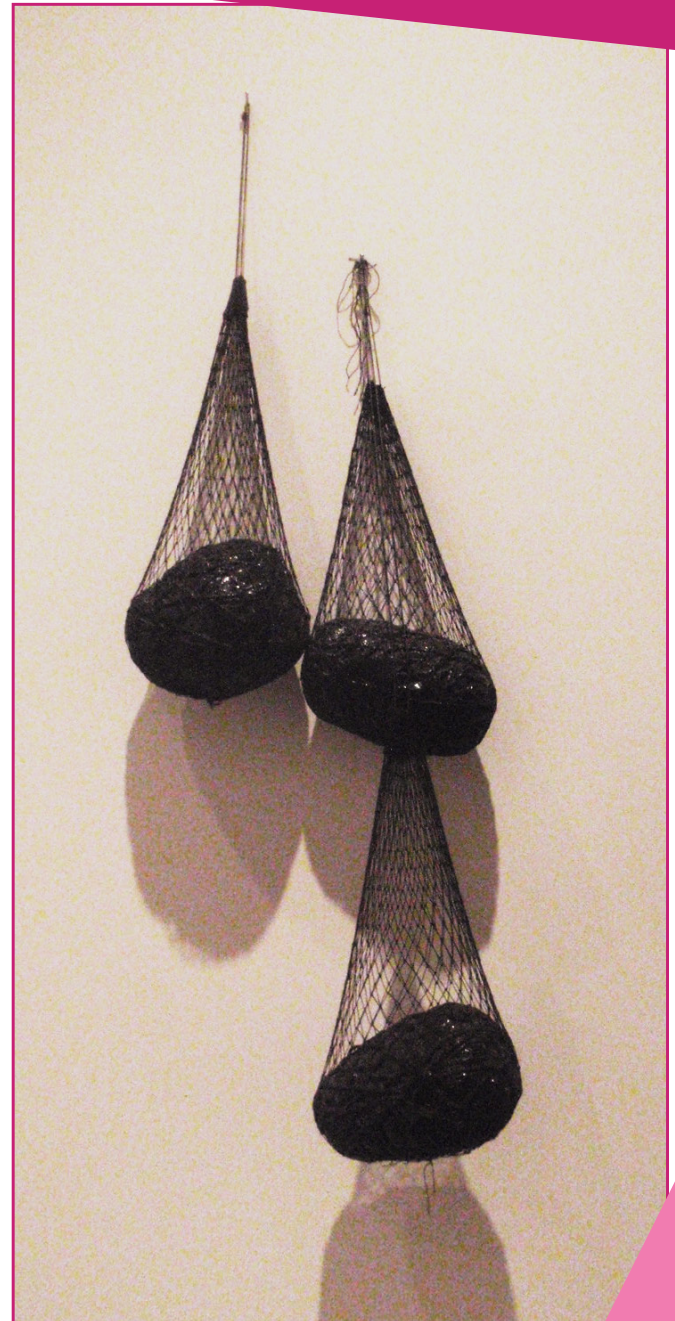


Figure 3. Untitled Three Nets, 1966.

ACCRETING FORMS & MEDIA

Case Study III: Accreting Gestures



Figure 1. Orrico performing 8 Circles (1 edition of 8), photographed at the National Academy of Sciences, 2010.

TONY ORRICO

Tony Orrico is an dance and performance artist that creates large scale drawings using his body as a tool for mark making. His drawing performances, most notably the Penwald Drawing series (2009-), explores the geometries of the body through repetitive and meditative gestures that are recorded by an accumulation of marks from common drawing materials such as a pencil. Part endurance performance and part drawing machine, Orrico's work "concerns preparing the body as a material and as a tool" (Axton, 2015, para. 9).

REFERENCES

Axton, N. (2015, Oct 2). A Performance Artist Draws with His Teeth. <https://hyperalergic.com/241489/a-performance-artist-draws-with-his-teeth/>

IMAGE ATTRIBUTIONS

Figure 1 retrieved from https://commons.wikimedia.org/wiki/File:Tony_Orrico_Performing_8_Circles.jpg

Figure 2 retrieved from <https://tonyorrico.com/penwald-drawings/stills/>



Figure 2. Unison Symmetry Standing, 2010.

ACCRETING FORMS & MEDIA

Case Study III: Accreting Gestures

REFLECTION QUESTIONS

- Artists that explore gestures often develop creative practice through repetition, mimicry, and/or improvisation. What relationships emerge as a singular gesture becomes transformed through these modes?
- Examples in accreting gestures involve both individual and collective creative practice that involves many different people. How do ideas about authorship, originality, and collaboration shift and change in the various modes of working?
- Focusing on gesture is a meditation on the body as a tool, material, and technology. How does focusing on the body impact understanding of artistic materials?

ACCRETING FORMS & MEDIA

Concept Development Handout

DEVELOPING YOUR OWN PROJECT

This sheet is designed to help you develop an idea for your personal project based around the concept of “accretion.” Before tackling this sheet, it may be useful to do some experiments. Create mini-projects based around “accreting objects,” “accreting materials” and “accreting gestures” to see which way(s) of working resonate with you.

Your personal creative project should:

1. Utilize a process that involves the accumulation of smaller parts, objects, or gestures.
2. Incorporate multiple media and/or processes.
3. Meaningfully explore concerns regarding material sourcing, production, environmental waste, and/or the consumption and accumulation of material objects.

The sections of this sheet will help you develop each of those components. Feel free to tackle them in any order! Some artists are led first by their process, others by their media, and others by their concepts.

1. PROCESS

Which of the ways of working explored in this unit do you want to deploy in your project? Do you want to combine multiple types of process? What processes might serve the materials or concepts you develop elsewhere on this sheet?

ACCRETING OBJECTS | ACCRETING MATERIALS | ACCRETING GESTURES

Below, sketch and/or write about the accretive process you plan to use in your piece:



ACCRETING FORMS & MEDIA

Concept Development Handout

2. MEDIA

Your project should combine multiple types of media or material. What materials do you envision using in your piece? What materials best serve the process you developed above, or the concept you developed below? Sketch and/or write a plan for the media you will use.

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3. CONCEPT

Your artwork should explore or address some concept related to how humans use materials in the world today. Possible areas to explore are:

sustainable sourcing | production | environmental waste | consumption | accumulation

Your artwork can explicitly address an issue, or be subtly informed by it. What idea(s) will your artwork engage with, and how? Write and/or sketch below.

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