

UNIVERSITY OF THE PACIFIC

Course/Section: **ARTS 37/01**
Title: **Sculpture**
Units: **3**
College: **College of the Pacific**
Department: **Department of Art and
Graphic Design**

Instructor: **Professor Brett DeBoer**
Office Room: **Jeannette Powell Arts Center, rm. 112**
Phone: **209.946.3097**
E-Mail: bdeboer@pacific.edu
Website: <http://pacificgraphicdesign.wordpress.com/>
Office Hours: **M/W, 2:00–4:00, by appointment**

Term: **Spg/2020**
Class Meeting Days: **M/W**
Class Meeting Hours: **Time 9:00–11:50**
Class Location: **Arts Center CS**

UNIVERSITY COURSE CATALOG DESCRIPTION

This introductory hands-on course explores the concepts and creative potential for a diverse approach to traditional and contemporary interpretations of sculpture. Through a sequence of applied assignments and the exploration of a variety of media (clay, wood, plaster, metal, etc.) students learn to use materials and tools to create sculpture. This class emphasizes and builds critical thinking, a discipline-specific vocabulary and problem solving skills essential for creating and interpreting the three-dimensional world. The course is conducted through a lecture/demonstration, studio activity and critique format.

PREREQUISITES – None

This course is a requirement of students pursuing a BA in Art/BFA in Studio Art. Students pursuing a BFA in Graphic Design or a Minor in Studio Art may choose it as a studio elective.

GENERAL EDUCATION AREA IIC DESCRIPTION

This course is designed for students who wish to gain hands on skill development as well as acquiring a greater appreciation for the history and practice of the visual arts. Sculpture is open to all students across disciplines where they may learn to understand in a greater capacity how to use design-based thinking to solve real-life practical problems. This hands-on course gives students the opportunity to learn about issues of craft, and the importance of hand skills associated with the practice of 3D design and sculpture. This course introduces students to the basic techniques associated with traditional materials as well as concept building skills. Observation is also a key component in seeing works and understanding how they function visually. The articulation of 3-dimensional space is vital to understanding how we experience static and dynamic forms.

STUDIO COURSE FEE

Upon registration for this course fee was charged to your student account. This fee will cover supplies and perishable tools that will be distributed to you throughout the semester. If the course is dropped all distributed materials must be returned before the studio fee can be refunded. There will be no refund of this fee after the last official day to drop.

TEXTS & LEARNING MATERIALS

In lieu of textbooks, readings will either be in the form of handouts available on the class website AND/OR sent in emails. Readings from a variety of texts and papers will be assigned. Discussion will follow these readings to clarify, pose questions and ensure understanding for the material that relates to the discussion of typography. A written response to the material may frequently be a part of the reading assignment. One exam will be conducted on reading material and other handouts.

ITEMS YOU SHOULD PERSONALLY OWN

- Three-ring binder notebook or sketchbook for lectures, sketches, & for assignment sheets & critiques. This notebook should be brought to each class & utilized for recording lectures & demonstrations, as well as drawings & sketches. It serves multiple purposes of recording: process development, note-taking, research, concepts, materials list, research references, historical context, etc.
- Thumb/Flash media drive or other external drive
- No. 1 Xacto knife: approx. \$4.50 and pack of #11 blades: approx. \$2.20
- A variety of drawing pencils, erasers and markers

COURSE OVERVIEW

Artistic Perception: Use principles of design and visual arts vocabulary to systematically analyze works of art in written commentary and through dynamic discussion with others.

Artistic Process: Create original works of art that integrate perceptual acuity, compositional design theory, skill with media, and expression of personal intent. Engage in behaviors basic to the creative problem solving process, including a commitment to work, inquiry and experimentation.

Historical/Cultural Contributions of Visual Art: Identify, describe, and discuss how issues of time, place, economics, science and broad cultural influence are reflected in works of art.

Aesthetic Valuing: Independently produce art criticism that engages the diverse meanings and sources of significance in a work of art.

Professional Practices: Demonstrate a proactive and coherent approach to pursuing one's own artistic, intellectual, and career objectives.

The primary objective of **ARTS 037 Sculpture** relies upon exploration of essential fundamentals in form, materials and technique. Assignments will require the student to visually balance a variety of information as well as develop an increased sensitivity to 3-dimensional form and space—objects and how they relate to their physical environment. They will include both theoretical and practical application. The three main design directions of classic sculptural form are Assemblage (additive), Carving (subtractive) and Modeling (forming). These approaches will be explored through a variety of materials and media. Through lectures, in-class demos, discussions, comprehensive projects and critiques we will examine and gain an understanding of the function of sculpture as an element within the larger context of visual communication and as a conduit for enhancing meaning and content.

Assignments are geared to applying and exploring the aesthetic possibilities first grounded in theoretical principles; they allow us to focus on meaning, style and functionality as equal collaborators in effective typographic communication. Projects are “beginning to intermediate” in nature and rely upon the student’s ability to gain control over basic tools, understanding appropriate material choices and a manner of conceptual/aesthetic thinking which builds upon itself through the semester. Conceptual artistic development, individual articulation of visual solutions, research, project realization, and presentation skills are each essential components of this course.

Student Time Requirements/Responsibilities

A minimum of six regularly scheduled studio hours PLUS three additional lab/studio hours per week is required. The greater the number of lab/studio hours (3+) the greater your chances of receiving an outstanding course grade of B and above.

COURSE LEARNING GOALS AND OBJECTIVES

Program Learning Outcomes (PLO’s) are the goals set by the faculty as a matter of routine, as benchmarks for self-assessing your learning. These expected program outcomes inform the objectives of this course as well as the assignment rubrics. Primary among these are to PLO’s are the ability to solve visual problems. This includes the skills of problem identification, research and information gathering, analysis, generation of alternative solutions, prototyping and user testing, and evaluation of outcomes. They also address recognition of the physical, cognitive, cultural, and social human factors that shape design decisions. Understanding design-related tools and technology, including their roles in the creation, reproduction, and distribution of visual messages is referred to as visual literacy and subsequently includes understanding of historical achievements, current issues, processes, and directions in the field of sculpture, art in general, and this in relation to the issues of the wider world.

Upon completion of ARTS 037, students will be able to:

1. Demonstrate a formal fluency with diverse sculptural medium, e.g. the ability to express or create a variety of 3D forms using tools and materials, articulate the broad concepts of three dimensional form and space using a vocabulary specific to the visual arts.
2. Demonstrate the ability to conceive, design, and create sculptural forms that reflect the beginnings of a personal style characterized by artistic intent, compositional structure and degrees of abstraction/representation.
3. Apply and expand understanding of the communicative potential of art elements/principles and compositional devices to aid in the creation, written and oral critique of sculptural forms.
4. Research and recognize and apply a variety of intentions, styles and techniques exemplary of historical and contemporary artists.
5. Engage in behaviors basic to the creative problem solving process, including a commitment to work, research and experimentation.

The objectives will be achieved by:

1. Completing projects of increasing complexity
2. In class & homework exercises
3. Analysis & critique one’s own work & then apply the skill to the work of others
4. Readings, lectures & discussion of readings
5. Reports, written exams & quizzes

Course Assignments Will Include:

1. Practical introductions and exercises using the survey of the historical development of sculpture.
2. Practical introduction/exercises using basic tools and methods for creating three-dimensional forms.

3. Practical introductions and exercises to the historical and contemporary themes and methods of working in space and time.
4. Visit to an Art Gallery or Museum.
5. Class Presentations.
6. Group discussions and critiques.

Core Competencies and Program Learning Objectives	Class Project	Mastery
1. Demonstrate competence with the principles of visual organization, including the ability to work with visual elements in two and three dimensions , color theory and its applications, and drawing.	All projects	Introduce And Develop
2. Apply knowledge of the principles of visual organization to conduct formal analysis of artworks.	All Projects	Introduce And Develop
3. Demonstrate a working knowledge of media, technologies and equipment applicable to their area of emphasis. This includes environmentally responsible practice.	All Projects	Introduce And Develop
4. Identify the major historical achievements in world art, ethical and formal issues, current processes, and directions of their area(s) of emphasis.	All Projects	Introduce And Develop
5. Integrate skills in studio practice, theory, analysis, media and technology to address a variety of art problems, independently and in collaboration with others.	All Projects and Critiques	Introduce And develop
6. Demonstrate through public exhibition the capability to produce work that embodies a coherent set of artistic and intellectual goals.	Final Project	Introduce And develop
7. Demonstrate ability to form and defend value judgments about art and to communicate arts ideas, concepts, and requirements to professionals and laypersons related to the practice of major field. (Senior Thesis)	All Projects and Critiques	Introduce And develop

AREAS OF EVALUATION: PROFESSIONALISM, CRAFTSMANSHIP & REALIZATION:

Your grade in the area of commitment will focus on issues of attendance, preparation, deadlines, critique participation, personal attitude and articulation—the ability to speak & write clearly about ideas/concepts presented in class. Project grades are the result of three areas of evaluation: Professionalism, Process & Realization. At any time during the semester, you may meet with the instructor for evaluations of current grades or dissatisfactions with a grade that you received on any project & how it may be improved upon.

Professionalism: Your grade in the area of professionalism will focus on issues of attendance, preparation, deadlines, critique participation, personal attitude & articulation—the ability to speak & write clearly about ideas/concepts presented in class. Faculty rely upon classroom observation and visual evidence to evaluate a student's process of project development and final submission. Evidence of conceptual and theoretical research through reading and creative/thoughtful writing; visual exploration through sketching/thumbnails; the attachment of supportive materials when submitting the assignment for critique are the most conspicuous indicators of a college-level, professional approach to process. A sketchbook/journal is mandatory for this course. Professionalism focus generally on how thoroughly the student pushes visual exploration & concept research through such processes as sketching/thumbnails & creative/thoughtful writing. Students who attend class, make visible their process investigations & are prepared for the scheduled activities/discussions, reveal valuable information about their personal standards of professionalism. When handing in an assignment, students may be required to include photocopies/scans of relevant pages from their journal & other process materials in addition to the actual assignment.

Craftsmanship: Craftsmanship in a foundational art class involves, but is not limited to, the incremental development toward mastery of thoughtfully constructed compositions, carefully applied media such as pencils and paint, and a clean, well-organized presentation of the finished project to your peers and professor in class critique. apply the theoretical and practical aspects of the elements and principles of design and color to a three- dimensional surface.

Realization: The final evaluation of a course project (realization) is a determination of a student's ability to follow through—the creation of a design plan that coincides with project deadlines, an understanding of materials, tools and technique culminating in a thought provoking ,carefully crafted form. The final evaluation of work (realization) involves more than totaling the grades on individual projects &/or determining that all assignments have been completed. Faculty assess student's abilities in realizing concepts & controlling the visual elements of communication throughout the semester. This includes such issues as craftsmanship & the improvement & progressive mastery of increasingly complex material..

GRADING

Grading scale:

- A Minimum 95%
- A- Minimum 90%
- B+ Minimum 87%
- B Minimum 83%
- B- Minimum 80%
- C+ Minimum 77%
- C Minimum 73%
- C- Minimum 70%
- D+ Minimum 67%
- D Minimum 60%
- F Below 60%

Grades of “Incomplete”: The current university policy concerning incomplete grades will be followed in this course. Incomplete grades are given only in situations where unexpected emergencies prevent a student from completing the course & the remaining work can be completed the next semester. Your instructor is the final authority on whether you qualify for an incomplete. Incomplete work must be finished by the end of the subsequent semester or the “I” will automatically be recorded as an “F” on your transcript.

Below is university policy followed when administering letter grades on projects, papers, & other tasks that do not utilize a point or percentage system.

A: Minimum 95%

Exceptional, means objectives of the assignment are fully understood as applied to the particular assignment & an intriguing balance exists between clear communication of the message & creativity. The assignment is executed with impeccable craftsmanship, accuracy, & neatness & exists as part of the complete design development of thumbnail, rough, & finished comp; a quality piece of work.

B+ Minimum 87%

B: High, objectives are met & design principles are primarily well understood. May be lacking in overall quality, craftsmanship, clarity,

or design development; good overall effort.

B- Minimum 80%

C+ Minimum 77%

C: Average, the minimum requirements of the assignment have been met but not exceeded. Extra effort & insight into development of the basic assignment are necessary to produce higher quality work.

C- Minimum 70%

D+ Minimum 67%

D: Below average, there exist problems in completely understanding the concept or objectives of an assignment. Incompleteness in several areas of craftsmanship, design, creativity, clarity, or development is also apparent; see instructor.

F: 60% and Below. Unacceptable, please do assignment over. See instructor immediately for further clarification.

RETENTION OF STUDENT WORK

Some student work may be retained by the instructor and used to determine student success in meeting course and program objectives.

TECHNOLOGY & MEDIA

Email: Email is the preferred communication tool at the university. Please check your university email regularly since I may send out important announcements pertaining to the class. When emailing me, please follow standard email conventions including addressing me & signing your communications. I check my email regularly & will try answer your questions within one day (with the exception of weekends or holidays.)

Laptop Usage: You are welcome to bring your own laptop & use it in class. Although it is possible to use different computer platforms, the Apple Macintosh is the industry standard used in the majority of professional art/design fields & is the platform used in the Department. Of Art and Graphic Design

All programs in the computer labs are licensed for the machines in the labs only. Students are prohibited from copying programs from the computers in the lab for their personal use. It is not only a violation of University policy; it is a violation of the law.

Cell Phone Usage: Per university policy & classroom etiquette; mobile phones, ipads, etc. must be silenced during the entire class period unless otherwise granted by the instructor. Students involved in repeated use of a cell phone during class and/or texting will be subject to a penalty that will be reflected in the final course grade. Headphones are generally approved during "studio sessions" but not during lecture/demonstrations. If your professor approaches you during studio session while listening to music, please remove your headphones to invite and optimize the opportunity for instruction and feedback.

COURSE POLICIES/STUDENT EXPECTATIONS—Student Requirements & Responsibilities:

- Active participation in all phases of the course, attendance, lecture / demonstrations / critiques
- Materials described in the attached materials list.
- The student will be expected to document their creative process, which they follow in developing individual design solutions. Successive projects will be assigned for the class, and modified or customized to a certain degree based on the overall understanding of previous assignments.

Safety Protocols:

- Work clothing and durable shoes.
- No operation of any power tool without successful passing of the **Safety Tools Operation Test**. NO EXCEPTIONS

Clean-up: is the most important safety issue in a sculpture course I I Students must clean up work areas after every task. Your classmates will share your negligence in cleaning up and your grade will be affected. Clean ups happen as a group at the end of each class. A final cleanup for the studio will be scheduled at the end of the semester.

Class Preparation: Students are expected to arrive to class on time and be prepared for work with the requested supplies/materials/assignments. Class preparation is essential to receiving feedback on one's work. Lack of preparation on a continual basis will affect your final grade. If you happen to miss a class or lecture, please make arrangements with a fellow student who can either take notes for you and/or get the required handouts. While I will be happy to clarify information for students who are confused or have questions, I cannot repeat lectures or elaborate project descriptions on an individual basis for students who miss class unexcused.

Attendance/Tardiness: No more than three absences are allowed per semester. Students are required to make prior arrangements with the instructor whenever possible. Students are expected to be on time & to participate for the duration of the class. The student's grade will be negatively affected & lowered one full grade point for each absence exceeding the three allowed. So, for example, if you were to earn a B+ & had four absences, your final grade will be C+.

The allotted absences are to accommodate routine illness, weddings, transportation troubles, etc. Doctor appointments, advisor conferences, trips to supply stores & labs, employment, etc. should not be scheduled to conflict with class. Religious Observances cited in the handbook will be followed. Missing class for any other reason that is not run by me first counts as an absence. Leaving early must also be granted before class begins. Missing class for any other reason is not acceptable. Missed work and quizzes can be made up ONLY if the absence is excused. Please notify the instructor in advance if you have a legitimate absence and during extended illness.

Tardiness is defined as being fifteen minutes late for class or departing before class has been formally dismissed by the teacher. Three tardies will be counted as one absence. Important information is given throughout the class meeting. Lectures are given one time only. Attendance sheets must be signed in BEFORE the class period starts promptly at 9:00. Students who sign in after the instructor has marked the late line on the sign in sheet, will be considered late. It is your responsibility to arrive before class begins and to sign in. Roll will be taken at any time during the class period. An ENTIRE LETTER GRADE will be subtracted from the final grade for every late arrival or absence or combination of both after three. If you come late, you need to make sure you get on the attendance role sign in sheet or you will be counted absent.

Assignment Due Dates: All projects & exercises are due on the day & time given, always at the beginning of class unless changed by the instructor. A late accommodation is given only with the understanding that emergencies and unforeseen circumstances occasionally arise. A late project must be turned in by the following class and will be marked down one letter grade. Later submission will not be accepted. Missing a scheduled critique or presentation will result in an "F" for that project.

Grades of "Incomplete" The current university policy concerning incomplete grades will be followed in this course. Incomplete grades are given only in situations where unexpected emergencies prevent a student from completing the course & the remaining work can be completed the next semester. Your instructor is the final authority on whether you qualify for an incomplete. Incomplete work must be finished by the end of the subsequent semester or the "I" will automatically be recorded as an "F" on your transcript.

Group Work Policy: Everyone must take part in a group project. All members of a group will receive the same score; that is, the project is assessed & everyone receives this score. However, that number is only 90% of your grade for this project. The final 10% is individual, & refers to your teamwork. Every person in the group will provide the instructor with a suggested grade for every other member of the group, & the instructor will assign a grade that is informed by those suggestions. Once formed, groups cannot be altered or switched, except for reasons of extended hospitalization.

Workload: It is very important that all students engage themselves in a discourse of the work at hand. In turn I will give each of you conscientious feedback on as much of your work as is possible. Consistent work habits (attending lab time regularly and submitting assignments on time) are essential factors in determining your final grade. In addition to the six hours of class time per week, expect to spend at least six more hours each week outside of class completing class assignments.

Students are expected to think creatively & critically as well as participate thoughtfully in class. As a good portion of this class is based in critique of student work, it is expected that all students will participate in this dialogue so that we may all benefit from the feedback. All comments are expected to be constructive & honest. It is the group dynamic that will inform & educate our individual projects. Be open to the critique process, as your lack of participation will impact your final grade.

Controversial Content: Since a portion of the course will include studying art/design throughout history, there may be times when some of this art may have nudity in it. If you feel uncomfortable with this, please let me know & we can make accommodations

ACADEMIC SUPPORT SERVICES

University Writing Center: <http://pacificwritingcenter.weebly.com/>

The University Writing Center is a free resource for student, where a trained writing consultant will work individually with you on anything you are writing (in or out of class), at any point in the writing process from brainstorming to editing.

The Student Writing Center is located on the **2nd floor of the Main Library.**

Email Melanie at mhashb@pacific.edu or call (209) 932-2969 if you have any questions.

General Academic Tutoring Center

<https://www.pacific.edu/about-pacific/administrationoffices/office-of-the-provost/student-success-and-learning/general-academic-tutoring-center.html>

Career Resource Center: Spring Events including
Meet Your Future Mock Interview Week

Spring Internship Fair

<https://www.pacific.edu/campus-life/student-services/career-resource-center/events.html>

Medical Emergency: For a medical emergency, dial Public Safety's emergency number: 209-946-3911.

Counseling and Psychological Services

<https://www.pacific.edu/campus-life/student-services/counseling-and-psychological-services/services-offered-on-the-stockton-campus.html>

The Active Minds Chapter at University of the Pacific: Active Minds at University of the Pacific was founded in April 2018 by three Pacific students and current CAPS director, Dr. Stacie Turks. Active Minds is a national nonprofit that empowers students to change the conversation about mental health and suicide prevention. We raise awareness, share resources, and inspire action. We are dedicated to saving lives and to building stronger campus communities. Find out more information about the officers of Active Minds [here!](#)

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

If you are a student with a disability, who requires accommodations, please contact Mr. Daniel Nuss, Coordinator of the Office of Services for Students with Disabilities in McCaffrey Center, First Floor, Room 137 and Room 115 for information on how to obtain an Accommodation Request Letter. Contact: SSD@pacific.edu or (209) 946.3221. Then please schedule a meeting with me during office hours or some mutually convenient time to arrange the accommodation(s). These services may include, but are not limited to, extended time for completing exams, alternative testing procedures, note takers, & transportation to & from classes. The Policy Manual can be found at: <http://web.pacific.edu/Documents/schooleducation/acrobat/PolicyManualforStudentswithDisabilities.pdf>.

ACADEMIC POLICIES & DEADLINES

The Application for Graduation is available on the Registrar's Office site:

<http://www.pacific.edu/about-pacific/administrationoffices/office-of-the-registrar/path-to-graduation/applying-for-graduation.html>

Articulation of Transfer Courses: check ROAR for if/how the course will articulate at Pacific. Students should submit a TCAR form in advance of registering for the course. Students should review the Transfer Articulation policy for more information about transfer courses. Information about articulation of transfer courses, access to ROAR and the TCAR form is available on this site:

<http://www.pacific.edu/about-pacific/administrationoffices/office-of-the-registrar/articulation-agreements-roar.html>

Syllabi Preferred Pronoun: Please let me know your preferred name and pronoun anytime throughout the semester.

<http://www.pacific.edu/About-Pacific/AdministrationOffices/Office-of-the-Provost/Shared-Governance/Standing-Committees/Academic-Affairs-Committee-on-Undergraduate-Studies/Course-Syllabus-Requirements/Sample-Syllabi-L-x64780-ml.html>

HONOR CODE

The University Honor Code is an essential element in academic integrity. It is a violation of the Honor Code to give or receive information from another student during an examination; to use unauthorized sources during an examination; or to submit all or part of someone else's work or ideas as one's own. If a student violates the Honor Code, the faculty member may refer the matter to the Office of Student Life. If found guilty, the student may be penalized with failure of the assignment or failure of the course. The student may also be reprimanded or suspended from the University. A complete statement of the Honor Code may be found in the Student Handbook, *Tiger Lore, Section 1.1 – 1.3*

A violation of the principle includes, but is not limited to: **Plagiarism:** Intentionally or knowingly presenting the work of another as one's own (i.e., without proper acknowledgment of the source). The sole exception to the requirement of acknowledging sources is when the ideas, information, etc., is common knowledge. Artists and designers occasionally work from photographs or other imagery. This is allowed and is sometimes necessary, however the artist's intent must be clear that the new work was not made to merely duplicate someone else's artwork in another medium or form and claim it as one's own.

IMPORTANT DATES TO REMEMBER

MARTIN LUTHER KING JR. HOLIDAY:	MONDAY, JANUARY 20, 2020
LAST DAY TO ADD/DROP CLASSES:	FRIDAY, JANUARY 24, 2020
PRESIDENT'S DAY HOLIDAY:	MONDAY, FEBRUARY 17, 2020
WITHDRAWAL DEADLINE:	FRIDAY, MARCH 27, 2020
SPRING BREAK:	MARCH 9–13, 2020
SUMMER REGISTRATION OPENS:	MONDAY, MARCH 30, 2020
CLASSES END:	TUESDAY, APRIL 28, 2020
FINALS WEEK	APRIL 30–MAY 6
FINAL CRITIQUE:	WEDNESDAY, MAY 6, 2019

COMMENCEMENT SATURDAY, MAY 9, 2020

ATTENDANCE IS MANDATORY FOR THE FINAL PRESENTATION OF PROJECTS & CRITIQUE.

RETURN CLASS MATERIALS

Please return any borrowed books, magazines or other materials, tools, etc. that you may have borrowed from me during the semester.

COURSE SYLLABUS

PLEASE RETAIN A COPY OF YOUR SYLLABUS. IT IS NOT ONLY AN OUTLINE OF THE COURSE IT REPRESENTS A CONTRACT BETWEEN YOU, THE INSTRUCTOR & THE UNIVERSITY. We will on occasion refer to the calendar if or when assignment deadlines require adjustment. Updates or changes will be posted to the class website page.

ASSIGNMENT GRADING

250 Assignment #1 Volumetric Form and Subtractive Processes
250 Assignment #2 Additive Processes/Figurative and Narrative Form
250 Assignment #3 Modular Form and Mold-Making/Low & High Relief Sculpture
250 Assignment #4 Line and Plane: Fabricated Processes and New Technologies
1000 Total Points (1000-947 = "A" for the course)

Final Grade Totals
1000-947 A 699-640 C+
946-887 A- 639-580 C
886-827 B+ 579-520 C-
826-767 B 519-460 D+
766-700 B- 459-400 D
399-000 F

Monday January 13

Class Overview

- Syllabus
- [Website](#)
- Resources
- Safety
- Art Walk/Discussion: Sculptural Idea, Aesthetics, Social and Political Context
- Sculptural Space
 - Favorite spot/space
- Materials
 - Intrinsic qualities vs. Assigned qualities
 - Gold/copper example
 - Affects
 - Joining, Feeling, Value, Durability, Strength, Longevity/Permanence
 - Juxtaposition/Combination
- Collect Objects/Parts for Wednesday

Wednesday January 15

ASSIGNMENT 1: Additive Process: ASSEMBLAGE Nelverson Box

This assignment is an exercise in evaluating form and space by arranging found objects within a prescribed space. By neutralizing the influence/effect of the individual object's color and material by painting the assemblage with one color we are forced to look at only the relationship between the forms themselves and the effects of light, shadow and depth. An additional result is also apparent in the effect/ feeling that the chosen single color can communicate.

Artists

Pablo Picasso

Louise Nevelson

- Gestalt
- Repetition
 - Units
- Demonstration
- Process

Demonstration: Box Construction

Construct Boxes

Assemble

Monday January 20

Assemble

Wednesday January 22

Glue/Attach/Assemble

Monday January 27

Paint/Finish—Black, White, Gold

Wednesday January 29

Group Assemble Boxes, Arrange Space

CRITIQUE: Nelverson Box

- Individual Nelverson Box
 - Creativity
 - Dynamic Space
- Group Assemblage
 - Arrangement of Space
 - Theme or Symbolism
 - Gestalt

Monday February 3

ASSIGNMENT 2: Subtractive Process: Distilling Form

This assignment is an exercise in distilling and capturing the essence of an organic object. The project will begin by choosing a wood fragment and sketching a design of what you hope to achieve by carving. You will also draw on the wood itself marking roughly where material will be cut away/subtracted. Then using a combination of hand tools; chisels and knives, material will be carved away to reveal new form. You must have at least one hole in the final form. Once removed, material may not be later added. However, you

may choose to create multiple pieces which may create a grouping. In the final step, you will be continuing the subtractive/reductive method to carve fine details as is applicable to your design. After carving, you will further develop the content of your sculpture texturally by sanding and smoothing the exterior.

Artists
 Barbara Hepworth
 Henry Moore
 Constantin Brancusi
 Demonstration: Carving
 Choose Wood
 Sketching

Wednesday February 5 Carving

Monday February 10 Carving

Wednesday February 12 Finishing

Monday February 17 **Presidents Day**

Wednesday February 19 **CRITIQUE ASSIGNMENT 3: Subtractive Process: Distilling Form**

Monday February 24 **ASSIGNMENT 4: Clay Modeling**

This assignment will allow you to add and subtract, as well as model the material in the process of creating new form. We will be individually creating the head/bust of a mythological, science fiction or fantasy character. You have the choice of using pictures of a character that some other artist has already created or sketching your own images to use as references to sculpt from. The process will begin by creating an armature (sculptural skeleton) using paper, wire and blocks of wood. You will then add plastilene clay to this armature to model the form. A major concept of this assignment is the understanding that a "good" sculptural form has no front or back. In other words, it should be dynamic and interesting from all angles. This understanding can be difficult when the subject of the sculpture has a face. You will need to pay equal attention to all sides/angles of the head, not just the face.

Artists
 Auguste Rodin
 Henri Matisse
 David Meng

Armature
 • Apply clay

Wednesday February 26 Model Head

Monday March 2 Model Head

Wednesday March 4 Model Head

Monday March 9–Friday March 13 **SPRING BREAK**

Monday March 16 Refine Model

Wednesday March 18 **CRITIQUE : Clay Modeling**

Monday March 23 **ASSIGNMENT 4: Casting**

This assignment focuses on the specific technique of casting. We will be using the clay head that you created in the previous assignment to make a waste mold from and in turn cast a plaster version. To do this successfully, you will need to carefully prepare the original clay sculpture by applying metal shims which divide the head into three parts. These will be registered to one another by creating "keys" that are necessary to realign the mold parts when reassembled for casting.

Apply Shims

Wednesday March 25	Mix and Pour Plaster First Section
Monday March 30	Mix and Pour Plaster Second and Third Sections
Wednesday April 1	Break Mold Refine/finish Casting
Monday April 6	Refine/finish Casting Base
Wednesday April 8	CRITIQUE: Plaster Head Cast

Monday April 13 **FINAL ASSIGNMENT: 4: Body Tape-Casting: Kinetic Extensions**

Your final assignment is an exploration of human form, and its relationship to site specific locations. With a partner, explore and interpret the theme of super hero by making a tape casting of one or more parts of your body using the techniques demonstrated in class. (Using Scotch Brand Packing Tape, Saran Brand Plastic Wrap, and scissors). You and your partner will then integrate/install these body tape-casts at various locations around campus. Begin by wrapping your body or the portion of your body that you wish to tape-cast in Saran Brand Plastic Wrap (I am requesting name brand packing tape and plastic wrap because it is much more durable and will not tear as easily, which will save you time when making your body tape-casts). If your body tape-casts tear while removing them, simply re-attach the torn edges and tape them closed. Next, wrap the packing tape around your plastic-wrapped body part. **Be very careful not to wrap too tightly which will constrict your blood circulation.** Use your scissors to carefully cut the finished wrap/cast off. Do not cut in a straight line, a spiral or curving cut is best. (DO NOT use an exacto knife or any sharp objects to remove your body tape-cast. ONLY use standard household scissors in order to refrain from injury). Once your body tape-casts are complete, install them to creatively illustrate the narrative theme of a super hero in action. You can be as creative as possible when installing your work. The option of adding a minimal number of found objects in addition to your cast can be incorporated in your installation/thematic environment if they greatly assist in more fully conveying the content of your concept. When choosing which action you would like to use, and the space where you would like to install your sculpture, ask yourself questions such as: "Which parts of my physical body are integral to carrying out this action?", "How does the space that I choose influence the effect of this action and content of the work?", "What is the effect/reaction I am going for?" " Does it convey a theme, emotional state, or mood from your own life experience?"

Installation

Please be sure to sketch/prepare how your installation will look beforehand. Consider how the environment will affect the subject matter of your final installation. Examine the spaces that you are interested in and actively record your plans while in each of the spaces you are considering to better project and imagine how each might convey your vision. Before beginning setup for your installation, please meet with me to discuss how you plan to integrate your concept into the space, project how long it will realistically take to complete, and to get approval for the use of that space. When preparing your installations, ask yourselves questions such as: "Which processes/materials resonate with me the most?", "Which combinations of materials/processes best convey the theme/mood that I am envisioning?", "Is my environment going to be based on a full and detailed experience, or just a brief/abstract memory?", and "Which Surrealist, Modernist, Post-Modernist, and/or Installation Art artists capture an emotional content in their work that I find inspiring?".

Some Relevant Artists and Art Movements

George Segal
Viktor Hulik
J. Seward Johnson
Pop-Art
Installation Art
Post-Modernism

Choose Partners
Choose Super Hero
Explore Possible Action Poses
Test wraps

Wednesday April 15	Body Casts
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Monday April 20	Body Casts Cut and Re-assemble
Wednesday April 22	Cut and Re-assemble Finalize
Monday April 27	LAST CLASS MEETING Critique Individual Castings Plan and Explore Installation Options
Wed. April 30– Wed. May 6	FINALS WEEK Installation and Photograph
Wednesday May 6	FINAL PRESENTATION CRITIQUE: Body Tape-Casting Installations