Sculpture II & III Syllabus, ART 3700 & 4700
Fall 2017

Instructor: Jason Manley
Time: 2:30pm-5:15pm, Tuesday/Thursday
Location: Kimbal, RM 165
Messages: jasonmanley@weber.edu
Office: RM 160, Thursdays 1:30-2:30pm, or by appointment

Course Description

The purpose of this course is to expand upon the elements, techniques, and history of sculpture processes addressed in Sculpture I by advancing your conceptual and technical capabilities to engage in a more complex and self-driven sculpture practice. The course will begin with assignments that explore intermediate sculpture techniques such as various forms of casting, woodworking, and welding. There will be an emphasis on projects that require several stages of development, combining media, and contemporary issues in sculpture. These projects will guide students towards reaching a wider understanding of sculpture fabrication methods and processes. The second half of the semester will be structured towards individual artistic growth and conceptual development. Projects will be determined on an individual basis with an effort towards honing the focus of your work and developing an in depth exploration of personal content.

Course Goals and Learning Outcomes:

1. To explore, experiment, fabricate and gain significant skills in sculpture.
2. To learn historic through contemporary sculpture theory through reading, lecture, research and class discourse.
3. Develop the ability to critically analyze and interpret sculptural works of art both verbally as in critiques and through written assignments.

4. Produce intermediate to advanced level sculpture that effectively translate ideas to material forms.

Course Projects

1 **Bronze Casting & mold-making:** Silicone mold making, wax working, ceramic shell, and foundry. We will start by creating a silicone mold from one of the following options: sculpting with oil-based clay, use a found object, or body casting using plaster and alginate. This will be a small, hand-held, form that will be able to be produced in multiples. While the flexible mold will offer various opportunities for casting different materials we will begin by using the multiples to create a series of bronze pieces, to be welded together or other options.

2 **New Technology in Sculpture, CNC milling:** Develop a sculpture using CNC fabrication and address one of the many benefits of fabricating with robotic technology, such as: mass produced forms, intricate ornamentation or complex patterns, assembling parts to create a whole, etc. You may also consider incorporating this process with other traditional woodworking methods including carving and additive and subtractive methods from Sculpture I, as well as including other new media in sculpture.

3 **Independent Portfolio Development:**

One semester-long sculpture project: Sculptures can become more visually and conceptually engaging when an artist is able to develop a piece over an extended period of time. In the early part of the semester develop a sculpture process that will allow you to develop a form or concept *over time* and contribute to over the entire semester. Once you begin stay committed to the process, even as your interests may change, the sculpture may change and transform, but should not be restarted in a totally different way.

One day sculpture: Create a sculpture within the time frame of one day.

Sculpture series: Develop a series of 3-5 (or more) sculpture works that will help you develop an independent focus in art. Working in a series allows you to hone specific skills,

develop focus and depth with ideas, and allow for experimentation, trial and error learning, while working towards a larger body of work.

A list of supplies stores can be found here: Supply Stores and Resources for Sculpture.docx

STUDIO RULES

Tool Crib, Safety and Self-Responsibility:

The DOVAD Sculpture Facility has a variety of wood and metal working tools available for student use within the facility. All hand tools and power tools may be used within the studio facility during open shop hours posted outside of shop. No tools will be checked out outside these hours without permission from instructor. Tools that are checked out, must be locked up in your locker, not left on classroom tables. The shop techs, Rachel and Les, will monitor all usage of the sculpture labs during these open shop hours. Please follow safety precautions at all times.

Safety

Safe working practices in the studio, wood and metal shops are paramount. When working in the shops, you MUST wear covered, non-slip shoes, eye protection and earplugs when necessary. Shop protocol must be followed in the classroom when working with power tools, the compressor tools, chisels, wire, or any conditions or materials that may cause injury to you or those working around you. Wear sturdy covered shoes for every class period. When working in wood or metal shops wear appropriate clothing, no baggy clothing, preferably jeans and cotton shirts, no polyester or synthetic fibers. Tie back hair and remove loose jewelry before operating machines. Closely follow safety precautions, as posted in shops, when operating all machinery and tools.

Though you are encouraged to develop an expansive material vocabulary and bring materials into the studio for your own use, some materials can be extremely hazardous. Do not bring in lead or toxic materials without consent of instructor. Lead and resin are very dangerous to your health and require special care and handling. Also avoid the use of wood that has been weather

treated (it will have a greenish tint). Always approve special materials with instructor before using them in the studio. You are responsible for maintaining a safe and healthy environment for yourself and others. Breaches in safety procedures will result in loss of woodshop or metal shop access.

Attendance

The success of this class will depend on your alert, well-informed, lively participation. Your consistent presence is needed for technical demonstrations, in-class fabrication, one-on-one consultations, and learning from impromptu technical demonstration or lectures, and peer feedback. Absences and tardiness will not only detract from the learning milieu, but will reflect negatively on your grade. Attendance is required for every class. In case of illness, two absences will be permitted. A doctor's note will be required beyond two absences.

Utilizing Class Sessions

You are expected to arrive on time for class and participate throughout the entire duration of class time. Fabricating methods in sculpture are time consuming therefore come prepared to utilize the entire class time. All materials must be researched and purchased before each class begins. You will not get credit for attending class if you leave to purchase materials.

Class Clean up

Clean-up time begins 15 minutes before the end of class. You are expected to clean up after yourself both in the classroom and shop areas. Before the end of each class, or shop session, clean debris, put away tools, and organize your work area. The same is required when using the shop during open shop hours. **Metal work creates dust to**, be sure to sweep this area and put all tools away.

Reworking assignments:

Students may rework assignments to achieve a better grade. This may be done by following feedback of instructor and/or peers from the critique to improve upon your work. You must first present finished work for the scheduled critique in order to qualify for reworking a project. This policy does not

pertain to the final critique.

Sketchbook:

A sketchbook is required for the class for regular drawing assignments, note taking, journaling and writing assignments. Several PDF reading assignments will be posted on canvas on topics in Sculpture and you will be asked to respond to these with writing assignments in your sketchbook.

Midterm research presentation:

Sculpture II students will perform comprehensive research on an artist of their choice and present a slide presentation to the class with an in-depth account of the artist's work and background, including a two-three page paper that critiques 2-3 of the artist's works. Students in **Sculpture III** will write and artist statement and give a slide presentation on her, or his, own work, in relation to the focus of your work (interests, process focus, influences such as other artists, writers, films etc).

Grading Summary:

Work for critiques (4): 70% of grade
Midterm assignment: 10% of grade
Sketchbook, writing, reading assignments: 20% of grade

Grading Standards:

A Fulfills assignment with originality and technical excellence. Work demonstrates great effort, care and intellectual growth. Interprets assignment ambitiously and critically. Displays an excellent understanding of course content and applies course material in a challenging manner.

B Assignments are completed well, and in timely manner. Work demonstrates technical proficiency, commitment, and regular development of methods and ideas. Student applies the course material adequately to achieve above average results.

C Average work proficiency. Assignments fulfill all requirements but does not achieve above average results. May result from lack of attendance, participation, and/or effort.

D Below average work quality. May result from low attendance, participation, and/or effort on assignments.

F Student’s work does not meet minimum requirements of class. Gross lack of effort.

Recommended reading at WSU Stewart Library
Revolution in the Making: Abstract Sculpture by Women 1947-2016 Hauser and Wirth
Themes of Contemporary Art
Vitamin 3-D : New Perspectives in Sculpture and Installation (Phaidon), 2009. [Call No. NB198.6 .V58 2009]
Unmonumental: the object in the 21st century (Phaidon) 2011. (Call No. NB 198.6 U56 2011)
Terry Barrett, Criticizing Art: Understanding the Contemporary, (Mayfield Press, 2000)
Rosalind E. Krauss, Passages in Modern Sculpturre. (Cambridge, MA: The MIT Press, 1977)
Alex Potts, The Sculptural Imagination. (New Haven, CT: Yale Univ. Press, 2000)
Thomas McEvilley, Sculpture in the Age of Doubt. (NY, 1999)

Materials:
Many of the materials used in class will be provided by the instructor, however students will be expected to bring various materials to class periodically as needed.
Required:
Heavy duty work boots, jeans and proper studio clothes for foundry and metals work.
Leather work gloves
A list of supplies stores can be found here: Supply Stores and Resources for Sculpture.docx

Disability Accommodation, academic honesty, "core beliefs," etc.: Student must inform us the first week of class of any special needs they may have. Academic accommodations are granted for all students who have qualified, documented disabilities.

From the Weber State University Policies and Procedures Manual, rev. 6-22, sec. IV, Student Code: D. In addition to the foregoing, as members of the Weber State University academic community, students shall:

1. "Maintain

academic standards including institutional, school, departmental, program, and individual course standards; 2. Maintain academic ethics and honesty. To this end, the following activities are specifically prohibited: b. Plagiarism, which is the unacknowledged (uncited) use of any other person's or group's ideas or work. This includes purchased or borrowed papers; 9. Determine, before the last day to drop courses without penalty, when course requirements conflict with a student's core beliefs. If there is such a conflict, the student should consider dropping the class.

A student who finds this solution impracticable may request a resolution from the instructor. This policy does not oblige the instructor to grant the request, except in those cases when a denial would be arbitrary and capricious or illegal. This request must be made to the instructor in writing and the student must deliver a copy of the request to the office of the department head. The student's request must articulate the burden the requirement would place on the student's beliefs."

Sculpture II & III

Class Summary:

Week	**Agenda**
1/10-1/12	Course Intro and summary, begin project 1: Bronze Casting
1/17-1/19	Flexible mold making – creating silicone molds
1/24-1/26	Wax working
1/31-2/2	Gating and venting – ceramic shell
2/7-2/9	Ceramic Shell – group discussion: discuss individual sculpture ideas
2/14-2/16	Bronze casting – foundry work
2/21-2/23	Bronze finishing, TIG welding, and patinas
2/28-3/2	Begin project 2: CNC fabrication
3/7-3/9	Spring Break
3/14-3/16	Project 2 continued

3/21-3/23	Project 2
3/28-3/30	Critique Project 1 & 2, writing assignments due
4/4- 4/6	Begin independent sculpture series, group discussions
4/11-4/13	Work days
4/18	Work day
4/20	**Last day of class- final critique: Semester long sculpture, One-day Sculpture, and Sculpture Series**
4/25	Clean Up Day, during regular scheduled class time, (mandatory) complete 2 hours of cleaning and restoring the shop, sign in and check off duties from clipboard with Les