

Rhode Island School of Design- Sculpture Department
Fall 2015 - SCULP-4738-01 - 3 Credits
Undergraduate Sculpture 1

[Required for Sculpture Majors]
Pre-requisite: 3D Fundamentals or instructor approval
Open to Undergraduates

Finesse, Persuasion, and Manual Labor: Introduction to Sculpture

Instructor:
Allison Baker
abaker@risd.edu

Classroom: Metcalf Room 114
Tuesday/ Thursday 1pm-5pm

Office Hours: Monday 10am-12pm Tuesday 10am-12pm or by appointment

Course Description:

Casting, Carving, Construction, and Steel Fabrication. This course introduces students to the fundamentals of sculpture, concept development, and safe, productive working habits. Students will learn basic mold making and casting techniques, fundamental wood construction, carving, and essential steel fabrication. As a class, we will work together promote concept development in conjunction with voracious production of work. Students will start to develop their own visual language and explore their conceptual interests moving towards a larger, nuanced body of work. After the completion of the course, students will have the skills and knowledge to tackle most sculptural endeavors.

You should be prepared to work hard in an art-industrial shop setting, not with the aim of laying the perfect bead for industrial pipefitting but rather to diversify and develop your own personal practice through exposure to steel-working techniques.

Course Goals and Aims

- To thoroughly develop the basic stages of creating: ideate->sketch->test->construct->reflect
- To synthesize craft and concept
- To advance individual visual vernacular using sculptural methods and technique
- Contextualize your work in a larger art historical construct
- To explore personal interests to generate conceptual work
- To discover what “puts a fire in your belly”
- To learn technical sculptural skills that allow you to confidently execute

Learning Outcomes:

- Students will leave the course with a body of sculptural works that are representative of their own personal interests
- Students will develop their own individual visual vernacular and adapt it to various sculptural applications
- Advancement in nuanced conceptual interests

- Engage each other critically throughout the making process and encourage cross-disciplinary discussion of everyone’s work---discursive exchange
- Cultivate a sense of community and safety within a shop environment.
- Generative discussion and group brainstorming as well as Cross-disciplinary dialogue

Technical Learning Outcomes:

- Fundamental knowledge and application of steel-working techniques such as: welding, cutting, forming, jig building and basic fastening methods.
- Fundamental knowledge and application woodworking techniques such as: cutting, carving, layout, mechanical connections, and basic construction.
- Fundamental knowledge and application casting and mold making such as: two part plaster mold, alginate body casting, mother molds, chasing and finishing

Assignments, Expectations, Studio Production:

Making a sculpture takes **three** times the amount of time and material than initially planned for – keep this in mind throughout the process of making. This course will require a **MINIMUM of 25 working hours OUTSIDE of the scheduled class time.**

Arrive to class prepared to work. This means arriving in the proper work clothing and bringing all of the tools and materials that are required on that day. The department will supply raw material for some specific projects (using the lab fee), however there will be materials that you will need to provide yourself. The projects outlined for this course require that you supply alternate and raw materials that speak to your personal practice as an artist. Your personal materials, methods and skill-sets will be used as a **supplement** to what you make in this course.

Each project will culminate in a group critique. All projects are due at the beginning of class the day of the specified due date, unless otherwise instructed. The due dates are listed on the schedule portion of this syllabus, and on each assignment sheet handed out throughout the semester. **Late projects are not accepted.** If your project is unfinished, present what you have to the class on the day it is due, and it will be assessed in its current state.

Point Breakdown

- Section One: Wood (275 points)
 - 50 Points—“Skills and Drills”
 - 50 Points-- “Bittersweet”
 - 100 Points—“Where I’m From”
 - 50 Points—Sketchbook
 - 25 Points—Artists Statement

- Section Two: Metal (225 Points)
 - 50 Points—“Skills and Drills”
 - 100 Points—“Dusty Couch/ Shiny Mirror”
 - 50 Points—Sketchbook

25 Points—Artists Statement

Section Three: Mold Making and Casting (225 Points)

50 Points—“Skills and Drills”

100 Points—“Alchemy”

50 Points—Sketchbook

25 Points—Artists Statement

Section Four: Summation of Skills (225 Points)

100 Points-- Hold Your Fire (Reinterpretation of Canonical Work)

50 Points-- Sketchbook

50 Points-- Artist Presentation

25 Points-- Artists Statement

Miscellaneous:

100 Points-- Attendance

100 Points-- Participation in class and critique

Total Possible Points: 1150... Overall grade determined by point percentage

Risk, Failure, and Experimentation:

Failure is an essential part of learning. Although this class is rooted in skill building, students are expected to take risks and experiment. It is important to make work that challenges your skill-sets and conceptual development. Utilize instructors, monitors, and your peers to work through both the concept and technical issues that will arise throughout the semester and the rest of your art career. People who are excited to talk about art surround you – take advantage them!

Fear of failure is failure by default.

That being said, excuses such as “I did not have enough time” or “I only tried once” or “I didn’t have help” are UNACCEPTABLE. Remember: late projects are not accepted.

Artist Statement:

An artist statement with a title is required with each assignment. Via email. No exceptions.

Email a one-paragraph (3-5 sentences) statement **including a title** to me (abaker@risd.edu) by 6:00AM the morning of critique. **No late statements will be accepted.** Your statement will be read, discussed, and graded in tandem with the work. College-level writing is expected.

Critique:

Attendance is required on critique days. Finished work is expected for critiques. No late work will be accepted.

Critiques start at the **beginning** of class. This means that you must have your work finished and installed before the class begins.

Be thoughtful and constructive during critiques. It is easy to say, “I like that” or “that looks nice” and move on but this type of rhetoric is not constructive. It shows a level of dedication and respect to offer solicitous and meaningful feedback to your peers. Take advantage of the opportunity to have eyes outside of your department offer insight into your work.

Preparedness and Materials:

Students are expected to arrive on time and prepared for class with all relevant tools, material, safety gear, appropriate shop attire, and **sketchbooks** everyday. If you arrive to class unprepared you will be asked to leave class and return prepared ASAP – this will be considered as a late arrival and will reflect on your grade. If you come unprepared and leave class and do not return promptly you will be marked as absent (see attendance policy for further information).

Sculpture is a costly endeavor. Some materials and tools are included in the course fee, however you are responsible for providing all other materials. Depending on individual needs and projects plan on spending **at least \$200** for the course. Although this class and ambitious projects should not be cost prohibitive, cost will not suffice as an excuse for an unfinished or poorly fabricated project.

Sketchbooks:

This is your most important tool. Maintaining a dedicated and active sketchbook for the class is required. Writing, drawing, and note taking are fundamental and should already be an essential part of your practice. Your sketchbook will house your technical notes for safe operation of equipment as well as your drawings, calculations, artist statements, poems, short stories, dreams, phone numbers, reference photos, etc. Your work will undoubtedly change throughout the process of making -- sketchbooks act as a record of the evolution of your work.

A one-paragraph artist statement is **required** with each assignment – the writing that you produce in your sketchbook will act as a rough draft for each artist statement.

Sketchbooks will be collected and graded. However, it is your personal property and you are encouraged to write and draw with impunity. **Do not censor yourself.**

For every assignment you will be required to produce the following **in your sketchbook**:

- 20 ideas for each project (1 brief sentence per idea)
- 3 sketches for 3 of the 20 ideas
- 3 short writings with each sketch (these will serve as a resource for your final artist statement)
- 1 highly developed sketch (with dimensions, color, collage, etc.)

- 5-10 source images (printed photographs or images that you will use as a visual resource when constructing each project)

NOTE: Your first idea is never your best idea. Push yourself. There are infinite possibilities as you approach a project. Think abstractly. Talk to each other.

Attendance and Late Policy:

Attendance is mandatory. Every class day will feature important demos, lectures, critique, one-on-one meetings, and discussions. In-class experience cannot be replicated or substituted. **More than ONE absence over the course of the semester will result in the automatic lowering of your grade by one letter grade. All absences count equally, regardless of cause.**

Class starts promptly at 1:00pm, any arrival more than 10 minutes after the start of class will be considered late. **3 late arrivals will result in 1 absence. More than 3 absences constitutes a failing grade. Students absent on the day of critique will fail the project.**

If you arrive to class unprepared (with out materials, sketchbook, or appropriate shop clothing, etc.) it will be considered as 1 late arrival and you will be asked to leave class in order to procure the materials you forgot to bring. If you come unprepared and leave class and do not return promptly, you will be marked as absent.

Leaving class early will be considered 1 late arrival. This is a studio course and you will need every second of class time to work.

If you cannot attend class for any reason, email me (abaker@risd.edu) prior to class to make necessary arrangements to stay caught up with the progress of the class. Contact in advance does not qualify for an 'excused' absence.

Add/drop date of this course: XX/XX/XXXX

Withdrawal date for this course: XX/XX/XXXX

Shop Community/Culture:

Creating an active shop culture is vital to this course. There will be several other classes using the shop during the semester. Familiarize yourself with other students, instructors, and monitors in the shop. Shop culture is vastly different from other aspects of studio work. You are responsible for keeping each other safe. Be aware of where people are and what they are doing.

Your peers are your greatest assets. Ask each other for help with technical issues, speak at length regarding your concept, and continually ask each other 'why?' The more people that look at your work and the more you are forced to speak about it, the better you understand it. Your peers are not your competition. Art is not a race. We are all here to help each other make the best possible work.

MAKE FRIENDS!!! Sculpture gets heavy FAST.

At the very least you are going to need some buddies to help you move work and materials around.

Access and Shop Safety:

Safety equipment is REQUIRED at all times while in the metal shop. Safety glasses, closed toe shoes, and long pants (**absolutely NO leggings**) are required to enter the shop. Students are required to attend the demonstration of tools before being allowed to use them. If for any reason you missed a demonstration or have any questions about how to use the equipment please, feel free to ask the shop monitors, Doug Borkman, or your peers.

Shop Monitors:

The monitors are in the shop to keep you safe but also to aid you in the shop. You can ask them for help or advice. In the absence of course instructors or Doug Borkman, they are in charge – utilize the monitors but please respect them.

Shop Appropriate Clothing:

While working in the metal shop you are required to wear long pants and work boots AT ALL TIMES. All clothing must be non-synthetic (cotton, wool, etc.) to prevent serious injury. Welding jackets will be provided. **Failure to wear appropriate clothing to class will result in 1 late arrival or absence. If you are not in shop appropriate clothing outside of class shop monitors will ask you to leave.**

Do not use equipment if you are under the influence of drugs or alcohol, or if you are hung-over, tired, or mentally unfocused. Cell phone and headphone use will not be allowed while in the shop. There is a radio available for use by the class. **Unsafe behavior will not be tolerated and will result in expulsion from class.** Keeping the shop clean, tools put away and materials properly stored is important for the safety of the class. We as a community are responsible to each other to keep each other safe. Your conduct in the shop will be reflected in your grade.

A First Aid kit is located on the wall next to the lockers in the metal shop. In the event of a minor injury please inform one of the instructors and we will assist you.

In case of minor injuries go to RISD health services:

**401-454-6625
Homer Hall
55 Angell St.**

In case of a major accident immediately call 911 and RISD public safety:

401-454-4848

Please put this number in your phone, it is for RISD emergency services. When on the RISD campus, they can respond faster than 911.

Grades and Evaluations:

Students will receive grades via email for each assignment one day after critique. Projects will be graded according to the project grade rubric.

At any point in the semester feel free to ask about your progress in the course, we are more than happy to provide feedback.

A	(93-100)	-work of exceptional quality
A-	(90-92)	-work of very high quality
B+	(87-98)	-work of high quality, which reflects higher than average abilities
B	(83-86)	-very good work that satisfies goals of the course
B-	(80-82)	-slightly above average work that satisfies the goals of the course
C+	(77-79)	-average work, which reflects an understanding of course material
C	(73-76)	-adequate work; passable
C-	(70-72)	-below average work
D	(71-69)	-passing work but well below average
F	(68 or lower)	-failing

A = Extraordinary performance, participation in critiques and thoughtful responses to the work of your classmates. It means a performance that far surpasses what is required for class. It means setting goals and surpassing them. It means following up on all suggestions for both technical and conceptual development, pursuing good research, and revising work, if needed.

B = Good performance, solid work that develops steadily, intermittent but intelligent participation in class discussion, thoughtful responses to your classmates' work. It means keeping pace with assignments. It means setting goals and meeting them. It means following up on some of suggestions for technical and conceptual development, research, and revising work, if needed.

C = Lackluster performance, issues with attendance, limited work being produced and work that reflects limited effort and thinking, rare participation in class, little evidence of effort in responses to your classmates' work, and not keeping up with assignments (turned in late or rushed). It means not thinking about your goals, and not meeting them.

Note To Students:

By choosing to remain in the class, you agree to abide by the standards set forth in this syllabus. In addition to the guidelines in this syllabus, all students are expected to adhere to all RISD and Sculpture Department Policies.

Important Information All Students Should Know:

1. Students with Disabilities

Beginning in the Fall 2010 semester, all students with disabilities are to make an appointment to meet with a member of the staff of the Office of Student Development and Counseling Services, even those who have done so in the past. Students should contact the Office of Student Development and Counseling Services located at 63 Angell

Street (401/454-6637) early in the semester. Students may make an appointment at the beginning of the semester with the instructor to discuss accommodations. This information is requested on a voluntary basis only. More information at: <http://risdcounseling.wordpress.com>

2. Academic and Classroom Misconduct

Academic misconduct, including cheating and plagiarism, is considered a serious offense and will incur consequences including disciplinary probation, suspension or expulsion. Classroom misconduct includes behavior that disrupts a positive learning environment.

3. Student Development and Counseling Services.

Students experiencing normal academic problems can meet with the instructor to work out solutions that will help them successfully complete their coursework. Counseling Services are available to assist students. Students may access this program by scheduling an appointment by calling 401-454-6637 or going to the counseling office at 63 Angell Street

Sculpture Department
Metcalf Wood/Metal Shop Hours and Policies

Shop Hours: **Monday – Sunday: 10am-12pm / 1pm-5pm / 7pm-11pm**

- **If there is no monitor present, the shop is closed.** The shop is open only if a monitor is scheduled and the monitor is actually present in the shop. Please review the posted schedule for monitor hours.

- **If there is a class present, then the shop is closed to other students.** Please plan accordingly

- **Breaks for Lunch and Dinner.** The shops are closed between 12:00pm - 1:00pm and 5:00pm - 7:00pm every day of the week for cleaning/repairs and lunch/dinner.

- **Shops close at 11:00 PM.** Work ends and cleanup begins at 10:45 PM. The shop should be empty of students by 11:00 PM. Public Safety will be enforcing the shop closing times. Students who disregard the shop closure policy will lose shop privileges.

- **Clean up.** Students are responsible for cleaning up after themselves as they work. Work will cease and group clean up will begin 15 minutes before the scheduled end of each class. All students should assist in clean up.

- **Monitors are not authorized to keep the shops open beyond scheduled hours.** Please do not ask them to do so. Public Safety will be enforcing shop closure times.

Questions or Concerns:

If you have any question or concerns about the shop policies please see the shop technician, Douglas Borkman: dborkman@risd.edu.

COURSE TIMELINE:

Critique Dates: TBA

Assignments will be further explained in assignment sheets handed out at the start of a given project.

Project 1: Make a Birdhouse (Skills n' Drills)

This project should take very little time and is assigned as a means to learn the essentials of the wood shop. This project is due the second week of class. Students will make a small shadow box with a French cleat using the wood provided. This project will orient you with the most basic, fundamental machines in a wood shop. Learning the basic tools of the shop with a simple project will allow you to plan and execute more complex projects with confidence.

Aims: To become accustomed to the wood shop, to learn fundamental machines in the wood shop

Technical Learning Outcomes: planning and joining lumber, cutting on the table saw/ band saw/ compound miter saw, drilling holes on drill press, basic measuring, assemblage, glue ups, finishing

Required Materials: sketchbook, pencil, wood/plexy provided, tape measurer

Project 1.0: Bitter Sweet (Conceptual Development)

Who are you? What are you invested in? What do you love? What do you loathe? Sometimes it takes something we disdain to show us what we love.

Fill your new shadow box with a single item or collection of objects, found or fabricated, writing, a poem, a ticket, a trinket, etc.

Aims: To start to explore your personal interests and generate a class discussion that will continue over the course of the semester

Project 2: Where I'm From (Color and Form as Place)

What does the skyline look like in Moscow? When you think about Miami, what color is it? How can color and form represent place?

Think of your hometown or a place that you can remember living – what is the tone? What are the physical attributes? Is it always sunny and warm or overcast and cold? Is it muddy or dusty? Is it vibrant? Is it dull? Is it opaque? Is it crystal-clear?

Make a freestanding sculpture that employs color and form to represent place.
Using wood, the piece must include the use of color.

Note: Sculpture must be of substantial scale i.e. not requiring a pedestal, wall sculpture is fine. (All work must be installed for critique)

Aims: To integrate color and wood to create a psychological space, to create a dynamic composition with a strong conceptual backbone, to unify craft and content, to effectively use color to imply mood.

Technical Learning Outcomes: color and finish, wood construction, fastening, carving

Required Materials: lumber, any form of color (paint, pigment, spice, dye, patina, etc.)

Project 3: Make a Birdhouse (Skills n' Drills)

This project should take very little time and is assigned as a means to learn the essentials of the metal shop. This project is due the same day it is assigned. Make a minimum of three simple coat hooks using sheet stock, pencil rod and the necessary tools. This project will orient you with the most basic, fundamental machines in a metal shop. Learning the basic tools of the shop with a simple project will allow you to plan and execute more complex projects with confidence.

Aims: To become accustomed to the metal shop, to learn fundamental machines in the metal shop

Technical Learning Outcomes: cutting on the horizontal band saw, drilling holes on the drill press, oxy-acetylene torch cutting/bending, MIG welding.
Optional: forging and finishing

Required Materials: sketchbook, sheet stock, and pencil rod

Project 3.0 Dusty Couch, Shiny Mirror (Objects That Emote)

Choose an object that you feel contains a certain ethos, or feeling, and bring it to class. Create a sculpture that is empathetic or oppositional to the feeling inherent in your object. **Use only steel rod.**

How will your reactionary sculpture mimic or oppose the content of your original object? How is the steel rod manipulated, treated or finished and why? How do the object and the steel structure interact? How do the formal qualities (line, weight, gesture, speed, balance, finish, etc.) of your sculpture create an emotion? Does this emotion inform a greater concept?

Aims: To develop conceptual intention through form and gesture, to imbue a static object with an emotion, to incorporate a found object that supports or opposes the gesture while maintaining conceptual integrity

Technical Learning Outcomes: consider structural integrity, bending, cutting, welding, skillful and intentional manipulation of steel

Required Materials: sketchbook, pencil rod

Project 4: Make a Birdhouse (Skills n' Drills)

This project should take very little time and is assigned as a means to learn the essentials 2 part plaster molds. This project is due the same day it is assigned. Make a simple 2-part mold with the materials provided for the mold library. This project will orient you with the most basic, fundamental mold making and casting techniques. Learning the fundamentals with a simple project will allow you to plan and execute more complex projects with confidence.

Aims: To learn fundamental two part mold making techniques, to create mold library for class use

Technical Learning Outcomes: two-part plaster mold, building a part line, laying up a pattern

Required Materials: sketchbook, clay tools, plasticine, foam, plaster, and found object

Project 4.0 Alchemy (Material Transformation)

The beauty of mold making is the ability to transform an object from one material to another. A squishy dog toy can be cast out of concrete; a cinderblock can be cast out of rubber. What happens when a material is cast and recast?

Using mold from the mold library experiment with casting in different materials and create at least one new mold (we will work together to problem solve how to cast different objects... rubber molds, alginate body casting, etc.)

This project requires at least **one mold and one cast positive**. The cast object can act as a support, weight, prop, costume, companion, etc. This is a project for you to think conceptually. You are encouraged to experiment and combine the cast positive (or mold) with whatever materials and presentations you are interested in (video, photography, installation, sculpture, a DJ set, a cooking show).

Aims: to explore specific interests, to develop personal body of work, to choose a casting material that supports your concept, to move beyond the static object and create a sculpture that lives beyond the pedestal

Technical Learning Outcomes: material integration, combine casting and mold making skills with outsourced materials

Required Materials: sketchbook, mold making materials, found object

Project 5: Hold Your Fire (Reinterpretation of Canonical Work)

Choose one work of art (painting, print, sculpture, photograph, performance, video) that you react intensely to – How does this piece make you feel? Joyous? Contemplative? Depressed? Does it inspire awe? Do you love it or hate it? Why?

Recreate a work that already exists by choosing the strongest features of the piece and integrating those aspects into a sculpture. You may use steel, wood, mold making/casting, or other techniques with instructor approval. While the project is largely open ended regarding materials of the student's choosing, you must continue to build fundamental technical skills (if you want to do a performance or a video you must incorporate technical skill building into the work somehow).

Aims: Summation and combination of skills developed over the course of the semester, advanced conceptual development, commitment to personal visual vernacular, advanced and considered use of technical skills learned in class

Technical Learning Outcomes: advanced use of technical skills acquired in class

Required Materials: sketchbook, materials of student's choice

Finesse, Persuasion, and Manual Labor: Introduction to Sculpture

“Psychological Architecture” Color and Form as Place



Do Ho Suh



Cornelia Parker



Ted Lott

What does the skyline look like in Moscow? When you think about Miami, what color is it? How can color and form represent place?

Think of your hometown, your grandparent’s house, a cupboard you used as a fort – what is the tone? What are the physical attributes? Is it always sunny and warm or overcast and cold? Is it muddy or dusty? Is it vibrant? Is it dull? Is it opaque? Is it crystal-clear? How does this affect mood? *How can you create a feeling or mental space with form and color?*

Make a freestanding sculpture that employs color and form to represent place and a psychological space. **Using wood, the piece must include the use of color.**

Consider scale, light, and incorporation of other materials.

Aims: To integrate color and wood to create a psychological space, to create a dynamic composition with a strong conceptual backbone, to unify craft and content, to effectively use color to imply mood.

Technical Learning Outcomes: color and finish, wood construction, fastening, carving

Sketchbook Component:

- 20 ideas for each project (1 brief sentence per idea)
- 3 sketches for 3 of the 20 ideas
- 3 short writings with each sketch (these will serve as a resource for your final artist statement)
- 1 highly developed sketch (with dimensions, color, collage, etc.)
- 5-10 source images (printed photographs or images that you will use as a visual resource when constructing each project)

Required Materials: lumber, any form of color (paint, pigment, spice, dye, patina, etc.), additional materials

Other artists: Giacometti “The Palace at 4am,” Robert Gober, Tracy Emin, Do Ho Suh, Cornelia Parker, Monica Cook

Teaching Philosophy:

Art is a self-improvement degree. Similar to other social sciences, philosophy, sociology, and psychology; fine art students should leave the classroom more empathetic, knowledgeable, and self-reflective. The choice to pursue a fine art degree should leave a student more well rounded. I want my students to leave better read, with an increased ability to think critically, an elevated ability to write, and generally with a broader perspective.

This is accomplished by both an intensive and academically rigorous curriculum in conjunction with exhaustive making. I push students to research their interests and their concepts extensively. To make meaningful work, it is crucial to encourage them to seek out what puts a fire in their belly. At any stage of learning it is vital for students to have a strong theoretical understanding of their work.

I expect a high level of craft with a thoroughly considered concept. Although a high level of finish and craft is expected, I encourage and expect students to take risks and experiment. It is important for students to make work that tests them conceptually and pushes their skill level. Fear of failure is failure by default.

As an educator, my goal is to empower students to think analytically and critically regarding their own work as well as contemporary art practices and art history as a whole. Students should be able to critique work presented to them and defend their own views, concepts, and theories around an art practice. This is only possible if the student is making work that they are deeply invested. To achieve this there must be a continuous dialogue between the class, individual students, and the instructor.

Community is vital. I believe in creating a self-sustaining environment of supportive peers that will be invested in each other's success and push each other to reach their fullest potential. My goal is to create a studio/shop culture that continues to thrive in my absence. I want students to continue discussing work after class, to seek out each other's opinions, encourage each other to make better work, and always ask each other 'why?' I engineer small assignments, slide shares, and presentations to inspire open dialog and create an opportunity to share their interests outside of the classroom. Through this mutual sharing and vulnerability, students make personal connections and friendships. While this may seem very banal, I believe it is critical to a safe, productive studio or shop environment. Particularly in a shop environment, students are responsible for keeping each other safe. Their peers are not the competition, they are their greatest asset.

I want my students to leave my class making the best work possible. This is only achieved through continued dedication and investment in my students. I believe once a student is in my class I am at their disposal as long as they require. I am fiercely passionate about the importance of quality education and the role that art plays in the larger academic context.

Rhode Island School of Design: Proposed Courses

Tar, Tang, and Milk: Beyond the Plaster Mold

(Elective: Advanced Alternative Casting) 3 credits

Previous casting/mold making experience required

Open to Graduate and Undergraduate Students

Materials are imbued with metaphorical possibilities. What is the larger cultural understanding of milk? What does it mean to make sculpture out of tang? This course focuses on concept development as well as an advanced exploration of mold making and casting with a focus on non-traditional materials of the students choosing. Risk and experimentation are mandatory, as a class we will find creative solutions to problems that arise with working with non-traditional materials. Students will push their conceptual understanding of casting with supplementary readings and in-class discussion. Project driven assignments will build on existing mold making and casting abilities (Multi-part molds, increased knowledge of mold making materials and processes, finishing, and inventive casting). Students will leave the course with a unique sculptural vernacular and a conceptual body of work.

Students should expect to spend \$150+ on materials

Lab Fee: \$150

Instructor: Allison Baker

But, Now What? : Sculptural Film/Video

(Elective: Advanced Sculpture) 3 credits

Pre-requisite: Sculpture 1 or instructor approval

Open to Graduate and Undergraduate Students

How often do people ever see your 3D work in person? What happens when a 3D piece is translated to a 2D image? How can video, film, and photography change a 3D studio practice? This course explores how film, video, and photography can supplement and complicate a 3D studio practice. Students are encouraged to continue their existing body of work and use the course as a platform for conceptual development and exploration. Projects in this course will help students investigate multiple options for the integration of 2D and 3D work. In the course, students will create sculptural works only for use in film/video, create sculptural works to house photo/video, and experiment with sighting objects in space. Students will learn basic DSLR operation, digital video and photo editing, and installation techniques. Students should have previous experience with fundamental 3D construction. Previous photo/video knowledge not required.

Students will need to rent/borrow/purchase film and video equipment in addition to spending \$150+ on materials

Lab Fee: \$150

Instructor: Allison Baker

Finesse, Persuasion, and Manual Labor: Sculpture Fundamentals

(Introduction to Sculpture) 3credits [Required for Sculpture Majors]
Pre-requisite: 3D Fundamentals or instructor approval
Open to Undergraduates

Casting, Carving, Construction, and Steel Fabrication. This course introduces students to the fundamentals of sculpture, concept development, and safe, productive working habits. Students will learn basic mold making and casting techniques, fundamental wood construction, carving, and essential steel fabrication. As a class, we will work together promote concept development in conjunction with voracious production of work. Students will start to develop their own visual language and explore their conceptual interests moving towards a larger, nuanced body of work. After the completion of the course, students will have the skills and knowledge to tackle most sculptural endeavors.

Students should expect to spend \$200+ on materials and tools
Lab fee: \$300
Instructor: Allison Baker

Finesse, Persuasion, and Manual Labor: Introduction to Sculpture

Student and Instructor Evaluation:

Course Goals and Aims

- To thoroughly develop the basic stages of creating: ideate->sketch->test->construct->reflect
- To start to develop an individual visual vernacular
- To explore personal interests to generate conceptual work
- To discover what “puts a fire in your belly”
- To learn technical sculptural skills that allow you to confidently execute

Learning Outcomes:

- Engage each other critically throughout the making process and encourage cross-disciplinary discussion of everyone’s work.
- Cultivate a sense of community and safety within a shop environment.
- Generative discussion and group brainstorming
- Learn fundamental steel-working techniques such as: welding, cutting, forming, jig building and basic fastening methods.
- Learn fundamental woodworking techniques such as: cutting, carving, layout, mechanical connections, and basic construction.
- Learn fundamental casting and mold making such as: two part plaster mold, alginate body casting, mother molds, chasing and finishing

Why are you taking the course?

Why are you taking any art course?

How challenging is the course?

What are your goals for the course?

What are your expectations?

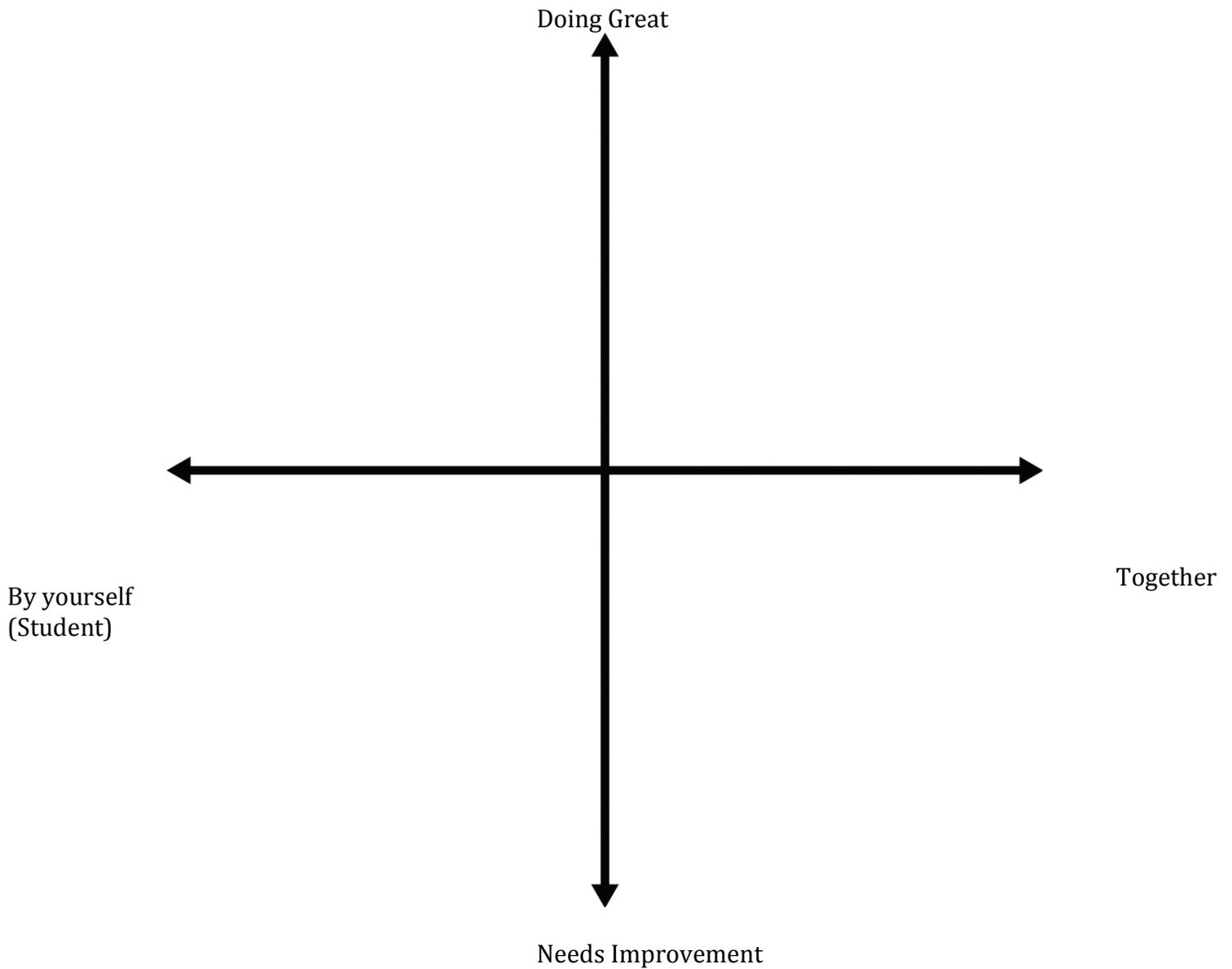
What is your least favorite project? Propose an alternative assignment...

What is your favorite project? Why?

If the course is not meeting your personal goals or expectations what do you suggest?

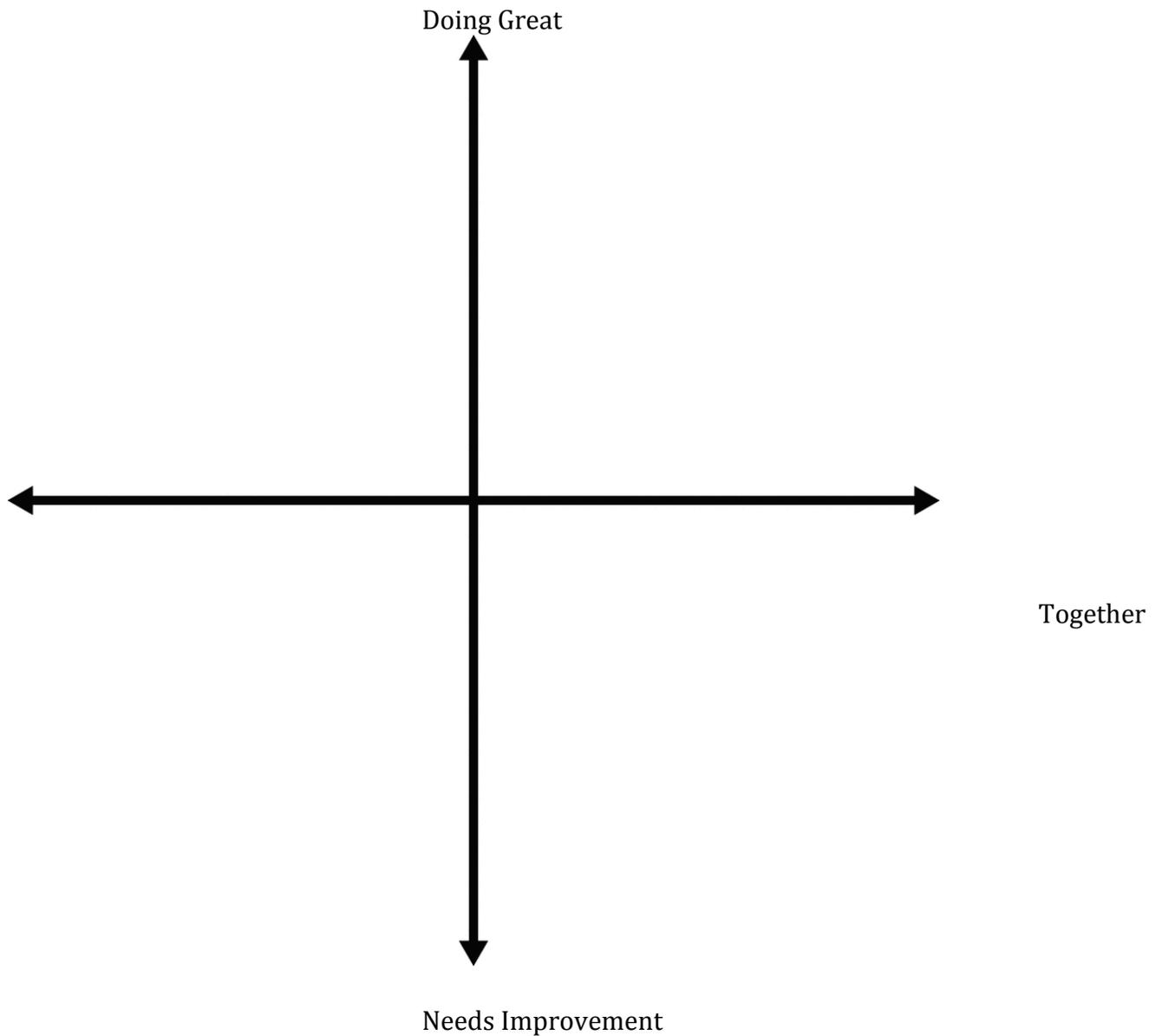
Please fill out the chart with the following items regarding your actions and understanding in the class:

Attendance, Participation, In-class discussion, sketchbook, skill mastery/comprehension (welding, wood, mold making, etc.), art historical knowledge, contemporary art knowledge, willingness to ask questions, peer relations, peer mentorship, community building, receptive to feedback, offers constructive feedback to peers, reading comprehension, 5-7 of your own terms regarding the course



Please fill out the chart with the following items regarding the instructor's actions and general effectiveness of the course:

Quality of demos, explanation of assignments, quality of assignments, attentiveness in one on ones, skill mastery/comprehension (welding, wood, mold making, etc.), art historical knowledge, contemporary art knowledge, creates atmosphere that promotes questions, peer relations, peer mentorship, community building, offers constructive feedback, availability, attentiveness, helpful, 5-7 of your own terms regarding the course and instructor



Grading Rubric: Individual Projects

Concept:

1 2 3 4 5 6 7 8 9 10

-Was concept nuanced? Thoughtfully considered? Honest to the sculpture?
 Commitment to work and conceptual development? Honest to individual visual
 vernacular and personal interests?

Notes:

Craft:

1 2 3 4 5 6 7 8 9 10

-Is there apparent skill mastery? Is craft distracting? Does execution of craft match
 conceptual interests? Synthesis of craft and concept?

Notes:

Artists statement:

1 2 3 4 5 6 7 8 9 10

- one-paragraph (3-5 sentences) statement including a title: yes/no
- College level writing? Advanced critical thinking? Nuanced understanding or
 meaning?

Notes:

Sketchbook:

1 2 3 4 5 6 7 8 9 10

- 20 ideas for each project (1 brief sentence per idea): yes/no
- 3 sketches for 3 of the 20 ideas: yes/no
- 3 short writings with each sketch: yes/no
- 1 highly developed sketch (with dimensions, color, collage, etc.): yes/no
- 5-10 source images (printed photographs or images that you will use as a visual
 resource when constructing each project): yes/no
- Is there visual evolution of idea?

Notes:

Grading Rubric: Over all

Skills n Drills	/200	
Artists Statement	/100	
Sketchbook	/200	
Participation	/100	
Attendance	/100	
Project: Wood	/100	
Project: Metal	/100	
Project: Casting	/100	
Project: Final	/100	