

School of Fine Art and Music
Fall Semester 2017
SART*2300
SCULPTURE I



INSTRUCTOR: James Carl
TECHNICIAN: Paul Lovell
TIME: Monday Wednesday 11:30-2:20
LOCATION: Zavitz Hall, Rm. 103
OFFICE: Zavitz Hall, Rm. 410
EMAIL: jcarl@uoguelph.ca
OFFICE HOURS: by appointment

CALENDAR DESCRIPTION:

This course provides an introduction to contemporary sculpture through projects, readings and visual research. Sculptural approaches to form, space and ideas will be addressed through hands-on engagement with a variety of materials and methods. Readings provide an overview of Modernist sculpture and basic critical theory.

Prerequisite(s): ARTH*1220, ARTH*1520, SART*1050, SART*1060; (ARTH*1220 and SART*1050 can be taken as co-requisites.)

COURSE DESCRIPTION:

Sculpture One provides students with a serious introduction to the sculptural concerns of Modernism through an animated participation with these concerns. Students learn to think, work, and communicate spatially. The course provides access to sophisticated ideas through an approach to creation which stresses process and discovery.

Assignments and readings will acquaint students with the basics of modern and contemporary art history, including: Constructivism, Cubism, Formalism, Surrealism, Assemblage, Pop, Minimalism, Conceptual art, and Installation.

Materially, students will be required to use a variety of resources. Foremost of these is the ‘stuff’ of everyday life. From found objects to personal fetishes to the fabrics of the life-world, students will be encouraged to expand traditional notions of material possibility.

Technical skills will be approached as a basic concern of this course, but from a standpoint of exploration, not mastery. Students will become familiar with basic hand tools and various methods of construction and assembly. Basic computer training will utilize 2D software to enhance the possibilities for planning and automated fabrication.

Conceptually, this course considers the sculptural object as archetype, prototype, artifact, and as a vehicle for personal and social meaning. We will consider how art objects shape our knowledge of human history; and how “artless” objects constitute our most immediate connection to daily life.

NOTE: This is a 0.5 credit course. Each week, students are expected to spend approximately 4–6 hours outside of class on related course work.

RESEARCH AND READINGS:

Readings from Rosalind Krauss’ *Passages* will introduce students to critical ideas in historical and contemporary sculpture. Students will be required to write precis’ of chapters from this text and to gather related visual information from the internet and the library. Reading and writing will be considered as complementary adjuncts to our sculptural work.

DIGITAL RESOURCES:

Digital resources in the Sculpture Area continue to expand and take their place alongside the many other tools at students’ disposal. Basic instruction in 2D computer planning will be a part of the semester’s course work.

LEARNING OUTCOMES:

The student will leave this course with a serious foundation in the sculptural concerns of Modernism and contemporary art. They will learn to think, work, and communicate spatially. They will be prepared for the technical demands of Sculpture 2.

REQUIRED TEXT:

Krauss, Rosalind. *Passages in Modern Sculpture*. MIT Press

LAB FEE:

A compulsory materials fee of \$110.00 will be charged for materials and services provided in support of required course projects. The amount will be invoiced by the Office of the Bursar and paid directly with your tuition payment – no additional payment is necessary. **THE LAB FEE WILL NOT BE REFUNDED AFTER THE THIRD WEEK OF CLASSES.**

Items Provided by Lab Fee:

Assignments in Sculpture I vary from semester to semester, as do the required tools and materials. Student lab fees pay for such essentials as: glue gun, glue sticks, utility knife, cardboard, foam, wood, and plasticine.

PLEASE NOTE: Under no circumstances should a student be required to pay any additional monies for supplies needed to complete course assignments – excluding items listed under “Items Provided by the Student”. All supplies are to be paid for using Lab Fee monies.

METHOD OF EVALUATION:

The most fundamental criteria in student evaluation for Sculpture One is participation. In the studio assignments, in the class discussions and critiques, and in the development of a ‘studio community’, your contributions are of the utmost importance. Hence, the necessity for punctuality and attendance. Class critiques and discussions will be complemented by a final critique at the end of the semester. Critiques function as exams. **Attendance at critiques is mandatory.**

A breakdown of your final mark:

Participation.....	30%
Completion of assignments and precis	50%
Final critique.....	20%

PARTICIPATION/CRITIQUES:

This class is about communication: between ourselves and our work, between our work and that of our fellow students, between the studio and the outside world. Students will be required to

actively participate in this class. Participation is essential first of all for the efficient study of technical skills. **Technical lessons will not be repeated.** Participation in class critiques and discussions is equally essential.

CLEAN UP:

Students must clean up after themselves at the end of each class. Group clean-ups are integral aspects of the course expectations and constitute an aspect of students' participation evaluation.

SAFETY:

Safety in the studio is a priority at all times. In order to ensure the safety of all participants, the safety procedures/guidelines provided by the instructor must be followed. It is your responsibility to attend any safety orientation that is provided. It is imperative that students follow all health and safety procedures and always use the appropriate safety equipment. If you are unsure of the proper use or maintenance of equipment, or if you note any faults in the functioning of the equipment, check with the studio technician or an instructor.