

**SCHOOL OF FINE ART AND MUSIC**  
**Winter Semester 2015**  
**SART\*2300-02**  
**SCULPTURE I**



**INSTRUCTOR:** FASTWURMS  
**TECHNICIAN:** Paul Lovell  
**TIME:** Tuesday & Thursday, 11:30am – 2:20pm  
**LOCATION:** Zavitz Hall, Rm. 103  
**OFFICE:** Zavitz Hall, Rm. 415  
**EMAIL:** fastwurmsmfa@gmail.com  
**OFFICE HOURS:** TBA

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**CALENDAR DESCRIPTION:**

This course is an introduction to contemporary sculptural concerns through projects and readings. Students will be actively engaged in exploring a variety of materials and ideas including modular construction, casting, and scale exercises.

*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 is designed to actively engage students in a hands-on exploration of a large variety of materials and ideas. The course gives students a serious introduction to the sculptural concerns of the 20th Century through an active 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 over polish. The pleasure of production is approached as a conduit to the discovery of personal and sculptural meaning.

Numerous assignments and several basic readings will acquaint students with Constructivism, Cubism, Formalism, Surrealism, Assemblage, Pop, Minimalism, Conceptualism, and Installation.

Materially, students will be required to use a variety of resources. Foremost of these resources 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 be required to become familiar with basic hand tools, basic casting processes, and various methods of construction and assembly. The class is concerned primarily with constructive procedures, rather than subtractive or modeling techniques.

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 the present.

Readings from Rosalind Krauss' *Passages* will introduce students to critical ideas in historical and contemporary sculpture. Students will be required to write précis' of essays from this text. Reading and writing will be considered as complementary, informative, explicative adjuncts to the 3-D work.

**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.***

**LEARNING OUTCOMES:**

The student will leave this course with a serious foundation in the sculptural concerns of the 20th century. They will learn to think, work, and communicate spatially.

**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, olfa 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. If you are being charged additional monies, please report to Robin McGinnis (rmcginni@uoguelph.ca) in the main office (Zavitz Hall rm. 201) immediately.**

**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 of completed work to take place at the end of the semester.

Participation .....	10%
Completion of assignments and précis' .....	70%
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 for the efficient study of technical skills. **Technical lessons will not be repeated.** Participation in class critiques and discussions is equally essential. The critiques are a central aspect of the course, and function as exams.

**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.

Students must clean up after themselves at the end of each class. Group clean-ups are integral aspects of the course expectations.