

**SCHOOL OF FINE ART AND MUSIC**  
**Winter Semester 2015**  
**SART\*3300-01**  
**SCULPTURE II**



**INSTRUCTOR:** FASTWURMS  
**TECHNICIAN:** Paul Lovell  
**CLASS TIME:** Tuesday & Thursday, 2:30 – 5:20pm  
**LOCATION:** Zavitz Hall, Rm. 103  
**OFFICE:** Zavitz Hall, Rm. 415  
**PHONE:** Ext. 56686  
**E-MAIL:** fastwurmsmf@gmail.com  
**OFFICE HOURS:** Tuesday, 10:00 – 11:00am, or by appointment

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**CALENDAR DESCRIPTION:**

This is a technical course in which specific tools of the wood and metal shops will be studied in depth through assignments. Conceptual issues will be examined in relation to the creation of objects.

***Prerequisite(s):*** ARTH\*1220, ARTH\*1520, SART\*1050, SART\*1060, SART\*2300

***Restriction(s):*** Registration is limited to students registered in the Art History or Studio Art specializations of the Bachelor of Arts program with an average of 70% in all ARTH and SART course attempts.

**COURSE DESCRIPTION:**

Sculpture II is a continuation of the material, technical, and conceptual concerns explored in Sculpture I. Students will continue to work in a variety of media, with an advanced concern for technical skills.

The class will incorporate hands-on experience with metal work, fabric, wood work, and casting, with exercises designed to broaden and sharpen conceptual vocabularies.

Various readings will further an understanding of critical and creative texts as they relate to sculpture. Reading will be considered as complimentary, informative, explicative adjuncts to our 3-D work. Each student will be required to participate in discussions concerning the assigned readings. Preparatory questions accompany each reading.

**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:**

- capable and competent in the safe and independent use of all tools and techniques in the woodshop, welding shop and sculpture casting areas.
- ability to develop and deploy an understanding and comprehension of the various axioms and ideological structures that make up the complex relationship between modernist and postmodernist aesthetics.
- capable of conceiving and evaluating generative methodologies, rules based and process strategies, building up to fully realized individual and independent sculptural projects.
- ability to plan and implement self directed creative research.

**REQUIRED TEXT:**

Passages in Modern Sculpture, Rosalind Krauss.

**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.**

**METHOD OF EVALUATION:**

Project 1:

Project 1 .....	35%
Sketchbook.....	5%

Project 2:

Part A .....	30%
Part B .....	15%
Sketchbook.....	5%

Project 3:

Readings.....	10%
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Marks are assigned at the completion of each project. These marks are based on idiosyncratic/original response to an idea, the manner/sensitivity of its execution, effort and commitment given to the undertaking. The willingness to take chances, respond to challenge and push one's own boundaries are also factors in the evaluation. Effort alone does not constitute a high grade. Incomplete projects cannot be graded. The following is a guideline for understanding the grade distribution:

Research and preliminary work for each project will be considered when grading each project. This research is to be compiled in a sketchbook. Sketchbooks are due at the end of semester.

The studio environment relies on the attendance and participation of all students and is of utmost importance. This includes working on and completing studio assignments, contributing to class discussions and critiques. The semester's work will culminate in an end of semester critique to be scheduled in the exam period. These factors have not been given a percentage value but, will be considered when determining project grades.

### **PROJECT 1: WOOD**

**PRELIMINARY EXERCISE:** build a sculpture incorporating a specific list of techniques.

Using the provided 1ft x 10ft x 1inch pine stock, make a sculpture that incorporates your knowledge of the wood shop. A thorough introduction to the safe practice and procedures in the wood shop will be given through discussion and demonstrations over several classes. Tools to be covered include various saws (hand saws, mitre/chop saw, bandsaw, skill/circular saw, scroll/jigsaw, table saw), drill press, hand drill/screw gun, router, circular sander/belt sander, clamps, vices.

### **PROJECT 2: THE ON-GOING SCULPTURE**

This sculpture will combine a welded steel element with cast objects, to be installed in a particular place or manner. Each section has a due date. Please refer to semester schedule for dates.

#### **Part A: Welding**

**PRELIMINARY EXERCISE:** build a simple geometric form using bar, angle or rod incorporating a specific list of welding techniques.

**WELDED ELEMENT:** Using steel bar or rod or angle, and/or found material, make a structure based on a conceptual relationship with your cast multiples. The dimensions of this structure should not exceed one meter (in volume). It could, however, be smaller. Introduction to the safe use of the metal shop, including the welding equipment (oxyacetylene, and mig), power tools (metal chop saw, grinders) and various hand tools (vice grips, clamps, files, etc.).

#### **Part B: Casting**

**CAST MULTIPLE:** Choose a personal item from the flow of products in your daily life. This object will not exceed the size of a loaf of bread and will be cast as a multiple using a rubber mould. Cement, hydrostone and plaster will be provided and discussed as a casting materials although alternate materials can be addressed on an individual basis.

#### **Part C: Installation**

Using the welded element(s) and the cast multiples create an installation and/or site work anywhere inside or within 5 minutes walking distance of the Zavitz building. This work must be completed for the final evaluation.

### **COURSE EXPECTATIONS:**

- Each student will complete 2 projects and two readings. Answers to preparatory questions which accompany each reading are due at the time of the discussion.
- Each student must maintain a sketchbook or journal.
- Each project will be thoroughly researched. Sketchbooks will contain all preliminary drawings, writings and collected images.
- Sculpture II is a studio course scheduled twice a week, three hours each class. A range of information from slide presentations, material demonstrations to discussions (both formal and informal) will take place in each class making consistent attendance necessary. In addition to structured class time, an equal amount of free time needs to be invested by students in order to adequately realize projects.
- Contributing to a supportive, dynamic studio is essential. This includes: being present, on time and involved in each studio class. Participation is essential for the efficient study of technical skills. Technical lessons will not be repeated.
- Students will participate in group critiques and discussions with a thoughtful, supportive, critical mind. Critiques facilitate communication: between our work and that of our fellow students, between the studio and the “outside world”. Projects need to be complete for critiques.

### **STUDIO RESPONSIBILITIES:**

- 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 instructor.
- Cleaning up after yourself and group clean-ups are integral aspects of the course contract.
- **IN ADDITION TO CLEANING UP AFTER WORKING, STUDENTS ARE REQUIRED TO CONTRIBUTE 2 HOURS TO THE MAINTENANCE OF THE SCULPTURE STUDIO OVER THE SEMESTER.**

Studio hours will be posted at the beginning of the session.

### **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.**