

SCHOOL OF FINE ART AND MUSIC
Fall Semester 2015
SART*4330-01
SENIOR SCULPTURE



INSTRUCTOR: FASTWURMS
TECHNICIAN: Paul Lovell
TIME: Tuesday & Thursday, 11:30am – 2:20pm
LOCATION: Zavitz Hall, Rm. 103
OFFICE: Zavitz Hall, Rm. 414
PHONE: Ext. 56868
EMAIL: fastwurmsmf@gmail.com
OFFICE HOURS: By Appointment

CALENDAR DESCRIPTION:

In close consultation with the instructor, the student will produce a body of independent sculpture with attention to clarity of personal statement, originality, and professionalism. Interdisciplinary projects based on the students' own research is strongly encouraged.

Prerequisite(s): SART*4300

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:

This course is designed to enable senior sculpture students the time to pursue intensive personal research programs in a group environment. Students will elect an area of investigation based on a research plan, and create two pieces of finished work based on this plan.

The focus of this class is on individual production and exploration. However, the development of a studio community is also of primary importance. Our evolving social relations within this class should be understood as influential aspects of our process and of our complete work. In developing a sense of group dynamics, we will create a better understanding of ourselves and how our objects and actions participate in the larger communities of art and the world.

Students will be expected to attend local exhibitions, museums, visiting artist lectures, etc. as part of the course work. Familiarity with the gallery scene in Toronto is essential. Students should be developing a strong sense of how their work relates to contemporary sculpture in Canada and internationally.

Equally, students are expected to explore the diversity of resources available on campus. I strongly encourage all students to pursue information and inspiration in an inter-

disciplinary spirit. Specific projects (group or individual) related to extra-departmental research should be discussed with me at the beginning of the semester.

NOTE: *This is a 1.0 credit course. Each week, students are expected to spend approximately 8 – 12 hours outside of class on related course work.*

LEARNING OUTCOMES:

- 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.
- capability to contribute to a ‘Reactive Curatorial’ exhibition opportunity and to work collaboratively through all stages of gallery preparation, installation, dissemination, and take down.

LAB FEES:

A compulsory materials fee of \$50.00 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:

Students in Sculpture IV have full access to all shops in the area and the tools and basic materials available in each. The low lab fee for these courses reflects the need for students to be sourcing and purchasing the materials they require beyond the basics

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:

Completion of two pieces of finished work	70%
PARTICIPATION in class discussion and critiques	30%

READINGS:

We will look at a small number of readings during the semester and students may elect to draft one written project. The program of readings and related visual research for the semester are to be determined by the class, but will generally focus on important art historical movements from the 1960's to the present. More intensive reading programs can be pursued individually or in groups.

RESEARCH PLAN

Within the first week of regular classes, students will submit a brief (one to two page) outline of their proposed research for the semester. This can be an outline of a conceptual concern, a material/technical investigation, a continuation of previous work, a personal narrative, a poem, an opera, an outline for a formal research paper, etc. The plan is expected to assist in organizing our time and thoughts. It is not intended to limit flexibility or inhibit decision-making.

PARTICIPATION/CRITIQUES:

This is primarily a work-focused studio course. After establishing your work plan for the semester our contact will be in individual and group critiques and by appointment. Ongoing and final critiques are an essential part of this class, both in terms of articulating our own ideas and in assessing those of our contemporaries. The critiques function as mid-term and final exams. Attendance at critiques is mandatory. Individual crits and consultation can be arranged during my office hours, which I will post at the beginning of the semester.

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.