Sculpture I
ARTS 213.501: Sculpture I
Spring 2017: Tuesday/Thursday 10:30 a.m. – 1:00 p.m.
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Office Hours: Wednesday 10-12, 3-5 and Tuesday/Thursday 4-5
The best ways to contact me are through office hours or email.

Course Content
ARTS 213 Sculpture I is a further exploration into the concepts presented in Art Practices II. Students will investigate, through specific assignments, issues that are central to producing sculpture. Pre- or Co-requisite: ARTS 123. UNM Core Curriculum – 7: Fine Arts.

Lectures, demonstrations, group discussions, assigned projects and critiques will assist the student’s growth and critical understanding of sculpture better preparing them for further study in three dimensional mediums.

Student Learning Objectives
- Demonstrate a working knowledge of sculpture using a variety of techniques and construction materials.
- Exhibit patience, persistence and creative problem solving skills.
- Develop ability to think visually and communicate ideas in physical form.
- Demonstrate ability to discuss and defend work in relation to concepts, ideas, techniques, processes, and experiences.

Materials
Some tools and materials will be provided. Any other materials that you are responsible for are discussed in the given assignment description. You will need a sketchbook (8x10 or larger) for ideas, vocabulary, collage, research, notes, and drawings. You might also want a decent, cork-backed metal straightedge, and a decent mat knife/X-acto knife of some kind. We will be investigating and utilizing many materials in this class; if you find or have or know of intriguing materials, bring them into class for discussion.

Suggested Texts
Living Materials: A Sculptures Handbook

Student Responsibilities
Students are required to complete all assignments on time, participate in scheduled critiques, class discussions and maintain a safe, respectable, positive studio environment.
Student Responsibilities (Continued)

Art studio classes are very different than other classes. The majority of work is done in the studio due to equipment and material needs. Students are expected to work in the studio several hours each week in addition to scheduled class times. Open studio hours will be announced.

Neither dishonesty nor unruly behavior will be tolerated in the classroom; such actions will lead to being dropped from the course. According to our Student Code of Conduct found on page 121 of the 2014 – 2016 UNM-Valencia Catalog:

“Appropriate disciplinary procedures and sanctions shall be applied to any student who commits, or attempts to commit, any of the following acts of misconduct:

2.4. Academic dishonesty, including, but not limited to, dishonesty in quizzes, tests, or assignments: claiming credit for work not done or done by others; hindering the academic work of other students; misrepresenting academic or professional qualifications within or without the University; and nondisclosure or misrepresentation in filling out applications or other University records.”

Students are expected to attend every class on time, fully prepared for each day's work and clean the studio before the end of each class. More than three absences without prior consultation may result in a failing grade or a drop from the class. Leaving excessively early or arriving late three times results in one absence.

Students are responsible for lecture and demo information missed if absent. No repeats of lectures or demos will be given due to lack of attendance.

Cell phones need to be put on mute during class times. If you must receive a call during class time leave the studio before you answer. No phone conversations, text messaging, web surfing, movie watching etc. in studios.

If you have any issue that may need special attention or accommodation, please see me after class. All personal information is kept strictly confidential. Likewise, I keep all grades, personal information, etc confidential. Please understand that I will not give out such information on the phone or through email or to anyone other than you.

Grading

Grading will be based on several factors. At the midterm and for final grades, you will receive each of your projects' numerical grades. Projects make up 90% of your grade. Research, preparatory drawings, and extensions of your project are considered part of each project. In addition, you will be given a numerical grade for the following: Attendance and Participation, Classroom Etiquette and Final Studio clean up. These will constitute the other 10% of your grade. I look favorably on experimentation, effort, punctuality, and drive to improve.
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<th>Score Range</th>
<th>Description</th>
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<tr>
<td>A+, A, A- (100% - 90%)</td>
<td>Demonstrates outstanding skill, discernment, and working knowledge of sculpture using the various techniques and construction materials for the project. Quality of work is excellent, and is integrated with exceptional creativity. Outstanding patience and persistence with outstanding problem solving skills demonstrated. Demonstrates an outstanding ability to discuss and assess work in critique and class discussions. Demonstrates extensive use and understanding of concepts and terminology used in the discipline.</td>
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<td>B+, B, B- (89% - 80%)</td>
<td>Demonstrates moderate skill, discernment, and working knowledge of sculpture using the various techniques and construction materials for the project. Quality of work is good, and is integrated with some creativity. Moderate patience and persistence with medium problem solving skills demonstrated. Demonstrates a solid ability to discuss and assess work in critique and class discussions. Demonstrates competent use and understanding of concepts and terminology used in this discipline.</td>
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<td>C+, C, C- (79% - 70%)</td>
<td>Demonstrates average skill, discernment, and working knowledge of sculpture using the various techniques and construction materials for the project. Quality of work is modest, and is moderately integrated with creativity. Average patience and persistence with average problem solving skills demonstrated. Demonstrates an average ability to discuss and assess work in critique and class discussions. Demonstrates an average use and understanding of concepts and terminology used in this discipline.</td>
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<td>D+, D, D- (69% - 60%)</td>
<td>Demonstrates a lack of skill, discernment, and working knowledge of sculpture using the various techniques and construction materials for the project. Quality of work is borderline acceptable, and is poorly integrated with creativity. Limited patience and persistence with limited problem solving skills demonstrated. Demonstrates a limited ability to discuss and assess work in critique and class discussions. Demonstrates poor use and understanding of concepts and terminology used in this discipline.</td>
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<td>F (59% and below)</td>
<td>Fails to demonstrate skill, discernment, and working knowledge of sculpture using the various techniques and construction materials for the project. Quality of work is unacceptable, and is not integrated with creativity. No patience and persistence with no problem solving skills demonstrated. Does not participate in discussing or assessing work in critique and class discussions. Shows little or no understanding of the concepts and terminology used in this discipline.</td>
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Assignments

1: Wire Gesture
In this project the student will use line to develop the form and movement of a subject. Using a visual aid will be vital to the success of your work. Only by studying, in detail, both the form of the subject and its movement will you be able to create a static gesture a viewer can decipher.

Objectives
- Create recognizable subject through minimal visual description
- Convey movement of subject with static object
- Attention to composition from multiple viewpoints
- No greater than 12 inches in any dimension

Materials
Video and/or video still to work from
Bailing Wire
Paint for wire (optional)
Paint for base
Wood base

Terms
Two Dimensional - Having or appearing to have length and breadth but no depth.

Three Dimensional - Having or appearing to have length, breadth, and depth.

Form - The visible shape or configuration of something.

Line - A long, narrow mark or band.

Space - A continuous area or expanse that is free, available, or unoccupied.

Balance - A condition in which different elements are equal or in the correct proportions.

Composition - The nature of ingredients or constituents; the way in which a whole is made.

Presentation - The manner or style in which something is given, offered, or displayed.

Detail - An individual feature, fact, or item.

Gesture - To show, express or direct through movement

Movement - A change of position that does not entail a change of location

Static - Lacking in movement, action, or change

Artists to look at
Alexander Calder (specifically “Calder’s Circus”)
2: Modeled Me

Students will make a rendered three-dimensional representation of their head. You will make a wood, wire and paper armature as a base for your likeness. Using a mirror and support images, study and reflect the anatomical realism that makes you physically distinct and essentially you.

Objectives
- Construction of armature
- Likeness to individual
- Rendering of detail
- Quality of proportions

Materials
- Wire and wood for armature (Provided)
- Newspaper
- Mirror
- Clay (Water or Oil based)
- Cutting wire
- Clay modeling tools
- Calipers (optional)
- Lawn and leaf bag
- Masking tape

Terms
- Render - To reproduce or represent
- Representational - Resembling or portraying any object in physical nature
- Non-representational - Not resembling or portraying any object in physical nature
- Realism - Depiction of the physical appearance of reality
- Essence - The intrinsic nature or indispensable quality of something
- Archetype - A very typical example of a certain person or thing
- Rhythm - A strong, regular, repeated pattern of movement or sound
- Additive - combining or building up material until the desired effect is achieved
- Armature - a frame used by a sculptor to support a figure that is being modeled
- Proportion - the correct or appropriate relationship between the size, shape, and position of the different parts of something

Artists to look at
- Ron Mueck
3: Essential Nature

After collecting three natural objects, students will sketch biomorphic abstractions of their objects three-dimensionally with clay. After choosing one you will then decide the best volume to contain it and pour a plaster block. You will then carve the desired sketch out of the plaster blank by subtractive process.

Objectives
- Collection and sketches of objects
- Ability to pour and carve plaster
- Quality of connection to natural object
- Display of finished project

Materials
For sketch:
Clay (provided)
Cutting wire
Clay modeling tools

For final:
Plaster (provided)
Small bucket
Gloves
Safety glasses
Chisels (provided)
Stone hammer (provided)
Sure form
Rasp
Appropriate base or other method of display
Artist statement (One page double space typed)

Terms
Abstract - Existing in thought or as an idea but not having a physical or concrete existence
Biomorphic - A decorative form or object based on or resembling a living organism
Amorphous - Without a clearly defined shape or form
Organic - Relating to, or derived from living matter
Inorganic - Not consisting of or deriving from living matter
Essence - The intrinsic nature or indispensable quality of something
Volume - The amount of space that an object occupies, or that is enclosed within a container
Subtractive - Taking away or removing material until the desired effect is achieved

Artists to look at
Barbara Hepworth
4: Objectify

Rummage sales and thrift stores, junkyards and landfills. There is no shortage of free, found and commodity objects around us. You will be in charge of finding a multitude of objects and composing them into an array that conveys an emotion. Giving voice to inanimate objects through material sensibility will be key.

Objectives

- Quality and quantity of objects
- Durability of connection between materials
- Compositional harmony
- Clarity of ideological intent

Materials

Any and all collected objects
Adhesives (Does not just include glue and tape)
Appropriate base or other method of display
Artist statement (One page double space typed)

Terms

Clarity - The quality of coherence and intelligibility
Process - A series of actions or steps taken in order to achieve a particular end
Static - Lacking in movement, action, or change
Movement - A change of position that does not entail a change of location
Intent - The state of mind in which an act is done
Objectify - to give expression to (as an abstract notion, feeling, or ideal) in a form that can be experienced by others

Artists to look at
Sarah Sze
5: Response
Students will create a work entirely of their own that references, connects or responds to an other artist work that inspires or infuriates them. You will research artist, that are listed on a hand out provided to you or that you find, and develop a work that is in dialogue to theirs.

Objectives
- Research on artist and understanding of their work
- Quality of craft
- Project creates an intrinsic connection to the selected artist work
- Generation of an artist statement

Materials
Any materials needed
Research statement (One pages double space typed)
Artist statement (One pages double space typed)

Terms
Specificity - Clearly defined or identified
Intention - A thing intended; an aim or plan
Clarity - The quality of coherence and intelligibility
Context - The circumstances that form the setting for an event, statement, or idea, and in terms of which it can be fully understood and assessed
Content - Things that are held or included in something
Essence - The intrinsic nature or indispensable quality of something, esp. something abstract that determines its character
Narrative - An account of connected events

Artists to look at
Anyone on the list provided or that interests you