

Art 3530: Sculpture III

Fall 2006: Section 001: T/Th 11:00–1:45

Christopher McNulty, Associate Professor

3D Arts Building, Room 120A, 844.5267

Email: mcnulcl@auburn.edu (Responses can be expected within 12–48 hours, depending on the professor's schedule and the date and time of your email.)

Office hours: T/Th 2:00–3:00pm or by appointment.

Course Description from the Bulletin

Advanced sculpture with medium and subject determined by student and instructor. Emphasis on student's aesthetic awareness and technical skills.

Pre-requisites

You must have completed Sculpture II (Art 3520) to take this class.

Objectives

Upon successful completion of this course, students will successfully:

- Recognize, explore, and understand the relationship of three-dimensional forms to their environment and cultural context.
- Use a variety of mold-making and casting media, such as plaster, wax, concrete, paper, and plastic to create sculpture and demonstrate an understanding of the technical, visual, conceptual, structural, safety and environmental concerns specific to those media.
- Cast a form in iron at Sloss Furnaces in Birmingham
- Explore and utilize extended media, including light sculpture and installation art.
- Exhibit a high degree of rigor in their solutions to formal, technical, and conceptual problems and demonstrate an extensive development process for their ideas and working methods.
- Use power tools skillfully and safely.
- Articulate, in both oral and written form, the conceptual, craft, and formal characteristics of their own work and the work of their fellow students in critique.
- Research and present a formal lecture on the work of a contemporary living sculptor.

Course Content & Schedule

This course builds on the conceptual and aesthetic issues, techniques, and materials examined in Sculpture II (Art 3520) while also introducing non-object based practices. The course will emphasize more complex conceptual and perceptual issues, such as the relationship between objects and their environment, and the relationship between objects and their cultural context (both the artworld context and the context of the larger culture). The fundamentals of moldmaking and cold casting will be introduced along with a survey of castable materials such as plaster, wax, concrete, and plastics. Students will be expected to apply an advanced level of research and technical experimentation with demonstrated materials while continuing to display competent and appropriate technique and craft. In addition, students will discuss several readings including *A Sculpture Reader: Contemporary Sculpture Since 1980* to survey the issues underlying contemporary sculpture practice. Students will also research and present the work of a contemporary sculptor to the class.

Tentative Schedule

- **Week 1:** Introduction & Syllabus
Assignment 1
Casting introduction
Sculpture Reader, Ch 1-3

- **Week 2:** Introduction to Casting
Plaster casting demo
Wax casting
Sketches due
Artists due
Sculpture Reader, Ch 4-6
- **Week 3:** Sculpture Reader, Ch 7-9
- **Week 4:** Crit
Assignment 3
Sculpture Reader, Ch 10-12
- **Week 5:** Latex mold demonstration
Sketches due
Sculpture Reader, Ch 13-15
- **Week 6:** Sculpture Reader, Ch 16-18
- **Week 7:** Sculpture Reader, Ch 19-21
- **Week 8:** Crit
Assignment 4
Introduction: Light sculpture
Sculpture Reader, Ch 22-24
- **Week 9:** Sketches due
Sculpture Reader, Ch 25-27
- **Week 10:** Introduction to iron casting
Sculpture Reader, Ch 28-30
- **Week 11:** Crit
Flasks due
Assignment 5
- **Week 12:** Sloss field trip
Introduction: Installation art
Sculpture Reader, Ch 31-33
Sculpture Reader, Ch 34-36
- **Week 13:** Work
Sculpture Reader, Ch 37-39
- **Week 14:** Work
Sculpture Reader, Ch 40-42
- **Thanksgiving Break**
- **Week 15:** Crit & cleanup

Disability Accommodations

Students who need special accommodations in class, as provided for by the American Disabilities Act, should arrange a confidential meeting with the instructor during office hours the first week of classes — or as soon as possible if accommodations are needed immediately. You must bring a copy of your Accommodation Memo and an Instructor Verification Form to the meeting. If you do not have these forms but need accommodations, make an appointment with The Program for Students with Disabilities, 1244 Haley Center, 844.2096 (V/TT).

Studio Access

The 3D building will be open for registered student use 24 hours a day. Registered students will gain access after hours with their student ID cards. Please note that only registered students have permission to access the building. All students must sign the After-Hours Access Policy before they will have access to the building. The woodworking and metal fabrication studios will only be open when either the sculpture professor or the 3D technician is in the building. Regular supervised hours are posted on the technician's office window. Additional tool room access is available 2-3 nights each week and is supervised by advanced student employees. You will need to schedule your use of the power machinery accordingly.

Lockers

Storage lockers are available in the sculpture area for all registered students. Students must sign out their locker with the 3D Technician. You are strongly encouraged to sign out a locker to ensure that you have all your materials available for class. Any locks that have not been registered will be cut. All lockers must be cleaned out at the end of the semester. Any unclaimed locks and materials will be disposed of.

Materials

You are **required** to have the following the following general supplies. Never come to class without them.

- ANSI certified safety glasses (Z81 or Z87)
- Tape measure
- Set of drill bits (1/16"-1/4" in 1/32" increments)
- Sketchbook (14 x 17") dedicated to this class only
- Binder/folder for handouts
- Pencils
- Lock (for locker)

With the exception of certain supplies (e.g. plaster, yellow glue, welding rod, etc.), students will be responsible for finding and purchasing their own materials (wood, steel, hardware, paint, finishing materials, etc.). Most of these materials can be obtained from any hardware store. Be sure to manage your budget accordingly. All materials required for assignments will be announced at least one class period in advance.

Possible Suppliers

Lowe's, 1701 Frederick Rd, Opelika, 705-4995
Home Depot, 2190 Tigertown Parkway, Opelika, (334) 737-0136
Waid Ace Hardware, 1866 E Glenn Ave, Auburn, 502-3991
Spencer Lumber, Bragg Street (off College), Auburn, 887-7071
Hardwoods, Inc. of Alabama, 21444 US Hwy 31, Thorsby, 800.467.4160; www.hardwoodweb.com
Wood Products Center, 506 Manchester Expressway, Suite C-7, Columbus 31904, 800-994-2972
H & E Steel, 23 Samford, Opelika, 745-2001
ISS Industrial Supply, 6401 25th Avenue, Valley, 36854, 334.756.8700
R&D Metal Fabrication, 2407 South Uniroyal, Opelika, 745-5074
Opelika Scrap, 2000 Steel, Opelika, 745-2622
The Compleat Sculptor, www.sculpt.com, 800.9SCULPT
www.sculpturehouse.com

Suppliers of Mold and Casting Materials

Polytek, 55 Hilton Street, Easton, PA 18042; (610) 559-8620; polytek.com
Smooth-On, 2000 Saint John Street, Easton, PA 18042; (800) 762-0744; www.smooth-on.com/
Synair Corporation, 2003 Amnicola Highway, Chattanooga, TN 37406; (800) 251-7642; www.synair.com
Reynolds Advanced Materials; (404) 664-1421; www.reynoldsam.com/
The Compleat Sculptor, Inc., 90 Vandam Street NYC, NY 10013; 800-9-SCULPT; www.sculpt.com
Sculpture House Casting, 155 W. 26th Street, NYC, NY 10001; 888-374-8665; www.sculptshop.com
US Gypsum, www.usg.com (good source of information on plasters).

Required Reading

Glenn Harper and Twylene Moyer, eds. *A Sculpture Reader: Contemporary Sculpture Since 1980*. Hamilton, NJ: ISC Press, 2006.

Recommended Reading

Alex Potts. *The Sculptural Imagination: Figurative, Modernist, Minimalist*.

Thomas McEvelley. *Sculpture in the Age of Doubt*.

Rosalind Kraus. *Passages in Modern Sculpture*.

Oliver Andrews. *Living Materials: A Sculptor's Handbook*.

Jack Andrews. *The New Edge of the Anvil*.

Dona Meilach. *Decorative and Sculptural Ironwork*.

Sculpture

Art Papers

Art in America

Art Forum

Note: Art Abstracts is an online index of periodicals available through the Auburn University library. This database is an invaluable tool to research artists and artistic topics.

Course Requirements/Evaluation

Assignments will be judged on the basis of the following criteria.

- **Design:** the visual or formal aspects of the piece. Designs will be graded based on the quality of and effort directed toward the visual development of the particular assignment.
- **Concept:** the ideas or thoughts driving the design. In sculpture, ideas are expressed through the manipulation of materials, formal elements, and space. Consider the term, "ideas," in a broad manner, including, for example, life experiences, emotional states, political viewpoints, identity issues, etc. Concepts will be evaluated based on the quality, clarity, and development of the work's meanings.
- **Execution:** how the piece is physically crafted and/or presented. The execution of a project will be judged according to the quality and appropriateness of construction, materials, and techniques used, attention to detail and finish, and improvement over previous work.
- **Risk/Development:** the willingness of the student to explore, research, and develop aspects of their work, whether visual, conceptual, or technical, that are unfamiliar or difficult. This experimentation will necessarily include the extensive exploration of a variety of possible solutions and directions for the assignment. In addition to brainstorming multiple solutions to each assignment, you are also expected to edit and develop your work and its context to include only the "information" that is necessary to the piece's meaning.

Participation & Critiques. Attendance at and participation in critiques is mandatory. You will be graded on your level of involvement in class discussion. Please note: if you fail to finish an assignment on time, you are still expected to attend critique. All projects must be set up for critique *before* the start of class.

Overall Criteria considered in the final grade will include:

- | | |
|---|------------|
| 1. <u>Assignments / Quizzes</u> | |
| A. Assignments, Sketchbooks & Drawings | 200 points |
| B. Technical exercises: develop your understanding of demonstrated tools and techniques | 15 points |
| 2. <u>Participation</u> | 50 points |
| A. Critiques | |
| B. Discussions | |
| C. Note taking during lectures and demonstrations | |
| <hr/> | |
| Total Points | 265 points |
3. Attendance (only a negative grading factor if absences exceed 3 classes per semester)

4. Removal of materials. All materials and artwork must be removed from the building at the conclusion of the semester. Students who fail to comply with this requirement will receive a grade of “incomplete (IN)” until their materials have removed.

Grading Scale

- A (90–100%) — The student who consistently produces work with fully developed concepts, quality designs, and strong technical execution and/or progress in learning techniques. The student will also be actively involved in the class discussions and critiques, and demonstrate a clear understanding of topics covered in the course.
- B (80–89%) — The student who does very good and occasionally outstanding work on assignments. Projects must be well executed and completed on time. Class involvement must be strong.
- C (70–79%) — The student whose assignments and class participation are adequate but do not represent strong effort or improvement. Projects must be completed on time.
- D (60–69%) — The student who does not demonstrate an adequate understanding of the material covered in the course and/or shows insufficient effort in the conceptual, formal, and technical development of assignments.
- F ($\leq 59\%$) — The student who shows little effort on assignments, demonstrates little progress over the course of the semester, misses class often, and/or turns assignments in late.

S-U Grading Scale: Grades calculated as A, B, or C will assigned a grade of S; grades calculated as D or F will be assigned a grade of U.

Withdrawals: A student who withdraws from a course prior to the 15th class day during a semester (or the fifth class day of summer term) will have no grade assignment; however, from the 15th class day during a semester (or the fifth class day of summer term) through mid-semester (mid-term) a W (Withdrawn Passing) grade will be recorded for the course.

Course Policies & Procedures

- **All work must be original.** Copying or using the work or ideas of other students or artists is considered plagiarism. This rule applies both to the design and the execution of all work. You may have others assist with aspects of your project in certain cases, but the execution of your work must be primarily your own. Please ask if you are unsure about specific circumstances. All violators will be taken to the Academic Honesty Committee in accordance with the policy stated in the *Tiger Cub*.
- **Attendance is required.** Material will be presented in a systematic matter. If you miss class, you will miss information required to meet the course objectives. Therefore, it is your responsibility to find out what material was presented in class and what assignments are due. Demonstrations and lectures will not be repeated. All university-approved absences, as defined by the *Tiger Cub*, must be documented in writing within 7 days of the absence. Athletes must provide written excuses from the Athletic Department. After two unexcused absences, your grade will automatically decrease one-half of a letter grade (5%) for each additional absence.
- **Punctuality.**
 - You must be on time. Any student arriving ten minutes late will be given half of an absence. Any student arriving 30 minutes late will be given a full absence. If you are late, you must see me during class to ask to be put on roll.
 - All projects must be completed on time for critiques. Incomplete projects will not be discussed in critique and will lose one-half of a letter grade for each class period that they are late.
 - You are expected to come to class prepared with the appropriate materials. Class time is not shopping time. If you come to class unprepared to work, you will be considered absent.
- All cell phones must be turned off during class. Any phone that rings will be confiscated.
- On occasion, you will be contacted by **email** at your AU email address. Be sure that the email address listed in the Auburn system is current. In an effort to save paper and copying costs, assignments and handouts are posted on **Web CT** (www.auburn.edu/students). It is your responsibility to check the site and your email regularly.
- Students are responsible for keeping track of their own progress in the class. If you wish to learn your grade in the class, you must ask the instructor.

- All work must be removed from the studio at the end of the semester. We are not here to clean up after you. If you fail to remove your work, you will be given an incomplete.

General Safety and Sculpture Facility Policies

- Students are required to attend all appropriate safety demonstrations and sign relevant safety agreements before using tools and equipment.
- There is no such thing as a stupid question. If you are unsure how to use a machine or perform a technique, please ask. Always make safety your first priority.
- Appropriate eye, ear, and respiratory protection are mandatory. If you fail to wear appropriate protection on a regular basis, you may be barred from using the facility.
- Sculpting can be dirty work, exposing you to plaster, rust, metal dust, sparks, etc. A set of coveralls and a baseball hat is recommended to protect your clothing and hair.
- No loose clothing is allowed around power tools. Open-toed shoes or sandals are not allowed in the studio. If you wear sandals to class you will not be allowed to work. Repeat offenders will be considered absent.
- Never work alone. When using power machinery, there must always be at least one other person working in the shop with you.
- The shop should always be cleaner when you leave than it was when you entered. Clean up all sawdust, slag, and filings on machines and floor, and put away tools. Clean up your mess and a little of somebody else's, too. A clean studio is a safe studio. Offenders may be barred from the studio.
- Watch out for the safety of one another. If you see someone using a machine improperly, politely interrupt what he or she is doing and explain how to use it safely.
- Use of alcohol or drugs before or while using shop machinery is strictly prohibited. All offenders will be immediately expelled from using the studio. Please notify the instructor if you are taking any prescription medication that may impair your abilities to operate power tools safely.
- Keep all flammable substances in the yellow metal cabinet. Clearly mark all containers with your name and the date.
- Dispose of all oily rags and brushes in the red waste can. Do NOT dispose of rags and brushes in the regular trash cans. Such items can spontaneously combust.
- Boom boxes and stereos are not allowed in the facility. This is a communal work area: not all of your peers will find your music inspiring. If you wish to work to music, please wear a personal music player with headphones.

1. Transformation

Problem: Create a sculpture that explores the idea of transformation. The transformation may be physical, psychological, emotional, spiritual, or political in nature. The inspiration for the piece may derive from personal experience, the experience of someone else, or your imagination. The form of the piece may be representational or abstract.

Consider carefully what materials you will use. Will the materials that you use transform within the piece? Will the form(s) of the piece transform? Will some event occur within real time?

You will be expected to work out your ideas thorough drawings, models, sample joinery, and sample finishes as in past classes.

Materials & Tools: Some element within your piece must be created through the use of a waste mold and be cast in plaster or wax. You may use any other materials or combination of materials as is appropriate.

Value: 40 points

Brainstorm:

Proposal:

Critique:

2. Presentation on a Contemporary Artist

Problem: Prepare a ten-minute presentation to the class on a contemporary artist and her work. You may choose an overall view of the artist, a particular period of work, or a selection of pieces.

Hand in a one page, typed synopsis of your presentation, including bibliographic references to supporting materials. Please note: at least **three** sources must be from published, printed sources. You can use the Internet to do some of your research, but the majority of the source material must be found in the library. You **MUST** go to the library to research your artist.

The form of your presentation must include the following:

- A detailed description of the formal, technical, and conceptual characteristics of the work you are presenting. The presentation requires interpretation and analysis of the artist's work and a review of various critical perspectives. Your presentation is not simply a "book report": do not simply summarize the work.
- Basic biographical information about the artist: his or her education, the year the presented work was created, how their work was presented to the public, etc.
- Art historical influences on the work and art historical impact of the work.
- A discussion of your personal interest in this work and what you have learned through preparing this presentation.
- Strong visual support in the form of slides, digital images, photographs, or quality photocopies from books; information from internet research may be included

[Sculpture III & IV students will give 20-minute presentations. Sculpture IV students must submit a typed, 5-page research paper on their artist a week after their presentations.]

You may choose an artist who is not represented on this list below, but it must be a living artist who works in three dimensions and you must receive approval from me beforehand. Do **not** select an artist that you have researched before for another class.

Due date: Select an artist and sign up with me to avoid duplicate reports. First come, first serve. Submit a formal proposal for the presentation the week before your talk. Include bibliography and visuals. Make an appointment or talk with me during class.

Value: 40 points

Magdalena	Abakanowicz	Guillermo	Gomez-Pena	Dennis	Oppenheim
Vito	Acconci	Antony	Gormley	Tom	Otterness
Jane	Alexander	Dan	Graham	Tony	Oursler
Carl	Andre	Nancy	Graves	Nam June	Paik
Janine	Antoni	Cai	Guo-Qiang	Jorge	Pardo
Siah	Armajani	Hans	Haacke	Cornelia	Parker
Richard	Artschwager	Ann	Hamilton	Giuseppe	Penone
Alice	Aycock	David	Hammons	Beverly	Pepper
Stephan	Balkenhol	Mona	Hatoum	Gianni	Piacentino
Linda	Benglis	Tim	Hawkinson	Martin	Puryear
Miguel	Berrocal	Michael	Heizer	Charles	Ray
Ashley	Bickerton	Eva	Hesse	Ravinder	Reddy
Christian	Boltanski	Damian	Hirst	Richard	Rezac
Chakaia	Booker	Carsten	Holler	Faith	Ringgold
Jonathan	Borofsky	Jenny	Holzer	Nancy	Rubens
Louise	Bourgeois	Rebecca	Horn	Karin	Sander
Marcel	Broodthaers	David	Ireland	Beverly	Semmes
Chris	Burden	Robert	Irwin	Richard	Serra
Daniel	Buren	Magdalena	Jetelova	Joel	Shapiro
Scott	Burton	Luis	Jimenez	Judith	Shea
James	Carl	Sook	Jin Jo	Kiki	Smith
Anthony	Caro	Ilya	Kabakov	Jesus	Soto
Maurizio	Cattelan	Anish	Kapoor	Buzz	Spector
Judy	Chicago	Martin	Kersels	Haim	Steinbach
Mel	Chin	Jeff	Koons	Jessica	Stockholder
	Christo	Jannis	Kounellis	James	Surls
Willie	Cole	Tadaaki	Kuwayama	Tony	Tasset
Barbara	Cooper	Sherrie	Levine	Anne	Truitt
Tony	Cragg	Sol	Lewitt	James	Turrell
Richard	Deacon	Maya	Lin	Richard	Tuttle
Walter	DeMaria	Richard	Long	Nils	Udo
Mark	Di Suvero	James	Luna	Ken	Unsworth
Olafur	Eliasson	Christian	Marclay	Atelier	Van Lieshout
Heide	Fasnacht	Matthew	McCaslin	Bernar	Venet
Teresita	Fernandez	Allan	McCollum	Bill	Viola
Barry	Flanagan	John	McQueen	Rachel	Whiteread
Dan	Flavin	Annette	Messenger	Alison	Wilding
Regina	Frank	Robert	Morris	Jackie	Windsor
Tom	Friedman	Robert	Morrison	Bill	Woodrow
Katharina	Fritsch	Juan	Munoz	Walter	Zimmerman
Charles	Ginnever	David	Nash	Andrea	Zittel
Robert	Gober	Bruce	Naumann		
Andrew	Goldsworthy	Claes	Oldenburg		

3. Light Sculpture

Problem: Design and fabricate a sculpture that creates or integrates light and a light source as a conceptually and formally significant element. The light may be produced by the sculptural object itself or by some other mechanism.

You will be provided with a handout that covers basic wiring for most light fixtures.

For inspiration, you may wish to look at the work of Robert Irwin, Dan Flavin, Mona Hatoum, Olafur Eliasson, and James Turrell.

Materials & Tools: Some element within your piece must be created through the use of a flexible, latex mold and be cast in a material that you have not used previously. You may use any other materials or combination of materials as is appropriate.

Objectives:

To create a flexible mold to cast a form.

To develop an understanding of the metaphoric potential of light in sculpture

To work and problem-solve with unfamiliar materials and technologies

To execute your sculpture with an appropriate level of craft

To explore ideas and 3D forms through drawing

Value: 40 points

Brainstorming due:

Proposal due:

Critique:

4. Sustainable Sculpture

Problem: Create a sculpture that addresses the theme and/or practice of sustainability.

On WebCT, you will find the catalog for the *Beyond Green* exhibition held at the University of Chicago in 2005. Read the introductory essays listed below and review the artists' works.

Stephanie Smith, "Beyond Green." *Beyond Green: Toward a Sustainable Art*. Smart Museum of Art, University of Chicago, 2005, p.12-19.

Victor Margolin, "Reflections on Art and Sustainability." *Beyond Green: Toward a Sustainable Art*. Smart Museum of Art, University of Chicago, 2005, p.20-29.

Margolin's essay distinguishes three different precedents for sustainable art: "art that engages with the land or landscape [by altering the landscape, placing forms in the landscape, working with processes found in nature, or reclaiming sites]; art that incorporates sustainable practices such as recycling; and art that responds to social issues through the production of objects or discourse" (22). Will you adopt one of these existing precedents or create a new approach?

Think also about how your work will address the three issues that Margolin raises:

- (1) What forms does art take in a culture of sustainability?
- (2) What is art's relation to other practices that are concerned with sustainability?
- (3) How should we think about art that moves from discourse to action (24)?

Materials & Tools: You may use any other materials or combination of materials as is appropriate.

Objectives:

To consider socially and environmentally responsible ways of creating art.

To consider the relationship between art and other fields of knowledge, including design and architecture.

To shape the perception of space and environment.

To use drawing to investigate forms, concepts and construction methods.

Value: 40 points

Brainstorm:

Proposal:

Critique:

5. Installation: Transformed Interior

Problem: Alter the interior of a room so that the audience members' experience of this location is completely within your control. Try to manipulate every aspect at your disposal. Don't miss an inch. Remember the walls, the floor, the ceiling, the cracks, and the pipe fittings. Use lighting and sound along with construction materials, paint, fabric, and anything else at your disposal. Think about the entry and exit and the timing of the stay of your audience. Everything that you do should be designed to strengthen your statement. The final effect will be an integrated and consistent environment.

Artist Statement: You must write a three-paragraph artist statement (typed, spell-checked, and comprehensible) about the concept of your piece. This statement will be presented along with your piece during critique. The first paragraph should formally describe why selected your space and how you transformed it; the second should describe the work's content; and the third should evaluate the strengths and weaknesses of the final artwork.

Materials & Tools: You choose.

Objectives:

To explore how space can be transformed to create a sculptural environment

To use drawing to investigate forms, concepts and construction methods

To write an artist statement and formally critique one's own work

Value: 40 points

Due Date: