

ART 0012B - SCULPTURE II

Catalog Description

Prerequisite: Completion of ART 12A with grade of "C" or better

Hours: 90 (36 lecture, 54 laboratory)

Description: In-depth exploration of sculpture philosophy and materials with a focused emphasis toward development of personal direction and individual style. Students work with a variety of materials to create works of art. (CSU, UC)

Course Student Learning Outcomes

- CSLO #1: Analyze and orally compare the formal three dimensional design principles (such as mass, volume, size, density, surface texture, linear movement, and color) during project planning and critiques.
- CSLO #2: Assemble a sculptural vocabulary/visual literacy which incorporates a wide range of historical/contemporary perspectives in art.
- CSLO #3: Develop skills in the application of processes, technologies and materials relevant to the practice of sculpture learned in Art 12A.
- CSLO #4: Explore and manipulate the relationship of sculptural forms to their environment and cultural context, learning to re-contextualize and re-invent meaning.
- CSLO #5: Demonstrate proper shop practices and effective use of hand and power tools associated with a variety of traditional sculptural materials and processes.

Effective Term

Fall 2024

Course Type

Credit - Degree-applicable

Contact Hours

90

Outside of Class Hours

72

Total Student Learning Hours

162

Course Objectives

Lecture Objectives:

1. Discuss and select skills, processes, technologies and materials relevant to the practice of sculpture;
2. Identify and refine strategies for integrating formal, technical, and conceptual problem solving approaches within each assignment;
3. Critique and discuss sculptural works of art with the use of appropriate vocabulary and reference to historical/contemporary perspectives;
4. Examine visually and orally discuss the formal three- dimensional design principles (such as mass volume, size, density, surface texture, linear movement, and color) during project planning and critiques;

5. Manipulate the relationship of three-dimensional forms to their environment and cultural context in order to re-contextualize and re-invent meaning;
6. Discuss an artwork's content and context, how materials can contain meaning, and the ways in which sculpture interacts with the human body, site, and audience.

Laboratory Objectives:

1. Apply proper shop practices and effective use of hand and power tools associated with a variety of traditional sculpture materials and processes;
2. Employ occupational health and safety standards;
3. Utilize innovative and multi-media based approaches to sculpture, including sustainable or recycled use of materials, time-based performative video art and installation format;
4. Utilize and experiment with various methods of fabrication, modeling, and constructing that are most appropriate for a given sculptural material;
5. Evaluate and critique artworks based on the elements and principles of design, knowledge of materials and processes used.
6. Demonstrate understanding of developmental steps for a specific sculpture project;
7. Examine and discuss the historical aspects of the philosophy, design and fabrication techniques of sculpture;
8. Outline the developmental methods of sculptural processes.

General Education Information

- Approved College Associate Degree GE Applicability
- CSU GE Applicability (Recommended-requires CSU approval)
- Cal-GETC Applicability (Recommended - Requires External Approval)
- IGETC Applicability (Recommended-requires CSU/UC approval)

Articulation Information

- CSU Transferable
- UC Transferable

Methods of Evaluation

- Classroom Discussions
 - Example: Students will express and communicate their ideas and intent with clarity; they will also present an understanding (in written individual project evaluations and during formal critiques) of sample questions such as the following: Example a: Does the student's individual use of found objects reflect a knowledge of the history of Assemblage as well as demonstrate more modern uses of recycled objects? Example b: Does a student's finished art piece integrate conceptual, design and technical skills?
- Objective Examinations
 - Example: A safety test will be given before students are allowed to use the mig welders. A question on the safety test would ask: Write in detail the proper set up and tools needed for use with the mig welder. What are the amps and wire speed set up for the gauge steel you are currently working with?
- Projects
 - Example: Students will create a proposal of their body of work for the semester. Students will apply the use of flexible molds to create multiple castings which then will be compiled in an installation of their work.
- Reports

- Example: Students will write one artist's statement based on their body of work and the inspiration and concepts their work is based on.
- Skill Demonstrations
 - Example: Students will select and utilize materials, proper use of tools, demonstrate effective use of material process and technical skills of a given medium. Students will be evaluated base on their ability to properly and safely use materials.

Repeatable

No

Methods of Instruction

- Laboratory
- Lecture/Discussion
- Distance Learning

Lab:

1. The instructor will demonstrate the technical process of mold making. Discuss the purpose of multiples in installation work and help students problem solve and create a series of molds from found objects and handmade objects. Demonstrate how to cast in various materials such as liquid clay – slip, wax, paper, concrete and silicone, depending on their kind of mold. Once multiples have been cast the student will problem solve the location of their installation and instructor will guide with installation process.

Lecture:

1. The instructor will show a slide presentation in which various artists address a given theme. Lead a discussion with students on how the artists' choice of material helps to convey a particular feeling or message. Present more information with related design vocabulary and sculptural processes. Students will further their connections and knowledge between historical references, material choice and sculptural elements. Instructor will assist students as they develop ideas into individual works belonging to a greater and cohesive body of work.

Distance Learning

1. Visually oriented Power Point lecture demonstrating the creation of a pattern making and the reproduction of an object via the creation of a pattern. Video examples of contemporary artists using pattern making in their artworks. Students will then be guided through a step by step process of creating the pattern for specific objects, they will use a variety of methods for recreating abstract forms. Students submit progress to the instructor for feedback. Completed projects are posted to the discussion board and critiqued through written format using appropriate vocabulary and terminology pertaining to the basic elements and organizing principles of three-dimensional art. Active and relevant participation includes students responding to each other's comments in the discussion board.

Typical Out of Class Assignments

Reading Assignments

Reading from various prepared class handouts on sculpture fabrication and construction methodologies. Example: Use online sources and library research to analyze contemporary movements in sculpture.

Writing, Problem Solving or Performance

1. Write a review of a gallery or museum show and be prepared to discuss the exhibit in class. Example 1: Attend an art opening and report on the exhibit. 2. write about a documented artist and give an oral presentation about their work in class. Example 2: Research and present a paper and oral presentation about a sculptor who combines the use of performance with a constructed object or installation.

Other (Term projects, research papers, portfolios, etc.)

Participate in three class critiques. Critique example: The critique process involves the student presenting a finished art piece, class response, and instructor input: a) The student presents a finished piece of artwork. They should describe their piece using formal design concepts and three-dimensional vocabulary terms; b) Students should address any technical issues important in the constructing of their piece; c) Students should address how their piece fits the conceptual criteria of the assignment; d) Class and instructor should give feedback and elaborate their own responses to this information.

Required Materials

- Launching the Imagination
 - Author: Mary Stewart
 - Publisher: McGraw-Hill Higher Ed.
 - Publication Date: 2019
 - Text Edition: 6th
 - Classic Textbook?: No
 - OER Link:
 - OER:
- Sculpture Since 1945
 - Author: Andrew Causey
 - Publisher: Oxford University Press
 - Publication Date: 1998
 - Text Edition: 1st
 - Classic Textbook?:
 - OER Link:
 - OER:
- Artists Reclaim the Commons
 - Author: Glen Harper, Twylene Moyer, Karen Wilkin
 - Publisher: ISC Press
 - Publication Date: 2013
 - Text Edition: 1st
 - Classic Textbook?:
 - OER Link:
 - OER:
- Vitamin 3-D: New Perspectives in Sculpture and Installation
 - Author: Editors at Phaidon Press
 - Publisher: Phaidon
 - Publication Date: 2009
 - Text Edition: 1st
 - Classic Textbook?:
 - OER Link:
 - OER:
- Unmade: Making and Unmaking in Contemporary Sculpture

- Author: Lisa Le Feuvre, Stephen Feeke, Sophie Raikes
- Publisher: Henry Moore Institute
- Publication Date: 2010
- Text Edition: 1st
- Classic Textbook?:
- OER Link:
- OER:
- The Language of Mixed-Media Sculpture
 - Author: Jac Scott
 - Publisher: er The Crowood Press
 - Publication Date: 2014
 - Text Edition: 1st
 - Classic Textbook?: No
 - OER Link:
 - OER:
- An A To Z Guidebook On Metal Sculpture: Safety Practices And Technique About Sculpture
 - Author: Walter Livernois
 - Publisher: Independently published
 - Publication Date: 12/22/21
 - Text Edition: 1st
 - Classic Textbook?: No
 - OER Link:
 - OER:

Other materials and-or supplies required of students that contribute to the cost of the course.

Closed-toed shoes, sketchbook, pens, metal ruler, box cutter