

Words to live by:

RESPECT ~ HONESTY ~ INTEGRITY ~ DISCOVERY ~ CREATIVITY ~ PLAY

SCULPTURE- Art 33 a/b & Art 75 – Mon/Wed 9-11:50 Room 760

Instructor: Michael McGinnis Voice mail: 527-4298 Email: mmcginnis@santarosa.edu
Office Hours: from 11:50 AM to 12:26 PM, immediately after class, Room 760 (unless interrupted)

INTRODUCTION

Art 33A (beginning), Art 33B (intermediate), and Art 75 (advanced). These classes explore the complex and involved world of sculptural form through a historical perspective as well as self-discovery. Students create a range of pieces through a variety of projects, from figurative realism, to geometric abstraction, and beyond. Sculpture is a dynamic concept, adapting perpetually to new modes and ideals. We search to define what it means to us.

What is sculpture?

It is one of the oldest art forms known, and has grown out of our ability to create tools for living, and our need for self-expression. In its purest sense, sculpture is a formal object with no other purpose than conceptual. In this way, it is not a container for cooking, or a chair for sitting. In its earliest definition, sculpture was a carved object. But as techniques and material choices developed, so did the definition of sculpture. In time, forming (as with clay) and casting (as with bronze) became predominant methods. Unlike carving, forming could be quickly realized, and casting allowed for repetition. As technology developed further, modern construction techniques entered into sculpture. Pre-made sheet goods could be utilized to assemble works in much more efficient, lightweight, and structural ways. Currently, we are at a paradigm shift in methodology, where concepts can be generated in the non-dimensional digital world, and emailed to a 3D printing service. In this way, a sculptor can be completely hands-off, and their finished works can arrive via UPS. The same form could be made in granite, wood, resin, or metal. Multifarious, well-financed societies allowed for requisite artistic development. Hence our position in the world today.

The oldest sculptures known are figurative in nature. Their form infers their meaning. These stone carvings represented generic females with voluptuous breasts and bodies, and with genitalia exposed. Their purpose: fertility. As religious and ritual notions evolved, sculpture became more narrative. (Pharos reigning over their kingdom, warriors and gods victorious, then Jesus on the cross.) As these depictions developed in skill, and complexity, so did their cost in time and money. These works required patrons, who decided content. Religious and historical narratives reigned until the post-industrial revolution. Scientific discovery, technological development, an increase in social freedom and living standards was reflected artistically. Non-representative sculpture appeared, with no need to define anything beyond its pure form. Intellectual investigation began replacing doctrine. Today, the field is wide open. It is both a wonderful and difficult place to be.

What is the impact of this history on you? Where do we go from here?

TOPICS

Beginning sculpture. Emphasis on basic form appreciation using clay, plaster, wood and found materials. Extensive use of visual information will encourage a historical sensitivity to form. Figurative and non-figurative experiences will be included. Basic appreciation & understanding of sculpture including a historical overview. Figurative & nonfigurative experiences will be included using a variety of materials & processes. A range of casting, carving & fabricating projects will be presented.

Intermediate Sculpture. Emphasis on development of a series of related work. Complexity and scale will be addressed using a variety of materials. Both figurative and non-figurative experiences will be included. Intro of more complex processes & larger scale work. Students will create a series of studies showing proficiency in a variety of methods & materials.

Advanced sculpture with emphasis on personal work related to past two semesters. Problems of the professional sculptor related to architectural presentation, use of industrial layout and pattern making techniques and model making. An introduction to inert gas welding for ferrous and nonferrous metals. Environmental installations and related events. Problems of the professional sculptor including scale, site specific, model presentation & cost estimates. Work towards a specific project goal for a proposed site or exhibition.

SCOPE

Beginning:

Various form building exercises, which explore the principles of sculpture including:

1. Clay modeling based on observed organic and mechanical form.
2. Plaster casting and carving.
3. Process of pieces molds.
4. Study of one form in a variety of materials and methods.
5. Selection and use of organic materials.
6. Fabrication and joinery of common materials.
7. Environmental concerns.
8. Portfolio of work.

Intermediate:

Various form building exercises, which explore the principles of sculptural methods and materials including:

1. Series of form permutation using several materials and processes.
2. One form realized in many media.
3. Masterpiece study illustrating volume, plane line, or texture.
4. Large scale works with a textural priority.

Advanced:

Various form building exercises, which explore the principles of sculptural proposals including:

1. Create a series of work intended for a specific site.
2. Construct one sculpture in a variety of scales.
3. Design a site plan and impact report.
4. Formulate a proposal including scale model, impact report and cost estimate.

CALENDAR: 33 class meetings

At the completion of each project you will be expected to photograph your work with my camera for portfolio purposes, and provide a descriptive for my collection. You can receive your images by copying them to a CD at the end of the semester.

Project 1 (3 hours or 1 class period): CLASS INTRODUCTION- Description of class content, materials, tools, and expectations. Discussion of the sculptural process and thinking.

Project 2 (3 hours or 1 class period): MAQUETTE DEFINED - Starting from 2-D paper, learn to visualize and physically create simple geometric sculptural forms. This is accomplished through scoring, cutting, folding, and gluing or taping elements together. Works will be placed in an architectural model and critiqued on how they come across in this setting.

Project 3 (12 hours or 4 class periods): CONSTRUCTIVIST PROJECT- Work with aluminum flashing and simple tools to make a full-sized human bust, an animal, or larger than life insect. A full-scale model must first be made from paper. Use X-Axto knives, scissors, paper hole punch, Whitney punch, pop-rivets, electric drills, break, shear, and sandpaper.

Project 4 (18 hours or 6 class periods): PLASTER, ADDITIVE & SUBTRACTIVE- As the name implies, we will be studying the additive and subtractive processes of sculptural creation using casting plaster. This project is 3-fold. You are to create one mold/casting from a simple object, a detailed carving of an actual object (actual size) using the subtractive process, and another work of a sculpturally complex abstract non-objective form, using the additive and subtractive process. Use low quality carving chisels, mallets, rasps, Shureforms, drills, scraping tools, cardboard and hot glue for mold making, and 20-minute casting plaster.

Project 5 (12 hours or 4 class periods): RELIEF CARVING- Work with a pine board, quality wood chisels, coping saws, scroll saws, jigsaws, rasps, and files, you are to create an interwoven organic form, with hole penetrations over 50% of the board. Planning the work will be done on paper, and then transferred to the board. Drawing techniques will be discussed as well.

Project 6 (15 hours or 5 class periods): NARRATIVE ASSEMBLAGE- This project teaches you methods of working with found objects. You will be expected to gather materials for sharing. The goal will be for the class to produce work that integrates disparate materials in a formally strong and structurally sound manner. As with all assignments, these works must be presented in critique, and defended technically and aesthetically. Tools and machines will be introduced as necessary.

Project 7 (18 hours or 6 class periods): FIGURATIVE GEOMETRIC- Using plastelina and a base, work from live or representative human models. Proportion, scale, basic anatomy, and implied movement will be discussed. These works will

not be permanent and materials will be recycled, unless purchased by you to take home. Preciousness and detail is not a concern. From this model, a more permanent piece will be built from expanded polystyrene (Styrofoam) and coated with a cementitious material such as Dry-vit and wire mesh for structural stability. This can then be finished with paint, stain, and/or sealer for outdoor use.

Project 8 (18 hours or 6 class periods): FIGURATIVE ORGANIC- As with the previous project, plastelina will be employed, but only for practice and warm up. You will work directly in more formal materials on an accurate structural armature. Detailed organic elements will be explored, along with techniques for shaping both additively and subtractively.

CLASS RULES & REGULATIONS

Class format: lecture/lab with homework when necessary. Because of the nature of the classroom experience, attendance and participation are essential. There will be individual and group projects that will be critiqued, in a group setting. This is a "fundamental" class so there will be little time to perfect your craftsmanship in any given area. We will be exploring a wide variety of materials and ideas. As in any studio class, you will be doing a lot of work in the classroom so be prepared and on time. Being persistently late or leaving early will lower your grade.

ROLL is taken at the beginning of class (9:00 am). You are considered tardy if you come after roll is taken, and you will need to ask that I mark you present, or the day may be counted as an absence.

NO CELL PHONES are allowed to ring in class. If yours rings, you may be asked to leave the classroom. •••No talking on cell phones in class (this is extremely rude) and if you do so, you will be asked to leave (which counts as an absence). •••Don't text-message or check for messages during class time. STAY PRESENT and STAY FOCUSED. If you break this trust, you will be asked to leave for the day.

WORK ON CLAS PROJECTS ONLY. Doing homework for another class will count as an absence,

NO MUSIC/LISTENING DEVICES during lecture (rude), or when operating machinery (unsafe), or when in a room with operating machinery (very unsafe).

NO CHITCHAT DURING LECTURE. Instead, be attentive, take notes, and ask questions.

DO NOT CALL MY VOICEMAIL TO TELL ME YOU WILL MISS ONE CLASS OR FOR INFORMATION ABOUT AN ASSIGNMENT. Ask other students about assignments so you can be caught up (and borrow their notes), or ask me about assignments upon return. Projects are far too complex to describe by telephone.

CLASS BREAKS ARE ALLOWED. You are given 10 minutes per hour of class time, totaling approximately 30 minutes. Take them as needed, but not during lecture.

Grading Policy

(From AFA ARTICLE 9)

9.05 GRADING: *Every faculty member shall maintain the exclusive right and responsibility to determine grades based upon professional judgment. The determination of the student's grade shall be made by the course instructor and — in the absence of mistake, fraud, bad faith, unlawful discrimination, or incompetence — shall be final.*

My grading policy is simple. After completion of each assignment, an assessment will be made to determine your class grade up to that point, determined by three criteria:

- 1) A project that is completed on time and within the guidelines and expectations defined at the beginning of the project shall receive an "A" grade for the project. A missed assignment is an "F". All other specific project grade valuations will be discussed at the beginning of, and during, the project work time.
- 2) Attendance and tardiness will be examined over the project time frame as well. For each day you are absent, your project will drop one letter grade. For tardiness and leaving early, 1/2 grade per offense. (School Policy: students, who miss 10% of the semester, can be dropped. This equates to 3.3 total classes. I will make an attempt to discuss your personal issues before I implement this policy.)
- 3) The individual project grade determined by 1 and 2 above will be averaged with each earlier project grade to determine your current semester grade. Barring your missing the final, you will leave the class already knowing your final grade. There are no tests, just projects.