

ART 241: Sculpture I – Materials & Methods

Joshua Almond
Associate Professor of Art
Rollins College

Contact Information: Department of Art and Art History
Office: CFAC 101
Phone: 407.646.2500
Email: jalmond@rollins.edu

Office Hours: 11:00-12:30 pm Monday and
Wednesday
or by appointment



Course Description:

Sculpture I is a studio course designed to introduce the materials, concepts, processes, and evaluation of sculpture within the contemporary setting. Through a variety of different assignments, students will explore materials and techniques common to sculptors such as woodworking and metal fabrication. Students will also be encouraged to investigate non-traditional materials and unique ways in which to join them. Of equal importance, this course will address some of the historical, conceptual, and theoretical aspects of contemporary art.

Course Objectives:

- Create unique sculptural works of art
- Demonstrate intermediate level knowledge and use of woodworking tools and techniques
- Demonstrate intermediate level knowledge and use of metal working tools and techniques
- Cultivate an understanding of the state of contemporary sculpture through readings and discussion
- Investigate, evaluate, and apply aspects of contemporary art theory
- Establish and maintain a consistent, sustainable studio practice

Required Texts:

Jackson, Albert, David Day and Simon Jennings. [The Complete Manual of Woodworking](#). New York: Alfred A. Knopf, Inc., 1989. ISBN ~ 0-394-56488-X

Kelsey, John. [Metal Working: Real World Know-How You Wish You Learned in High School](#). East Petersburg, PA: Fox Chapel Publishing, 2011. ISBN ~ 978-1-56523-540-3

Projects and Studio Critiques:

We will complete four projects this semester. Most will take about three weeks and all will end with a group critique. Group critiques are one of the most important forms of assessment and modes of learning. During the critique, you will be expected to offer up a serious critical analysis of the work.

Please note that missing a scheduled studio critique is akin to missing an exam and is impossible to make up. **Therefore, if you miss a critique, there will be an automatic 10-point reduction to your corresponding project grade.**

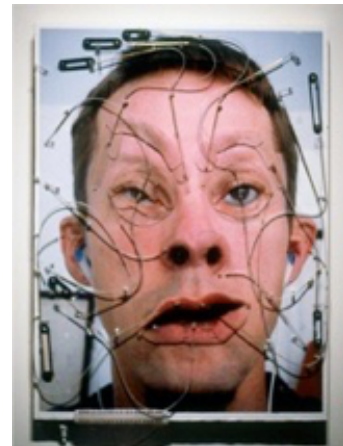
Readings, and Exams:

The supplemental readings for the course will help you learn wood and metal process while also building the specialized sculptural vocabulary that we will use during our critiques. Assigned readings from the texts combined with periodic exams will cultivate your understanding of this vocabulary. If you are absent when an exam is given, you will be given one opportunity to take the exam the following class period. It is your responsibility to ask for this accommodation.

Evaluation:

You will be given written feed back on your performance for every graded assignment. This feedback will address all the areas of evaluation discussed at the start of each project. Final grades will be based on:

First 3 Projects (15% ea.)	45%
Final Project	20%
Writing Assignment	6%
Tests	9%
Studio Log	5%
<u>Participation</u>	<u>15%</u>
Total	100%



Believing that my high expectations reflect my respect for you and for your capacity to work at a level of excellence, I will follow the grading standards outlined in the college catalog:

- Grade A is reserved for work that is exceptional in quality and shows keen insight, understanding, and initiative.
- Grade B is given for work that is consistently superior, shows interest, effort, or originality.
- Grade C is a respectable grade. It reflects consistent daily preparation and satisfactory completion of all work required.
- Grade D- is the lowest passing grade. It is below the average necessary to meet graduation requirements and is not accepted for transfer by other institutions.
- Grade F is failing.

Grading Scale

93.0% - 100% = A	80.0% - 82.9% = B-	69.9% - 67.0% = D+
90.0% - 92.9% = A-	77.0% - 79.9% = C+	66.9% - 63.0% = D
87.0% - 89.9% = B+	73.0% - 76.9% = C	62.9% - 60.0% = D-
83.0% - 86.9% = B	70.0% - 72.9% = C-	0.0% - 59.9% = F

Attendance:

It is essential that you attend class regularly. Instructions, lectures, and demonstrations will all be given at the start of each class. Your presence and participation in these activities directly correlates to your ability to succeed in the course; therefore, attendance will be taken regularly

each class session. You get three absences. After you miss three classes, your final grade will be dropped a full letter grade for each additional absence. This means a final grade of A would become a B with four absences and a C with five. Six or more unexcused absences will result in immediately failing the course. Each late arrival and early departure counts as half an absence.

Open Shop Hours and General Studio Access:

The sculpture studio will be open for a minimum of fifteen hours of open shop time per week. During this time, a studio attendant will be present and the tools, heavy equipment, and specialized machinery will be available for general use. This is the perfect time for you to get personalized instruction and immediate feedback. However, you will also be granted general studio access outside of these hours (mainly late evenings and weekends). If you need to access the studio, simply call Campus Safety and ask to be let in. They will have your names on file; you



will need your R-Card for verification. Keep in mind, only students enrolled in 3D Foundations or sculpture classes are permitted to be in or make use of the sculpture studio and none of the tools, equipment, or machinery will be available for use at this time.

Sculpture Studio Activity Log:

Part of the objective of this class is to help you cultivate a sustainable studio practice. Art does not simply make itself. It requires consistent, sustained effort and a strong work ethic. **To that end, as part of this class, you are required to do a minimum of 5 hours per week of additional studio work outside of class.** In all likelihood, you will need to put in significantly more time than this to complete your projects.

However, I only mandate 3 hours/week. This activity must be done in the sculpture studio during open shop hours. Your time in the studio should be devoted to your sculpture coursework (ie: projects or exercises). Time spent either working outside the studio (ie: in your dorm room, the library, etc.) or outside the scheduled open shop hours will not satisfy this requirement, nor will logged hours spent working on coursework for your other classes. This is a laboratory space, not a study hall. If you are logging hours, my expectation is that you are here, in the sculpture studio, working on RCC projects and coursework. You will need to log in when you arrive and log out when you depart. I will verify the logbook daily. The requirement for these additional studio hours must be met weekly. You cannot skip hours one week and then make them up the next, so set yourself a specific schedule and stick to it. Please note: This additional studio time (and the corresponding log book) is governed by the Academic Honor Code.

Conduct:

This is a small space and there will be many students working in the space at the same time. Students are encouraged to be respectful and patient with one another and to foster an atmosphere of mutual support. You are expected to take 10-15 minutes at the end of each class to put away your materials, store your projects, clean the floor and table(s) around your workstation, and return tools to their proper location. No one is exempt from this responsibility, so please plan accordingly.

Dress Code:

We will be working with a wide variety of materials and equipment. Many of the processes we will be using are inherently dangerous and carry with them a certain amount of personal risk. In order to minimize the danger to you and your fellow students, you will be expected to dress appropriately whenever you are working in the sculpture studio – regardless of the media you are

working with. **Whenever you are working in the studio, you MUST wear close-toed shoes (preferably leather work shoes).** Absolutely NO sandals, flip-flops, Tom's, loafers, flats, slippers or other open-toed or soft-sided shoes.

You should wear long pants (preferably denim), and shirts with a modest neckline. Always wear natural fiber clothing whenever possible (no polyester/rayon blends as they are highly flammable). In addition, every time you work with any machinery, you are expected to wear all proper safety equipment, (including safety glasses, face shield, ear and hearing protection, and a dust mask), and follow all applicable safety procedures.

Communication:

You are required to maintain a Rollins email account and check it regularly for this course. I will send reminders about our class activities and any changes for project due dates via email throughout the semester. If you are unclear about your standing in the course or feel unclear about how your projects are being evaluated, it is your responsibility to seek clarity. Please schedule an appointment to meet with me during my office hours. In addition, as we work in the studio, please don't hesitate to ask me for assistance. If you don't ask, I will assume that you would like to be left to your own devices. It is YOUR responsibility to ask for help when you need it.



Academic Dishonesty:

In an academic institution, few offenses against the community are as serious as academic dishonesty. Plagiarism, “double dipping”, cheating, unauthorized collaboration, and any other form of academic dishonesty that is in violation of the Rollins College Academic Honor Code will not be tolerated. Such behavior is a direct attack upon the concept of learning and inquiry and casts doubt upon all measure of achievement.

Membership in the student body of Rollins College, therefore, carries with it an obligation, and requires a commitment, to act with honor in all things. The following pledge is a binding commitment by the students of Rollins College: *The development of the virtues of Honor and Integrity are integral to a Rollins College education and to membership in the Rollins College community. Therefore, I, a student of Rollins College, pledge to show my commitment to these virtues by abstaining from any lying, cheating, or plagiarism in my academic endeavors and by behaving responsibly, respectfully and honorably in my social life and in my relationships with others.* This pledge is reinforced every time a student submits work for academic credit as his/her own. Students shall add to all papers, quizzes, tests, lab reports, etc., the following handwritten abbreviated pledge followed by their signature: “On my honor, I have not given, nor received, nor witnessed any unauthorized assistance on this work.” Material submitted electronically should contain the pledge; submission implies signing the pledge. The College’s policies on academic dishonesty are thoroughly outlined online at: <http://www.rollins.edu/academichonorcode/>

Please be aware: The Academic Honor Code also covers all shop and studio policies.

Disability:

Rollins College is committed to equal access and does not discriminate unlawfully against persons with disabilities in its policies, procedures, programs or employment processes. The

College recognizes its obligations under the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990 to provide an environment that does not discriminate against persons with disabilities. If you are a person with a disability on this campus and anticipate needing any type of academic accommodations in order to participate in your classes, please make timely arrangements by disclosing this disability in writing to the Disability Services Office at (box 2764) 1000 Holt Ave., Winter Park, FL, 32789 or email or call the Director of Disability Services, Grace Moskola at 407-975-6463, gmoskola@rollins.edu.

Emergency Preparedness (Hurricanes):

The safety of the students, faculty, and staff at Rollins College is our highest priority. Rollins monitors weather conditions and has an extensive emergency plan to address weather emergencies and any other crises that may affect the campus. No matter what the emergency, our Emergency Operations Team meets regularly and stands ready to work in cooperation with the City of Winter Park, Orange County, and other government agencies to coordinate emergency procedures should the need arise. Classes, functions, and events will proceed as scheduled unless you are notified otherwise. Before, during and after any emergency, we will issue notifications of campus status and other pertinent information as needed through a variety of communication mechanisms, including the Rollins Web site, the Rollins information hotline, broadcast e-mail messages, broadcast voice mail messages, door-to-door contact and fliers posted in key locations.

Unless electronic communication is unavailable following a storm or emergency, the Rollins Web site will be the official source for information. Status updates will be posted on the Web and recorded on the Rollins information hotline. Students may receive recorded updates by calling the Rollins information hotline, which is the main campus number, at (407) 646-2000. Should telephone and electronic communication be interrupted, information fliers will be posted on bulletin boards around campus, in the residence halls, and at entrances to key buildings. Students are encouraged to talk to their family members about ways of getting in touch with one another should normal communication be disrupted. Students are reminded that the Rollins campus will likely be a safe place to be during an emergency should immediate travel not be a viable option.



ART 241: Sculpture I – Materials and Methods

Course Calendar*

*Schedule subject to change

August	24	Syllabus / Shop Policies Project #1: Wood Reading: Brian Curtin, <i>Semiotics and Visual Representation</i> Jackson & Day, <i>Complete Manual of Woodworking</i> , pp 10-15, 40-43, 74-80, 88-93
August	26	Continue Project #1 Shop Safety Exam Reading: Jackson & Day, <i>Complete Manual of Woodworking</i> , pp 98-99, 102-105, 108-111, 115-122
August	31	Continue Project #1 Discussion: <i>Semiotics and Visual Representation</i> Reading: M. Anna Fariello, "Reading" <i>the Language of Objects</i> Jackson & Day, <i>Complete Manual of Woodworking</i> , pp 124-135, 140-150
September	2	Continue Project #1 Reading: Jackson & Day, <i>Complete Manual of Woodworking</i> , pp 156-163, 172-185, 188-191
September	7	LABOR DAY HOLIDAY – NO CLASS
September	9	Continue Project #1 Test #1: Woodworking Tools and Techniques (Covers the pages listed above)
September	14	Continue Project #1 Discussion: "Reading" <i>the Language of Objects</i> Reading: Robert Morris, "Notes on Sculpture 1-3" and "Notes on Sculpture 4: Beyond Objects"
September	16	Project #1: Wood Due Begin Project #2: Metal
September	21	Continue Project #2 Discussion: "Notes on Sculpture" Reading: Martha Buskirk, <i>The Contingent Object of Contemporary Art</i> <i>Metal Working</i> pp 6-40
September	23	Continue Project #2 Reading: <i>Metal Working</i> pp 41-61

September	28	Continue Project #2 Discussion": <i>The Contingent Object of Contemporary Art</i> Reading: Miwon Kwon, <i>One Place After Another</i> <i>Metal Working</i> pp 62-75, 92-97
September	30	Continue Project #2 Test #2: Metal Working Tools and Techniques
October	5	Continue Project #2 Discussion: <i>One Place After Another</i>
October	7	Project #2: Metal Due
October	12	FALL BREAK – NO CLASS
October	14	Begin Project #3: Mold-making & Casting Reading: Gilbert-Rolfe, <i>The Visible Post-Human in the Technological Sublime</i> <i>Metal Working</i> pp 104-113
October	19	Continue Project #3 Reading: Casting techniques (tbd)
October	21	Continue Project #3 Discussion: <i>The Visible Post-Human in the Technological Sublime</i> Reading: Hyperobjects (tbd), Casting techniques (tbd)
October	26	Continue Project #3
October	28	Continue Project #3 Discussion: Hyperobjects
November	2	Continue Project #3
November	4	Continue Project #3 Test: Casting Materials & Methods
November	9	Project #3 Due Begin Project #4: Collaborative Project
November	11	Continue Project #4
November	16	Continue Project #4
November	18	Continue Project #4 Writing Assignment Smooth Draft Due
November	23	Continue Project #4

November	25	THANKSGIVING HOLIDAY – NO CLASS
November	30	Continue Project #4
December	2	Continue Project #4 Writing Assignment Due
December	7	Project 4 Due During Final Exam Slot: 11am-1pm

Summary of Due Dates:

September	9	Test #1: Woodworking Tools and Techniques
September	16	Critique/Project #1: Wood Due
September	30	Test #2: Metalworking Tools and Techniques
October	7	Critique/Project #2: Metal Due
November	4	Test #3: Casting Materials & Methods
November	9	Critique/Project #3: Moldmaking & Casting Due
November	18	Smooth Draft of Paper Due
December	2	Papers Due
December	7	Critique/Project #4 Due