

The successes of your projects are a reflection of the responsibility and effort you put into them. The projects given are starting points, the bare bones of a vocabulary that can communicate ideas from visual form. Push the envelope to develop your own ideas through them.

**ART 371: Intermediate Sculpture
Summer 2015**

MTWRF: 09:10 AM - 01:10 PM

Room: FAC 171

INSTRUCTOR: David Marquez

OFFICE: FAC 169

OFFICE HOURS: MTWRF

08:00 AM- 09:00 PM

Phone: (270) 745-5892

E-Mail: david.marquez@wku.edu

Intermediate Sculpture: ART 371/372

The class meets from 09:10 AM - 01:10 PM in Ivan Wilson, Fine Arts Center Room 171 on Monday, Tuesday, Wednesday, Thursday and Friday. Course Session begins July 06 and ends July 31.

COURSE DESCRIPTION: This course serves as a continuing introduction to sculpture as a studio practice. In the studio students will explore various approaches and techniques to contemporary sculptural problems using a variety of materials beyond the basic resources and techniques used in the previous courses. Each project builds upon the other, creating a fundamental comprehension towards works in series and conceptual foundation. Special emphasis is placed on developing a proficient understanding of various methods and materials, which will aid in the exploration and creativity of personal ideas. The latter end of the course will be dedicated to individual research, where the student will develop their own theme and conceptual interest towards a minimum of two finished studio projects.

COURSE FORMAT: The majority of this class will include practical studio work. A variety of techniques and concepts will be used for each finished piece. In addition, the course will include slide and video presentations, discussions, and readings. Several short writing assignments will be required for this course. A willingness to engage in class discussions, attendance, personal development, and other class participation activities will be used to evaluate and deliver individual student grades for this course.

The format of this course encourages the student to develop individual concepts related to projects. The ideas expressed in those projects through out the course will vary greatly as will the visual content. Please be advised that this content may conflict with other's views, political thoughts and belief systems. Students should be willing to consider, explore and debate varying positions on topics presented in this class without fear of censorship.

COURSE FEES: \$50.00 (Usually included within tuition fees)

TEXTBOOK: No Text Required

ASSIGNMENTS: I expect that students will give an honest effort towards the assignments offered them during the semester. I do not give projects that will be successful on their own. I expect that the student will respond to the assignments with a vision of their own creativity and be committed to the engagement in crafting the project as necessary to achieve success.

SKETCHBOOK: A sketchbook is required for this course. A sketchbook will give the student the opportunity to explore ideas without amassing time and materials on an idea that may fall short of success. It allows the student to explore an idea in more depth. Spring boarding from an original idea, the sketchbook usually assist in creating a series of new ideas. Listing, planning, sketching, drawing and photographing will allow the student to become acquainted with an inventory of materials and processes that will have to be gathered before executing a project. It is suggested that a hardbound sketchbook be purchased for this class. Five pages of sketches will be due for each project. Sketches may be preliminary models or experiments as well.

ATTENDANCE POLICY: As a studio class, it is imperative that the student attend each session. Students should come to class with the required materials and be prepared to work. If you arrive late or leave early, it may be assumed you were not in class and you will be counted absent. Class time is not to be used to purchase materials. Excessive lateness or absences, 3 or more, may be penalized, with a lower grade or a grade of "F". This includes excused absences. All students are responsible for information and assignments given out in class and in lectures and reading assignments. An absence does not excuse one from this responsibility. If you are absent you will need to contact a classmate or the instructor to find out what material has been covered and what assignments issued. In addition to in class studio hours, a minimum of 6 hours a week of studio time outside of class is expected from the student.

ACCOMMODATIONS NOTICE: Student Accessibility Resource Center:

In compliance with university policy, students with disabilities who require academic and/or auxiliary accommodations for this course must contact Student Accessibility Resource Center in Downing Student Union, A-1074. The phone number is 270-745-5004.

Please DO NOT request accommodations directly from the professor or instructor without a letter of accommodation from the Student Accessibility Resource Center.

CLASS ROOM EXPECTATIONS:

- **A Solid Work Ethic:** Each student should put full effort into each assignment. Procrastination can rapidly lead to an unfinished project. Time to refine and polish a project can be found if a student puts thoughtful planning and a strong effort into the forefront and throughout a project.
- **STUDIO TIME/Homework/Outside of class hours!** Projects require attendance outside of class. Use the facilities during available open studio hours. It is crucial to put in at least 6 to 8 hours of work time outside of our class schedule. I suggest that you **schedule this time into your weekly calendar**.
- **Participation:** Verbal and physical participation are expected in this class. Students should prepare themselves to discuss projects and assignments. Students should be prepared to work in class during work sessions. This means they should have on hand; materials and tools needed for studio work. An Artist Statement will be expected for each project assignment. This will be a valid resource in understanding your work.
- **The Completion of all Assigned Projects** is required for credit, as well as their being presented on the day of critique. Failure to show up for critique will result in a drop of a letter grade. It is a must that each student be **present during all critiques**. The completion of all projects on time, commitment, growth, effort, regular attendance and willingness to participate in discussions and critiques are criteria used for evaluating your grade. It is expected that all students attend critique with or without a finished project. Failure to attend critique will result in a project being graded with more scrutiny than those having representation at critique.
- **Clean up:** Clean up is mandatory. This is a shared classroom. Everyone is expected to participate in cleaning the classroom and work areas. It is very important that the studio is kept orderly and clean, out of respect for your instructors and peers.
- **Do Not Touch:** Please refrain from touching work that is not your own. Projects, in its many stages of development, can be fragile. If you need to move someone else's work please be gentle.
- **Respect:** In order to create and maintain a positive and productive environment in the classroom, it is essential that each person treat their peers and the instructor in a respectful manner. Disruptive behavior will not be tolerated.

CELL PHONES:

This is a studio/lecture course please be considerate of your instructor and peers. All cell phones must be turned **to silent mode** before entering the classroom. Please do not make or receive calls, check messages, or text message while you are in the classroom. You may be asked to leave the classroom and be counted absent for such class disruptions.

GRADES: Grades are based on participation, work ethic, craftsmanship, willingness to explore and completion of assignments. There will be 2 to 3 major projects and a variety of minor projects. Your final grade will be determined by averaging these scores. Note: Project weight varies. Major projects carry more weight than minor projects.

What to expect: Completing the assignment on time and within assignment criteria will constitute an average grade (C). This means you must strive well beyond the standard to achieve a grade that is above average or in the excellent range.

Final Grades for this class will be A, B, C, D, or F. No + or - grades will be given.

A = 90-100 (Excellent Range)

B = 80-89 (Above Average)

C = 70-79 (Average)

D = 60-69 (Below Average)

F = below 60

SUPPLY LIST:

This is a general list of supplies that the student should have throughout the semester. As an intermediate student, filling this list will begin a tool box that may facilitate them through out their studio practice.

Safety Goggles/Glasses/ Eye Protection
4 1/2 inch Angle Grinder w/grinding, cutting and flap disc
Leather covered work boots/shoes, steel toed preferred (Stay away form Synthetics or Poly blends)
Leather Welding Jacket (Stay away form Synthetics or Poly blends)
Leather work gloves/welding gloves
Welding Helmet (Shade 9+)
Shade 5 Welding Glasses(for oxy-acetylene)
Sketchbook: (Hard bound, 9 in. by 12 in. or larger recommended), Drawing Pencils and Erasers:
Measuring tape or Metal Rulers (cork backing preferred): 24 in. or 36 in.
Utility Knife w/extra blades and X-Acto knife w/blades
Adhesives and Masking tape
Variety of Pliers and Wire Cutters
Wire Brush
Plasticine Clay (Soft)
Clay and wax sculpting tools
Sharpies
Mold Max 30:
Wood and MDF
Paint
Wax working tools, Hot hobby Knife, Soldering knife or Weller WSB25WB 25-Watt Short Barrel
Woodburning Kit

Be Advised: Any small equipment that may be used excessively should be purchased by the student. As these devices may not be accessible at all times. More materials will be needed throughout the semester but this is a good start.

Resources for supplies:

The WKU Store (DUC) 1-800-444-5155
Plaza Art Materials: 615-254-3368 <http://www.plazaart.com> 633 Middleton Street, Nashville, TN 37203
Jerry's Artarama: 5361 Mount View Rd, Antioch, TN 37013-2308 (615) 731-5906
Neill-La Vielle: (270) 842-2441 www.neill-lavielle.com 4502 Louisville Road, Bowling Green, KY 42101-8438
Metals-N-More: (270) 781-3642: 1040 Old Barren River Rd., Bowling Green Ky 42101
AirGas Mid America Inc.: (270) 842-9486 www.airgas.com 3000 Industrial Drive, Bowling Green
Steen Concrete Products Inc.: (270) 842-9409 : 424 Power Street, Bowling Green, KY 42101-5199
Mid-South Ceramic Supply Co.: 866.203.5286, 1416 Lebanon Pike, Suite C, Nashville, Tennessee
Lowes, Home Depot, Harbor Freight, Ace Hardware
Hobby Lobby, TSC: Tractor Supply Company
Good Will and other consignment shops
Scrap and Junkyards
Shelby Recycling: 330 Power Street, Bowling Green, ph: (270) 846-0689
Parish Auto Parts and Salvage 2631 Louisville Road, Bowling Green, ph: (270) 842-9451
Smooth-On, Inc. <http://www.smooth-on.com> 1-800-762-0744
Online: The Internet is a great resource but order promptly; your projects will not wait.

Projects:

Lost wax Casting
Metal Casting
Welding
Independent Research

A clear sentence is no accident. Very few sentences come out right the first time, or even the third time. Remember this as a consolation in moments of despair. If you find that writing is hard, it's because it is hard. It's one of the hardest things that people do.

William Zinsser

Writing Assignments! Artist statement will be due for each project within this course. Artist statements must be completed and delivered at the beginning of artists statement critique sessions for each project. These assignments are beginning exercises that will enhance professional development. The process will no doubt prepare the student for critique as well. Gathering ideas and focusing on the concepts that the student has explored should be the main objective of this assignment. These assignments will be presented and discussed in depth during critique sessions.

Artist Statement Criteria:

A. Header Top of Page:

- a. **"Artist Statement"** (Helvetica, Bold 13 pt)
- b. Title of piece or statement, (Helvetica, Bold 13 pt)
- c. Your name, (Helvetica, Bold 12 pt)
- d. "Art 370/371_Fall 2011" (Helvetica, Bold 12 pt)
- e. Semester and Year
- f. Instructors name

B. Write a minimum of **Two Paragraphs, 5 sentences each on the subject.**

Below is a list of topics to contemplate for your statement

What idea is being communicated through the work? Concept

How does the process add to the concept?

How do the materials add to the concept?

What design elements add to the concept/aesthetic, how?

What principles add to the concept/aesthetic, how?

How does content or context add towards the interpretation of the piece?

C. No Images are necessary for this assignment

Make an effort to document all of your work.

Images of your work will assist in developing your portfolio.

Presentation:

There are many ways to write an artist statement just as there are many ways to develop an artistic composition. Below are some strategies that will help and challenge your abilities to express in words the concepts of the work you develop.

- a. Step away from the work. Speak directly about what the work exposes to its audience. Try to look at the and define what you see. Some times the simplest observation carries a bulk of content. What are solid truths that the viewer can gain from the work? What are obvious connections that allow the viewer to interpret the work towards a specific topic?
- b. Write with conviction and truth. If its not there it will not make sense.
- c. Separate your identity from what you see. Develop your statement without the use of self declarative statements. Keep them at a minimum if they are necessary. Try not to use I, me, and my statements. This challenge will assist you in stepping away from the work, strengthening your analysis and statements of the work, not to mention develop your vocabulary.
- d. Try not to be redundant in your statements.
- e. Try not to use the same word over and over again. Use a thesauruses.
- f. Stay away from run-on sentences. Use periods for pauses, speak in complete thoughts, use fewer commas.
- g. Develop grammar strategies.
- h. Use proper tenses.
- i. Have some one proofread and critique your statements.

**Your Artist Statement:
Explaining the Unexplainable**
<http://www.artbusiness.com/artstate.html>

Q: Why do I have to write an artist statement? It's stupid. If I wanted to write to express myself I would have been a writer. The whole idea of my art is to say things visually. Why can't people just look at my art and take away whatever experiences they will?

A: Artist statements are not stupid; they're more like essential. And you don't have to be a writer to write one. And people already look at your art and take away whatever experiences they will. Your artist statement is about facts, a basic introduction to your art; it's not instructions on what to experience, what to think, how to feel, how to act, or where to stand, and if it is, you'd better do a rewrite.

On this planet, people communicate through language, and your artist statement introduces and communicates the language component of your art. People who come into contact with your art and want to know more will have questions. When you're there, they ask you and you answer. When you're not there, your artist statement answers for you. Or when you're there, but you don't like to answer questions, or you're too busy to answer questions, or someone's too embarrassed to ask you questions, then your pal, your artist statement, does the job. So let's get busy and write the damn thing.

Just about all artists want as many people as possible to appreciate their art. A good artist statement works towards this end, and the most important ingredient of a good statement is its language. WRITE YOUR STATEMENT IN LANGUAGE THAT ANYONE CAN UNDERSTAND, not language that you understand, not language that you and your friends understand, not language that you learn in art school, but everyday language that you use with everyday people to accomplish everyday things. An effective statement reaches out and welcomes people to your art, no matter how little or how much they know about art to begin with; it never excludes. Rest assured that those who read your statement and still want to know more will christen you with ample opportunities to get technical, metaphysical, philosophical, personal, emotional, moralistic, socially relevant, historical, environmentally responsible, political, autobiographical, anecdotal, or twisty with jargon-- LATER, NOT NOW.

Like an introduction to a book, your statement presents the fundamental underpinnings of your art; write it for people who are about to read "your book," not those who've already read it. In three to five paragraphs of three to five sentences each, provide basic information like WHY YOU MAKE YOUR ART, HOW YOU MAKE

IT, WHAT IT'S MADE OUT OF, and perhaps briefly, WHAT YOUR ART MEANS TO YOU. Don't bog readers down, but rather entice them to want to know more. As with any good first impression, your statement should hook and invite further inquiry, like a really good story is about to be told. Give too little, not too much.

People have short attention spans. When you front-load the details, you risk drowning readers in minutia, readers who might otherwise persevere if you keep it simple. Address and answer commonly asked questions about your art. Save the complicated stuff for those who progress to the next level. Don't worry about pleasing your fans; you won't bore them and you won't lose them. They have ways to get their questions answered. Remember: Your statement is about broadening your audience, not keeping it static. You'll have plenty of time to give the grand tour-- LATER, NOT NOW.

Your statement is about you, so personalize it. Infuse it with your unique perspective. Whenever possible, make it conversational, like you're talking to readers (Note: A good editor can work wonders here). The more complex, theoretical, intangible, or impersonal your statement, the more trouble people have trying to get through it and connecting with your art on meaningful levels. Few readers want to burn energy trying to decipher abstractions; they burn energy all day long. For now, they just want to see your art, take it easy, and enjoy themselves.

Additional considerations:

- * Artists are artists, not writers, so think seriously about hiring a professional writer or editor, preferably one with an art background, to help you convey what you want your statement to convey in language that people can understand.

- * Make "I" statements, rather than "you" statements. Talk about what your art does for you, not what it's supposed to do for the readers. This doesn't mean that you start every sentence with "I," but rather that you respect people's autonomy and allow them to respond to your art as they wish.

- * At all times, give readers the option to agree or disagree with you. Never pressure them or dictate outcomes.

- * Avoid comparative or evaluative comments that have been made about your art by third parties such as gallery owners, critics, collectors, or curators. These belong in your curriculum vitae. In your statement, they're name-dropping; in your curriculum vitae, they're testimonials.

- * Connect what your art expresses with the medium that you're expressing it in. For example, if your art is about world peace, and it consists of twigs protruding from pieces of clay, explain the connection. Arbitrarily stating that twig/clay protrusions represent world peace leaves people wondering. If, of course, the object of your art or your statement is to leave people wondering, then that's O.K. In art, everything is O.K., but in order to succeed as an artist, someone beside yourself generally has to get the point of what you're doing.

- * Be specific, not vague. For example, if your art is "inspired by assessments of the fundamentals of the natural world," tell which fundamentals you're assessing and how they inspire you.

**ART 371: Intermediate Sculpture
Summer 2015**

- * Avoid obscure references to music, art, literature, history, or anything else that requires detailed explanation. If you have to make such a reference, explain it fast so that people know what you're talking about. If you can't do it fast, do it later.
- * Tell the story about what led up to your art ONLY if it's short, compelling, and really really relevant. People are generally not interested in progressions of antecedent events. Something leads up to everything; we all know that.
- * Avoid comparing yourself to other artists. If other artists influence you, fine, but don't say, "Like Picasso, I do this" or "Like Judd, I do that." Instead, say something like "Picasso's Blue and Rose paintings influence how I use yellow." Better yet, leave other artists out of your statement altogether. Let the critics decide who you're like.
- * Don't instruct people on how to see, feel, behave, respond, or otherwise relate to your art. Nobody likes being told what to do. Instead of saying "You will experience angst when you see my art," say "This art expresses my angst" or "I express my angst through my art." Or go see a therapist and get rid of your angst.

Before you go public with your statement, get feedback. Show your art and statement to friends, friends' friends, and maybe even a stranger or two. Make sure they understand what you want them to understand. When they don't, or you have to explain yourself, do a rewrite and eliminate the confusion. If you need help, find someone who writes or edits and have them fix the problem. Many times, a little rearranging is all that's necessary to make your statement a clean clear read.

No matter how good your statement is, know up front that most people will read it and move on; only a few will want to know more, and fewer yet will ultimately progress to the point where they buy your art. That's simply the nature of art and personal taste. Having said that, never underestimate the power of an effective statement to intensify and enhance the experience of your art.

Artists Statement Resources:

www.sculpture.org:

Please take time to explore the undergraduate student works represented for the past years on the International Sculpture Conference's website (Outstanding Student Achievement in Contemporary Sculpture Award). You will find their efforts very non-traditional, but highly personal responses to the current culture. The site offers a variety of artist statement to research as well. This may help you focus your personal efforts for the semester.

Individual Research Proposal: Statement of Intent

Course Proposal for Art 371/372: Sculpture:

A class of this level (371 and above) is a junior level experience in sculpture. As such you are responsible for developing and presenting a one page **typed** statement of your intentions for the rest of the semester. This statement should be turned in by the beginning of the 2nd week of classes, proposed projects may begin at this time. It should include a description of your theme, images of other artist's works that are similar thematically, the materials and techniques you believe appropriate for this theme. Personal deadlines are valuable assets for your own growth. Develop this in your proposal so that you are able to stay on task. The instructor will consider your proposal and, if need be, ask you to make adjustments that strengthen your ideas/concepts or stretch your creative reach.

Below is a brief outline of format and what is expected in your proposal. It is anticipated that your proposal be presented in a format of professionalism that expresses this advanced level course.

- I. Cover sheet:
 - a. Title: "Course Proposal: Sculpture "Course Number" "
 - b. Prepared for: David Marquez, Intermediate Sculpture (Semester and year)
 - c. Prepared by: "Your Name"
 - d. Date

- II. Proposal Summary (Double Space)
 - a. Objectives
 - b. Goals
 - c. Research
 - d. Personal Deadlines

Notes on imagery;

- a. Always include jpeg images in a folder separate from imbedded images in word files.
- b. Images may be printed within the body text
- c. Images may be printed on pages after the body text. Try to note these in your body text.
- d. Your Sketch book or a copy: Sketches and ideas of your intentions

Presentation:

A presentation to the class will be expected on the due date of this statement. Be prepared with your statement of intent, drawings, rough sketches, lists, images and other information gathered for your research. Digital format should be the goal for this assignment. Please submit via a portable storage device to transfer files to the instructor. This will be treated as a critique session in which student engagement, ideas and feedback will be expected during the discussion.

Optional: A Power Point/Keynote presentations may be delivered to the instructor and your peers in group critique. This type of presentation should set the bar for your peers. Please give a copy of your presentation along with "Course Proposal" materials, listed above, to the instructor. Remember to keep and present a digital copy in your final documentation for this course.

**ART 371: Intermediate Sculpture
Summer 2015**

Art 371: Intermediate Sculpture: Schedule: (Subject to change)

| Week/Date | Day | Assignments: | Required Materials/ Reading/Lecture |
|------------------|-------------------|--|---|
| Week 1 | | | |
| July 06 | Monday | Class and Project 1: Introduction | Project 1: Lost Wax Casting |
| July 07 | Tuesday | Project 1: Welding | Syllabus Signature Due |
| July 08 | Wednesday | Project 1: Studio Practice | |
| July 09 | Thursday | Project 1: Studio Practice | |
| July 10 | Friday | Project 1: Studio Practice | |
| Week 2 | | | |
| July 13 | Monday | Project 1: Studio Practice | Project 2: Independent Project: Proposal |
| July 14 | Tuesday | Project 1: Studio Practice | |
| July 15 | Wednesday | Project 1: Studio Practice | |
| July 16 | Thursday | Project 1: Studio Practice | |
| July 17 | Friday | Project 1: Due: Critique | Project Complete |
| Week 3 | | | |
| July 20 | Monday | Project 1: AS Critique | Project 2: Independent Project: Open |
| July 21 | Tuesday | Project 2: Studio Practice | |
| July 22 | Wednesday | Project 2: Studio Practice | |
| July 23 | Thursday | Project 2: Studio Practice | |
| July 24 | Friday | Project 2: Studio Practice | |
| Week 4 | | | |
| July 27 | Monday | Project 2: Studio Practice | |
| July 28 | Tuesday | Project 2: Studio Practice | |
| July 29 | Wednesday | Project 2: Studio Practice | |
| July 30 | Thursday | Project 2: Due: Critique | Project Complete |
| July 31 | Friday 9:10-11:10 | Project 2: AS Critiques | Project 2: AS Critiques |
| | Friday 11:20-1:10 | Mandatory Clean up | Mandatory Clean up |
| | | | |

Print your name on the blank provided:

I _____ acknowledge that I have received a copy of the ART 371: Intermediate Sculpture Syllabus. I understand that this syllabus acts as a handbook for this course and should be frequently reviewed to assist in completing the curriculum of this course on schedule.

I understand the Attendance Policy of ART 371: Intermediate Sculpture. Excessive tardies and absences, will be penalized, with a lower grade or a grade of "F". Grade reductions begin on the third absence. This includes excused absences. Tardies will be tallied towards absences.

In addition to in class studio hours, a minimum of 6 hours a week of studio time, outside of class, is expected from the student. Scheduled class times should be used for focused studio work and critiques for ART 371 and above Sculpture courses.

I have read and understand the contents of this syllabus and will act in accord with these policies and procedures as a condition of my enrollment in this course.

I understand that if I have questions or concerns at any time about the syllabus, I will consult my Instructor for clarification.

Student Name (Please Print Clearly)

Student Signature

Date

Professor's Confirmation of Student Signature

This form should be read, signed and turned into the instructor during the first week of this course.
This assignment does carry weight towards course grade.