

UNIVERSITY OF CALGARY
DEPARTMENT OF ART

UNDERGRADUATE COURSE OUTLINE

Art (ART) 383 L01
Sculpture: Concepts and Strategies
Fall 2020
M,W 14:00 - 15:15, WEB BASED
M,W 15:15 - 16:30, AB 633

Technology Requirements for Students Taking Online, Remote and Blended Courses

Please review the information regarding technological requirements for online courses here
<https://elearn.ucalgary.ca/technology-requirements-for-students/>

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Office Hours: By Appointment

Course Description

Conceptual and professional exploration of sculpture introducing students to strategies and concepts to assist in research and problem solving. Approaches may include understanding object-hood, material as content, serial art, art movements impacting sculpture, public art, and sculpture and the market.

Prerequisites &/or Co-requisites

Art 233

Objectives of the Course

This course will build upon the skills and understanding that you acquired in Art 233: 3D Art Fundamentals. In this course, you will examine the history, theory and practice of sculpture and how it serves as a meaning-making activity: an activity that relies on the artist's experiences, emotions and beliefs to produce a visual, three-dimensional form or a manipulated environment.

By the end of this course, you will understand the evolution of sculpture-making from the early formalist explorations of twentieth-century artists – Constantine Brancusi, Barbara Hepworth, Jean Arp, Robert Smith, Dan Flavin, among others – to the conceptual “readymades” of Marcel Duchamp and later works by artists such as Joseph Beuys, Walter de Maria and Janine Antoni.

As the semester unfolds, you will be introduced to contemporary artists – Kara Walker, Jennifer Allora & Guillermo Calzadilla, Damien Hirst, among others – whose sculptures, installations and performance art rely heavily on a conceptual approach to “meaning-making”.

You will come to understand how the evolution of sculpture (from Mimesis, Romanticism and Formalism to Expressionism, Conceptualism and Post-Conceptualism) leads inexorably to artworks that challenge the viewer by requiring an investment of time, effort and thought: a partial explanation of why this is the kind of art about which people have the strongest opinions, both good and bad.

Throughout the semester, you will practice the STRATEGY that a vast majority of artists use to produce an artwork. This FOUR-STEP process requires an artist to:

1. **Research** a topic of interest and find support materials;
2. **Experiment** with forms and processes;
3. **Judge** the success and failure of said experiments;
4. **Create** an artwork, a performance or a manipulated environment using appropriate materials, tools and techniques.

Much of this work will take place during our studio time, which will be divided between two groups to increase Covid-19 safety (we'll discuss this in detail during our first class). Here, you will learn to safely operate a wide range of power tools: electric drill, skill saw, circular saw, sander, angle grinder, die grinder and other electric and pneumatic tools. If desired, you will be instructed on how to use the Woodshop's woodworking machines or the Metal Shop's welding & forging equipment.

During our studio time, you will also learn how to safely use hand-tools and will acquire a wide range of skills, such as advanced mould-making and life-casting; making waste moulds with alginate and Flex Wax; making reusable moulds with silicone and latex; making multi-part, glove, press and pour moulds; making maquettes and armatures; casting with plaster and resins; carving, assemblage and hand-building; and finishing surfaces with stains, Varathane and paint.

An important part of Art 383 is learning to think critically and talk intelligently about art. For this reason, we will conduct group critiques. These sessions, held as a group at the end of each project, will provide you and your classmates with the opportunity to share your observations, ask questions and to develop a more thorough understanding of how and why an artwork is made.

Textbooks and Readings

You are not required to purchase a textbook. Selected videos, podcasts and readings will be assigned throughout the term. You can find links to them on D2L and at <http://www.functionalstone.com/233/index.htm>

ASSIGNMENTS and EVALUATION

- THREE STUDIO PROJECTS each worth 25% of the final grade, for a grand total of 75%.
- THREE ARTIST'S STATEMENTS each worth 5% of the final grade, for a grand total of 15%.
- PARTICIPATION will be expected, worth 10% of the final grade.

Project Marks will depend on the following:

1. Evidence that an idea has been thoroughly researched and subjected to experiments, i.e. tests and maquettes (25% of a project's grade);
2. Evidence within the work that tools, materials and techniques were used correctly and that the student has paid attention to details (25% of a project's grade);
3. Evidence within the work of an understanding about the principles of composition (25% of a project's grade);
4. The overall CLARITY and strength of execution of the work (25% of a project's grade).

Artist's Statement Marks will depend on the following:

1. The statement contains 100 words or less (25% of a statement's grade);
2. The statement is well written with proper grammar and no spelling mistakes (25% of a statement's grade);
3. The statement helps the viewer to understand and better appreciate the artwork (50% of a statement's grade).

Participation Marks will depend on the following:

1. Participating in lectures and demonstrations is worth 2.5% of the final grade;
2. Participating in critiques by asking questions and making comments is worth 2.5% of the final grade;
3. Presenting (to the class) a brief synopsis and critique of an artist or a group of artworks that are related to your own research is worth 5% of the final grade.

NOTE: All three Projects and Statements (90% of the final grade) as well as Participation (10% of the final grade) must be completed to pass the course.

ASSIGNMENT DETAILS

FIRST, you will be expected to produce three sculptures or manipulated environments by following this four-step procedure:

1. **Research**, which may involve reading articles and books about your topic of interest, going online to review artworks with related content, getting information about a preferred process or technique and sourcing supplies for your project;
2. **Experiment** with materials and techniques to develop your concept, which may involve sketching ideas, making maquettes, testing processes, trying different materials;
3. **Judge** the success or failure of your experiments, which may involve speaking with your classmates and instructor, assessing the ability of your process and material to fulfill the parameters that you've set for your project, decide if you like the outcome of your efforts;
4. **Execute** your project by assembling all of the necessary materials and tools and then going to work. NOTE: The technicians and the instructor will be there to help you at all stages of your project, but you must not be shy about asking for help whenever needed. The instructor is available outside of class if you make arrangements well in advance.

Each sculpture or manipulated environment MUST ADDRESS one or more of the five concepts below (examples are in brackets; many of the cited works may fit more than one concept):

1. **Material** as Concept (Michael Heizer, *Levitated Mass*; Anish Kapoor, *Contemplating the Void* and *Svayambh*; Kara Walker, *Sugar Baby*; Ai WeiWei, *Sunflower Seeds*)
2. **Object** as Concept (Damien Hirst, *The Impossibility of Death in the Mind of Someone Living*; Janine Antoni, *Cradle*; Jeff Koons, *Balloon Dog*; Kiki Smith, *Rapture*)
3. **Action** as Concept (Andrea Zittel, *Wagon Station Encampment*; Mel Chin, *Revival Field*; Allora & Calzadilla, *Under Discussion*; Krzysztof Wodiczko, *Tijuana Projection 2001*)
4. **Place** as Concept (Christo & Jeanne-Claude, *Wrapped Reichstag* and *Valley Curtain*; Robert Smithson, *Spiral Jetty*; Do Ho Suh, *Almost Home*; Maya Lin, *Eleven Minute Line*)
5. **Phenomena** as Concept (Walter De Maria, *Lightning Field*; James Turrell, *Roden Crater*; Nancy Holt, *Sun Tunnels*; Tim Hawkinson, *Uberorgan*; Cai Guo-Qiang, *Head On*)

NOTE: Each project should be informed by your own personal experience of the world. If you choose to include content from a subject of personal interest — politics, psychology, sociology, mathematics, philosophy, science, ethics, biology, cosmology, religion, spirituality, history, economics — ensure that you narrow your focus and do lots of research.

If you keep your subject matter “small and personal”, you will avoid being overwhelmed with generalities and a lack of focus. For instance, it would be better to make an artwork about how you felt on the day that your grandfather died instead of making an artwork about the more general subject of aging and mortality, which is much too large and has no focus.

SECOND, you will write three short statements (of no more than 100 words each) that provide context for your artworks. Your statements should help the viewer to more fully understand and

appreciate the meaning within your artwork. The instructor will provide sample statements.

THIRD, you will be expected to participate in studio demonstrations and in discussions during class and during group critiques, which are conducted at the end of each project. You will also be expected to present a brief synopsis (no more than 20 minutes) and critique of an artist or a group of artworks that are related to your own research.

The following due-dates are for each project and its corresponding statement:

- Project & Statement 1, Wednesday, **October 7**
- Project & Statement 2, Wednesday, **November 4**
- Project & Statement 3, Wednesday, **December 9**

Writing

Due to the writing requirement — three 100-word (or less) Artist's Statements — you should begin early with your rough drafts. I will create a schedule that will help you to improve your writing by submitting a rough draft to me (at the halfway point in each project).

Your writing will be evaluated based on its succinctness, persuasiveness and how well-worded it is. Proper spelling, punctuation and grammar are expected.

Registrar-Scheduled Final Exam: NO

Note: It is the student's responsibility to keep a copy of or any relevant documentation regarding each submitted assignment.

Please hand in your assignments directly to your instructor. We will discuss the breakdown of each project into "milestones" that must be met as the course unfolds so as to encourage student engagement and continual progress throughout the semester.

Late Assignment Policy

All projects and statements must be completed and submitted for marking by the dates listed below. If a component of the course is missed, the student must make arrangements to complete the work within the timeframe of the current semester. Projects and statements may be reworked and then re-submitted for a better mark, provided the work is handed in before the end of the semester.

Late assignments, without a doctor's note, will be reduced by half of one full grade per day (for any assignment, an A- becomes a B+ after 24 hours; a B+ becomes a B after 48 hours, and so on).

Additional Information

Materials: You will be expected to purchase the necessary materials for your projects. The Woodshop carries a supply of plaster, clay, plywood, Styrofoam, lumber and many other items. You will also find building materials at most hardware stores, such as Lowe's and Home Depot.

Cost: The total cost for materials will vary depending on your idea for a finished work, but should be no more than the cost of a textbook for most other courses. Cost savings may be realized by sharing materials with your classmates (e.g., splitting a bag of plaster) and by recycling used items. The class might be able to purchase some materials in bulk at a discounted rate (to be discussed).

Tools: You will have access to the Art Department's Woodshop and Metal Shop, both of which have an assortment of machines and tools. Nevertheless, it would be wise to purchase a basic set of tools (extremely useful, at home or in the studio). The recommended items are:

- Olfa knife, with snap off blades

- Exacto knife, with replacement blades
- Scissors
- Retractable tape measure
- Hammer
- Pliers
- Crescent wrench, adjustable
- Screwdriver, with interchangeable bits
- Carpenter's pencil, graphite
- Sandpaper, assorted grits
- Paint brushes, nylon, assorted sizes
- Small set of drill bits, assorted sizes from 1/16" to 3/8"
- Set of clay tools
- Small tool box to store all of your tools

Cost: The above items may be purchased at a dollar store or a hardware store — Lowe's, Walmart, Canadian Tire, Home Depot, RONA — and should cost no more than \$150.

Materials

Estimated cost: approximately \$100. This expense will depend largely on your ideas and how you'd like to work (materials, techniques). Some materials will be available through the Wood Shop during regular business hours, or at a building-supply store such as Home Depot and Rona. Occasionally, costs can be reduced considerably by collecting materials (especially for the Found Object project) from home, work, friends and family.

Course Activities

Activities will include lectures, demonstrations, group discussion and studio practice. Studio activities may involve drawing, painting, collage/assemblage, carving, sculpturing, hand-building and working with small power tools.

Grading Method/Grading Scale:

Percenta	Gra	G.P.	Grade Definition
96-100	A+	4.0	Outstanding
90-95	A	4.0	Excellent-superior performance, showing comprehensive understanding of subject matter.
85-89	A-	3.7	
80-84	B+	3.3	
75-79	B	3.0	Good – clearly above average performance with knowledge of subject
70-74	B-	2.7	
65-69	C+	2.3	
60-64	C	2.0	Satisfactory – basic understanding of the subject
55-59	C-	1.7	
53-54	D+	1.3	
50-52	D	1.0	Minimal pass – marginal performance; generally insufficient preparation for subsequent courses in the same subject
0-49	F	0	Fail – unsatisfactory performance or failure to meet course requirements.

Internet and Electronic Communication Device Information

Devices must be silenced during class.

Models

In this class, students may be expected to sculpt or make life-cast moulds from nude models. **A**

student electing not to do so must notify the instructors IN WRITING of his/her concerns.

Portfolios and Assignments

The Department of Art will not assume responsibility for lost or stolen portfolios or course work given to instructors for grading.

Studio Procedures

Students will have to respect Covid-19 specific procedures pertaining to the lab location. These include circulation patterns, user policy, distancing and keeping the lab space clean and tidy.

In addition, students and instructors are expected to follow physical distancing regulations in order to comply with the University's Covid-19 Re-Entry Protocols. For more information, please refer to the following website.

<https://ucalgary.ca/risk/sites/default/files/2020-05/UCalgary.COVID19.ReEntryProtocols.pdf>

The creation of art can be a dirty process and a studio is only workable if everyone cooperates in keeping it clean. Out of respect and consideration for your classmates and other users of the space, it is expected that everyone will participate in keeping the studio clean and tidy.

Academic Accommodations

The student accommodation policy can be found at ucalgary.ca/access/accommodations/policy.

Students needing an Accommodation because of a Disability or medical condition should communicate this need to Student Accessibility Services in accordance with the Procedure for Accommodations for Students with Disabilities ucalgary.ca/policies/files/policies/student-accommodation-policy.

Students needing an Accommodation based on a Protected Ground other than Disability, should communicate this need, preferably in writing, to the course instructor.

Academic Standing

For more information go to <http://www.ucalgary.ca/pubs/calendar/current/f.html>

Deferral of Exams/Term work

It is possible to request a deferral of term work or final examination(s) for reasons of illness, accident, family or domestic affliction, or religious obligations. Please check with Enrolment Services if any of these issues make it impossible for you to sit an exam or finish term work by stated deadlines.

For more information about deferring a final exam go to <https://www.ucalgary.ca/registrar/exams/deferred-exams>

For more information about deferral of term work go to <http://www.ucalgary.ca/pubs/calendar/current/g-7.html>
http://www.ucalgary.ca/registrar/files/registrar/deferred_termwork15.pdf

F.O.I.P.

For more information go to <https://www.ucalgary.ca/legalservices/foip>

Writing/Plagiarism

Writing skills are not exclusive to English courses and, in fact, should cross all disciplines. The University supports the belief that throughout their University careers, students should be taught how to write well so that when they graduate their writing abilities will be far above the minimal standards required at entrance. Consistent with this belief, students are expected to do a substantial

amount of writing in their University courses and, where appropriate, members of faculty can and should use writing and the grading thereof as a factor in the evaluation of student work. The services provided by the Writing Support Services can be utilized by all undergraduate and graduate students who feel they require further assistance.

For more information go to

<http://www.ucalgary.ca/ssc/writing-support>

or

<http://www.ucalgary.ca/pubs/calendar/current/e-2.html>

Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university. Visual art projects submitted for course credit must be produced by the student specifically for this class. Students must not submit projects if credit has or will be provided for it in another class. This includes re-worked assignments from previous or concurrent courses, unless permission is provided in writing by the instructor. Additionally, the student is asked to be mindful of using visual sources from the internet, ensuring that that material is not derived from any on-line or other available source, and that appropriate copyright permission is granted, when required.

Campus Mental Health Resources

[SU Wellness Centre](#) and the [Campus Mental Health Strategy](#)

Campus Security/Safewalk

Call 220-5333 anytime. Help phones are located throughout campus, parking lots and elevators; they connect directly to Campus Security - in case of emergency, press the red button.

For more information go to <http://www.ucalgary.ca/security/safewalk>

Emergency Evacuation

For more information go to <http://www.ucalgary.ca/emergencyplan/assemblypoints>

Ethics

Whenever you perform research with human participants (i.e., surveys, interviews or observation) as part of your university studies, you are responsible for following university research ethics guidelines. Your instructor must review and approve of your research plans and supervise your research.

For more information go to <http://www.ucalgary.ca/pubs/calendar/current/e-5.html>

or

<https://www.ucalgary.ca/research/researchers/ethics-compliance/chreb>

Instructor Intellectual Property and Copyright Legislation

Course materials created by the instructor (including course outlines, presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the same course section and term may be allowed under fair dealing. Check with the instructor if you have any questions about sharing materials with classmates.

All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright (www.ucalgary.ca/policies/files/policies/acceptable-use-of-material-protected-by-copyright.pdf) and requirements of the copyright act (<https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html>) to ensure they are aware of the consequences of unauthorized sharing of course materials (including instructor notes, electronic versions of textbooks, etc.).

Students who use material protected by copyright in violation of this policy may be disciplined under the Non-Academic Misconduct Policy.

Lockers

The Art Building lockers are administered through the Student's Union's used bookstore, Bound and Copied. Lockers are rented on a first come, first served basis. Due to the shortage of lockers, and the high demand, students cannot hold more than one locker at a time. All of the details on renting a locker and your responsibilities can be found on the Locker Rental Agreement at

https://www.su.ucalgary.ca/wp-content/uploads/2014/08/locker_rental_agreement_2010.pdf

Lockers for all sessions can be rented through my.ucalgary.ca. Once you're in the Student Centre, click on **Other Academic Services** and choose **Locker Reservation**.

Lockers must be vacated by the end of term.

For more information go to <http://www.su.ucalgary.ca/>

Student Misconduct

For more information go to <http://www.ucalgary.ca/pubs/calendar/current/k.html>

Student Ombudsman

For more information go to <http://www.ucalgary.ca/provost/students/ombuds>

Student Union

For more information go to <http://www.su.ucalgary.ca/>

Faculty of Arts Program Advising and Student Information Resources

Have a question but not sure where to start? The Arts Students' Centre is your information resource for everything in the Faculty of Arts. Call us at 220-3580 or email us at ascarts@ucalgary.ca.

You can also visit the Faculty of Arts website at <http://arts.ucalgary.ca/undergraduate> which has detailed information on common academic concerns.

For program planning and advice, contact the Student Success Centre at 220-5881.

For registration (add/drop/swap), paying fees and assistance with your Student Centre, contact Enrolment Services at 210-ROCK [7625].

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