

ART 140 SCULPTURE I

Section 33889R

Fall, 2019; MW 3:00 – 5:40

Instructor: Jud Fine, fine@usc.edu

Office hours: Monday 6:00 & by appointment

Course Description

ART 140 Sculpture I (4 units)

Practical and theoretical introduction to sculpture as dimensional manipulation. Primary exploration of form, mass, gravity, surface, structure and associative recognition in three-dimensional art.

Introduction and Purpose

The sculpture area is an introduction to the myriad possibilities of contemporary artistic practice. If the determining criterion of an artwork is the artist's declaration that it is such and that this declaration is affirmation by others, then the arena of artistic practice that most reflects this reality is sculpture. Sculpture can potentially be anything, which does not mean that it is everything. While sculpture has a very clear and concise history, of all the various artistic disciplines, it has absolutely no limitation. The one grounding condition is that sculpture exists in dimension. As such a sculpture's first perceptive relation is to the world at large, its second is to art. This fact creates the possibility that in sculpture, students can produce art that can transcend neophyte limitation and function as original, innovative work. This potential is real and contagious.

ART 140, Sculpture I, can be taught in varying ways depending on the passions and inclinations of the individual instructor. No matter how it is structured this course imparts a thorough understanding of the basic language of form, the ability to critique the value and success of an endeavor in relation to its intent, purpose and context, and a grounding in basic hand skills, including the woodshop, modeling, carving, and elementary construction techniques. In addition, this course deals with scale, site and time-based actions.

Class Policy, Assignments and Requirements

I. Instructional Mode (weekly hour allocation varies):

- 2 hours of lecture per week.

Lectures will vary between informational (conceptual context), instructional (technical demonstrations and material, structural and spatial requirements and possibilities) and discussions of the larger context of individual decision and action.

- 4 hours of in-class studio work (primary student activity) per week.

- 6 hours of outside class work per week.

This includes assigned readings, assigned research, self-directed material acquisition, assigned museum/gallery exhibitions (if applicable), the proposal sketchbook, as well as completing assigned projects.

II. Attendance

It is essential that one attend class and work on the assigned projects during class hours. Attendance is mandatory. Attendance will be taken. Excessive (more than three) unexcused absences will result in a final grade lowered by one level, example, "B" to "C".

It is required that the student be present at every critique. No excuses are accepted. Work turned in after the critique date will be lowered one grade level (see below).

- After missing the rough equivalent of 10% of regular class meetings (3 classes if the course meets twice per week) the student's grade and ability to complete the course will be negatively impacted.
- For each subsequent absence (excused or otherwise), the student's letter grade will be lowered by the following increment: 1 absence over 10% equivalent missed = the lowering of the final course grade by one full grade.
- It is always the student's responsibility to seek means (if possible) to make up work missed due to absences, not the instructor's, although such recourse is not always an option due to the nature of the material covered.
- It should be understood that 100% attendance does not positively affect a final grade.
- Tardies can accumulate and become equivalent to an absence.
- Attendance will be taken at the beginning of each class.
 - Any student not in class after the first 10 minutes is considered tardy.
 - After a first warning, students who persist in the following disruptive activities: sleeping, texting, emailing or online browsing for purposes other than class research, will result in a tardy for that class session.
 - Students will be considered absent if they leave without the instructor's approval before the class has ended or if they take un-approved breaks that last longer than 45 min.

III. Grading

A.) Grading of individual projects is based on the following.

1. Completion of the specifics of the assignment.
2. The student's ability to determine (influence) the criteria by which her/his work should be judged. This is demonstrated in part by the following:
 - a.) The "intent" of the work as communicated to the instructor and to the student's peers, can determine a comparative standard by which it is possible for aspects of the success of the work to be judged.
 - b.) Risky solutions are rewarded over the obvious, easy and mundane, but again, students must publicly demonstrate the basis of their intent at the moment of a key decision.
3. A project completed outside of class with little or no instructor contact during its making will be graded at the whim of the instructor's bias.
4. Missing the critique date and subsequently turning in a project late will result in the grade being lowered by one level.

Explanation. An artwork at any level of competence is fundamentally a primary act. In this course its completion and presentation at the critique is also a primary act. The convergence of the two as a public, interactive event produces a climate within which the assessment of a grade will be determined. Because this condition is temporal and its circumstances cannot be duplicated at a later date, participation in the critique is critical and consequently to be absent from this event results in no grade assigned. The critique then must subsequently be conducted with the instructor and the assigned grade from that process will be lowered one level, example B to C.

B.) The final grade in the course is an averaging of the individual projects, proposal book and assignment grades (if applicable) and the instructor's assessment of the individual's progress as measured by class interaction and critique participation.

IV. Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, "Behavior Violating University Standards" policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Support Systems:

Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. engemannshc.usc.edu/counseling

National Suicide Prevention Lifeline – 1 (800) 273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. www.suicidepreventionlifeline.org

Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. engemannshc.usc.edu/rsvp

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: sarc.usc.edu

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. equity.usc.edu

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. studentaffairs.usc.edu/bias-assessment-response-support

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. dsp.usc.edu

Student Support and Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. studentaffairs.usc.edu/ssa

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. diversity.usc.edu

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. emergency.usc.edu

USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.

Provides overall safety to USC community. dps.usc.edu

V. Assignments and requirements in addition to course projects

A.) **Proposal book.** It is required that the student maintain a Proposal book. This is a semester long homework assignment. Acquire a standard (Strathmore or equivalent), spiral bound, 100 page, sketchbook. It must be **8.5" x11" or 9" x 12", no larger, no smaller.** The Proposal book will be for this course **only.** All information, notations, sketches, thoughts and ideas that grace its pages will only be in relation to sculpture (remember: this course is, as stated, infinitely expansive and inclusive). The Proposal book is expected to reflect a steady accumulation of activity relevant to the interests of this course. It will consist of the following:

- 1.) **15 drawn and explained ideas for imagined physical/visual situations.** This will include any sketches, notes, descriptions and physical material possibilities that further an understanding of, and the imagined materialization of, the proposal. **Tab and number in some manner each proposal entry.**
- 2.) Your proposals, and your ideas in relation to them, may be elaborated, exemplified or augmented with excerpted information (web images, media clippings, photos, Xerox, etc.) relevant to the proposal issue(s).
- 3.) One proposal will be completed per week. Each proposal is at least one page and needs to be * **numbered, dated and signed.** The proposal is a concrete imagined, imaged and described, physical situation. It is not to be actually built nor is it required that it can be built.
- 5.) The Proposal book should also be used for notes and ideas relevant to the assigned projects.

6.) The Proposal book will be collected periodically (see the calendar below), checked for progress and returned. At the end of the semester it will contain 15 clearly marked proposals and numerous relevant notations (line/word).

The first collection due date with a minimum of **3** proposals is **Monday, September 16**.

B.) The class **may** be assigned up to three museum/gallery/site visits, to be determined by local exhibitions. A brief report detailing the individual's impression of what was experienced at each site visit will be required. This is to be included in the proposal book but does not count as a proposal entry. These should be clearly labeled as site visit #1, #2, #3, etc.

VI. Projects; physical

The primary materials and their attendant techniques used in this course will be, clay, paper, cardboard, plaster, wood, found objects (including found material) and acquired objects. Basic carving, modeling and construction techniques, along with material acquisition and manipulation, and a working introduction to the wood shop are the technical goals of the course. Any and all other possibilities, i.e. video, performance, etc. may be utilized with instructor discussion.

Projects #1 a, b & c: Foundation: replication, construction, form. Clay

#1 a. Using clay, replicate, carve and model three selected objects increasing or decreasing the proportionate scale of each. **#1 b.** Using these three clay replications as found objects, slice them into pieces and join them into a dynamic assemblage. **#1c.** Articulate a description of the physical condition of this work and create a new object based on this formal verbal construct that does not look like the original assemblage.

- **Project #1 a:** Manipulating internal mass as reflected in external surface and physical replication. Alter the scale and replicate three dissimilar objects. *Tools and materials needed:* Clay (provided), **plastic** (to cover project and keep clay moist), 12"x 12" or larger piece of plywood (not to exceed cupboard size) we will try to provide this, three dissimilar objects, additional tool requirements will be announced in class.
- Instructional lecture: the mechanics of sight perception to physical execution.
- **Project #1 b:** Assemblage construction. Slice up the three objects from project #1 and combine them to form a single sculpture that functions three-dimensionally and is dynamic.
- Class critique of project #1b combined with instructional lecture. The objective will be to explain, and illustrate by example, the formal language of spatial description (standards of language usage that have evolved to describe the non-verbal perception of physical situations). From this process each student will construct a formal description of his or her project. This would include a physical description and any similitude, metaphoric, recognitional, emotional, or cognitive connections these physical aspects indicate.

- **Project #1 c:** Construct and/or model/carve a freestanding clay situation that exploits and replicates the individually determined formalist criteria that describes Project #1b. This sculpture should look entirely different than its precursor Project #1b.
- Instructional lecture: joining techniques, spatial clichés, recognition of the obvious and its mechanical (gravitational) reason for being such.
- Class critique of project #1c with project #1b as its comparative companion. Note: it is essential that #1b remain in its original configuration in order to complete this comparative critique. If #1b should dry out, disintegrate or fall apart it will have to be re-built prior to this final critique.

Subsequent Projects:

Project #2: Ground plane, Dynamic, Volume: cardboard

Using cardboard cut with mat knife and metal yardstick and fastened with white glue transitioned with tape:

Physically construct a single unified work that is comprised of at least three closed volumes that conforms to the following conditions and challenges.

- 1.) The work will be **strong** enough to sustain its own structure and reasonably resist inadvertent abuse.
- 2.) The work will rest on the **ground**. Its situational condition will be in relation to the ground plane.
- 3.) The work is positioned in **space**. It is sustained (rendered of value) by the nature of its ability to function three-dimensionally.
- 4.) The work will be **dynamic**. It will embody the active as opposed to the static; its dialectic will acknowledge verifiable characteristics of this condition.
- 5.) **The work will be a physical manifestation of an articulated idea.** It can be assumed that at any point in the process your ideas and generated forms are in a state of evolution (flux). This process is not necessarily linear.
- 6.) Before beginning it is important that you **do not** have a preconceived idea.

Project #3: Hand-held Object (woodshop). Wood

Materials: wood and wood glue. Technical: introduction to the wood shop.

- 1.) Using scrap, found or acquired wood, make a hand-held **object** that is not dependent on a gravitational relationship to establish its identity.
- 2.) The object will be presented in a performative activity during the critique.
- 3.) The construction of the object must demonstrate the use and understanding of the following power tools:
 - a.) table saw
 - b.) radial arm saw &/or chop saw
 - c.) drill press
 - d.) band saw

- e.) stationary disk sander.
- 4.) The object must incorporate at least three different examples of structural jointing.
- 5.) You can use only glue and if desired string, string to connect the parts of the object together
- 6.) You must have a pair of goggles to work in the woodshop.

Selected definitions for the word **ob'ject**:

- 1.) something material that may be perceived by the senses.
- 2.) something that when viewed stirs a particular emotion.
- 3.) something mental or physical toward which thought, feeling or action is directed.
- 4.) the goal or end of an effort or activity.
- 5.) a cause for attention or concern.
- 6.) a thing that forms an element of or constitutes the subject matter of an investigation or science.
- 7.) a noun or noun equivalent denoting the goal or result of the action of a verb.
- 8.) *Philos.* That of which the mind by any of its activities takes cognizance, whether a thing external in space or a conception formed by the mind itself. **Syn.** See INTENTION

As before the approach should be to start working and allow the idea and the form to evolve from the process. You should not have a specific preconceived idea. Any area of interest within which an idea might lie is acceptable, e.g. the wind, success, simultaneity, contradiction, aberration, human/animal relations, world peace, etc., but they should not be specifically imaged or imagined before the work begins.

Project #4: Conditions of Action: stressed skin (hand-tools)

This project will utilize the following materials & processes:

- 1.) An initial 2"x 4"x 8' unit of Douglas fir (provided).
- 2.) Cardboard stapled to wood (stressed skin construction).
- 3.) The woodshop.
- 4.) An introduction to the use of and availability of hand tools.
- 5.) Glue, screws and nails, and/or string/wire binding.
- 6.) Any additional materials your project suggests. Color may be considered in consultation with the instructors, but as a general principle unless there is good reason to the contrary, color should be that which is intrinsic to the material selected, as an apple can be red and a cotton shirt green.

Pick a verb.

As example, to make, to think, assert, degrade, populate, destroy, build, talk, act, etc. Write the word in your sketchbook. Allow a few pages so that you can use the sketchbook to elaborate concepts or note changes as your production proceeds. (For example, if during the process the word "falling" became "evolving", the reasoning for this change would be reflected in the sketchbook.)

Make a dimensional form that gives a physical materialization to the concept of the verb you have selected.

This work will demonstrate a relationship between human material reality and a human's physical cognition thereof.

- Human material reality:

(The body and conditions of its environmental fact.)

- Physical cognition:

(The process of, and elements of, perceptive cognition of external and internal physicality.)

This project is about the nature of the act of transforming physical perception of our self and surrounds (simplistically image, thing and space) to articulated (verbal) idea: identification of a common language of physicality and its communication as agreed linguistic articulation. The situation is being approached in reverse by selecting an idea and then constructing its physical articulation. The project will by nature have a relation to human scale (size).

Remember it is understood that, as a separation, an idea and the form that the idea takes is a process that is always in a state of potential evolution until a completion is determined. As before the approach should be to start working and allow the idea and the form to emerge from the process. You do not need to have a specific preconceived idea to begin; you only need to pick a verb.

Project #5: Organic mass / Rigid structure (laminated plaster)

The final project will utilize construction skills from the previous projects and introduce laminated plaster techniques. As with project #4 you may use any other material(s) you want. You will need a medium size bucket and the knives and scraping tools from the clay project. If you have them you will find scissors, pliers and metal snips useful. (You might want to bring some hand lotion, as plaster can be hard on the skin.) As you begin to work on this project anticipate your needs so that you come to class prepared to work. Time is of the essence use it efficiently.

The problem will be to make a dimensional work that establishes and exploits a relationship between organic mass and rigid structure. Do not forget that the project's position relative to the ground plane will be a factor in any description of its condition and intention.

The project is due on the last day of class, Wednesday, Dec 4, and will probably run over to include the scheduled final examination period.

The Notebook with 15 proposals is due Monday, Dec. 2 and will be returned on Wed. Dec. 4.

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Fall 2019; MW 3:00 - 5:40

Instructor: Jud Fine

Schedule

1. Mon. Aug. 26 General description, hand-out, cupboards, lockers, etc.
2. Wed. Aug. 28 To class; proposal book, clay tools, and three dissimilar objects.
Demo/lecture, replicate three objects in clay, Project #1a. Clay will be provided.
- Mon. Sept. 2 Labor Day
3. Wed. Sept. 4 Demo, slice/const. a dynamic, 360-degree object, Project #1b.
4. Mon. Sept. 9 Critique Project #1b.
5. Wed. Sept. 11 Work on Project #1c
6. Mon. Sept. 16 Proposal book due, min 3 proposals. Work on Project #1c
7. Wed. Sept. 18 Final; comparative critique #1c & 1b. Proposal book returned.
8. Mon. Sept. 23 Lecture/discussion outline Project #2, cardboard
9. Wed. Sept. 25 Wk Project #2
10. Mon. Sept. 30 Wk Project #2
11. Wed. Oct. 2 Wk Project #2
12. Mon. Oct. 7 Critique Project #2. Proposal book due, min 6 proposals.
13. Wed. Oct. 9 Project #3. Woodshop demo, Chris Bees
14. Mon. Oct. 14 Wk Project #3
15. Wed. Oct. 16 Wk Project #3
16. Mon. Oct. 21 Critique Project #3
17. Wed. Oct. 23 Demo Stressed skin Project #4. Hand tool demo.
18. Mon. Oct. 28 Proposal book due, min 9 proposals. Wk Project #4
19. Wed. Oct. 30 Wk Project #4
20. Mon. Nov. 4 Wk Project #4
21. Wed. Nov. 6 Wk Project #4
22. Mon. Nov. 11 Critique Project #4
23. Wed. Nov. 13 Introduction and plaster demo Project #5
24. Mon. Nov. 18 Proposal book due, min 12 proposals. Wk Project #5.
25. Wed. Nov. 20 Wk Project #5
26. Mon. Nov. 25 Wk Project #5
Nov. 27 – Dec 1 Thanksgiving recess
27. Mon. Dec. 2 Proposal book due (final), minimum 15 proposals. Wk Project #5
28. Wed. Dec.. 4 Last day of class. Critique Project #5. Critique will continue on scheduled finals day. Proposal books returned.