ART A241: SCULPTURE 2

Item	Value
Curriculum Committee Approval Date	03/08/2023
Top Code	100220 - Sculpture
Units	3 Total Units
Hours	108 Total Hours (Lecture Hours 27; Lab Hours 81)
Total Outside of Class Hours	0
Course Credit Status	Credit: Degree Applicable (D)
Material Fee	Yes
Basic Skills	Not Basic Skills (N)
Repeatable	No
Open Entry/Open Exit	No
Grading Policy	Standard Letter (S)

Course Description

Advanced study in the creative use of techniques and materials of sculpture with an emphasis on metal manipulation, mold making and casting, additive sculpture, and assemblage as performed in fine and applied arts. Focus is on portfolio building for career or transfer. PREREQUISITE: ART A141. Transfer Credit: CSU; UC.

Course Level Student Learning Outcome(s)

1. Students will be able to create a welded or brazed metal sculpture.
2. Students will create a cast metal sculpture from a wax model.
3. Students will be able to create modelled maquette form appropriate for film or industrial use.

Course Objectives

- 1. Demonstrate knowledge of terminology and apply the principles of 3-D design as applied to sculpture.
- 2. Demonstrate manual dexterity, working in the round.
- 3. Demonstrate techniques of modeling in modeling clay, metal, polyurethane foam.
- 4. Demonstrate basic flexible mold making techniques.
- 5. Demonstrate skill setting oxy-acetylene welding regulators and equipment to produce welded and brazed joints.
- 6. Demonstrate 3-dimensional design skills in developing assemblage.
- 7. Demonstrate ability to follow a concept through to a completed sculpture.
- 8. State and understand career opportunities in the various fields of sculpture
- 9. Apply 3-D expression.
- 10. Demonstrate techniques of modeling in clay, plaster, and wax.
- 11. Demonstrate basic stone carving techniques.
- 12. Demonstrate skill setting oxy-acetylene welding regulators and equipment to produce a neutral flame.

Lecture Content

1. Sculptural forms in Line and Massa. Linear welded sculptureb. Basic metallurgyc. Uses and types of linear modeling materialsd. Methods of working from models2. Assemblagea. Historical and contemporaryb. Conceptual use of materialsc. Recycled materialsd. Global use of assemblagee. Joineryf. Archival or notg. Recycled assemblage sculpture3. Model making and applied art sculpturea. Careers in industry and the artsb. Materials beyond the basicsc. Scaling accuratelyd. Modeling for film4. Introduction to metal castinga. Global history of metal castingb. Career opportunities in metal castingc. Types of metals and characteristics as applied to castingd. Mold and pattern-making for castinge. Finishes and patinasf. Steps to a cast metal sculpture Subtractive methods of sculpture, slides, video. Theory, techniques, and tools of plaster mixing Coloration formation of aggregates and carving Application in student projects. Theory, techniques and tools of stone carving Tools Technology History Application in student projects. Safety procedures. Finishing techniques for plaster patination Staining Painting sealing. Finishing techniques for stone Sanding Polishing sealing Base fabrication and mounting of sculptures. Additive processes of sculpture derived from and inspired by natural f orms Clay modeling structural properties and limitations expressive potential appropriate tools Application in student projects. Hand building structural properties and limitations expressive potential appropriate tools Application in student projects. Plaster modeling plaster mixing for direct application armature construction structural properties and limitations appropriate tools Application in student projects. Coloration of projects according to media Glazing Staining painting Metal as a sculpture material Cutting Fabricating Welding Brazing Grinding finishing Coloration of projects according to media Glazing Staining Painting Base fabrication and mounting of sculptures. Plaster casting, plaster mold making and mixed media. Plaster waste mold mixing of plaster and application of plaster Application in student projects Casting of plaster to produce solid, hollow and reinforced castings Finishing techniques Patination staining

- painting Mixed media and assemblage projects. May include wood, paper, wire, wire mesh, found objects, glue, wax, etc. Base fabrication and mounting of sculptures.

Lab Content

1. Sculptural forms in Line and Mass a. Linear welded sculpture b. Basic metallurgy c. Uses and types of linear modeling materials d. Methods of working from models 2. Assemblage a. Historical and contemporary b. Conceptual use of materials c. Recycled materials d. Global use of assemblage e. Joinery f. Archival or not g. Recycled assemblage sculpture 3. Model making and applied art sculpture a. Careers in industry and the arts b. Materials beyond the basics c. Scaling accurately d. Modeling for film 4. Introduction to metal casting a. Global history of metal casting b. Career opportunities in metal casting c. Types of metals and characteristics as applied to casting d. Mold and pattern-making for casting e. Finishes and patinas f. Steps to a cast metal sculpture

Method(s) of Instruction

- Lecture (02)
- Lab (04)

Instructional Techniques

Demonstrations, lectures, slide shows, videos, field trips, guest speakers, group critiques, handouts, verbal and written critiques of student work.

Reading Assignments

Read statements and writings by at least three contemporary sculptors and bring in examples germain to the current project.

Writing Assignments

Write a description of the character or object that will be built as a maquette

Out-of-class Assignments

Attend art openings of Southern California sculptors and introduce yourself as a sculpture student. Requires signature of the sculptor on the announcement card.

Demonstration of Critical Thinking

Students create objects that are consistant and complete in terms of materials and concept.

Required Writing, Problem Solving, Skills Demonstration

Students produce writings from given assignments that are clear and comprehensible. Students solve problems of materials adapted to artistic purposes in terms of stability and clarity of concept. Students demonstrate skill in manipulating materials by completing given physical assignments.

Eligible Disciplines

Art: Master's degree in fine arts, art, or art history OR bachelor's degree in any of the above AND master's degree in humanities OR the equivalent. Note: 'master's degree in fine arts' as used here refers to any master's degree in the subject matter of fine arts, which is defined to include visual studio arts such as drawing, painting, sculpture, printmaking, ceramics, textiles, and metal and jewelry art; and also, art education and art therapy. It does not refer to the 'Master of Fine Arts' (MFA) degree when that degree is based on specialization in performing arts or dance, film, video, photography, creative writing, or other non-plastic arts. Master's degree required.

Other Resources

1. May include student supplied modeling clay, found objects, discarded materials as well as personal safety equipment i.e. gloves, glasses, etc. 2. The Carrier Bag Theory of Fiction by Ursula K LeGuin https://otherfutures.nl/uploads/documents/le-guin-the-carrier-bag-theory-of-fiction.pdf 3. Medium is the Message by Marshall McLuhan https://designopendata.files.wordpress.com/2014/05/themediumisthemassage_marshallmcluhan_quentinfiore.pdf 4. Staying With The Trouble by Donna Haraway https://edisciplinas.usp.br/pluginfile.php/4374763/mod_resource/content/0/Haraway-Staying%20with%20the%20Trouble_%20Making%20Kin%20in%20the%20Chthulucene.pdf