

# ARTS 288: SCULPTURE I: MIXED MEDIA

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M/W 12:00-2:50

Office: Woodshop office

Hours: Tuesday, 3-6:30

“Space is the sculptor’s primary medium, a fact so obvious that it is easy to overlook. Rather than work toward an understanding of how a sculpture both creates and occupies space, we tend to focus on the comprehension of subject matter and on the material qualities of the work of art.” – Charles Ray

## COURSE DESCRIPTION

*Sculpture I: Mixed Media* is an introductory studio course in which students explore approaches to contemporary sculpture through wood, metal, clay, and plaster fabrication. This course introduces fundamental issues in sculpture such as material, process, context, and space. Emphasis will be placed on both traditional and non-traditional materials, experimentation, craft, technique, innovation, and creativity. There will be 3 major projects assigned during this course. In addition to projects, there will be sketchbook assignments, written reading responses, visiting artist lectures, and slide lectures. Students are expected to work a minimum of eight hours a week on projects outside of class time. Your professional engagement in all class activities is mandatory. Techniques covered include:

- Modeling the figure in clay
- Plaster waste molds
- Woodshop tools & machinery
- Metal shop tools and machinery

The projects in this course are structured to develop proficiency in traditional sculptural media, while cultivating an environment of experimentation and risk-taking in the studio. We will also emphasize conceptual development and a foundation in historic and contemporary sculpture through lectures, readings, discussions, and art critiques.

## 3 MAJOR PROJECTS

1. The Fragmented Body: (Clay & Plaster)
2. Multiples and Modular Sculpture: (Wood)
3. Armatures and Skin: (Steel & Discursive Material)

## READINGS / LECTURES

- James Elkins, Art Critiques (pdf)
- John Berger, Ways of Seeing Episodes 1,2,3,4 (YouTube)
- Charles Ray, Thoughts on Sculpture (YouTube)

## COURSE OBJECTIVES

- Develop proficiency in wood, metal, clay, and plaster mold-making
- Operate tools safely and with environmental awareness
- Develop a foundation of historic and contemporary sculpture
- Apply concepts in written and oral critiques of artistic works

## SKETCHBOOK

You must acquire a sketchbook by the 2<sup>nd</sup> class period. The sketchbook should be viewed as a portable studio in which ideas are generated quickly and problem solving can be achieved without wasting materials and time. Sketchbooks will be evaluated and are an integral part of our individual meetings during workdays. Your sketchbooks should include ideas, drawings, collage, and thoughts about completed projects. Use it to make notes during demonstrations, lectures, visiting artists and slide and video presentations. Most importantly, your sketchbook should contain your personal research and the information that drives your work, ultimately mapping your thinking process. Your sketchbook will be reviewed during the course of each project and will count towards your grade. (Grade is on quality rather than quantity).

## ATTENDANCE POLICY

Attendance is mandatory, but students are allowed two absences. With the third absence, a student's final grade will drop an entire letter (i.e., from an A to a B), and another letter with each subsequent absence. Three late arrivals or early departures are the equivalent of one absence. Project Critiques are equivalent to major exams. Participation is mandatory, and missing critique day deducts a full letter grade from your project, in addition to counting as an absence. Work is due at the beginning of class on critique day. You should plan to arrive early if you anticipate needing extra set-up time. Your work will be counted late if it is not ready at the beginning of class.

## COURSE GRADING

Assignment	Points
Project 1	25
Project 2	25
Project 3	25
3 Written Reading Responses	15
Classroom Participation & Professionalism	10
Total Points	100

## PROJECT RUBRIC

1. Craftsmanship (5 pts)
2. Material Exploration (5 pts)
3. Conceptual Exploration (5 pts)
4. Ambition (5 pts)
5. Fieldwork: Drawings, Models, Writing, Research (5 pts)

## GRADING SCALE

- A 90-100% - Excellent Work
- B 80-89% - Good Work
- C 70-79% - Average Work
- D 60-69% - Poor Work
- F 0-59% - Failing Work

## SAFETY & STUDIO GUIDELINES

- Prepare for studio days so that you are able to make good use of your time. You should have any supplies that you need for that day. You should not leave class to purchase additional materials.
- The main studio may not be used when other classes are in session.
- All students are required to have safety demonstrations before using any equipment and tools. Do not attempt to operate any equipment for which you have not had instruction.
- All students must wear proper eye protection and close-toe shoes.
- Materials that give off hazardous fumes may only be used outside.
- Students may not work alone in the woodshop at anytime.
- Students are required to clean up after themselves each day. Common areas including tables and floors must be kept clear for other classes.
- All students are required to participate in scheduled end-of-term clean up, usually the last day of classes.
- Grinding and sanding should be done outside whenever possible.
- All tools must be returned to tool room after each work period. Tools may never leave the sculpture building.
- The wood shop, plaster room and metal shop are open only when a shop tech or scheduled monitor is present. Hours are posted each term for your planning.

## ACCESSIBLE EDUCATION

If you have a documented disability and anticipate needing accommodations in this course, please make arrangements to meet with the instructor as soon as possible. Late arrangements may cause the requested accommodations to be unavailable. Please bring a notification letter from Accessibility Services outlining your approved accommodations. (164 Oregon Hall; 541-346-1155; <http://ds.uoregon.edu/>; [disabsrv@uoregon.edu](mailto:disabsrv@uoregon.edu); contact Molly Sirois)

## ACADEMIC MISCONDUCT

The University Student Conduct Code (available at [conduct.uoregon.edu](http://conduct.uoregon.edu)) defines academic misconduct. Students are prohibited from committing or attempting to commit any act that constitutes academic misconduct. By way of example, students should not give or receive (or attempt to give or receive) unauthorized help on assignments or examinations without express permission from the instructor. Students should properly acknowledge and document all sources of information (e.g. quotations, paraphrases, ideas) and use only the sources and resources authorized by the instructor. If there is any question about whether an act constitutes academic misconduct, it is the students' obligation to clarify the question with the instructor before committing or attempting to commit the act. Additional information about a common form of academic misconduct, plagiarism, is available at [www.libweb.uoregon.edu/guides/plagiarism/students](http://www.libweb.uoregon.edu/guides/plagiarism/students).

## INCLUSION STATEMENT

The School of Architecture and Allied Arts is a community that values inclusion. We are committed to equal opportunities for all faculty, staff, and students to develop individually, professionally, and academically regardless of ethnicity, heritage, gender, sexual orientation, ability, socio-economic standing, cultural beliefs, or traditions. We are dedicated to an environment that is inclusive and fosters awareness, understanding, and respect for diversity. If you feel excluded or threatened, please contact your instructor and/or department head. The University Bias Response Team is also a resource that can assist you. Find more information at their website at <http://bias.uoregon.edu/index.html> or by phoning 541-346-2037