COURSE DESCRIPTION
ART 4465 Sculpture III (4) Pre-requisite: ART 3410 and 4410
This course is a continuation of ART 4410. Students focus on developing a cohesive body of studio work with integration of written statements, research and verbal skills. Students will be responsible for completion of an artist portfolio including image documentation, resume and artist statements related to works in progress. Exposure to specific sculptural vocabularies include, but are not limited to, mixed media, new media, architectural, environmental, performance, installation, site work and design. Art 3400 and 4400 are typically taught together with a strong emphasis on establishing studio works and complete artist portfolios.

GOALS AND OBJECTIVES
This course is designed for professional development in the design and construction of contemporary sculpture. Students develop bodies of work through knowledge of construction and material properties, internalization and articulation of design principals along with the presentation of expressed concept and ideas through verbal and written means. Students will discuss at length, means of the creative process, contemporary art issues, historical context, the function of the art community along with aspects of the art market and possible future artistic directions in contemporary sculpture. Students will identify and discuss the carbon footprint of their material choices in order to gain a greater understanding of the impacts of their practice. At the end of the course students will have developed methods of promotion and presentation which prepare them for entry into the profession of the practicing artist. These methods will follow the current industry standards for responding to exhibition open calls, participating in art exhibitions, applying for grants, residencies and graduate school along with the ability to effectively communicate with professionals in the field including: curators, collectors and critics. Students will be able to reflect and assess the interconnectedness of how their creative expression and discipline demonstrates and comments on the concerns and issues of our time in the twenty-first-century.

COURSE REQUIREMENTS
Throughout the semester, each student is expected to participate fully in the activities of the sculpture studio. A dynamic and creative studio atmosphere occurs only when all assignments are executed to the best ability of each student. In addition to completing assignments, every student is required to participate in lectures, demonstrations and critiques to encourage critical thinking and dialogue, and to practice good shop etiquette. Students are expected to demonstrate a professional vocabulary when addressing ideas and forms in critiques and discussions as they relate to contemporary art practice and theory.

This course involves experience-based learning. You are expected to be in class and participate the entire length of time. You are expected to work in and outside of class in order to have sufficient time
to complete your projects. Late work will not be accepted – no artist is ever allowed to install work the day after the opening.

There will be a final clean-up at the end of every semester—attendance is mandatory.

**COURSE FEE EXPLANATION**

Fees are included in tuition. The fees for Art 4465 cover consumable materials used in the class as well as maintenance, repair and replacement of tools and equipment used in the sculpture laboratories. Program fees such as the Digital Database are also covered.

**ATTENDANCE**

Attendance is mandatory. Absences and tardiness demonstrates a lack of commitment and discipline. You are allowed 3 unexcused absences. Each unexcused absence after that will lower your grade by one letter grade. Excessive tardiness or leaving early will be counted as unexcused absences. Tardiness more than 3 times is considered excessive. Tardiness that exceeds 20 minutes is considered an absence. If you do not come prepared for class, it will count as an unexcused absence.

If you are absent from class to participate in officially sanctioned University activities (e.g. band, debate, student government, intercollegiate athletics), religious obligations, or with the instructor’s approval, you will be permitted to make up both assignments and examinations. Unavoidable absences (whether excused or unexcused) require contact with the instructor before hand to insure that you receive all necessary information.

You are not automatically dropped from your classes if you do not attend. You must officially drop your classes by the published deadline in the academic calendar to avoid a “W” on your record. If you miss the first two class meetings or if you have not take the appropriate pre-requisites, you may be required to withdraw from the course.

Critiques are viewed as exam days and you will receive a grade for your participation that cannot be made up.

Perfect attendance will be rewarded as extra credit raising the final grade by \(\frac{1}{2}\) and increment. It is the only way to receive an A+ in this course.

**SCULPTURE STUDIO RULES**

- Safety is always the number one priority in the sculpture studio.
- Studios are community spaces and respect of others and workspace is critical.
- Do not prop doors, leave tools outside, leave cabinet doors open or tank cage open.
- Always lock welders.
- Lockers are assigned, everyone gets a locker, and extra lockers go to upper grade level students first.
- Keep lockers free of paint, stickers, markers etc…. Put your name on your locker with a piece of tape.
- Do not bring your own lockers
- There will be a final clean up at the end of every semester; attendance is mandatory.
- Only weld on metal tables
- Other students have the right to carefully remove your work if you block access to tools, lockers or thoroughfares.
• No one has exclusive right to any location in the studio, we must share the space we have.
• If students have an issue that they cannot resolve, then they must bring their grievances to the instructor of the class.
• Store steel outside or in provided racks until you are using it.
• Smoking is never allowed.
• Scheduled classes have first priority in using the studio; students not in the class need permission from the instructor to work during the designated class time.
• Students who are not currently enrolled in sculpture classes are not permitted to use the facilities.
• Follow all rules regarding eye, ear and respiratory protection.
• Always tie back long hair when using power tools.
• Wear clothes you are not afraid of damaging and always tuck in loose clothing when operating power tools to avoid them getting caught in the machines.
• Always put a backing under your work surface when cutting as tables are NOT cutting boards.
• Any chemicals (including aerosols and adhesives), which emit noxious/toxic fumes, MUST be used outside the building. Put newspaper or scrap cardboard down to avoid spraying directly on the floors, tables, grass or concrete (including sidewalks). NEVER spray on the metal grating as it is the cooling/heating system intake for the building.
• Always clean up after your self so others may use the space and work in safety.

ACCESS TO STUDIOS AND EQUIPMENT DURING NON-CLASS HOURS
The building is open virtually twenty-four hours a day but there are restrictions and means of accessing certain areas that you will need to know.

• Students are required to sign a contract in the office, which states that if the tools that they have taken out on their card are not returned, then the student is personally responsible for replacing them. Failure to replace missing tools will result in the withholding of grades.
• General Tool Room
To use tools which are kept in the General Tool Room (RM 184) you will need to sign the out either through the Facilities manager Shaun Porter or an instructor. Tools from the General Tool Room may be signed out over night and over the weekend, but you will need to use foresight and plan ahead. Please be sure to sign all tools in and out. This entails putting your name and the tool you are checking out on a list that the Facilities manager provides. Tools may be returned to the drop boxes located across from the tool room.

• TOOLS and PROJECTORS MAY NOT BE TAKEN OUT OF THE ART DEPARTMENT FACILITIES.

• WOOD SHOP
All of the equipment in this room requires the user to be trained in safety procedures and operating methods. Hours will be posted as to when the shop will be monitored.

GRADING
• The completed artworks make up 70% of your final grade.
50% of the grade for each individual assignment comes from creativity and originality and 50% is derived from material choice, skill, fabrication, execution and presentation.
• Attitude and effort make up 10% of your grade.

• Critique and discussion participation make up 10% of your final grade.

• Homework assignments make up 10% of your final grade

You may receive extra credit for any additional works of art at the discretion of the instructor.

**GRADING SYSTEM**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Numerical Equivalent</th>
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<tbody>
<tr>
<td>A</td>
<td>Superior Performance</td>
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<tr>
<td>A-</td>
<td>4.00</td>
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<tr>
<td>B+</td>
<td>3.67</td>
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<tr>
<td>B</td>
<td>Above Average</td>
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<tr>
<td>B-</td>
<td>3.00</td>
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<tr>
<td>C+</td>
<td>2.67</td>
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<tr>
<td>C</td>
<td>Average Performance</td>
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<tr>
<td>C-</td>
<td>2.33</td>
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<tr>
<td>D+</td>
<td>1.33</td>
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<tr>
<td>D</td>
<td>Below Average</td>
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<tr>
<td>D-</td>
<td>1.00</td>
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<tr>
<td>E</td>
<td>Lowest Passing Grade</td>
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<tr>
<td>W</td>
<td>Failing</td>
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<tr>
<td>W</td>
<td>Withdrew Failing</td>
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<td></td>
<td>0.00</td>
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**Description of letter grades for individual assignments**

A- Excellent work, mastered technical skills and conceptual ideas.
B- Above average, skillful use of materials combined with a good concept.
C- Average, competent execution of craftsmanship and ideas with no outstanding qualities.
D- Below average, poor execution of ideas with little or no attention to detail.
E- Work is deficient in all areas.

Throughout the semester, all work that is improved upon, incorporating suggestions from critiques, changes, additions and/or subtractions will be considered for an improved grade. It is important to be aware of your strengths and weaknesses, to be able to utilize them. Check with the instructor for the final due date for the last day when improved work will be accepted.

**SUPPLY LIST**

**Required materials:**
- Copy of Syllabus
- Sketchbook
- Assorted pencils, pens and markers
- Blank CDs for digital images portfolio
- Folder for Artist Portfolio
- Text book (see below)

**Recommended materials:**
- Eye protection
- Ear protection
- Dust masks
- Hammer
- Cordless drill
- Screw driver set
- Nitrile or Latex gloves

You will be required to purchase materials according to the individual projects. Many materials and
most of the tools you will need will be provided. Every effort will be made to keep your costs to a
minimum, but you should expect to pay at least as much as you would for textbooks and materials in
an academic course. The finest materials do not ensure good work but scrimping too much can be
readily apparent. Be creative in your material use and your resources.

**JOURNAL/SKETCHBOOK**

You are required to have and maintain a journal for this class throughout the semester and bring it to
every class. You may use multiple journals as they fill up. You are to utilize your journal to record class
notes, your thoughts and ideas, as well as draw, paint, paste, cut, tear, project and explore. You
should strive to make at least one entry every day.

There will be specific assignments given for your journal and they will be randomly collected
throughout the semester. All entries, notes and homework should be legible, dated and
chronologically placed and easily located.

You are encouraged to push the boundaries of the sketchbook itself, using a wide variety of
mediums, expanding the assignments from the pages and format of the book.

**REQUIRED TEXT**

*Theories and Documents of Contemporary Art: A sourcebook of artists’ writings, 2nd Edition* by Kristine
Stiles ISBN978-0-520-25718-4

There will be required readings throughout the semester from the book. If you are not able to
purchase the book, there will be a copy on reserve for the class throughout the Fall semester that can
be checked out for 24 hours at a time. Discussions will follow the readings and you will be given a
grade for your participation.

**RECOMMENDED TEXT/VIDEO**

*The Artist’s Guide: How to make a living doing what you love* by Jackie Battenfield

*Seven Days in the Art World*, by Sarah Thornton

*Art 21 PBS video series* (available in the library)

*Sculpture Today* by Judith Collins,

*Art and Today* by Eleanor Heartney,

*One Place After Another*, Miwon Kwon,

*Sculpture in the Age of Doubt*, Thomas McEvilley,

*Vitamin 3-D, New Perspectives in Sculpture and Installation*, published by Phaidon.

*Conceptual Art* published by Phaidon,

TED.com, artnet.com, nyartsmagazine.com, badatsports.com,…

"Making Your Life as an Artist" at [www.artistsu.org](http://www.artistsu.org)

**COURSE OUTLINE**

The following is an outline of the course. It is subject to alterations at the discretion of the instructor.
There will be drawings, additional homework assignments, presentations, lectures and field trips that
will follow the rhythm of the class.

<table>
<thead>
<tr>
<th>Art 4465</th>
<th>Tuesday</th>
<th>Thursday</th>
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<tbody>
<tr>
<td><strong>Week 1</strong>&lt;br&gt;Aug. 23 &amp; 25</td>
<td>Review of syllabus and course, discussion and introduction to 1&lt;sup&gt;st&lt;/sup&gt; written assignment and reading assignment</td>
<td>1&lt;sup&gt;st&lt;/sup&gt; written assignment due, discussion of 1&lt;sup&gt;st&lt;/sup&gt; reading&lt;br&gt;Studio Workday</td>
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<tr>
<td>Week</td>
<td>Dates</td>
<td>Activity</td>
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<td>--------------------------------------------------------------------------</td>
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<tr>
<td>2</td>
<td>Aug. 30 &amp; Sept. 1</td>
<td>Review of 1st proposal (description and Working drawing), discussion, Studio Workday</td>
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<tr>
<td>3</td>
<td>Sept. 6 &amp; 8</td>
<td>Studio Workday</td>
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<tr>
<td>4</td>
<td>Sept. 13 &amp; 15</td>
<td>1st Draft of artist statement and resume</td>
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<td>5</td>
<td>Sept. 20 &amp; 22</td>
<td>Studio Workday</td>
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<tr>
<td>6</td>
<td>Sept. 27 &amp; 29</td>
<td>Discussion, Review of proposal and working drawings for 2nd piece, Studio Workday</td>
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<tr>
<td>7</td>
<td>Oct. 4 &amp; 6</td>
<td>Discussion, Photography demonstration, Studio Workday</td>
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<td>8</td>
<td>Oct. 11 &amp; 13</td>
<td>NO CLASS - FALL BREAK</td>
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<td>9</td>
<td>Oct. 18 &amp; 20</td>
<td>Discussion, Studio Workday</td>
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<tr>
<td>10</td>
<td>Oct. 25 &amp; 27</td>
<td>Studio Workday</td>
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<tr>
<td>11</td>
<td>Nov. 1 &amp; 3</td>
<td>Studio Workday</td>
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<tr>
<td>12</td>
<td>Nov. 8 &amp; 10</td>
<td>Discussion, Review of proposal and working drawings for 3rd piece</td>
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<td></td>
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<td>(proof of three applications with one being a Student Grant)</td>
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<tr>
<td>13</td>
<td>Nov. 15 &amp; 17</td>
<td>Discussion, Studio Workday</td>
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<tr>
<td>14</td>
<td>Nov. 22 &amp; 24</td>
<td>Discussion, 3rd and final Draft of artist statement and resume, Studio Workday</td>
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<tr>
<td>15</td>
<td>Nov. 29 &amp; Dec. 1</td>
<td>Studio Workday</td>
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<tr>
<td>16</td>
<td>Dec. 6 &amp; 8</td>
<td>Final statement and resume</td>
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<td>(including crate and shipping details for 1 piece)</td>
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<td></td>
<td></td>
<td>Last day to turn in any re-worked pieces</td>
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<tr>
<td>17</td>
<td>Dec. 14 Wed</td>
<td>Clean up</td>
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<td></td>
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<td>CD Artist Portfolio due</td>
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</tbody>
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**FACULTY AND STUDENT RESPONSIBILITIES**

All students are expected to maintain professional behavior in the classroom setting, according to...
the Student Code (Policy 6-400), spelled out in the Student Handbook. Students have specific rights in
the classroom as detailed in Article III of the Code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations (Policy 6-316), it is the faculty responsibility to enforce responsible classroom behaviors, beginning with verbal warnings and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee.

AMERICANS WITH DISABILITIES ACT
The University of Utah Department of Art and Art History seeks to provide equal access to its programs, services and activities for people with disabilities. If you need accommodations in this class, reasonable prior notice needs to be given to the instructor and to the Center for Disability Services, http://disability.utah.edu/ 162 Olpin Bldg, 801-581-5020 (V/TDD) to make arrangements for accommodations. All information in this course can be made available in alternative format with prior notification to the Center for Disability Services (www.hr.utah.edu/oeo/ada/guidefaculty).

WELLNESS STATEMENT
Personal concerns such as stress, anxiety, relationship difficulties, depression, cross-cultural differences, etc., can interfere with a student’s ability to succeed and thrive at the University of Utah. For helpful resources contact the Center for Student Wellness; www.wellness.utah.edu; 801-581-7776.

ADDRESSING SEXUAL MISCONDUCT
Title IX makes it clear that violence and harassment based on sex and gender (which Includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran’s status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 Park Building, 801-581-8365, or the Office of the Dean of Students, 270 Union Building, 801-581-7066. For support and confidential consultation, contact the Center for Student Wellness, 426 SSB, 801-581-7776. To report to the police, contact the Department of Public Safety, 801-585-2677(COPS).

CONTENT STATEMENT
Some of the information presented in lectures, presentations and critiques may include material that conflicts with the core beliefs of some students. Since most of the art work we will see this semester will be new to both the audience and the instructor, there will be no practical way to predict which artworks or presentations (and the discussions that follow) might conflict with the individual values of each student. This is a workshop course involving the production of art and the feedback given to each student is essentially the text for this course and the reason most, if not all, of the students take the course. We will not be able to avoid talking about things that may be uncomfortable. Consider carefully the nature of this course before committing to taking it. Bear in mind that your fellow students and the instructor have no way to make an informed decision about which art works or comments might be a problem for you.

Pathways Towards Success:
• Be passionate and pursue what you care about the most
• Work hard and push yourself forward
• Be persistent and tenacious in your goals
• Welcome new ideas and new information
• Help others, it always comes back to you
• Recognize opportunity and go for it