



Santa Reparata International School of Art
Course Syllabus

Semester Course

Course Title: Sculpture: The Medium is the Message

SRISA Course Number: SART 4401

Maryville Course Number: Art 201

Credits: 3, Contact Hours: 90

1. COURSE DESCRIPTION

This course is designed to engage students in the exploration of contemporary sculpture focusing on the conceptual weight of materials matched with the technical capacity to render in non traditional sculptural mediums ranging from fiber and textiles to found materials. Contemporary Sculpture is possibly the widest of all art forms with its envelopment of any existent material and this course will explore numerous approaches to informing sculptural work with the capacity to carry meaning through the materials and methods employed.

2. CONTENT INTRODUCTION

This course couples some of the founding principles of sculpture with concerns in materiality as conceptual and technical prompts. The use of non-traditional mediums will be examined for their capacity to overcome formalism, to layer meaning into works and to question the cultural implications embodied by materials. The examination of materials will happen in dialogue with reflections upon scale, surface, mass, balance, space, movement and material memory. The works of numerous artists will be explored for their materiality and work will be created that uses the technical limitations of mediums to push the conceptual weight of the works being produced. The exploration of armatures and cores will be elaborated in conversations with material purity and basic welding, mold making and wood assemblage techniques will be coupled with individualized experimentation in materials.

3. PREREQUISITES

Students should have taken at least two 3D courses prior to enrollment. Review of Students' work via a portfolio of digital images is required for entry to this course.

4. GOALS AND OBJECTIVES

At the successful completion of the course students should:

- have confidence in pushing and expanding the parameters of sculptural work through the assessment of problem solving and the examination of materiality.
- have a knowledge of research methods for the exploration of the history and contemporary use of a range of materials
- show a technical grounding in the rendering of non traditional materials.
- be articulate in addressing their own work and the work of their peers.
- be versatile moving across mediums and determining the best suited materials to individual concepts.

5. REQUIRED MATERIALS AND SUPPLIES

Materials necessary for this course are:

Clay

Plaster

Steel

Wood
Styrofoam
Wire

A wide range of non traditional mediums individually determined by the students will be coupled with this list which serves mainly as armatures and technical fasteners to be used in dialogue with individualized material exploration.

Recommended stores where to get the above listed materials are:

Art Stores:

Salvini in Via Degli Alfani <http://www.salvinibellearti.it/>

Zecchi in Via Dello Studio <http://www.zecchi.it/>

Rigacci in Via Dei Servi <http://www.rigaccifirenze.it/>

Architectural/model based supplies:

Il Plastico in Via San Gallo <http://www.ilplastico.com/negozio.html>

Toy store...Dreoni Via Cavour(entrance also in Via Dei

Ginori) http://www.dreoni.it/dreoni_infinity/cms/

Craft Store:

Zest Sant'Ambrogio area <http://www.zest-firenze.it/>

Clay/Firing of Clay:

Argilla e Colori in Via Borghini <http://www.argillaecolori.it/home.html>

Hardware stores:

Ferramenta Masini in Via San Gallo and Ferramenta leoni in Via

Nazionale <http://firenze.paginegialle.it/toscana/firenze/ferramenta/Via-S.-Gallo.html>

Jewelry supplies:

Including wax and metals and tools Mealli in Borgo Santi Apostoli, 16/red<http://www.mealli.it/en/>

Microfusion for casting in Bronze and Silver:

Must be small scale and carved in wax. I have a dremmel which I can bring to class for those interested and small carving tools but the place is Giovanni Melozzi and he is there Mondays and Thursdays 11-3pm. You drop the piece off with him and generally the following day he is there he will have it ready. You should tell him Justin Thompson sent you. GM in Via di **San Niccolò** 63 http://locale.infobel.it/IT103228020-0554218810/melozzi_giovanni-firenze.html

Aprox.cost:--

A base class fee will cover most of the listed materials which will be available at the school for the students use. Additional supplies of said materials will be available for purchase as needed on an individual level.

6. GRADING POLICY AND EVALUATION PROCEDURES

Your final grade will be based on the following percentages:

20% Projects I and II

20% Mid-Term critique

15% Project III

20% Classroom participation and attendance.

25% Final project

Following grading system will be observed:

A Excellent 4.0 (grade points awarded) 95% percentage of 100%

A- 3.7, (90% to 94%)

B+ 3.3 (87% to 89%)

B	Above Average 3.0 (83% to 86%)
B-	2.7 (80% to 82%)
C+	2.3 (77% to 80%)
C	Average 2.0 (73% to 76%)
C-	1.7 (70% to 72%)
D	Below Average 1.0 (60% to 69%)
F	Failure 0.0 (59% and below)
W	Withdrawal 0.0

7. PLAGIARISM AND COPYING

SRISA severally condemns ignorant plagiarism and copying during examinations. Any student that makes use of words or ideas taken from another person's work without properly citing credit for the specific purpose of deceiving their professor will receive an automatic "F" on that assignment or exam. Should the offense be repeated, the student will receive an automatic "F" in the class. Students utilizing the strategy of appropriation in a work of visual art for political, religious or social reasons may do so. It is fundamental that students pursuing strategies of appropriation understand that in the United States *fair use* allows them to copy copyrighted material for a limited and "transformative" purpose. Given the complicated nature of how artists utilize appropriation in the 21st century, SRISA students are required to discuss ideas regarding fair use and copied imagery with their professors before turning in their assignment.

8. CRITIQUES

This course will have several group critiques and a series of individual critiques covering each project in progress and in their final resolve. Critiques are friendly group discussion of each student's course work. They allow you to see your own work though the eyes of your peers and instructor, and also encourage you to develop critical insights about your work and the work of others.

9. ATTENDANCE AND BEHAVIOR POLICY

Students are required to attend all classes. If you miss class without an excused absence your grade will be lowered by one letter grade for each unexcused absence. If you are ill you should obtain a doctor's note in order to receive an excused absence. Missing more than four classes will result in an "F" on your transcript.

- Excused absences require a doctor's note or a written note from the Director.
- Tardiness: After 20 minutes into class time, students are considered absent.
- Students who leave 20 minutes before class time ends will be considered absent.
- Arriving in class unprepared to work is considered an unexcused absence.
- Using your laptop or the computers in the lab is prohibited during class-time, unless it relates to a photography assignment.
- Students are expected to participate in class, act responsibly, and behave properly while on the school premises.
- Classrooms are to be left in order and clean.
- Students must take care of equipment and materials and promptly report any damage and/or loss.

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10. COURSE CALENDAR

Week 1

Day 1

Introduction to the course and exploration of material consciousness. Elaboration of the conceptual, technical and material prompts for Project I: Beginning exploration of Clay as mold base.

I_

Conceptual prompt_

Home and comfort: Hard and soft

Technical prompts_

Juxtaposition

Material prompt_

Overcoming formalism with meticulous obsession:

Two contrasting materials based on Home as a place of comfort. The piece should take from minimalist forms like Cubes, Grids, Spheres, Boxes, Pyramids or simplified Geometry. The content for these works is provided by the materials that are chosen. Basic techniques of mold-making and discussion of resurfacing. Materials are selected based on comfort and elaborated through obsessive application.

Subtext: Home and Comfort

Artist References: Leonardo Drew, Eva Hesse, Tara Donovan

Reading: Unmaking Home by Claudette Lauzon

https://www.jstor.org/stable/10.3138/j.ctt1whm8v6.5?refreqid=excelsior%3A8fd3806672ef949a08ac0fe4ed1ae515&seq=1#metadata_info_tab_contents

Day 2

Presentation of material studies and proposed works for Project I. Basic Mold making techniques in plaster are explored.

Week 2

Day 3

Workshop towards Project I: Continued mold making

Day 4

Workshop for Project I: Resurfacing and color

Field trip to Galleries

Week 3

Day 5

Final Workshop for Project I. Prep for critique.

Day 6 Critiques for Project I. Introduction to the Conceptual, Technical and Materials prompts for Project II. Exploring material origins.

II_

Conceptual prompt_

Tension and forced discomfort: Real and fake

Technical prompts_

Altered proportion

Material prompt_

Layering meaning:

Content oriented forms are coupled with materials that layer and contradict each other. Basic woodworking techniques and armatures are discussed. Materials considered based on absolute specifics of origin. Faking a material in relation to true materials expands the work and its dynamism.

Subtext: Discomfort and sculptural tension

Reading: Contemporary Art and "Discomfort" Amongst Millennials by Natalie Marsh

https://static1.squarespace.com/static/58fa260a725e25c4f30020f3/t/5aed1b460e2e72245d6353fc/1525488456210/12_Exhibition_ContemporaryArt%26Discomfort.pdf

Artist References: David Adamo, Berlinde de Bruyckere, Jaime Pitarch

Week 4

Day 7 Discussion of Material studies and proposals for Project II: Faking a form in clay

Day 8 Wood Working and Armature Workshop

Week 5

Day 9 Wood working Workshop II.

Day 10 Field Trip See art work

Week 6

Day 11 In-class Workshop for Project II: Surface detail and refinement

Day 12 In-class Workshop for Project II: Surface detail and refinement of statements

Week 7

Day 13 Final In-class Workshop for Project II

Day 14 Midterm critique of Project II. Intro to Conceptual, Technical and Material Prompts for Project III

III_

Conceptual prompt_

Hybridity and Cosmopolitanism

Technical prompts_

Movement/Kinetics

Material prompt_

Questioning cultural implications: Tradition and Technology

Culturally specific materials are juxtaposed to engage in a discourse of hybridity and illegibility. Materials are chosen to counter the implications of form. Engagement with space and notions of movement are considered through kinetic considerations. Basic welding and steel armatures are discussed.

Subtext: Invented Tradition

Reading: The Invention of Tradition by Eric Hobsbawm and Terence Ranger (Only the intro)

[http://psi424.cankaya.edu.tr/uploads/files/Hobsbawm and Ranger eds The Invention of Tradition.pdf](http://psi424.cankaya.edu.tr/uploads/files/Hobsbawm_and_Ranger_eds_The_Invention_of_Tradition.pdf)

Artist References: Yinka Shonibare, Brendan Lee Satish Tang, Matthew Day Jackson, Kashif Nadim Chaundry

BREAK

Week 8

Day 15 Basic welding techniques Workshop: Basic Kinetics

Day 16 Workshop for Project III: Refinement of Armatures

Week 9

Day 17 Workshop for Project III: Attention to detail an surface understanding of balance

Day 18 Workshop for Project III

Week 10

Day 19 Workshop for Project III

Day 20 Critique for Project III. Introduction to Conceptual, Technical and Material Prompts for Final Project.

FINAL_

Conceptual prompt_

Purity

Technical prompt_

Material Memory

Material prompt_

Absolutism of materials:

Material purity is explored in the creation of work where material list is reduced to bare minimum. History of materials is engaged along with the suggestion of purity. Scale is expanded and a focus on material memory pushes these works further.

Subtext: Absolutism

Reading: Agent of Absolutism: Printing and Politics in Early Modern Europe by Donna Amelia Vinson
<https://core.ac.uk/download/pdf/48831959.pdf>

Artist References: Rachel Whiteread, June Ahrens, Mona Hatoum

Watch Art Docs

Week 11

Day 21 Discussion of research for Final Project. In-class Workshop for Final Project: Series of studies and maquettes developed and refined

Day 22 In-class Workshop for Final Project

Week 12

Day 23 In-class Workshop for Final Project

Day 24 In-class Workshop for Final Project

Week 13

Day 25 In-class Workshop for Final Project

Day 26 Final Critique

Week 14

Day 27

Final critique

11. ACADEMIC ACCOMMODATIONS

SRISA strives to foster an all-inclusive learning environment that best caters to its students' needs. While faculty frequently work one-on-one with students, there are some situations in which special accommodations are required. Should a student have any academic accommodations regarding test taking or otherwise, they must present an official letter from their home University to the SRISA Director within the first week of class stating the accommodations.

12. DISCLAIMER

This Syllabus may be amended as the course proceeds. You will be notified if changes are made.