

ART-2180: SCULPTURE II

Cuyahoga Community College

Viewing: ART-2180 : Sculpture II

Board of Trustees:

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Academic Term:

Fall 2019

Subject Code

ART - Art

Course Number:

2180

Title:

Sculpture II

Catalog Description:

Emphasis on independent concept development, meaningful connection to material choices, and contemporary concerns in sculpture, including social and environmental issues. Projects may vary with classroom facilities and resources at each campus. (To advance skills, it may be repeated for up to 9 credits, 6 of which are applicable to CCC degree requirements.)

Credit Hour(s):

3

Lecture Hour(s):

1

Lab Hour(s):

5

Requisites

Prerequisite and Corequisite

ART-1100 Sculpture I or departmental approval: comparable skills.

Outcomes

Course Outcome(s):

Research and formulate ideas regarding social and environmental issues in contemporary sculpture.

Objective(s):

1. Identify and interpret the sculptural qualities in everyday objects and spaces, natural and built, and apply this information to the creation of sculptural forms.
2. Research and summarize motivations and belief systems which select sculptors have had about their work.
3. Describe the potential social significance or environmental impact of one's own sculptural work.

Course Outcome(s):

Correlate material choices and chosen concept.

Objective(s):

1. Identify and define the physical and communicative properties of various sculptural materials.
2. Select and utilize materials whose physical and communicative properties best support the chosen concept.
3. Identify and integrate the physiological and psychological effects of color, value and light in the creation of sculptural form.

Course Outcome(s):

Construct forms and use processes which require an intermediate level of skill and knowledge, and which address contemporary sculptural concerns.

Objective(s):

1. Demonstrate competence with more difficult traditional forms and processes, for example, modeling the portrait bust.
2. Create more contemporary forms of sculpture, i.e.: installation, interactivity, motion, public or environmental art, performance, collaboration, or serial form.
3. Use a variety of more advanced construction methods i.e.: making mold or casting process.

Course Outcome(s):

Apply critical and creative thinking skills to the development, execution, and evaluation of independent sculptural concepts.

Objective(s):

1. Utilize research methods to develop independent sculptural concepts.
2. Apply and document creative thinking skills and tools in the creation of sculptural forms.
3. Use critical thinking skills to analyze and evaluate sculptural ideas and results.
4. Identify and summarize the relationships and transitions across projects over the course of the semester.

Course Outcome(s):

Perform basic professional practices in sculpture.

Objective(s):

1. Photographically document each sculptural work as it is completed during the semester.
2. Write an artist's statement for each project as it is completed, addressing a general viewing audience.
3. Create a related body of sculptural work.

Methods of Evaluation:

1. Meeting defined requirements and timely completion of projects
2. Prepared for class with all required materials and supplies for a project
3. Level of craftsmanship and creativity with materials and concept
4. Evident use of three-dimensional design principles
5. Written reports and presentations to class
6. Perceptive/analytical participation in individual and class critiques
7. Written examinations and/or quizzes
8. Ideation sketches in 2D/3D and problem-solving thoughts
9. Notebook containing syllabus, hand-outs, writing assignments, research and reference materials
10. Use of new vocabulary related to sculpture
11. Presentation of process used to identify, solve, and amend technical issues/solutions in all phases of production.
12. Level of respect and cooperation with classmates and instructor
13. Tool and equipment safety and operating tests
14. Participation in studio activities, safety procedures, classroom clean up, and care of equipment and tools

Course Content Outline:

1. Studio policies and procedures
 - a. Standard operating procedures related to general usage of the specific classroom
 - i. Proper attire in the studio
 - ii. Safety with general equipment, materials, and chemicals in the studio
 - iii. Consumables in the classroom
 - iv. Student storage areas
 - v. Work surfaces and areas for defined activities
 - vi. Light, water and electricity for tools
 - vii. Clean-up procedures and resources
 - viii. Open lab hours and policies
 - ix. Mutual respect and cooperation
 - b. Specific studio procedures related to sculpture materials, tools, and equipment
 - i. Inventory and procedures for accessing sculpture tools and equipment
 - ii. Safety information and operation of tools and equipment
 - iii. Proper care of tools and equipment
 - iv. Safety precautions, hazardous information, and disposal procedures for sculptural materials and waste
2. The personal, social, and environmental effects of objects and spaces

- a. Sculptural qualities and three-dimensional design characteristics intrinsic to natural and built forms and spaces
 - b. Physical, cognitive, and emotional effects, both positive and negative, from individual interaction with everyday objects and spaces
 - c. Potential social and environmental impact of objects and spaces, natural and built
 - d. Select sculptors' intentions and beliefs about the impact of their work on those who interact with it and on the environment
 - e. Planning for the potential impact of one's work on others and on the environment
 - i. Consideration of the visual, physical, and social context for one's own work
 - ii. Statement of the intended impact of one's own work
3. Advanced properties of sculptural materials
- a. Physical; structural
 - b. Visual
 - c. Tactile
 - d. Physiological and psychological effects of color and light
 - e. Communicative potential based upon personal or cultural carriers of meaning (semiotics)
 - f. Consideration of the potential environmental impact of materials (such as recycled or repurposed materials)
 - g. Non-traditional and experimental materials
 - i. Physical/chemical processes, such as condensation, oxidation, evaporation, etc
 - h. Selection of materials whose properties best serve the intended sculptural concept
4. Intermediate to advanced forms and processes; choice of projects will vary with facilities/tools/space.
- a. The portrait bust (optional)
 - i. Anatomy and proportions of the human head
 - ii. Use of live model, mirror, and/or photographs as reference
 - b. Armature-based processes to support larger and/or more complex forms
 - i. Types of interior armature materials
 - ii. Techniques of application of sculptural material to the armature
 - iii. Removal of temporary armature
 - c. Advanced fabrication
 - i. Types of molds (for example, pourable molds, press molds, drape, rigid versus flexible)
 - ii. Molding and casting processes
 - iii. Extrusion methods and materials
 - iv. Advanced power tools, equipment, and processes, as available
 - d. Contemporary sculptural form and process (as available)
 - i. Serial form
 - ii. Installation
 - iii. Public art
 - iv. Earthworks
 - v. Interactive art
 - vi. Time-based art (for example, motion, new media, etc.)
 - vii. Performance
 - viii. Collaboration
 - e. The importance of scale
 - i. Miniature
 - ii. Life-sized
 - iii. Monumental
 - iv. Sculpture as space
5. Critical thinking and creative problem-solving skills for innovation in sculpture
- a. Expand sources of research for sculptural ideas and concepts
 - b. Study nature
 - c. Consult library and internet resources
 - d. Use a thesaurus to make word connections
 - e. Look at the work of other artists and designers, including sculptors
 - f. Visit museums of art, natural history, health, and cultural history
 - g. Visit science, discovery, and invention centers
 - h. Build an image file of personal photographs of daily travels and observations
 - i. Collect items of interest
 - j. Review personal possessions, and identify compelling qualities in them
 - k. Read for interest and enjoyment

- l. Explore music, dance, theatre, & community festivals
- m. Develop awareness of specific social issues and needs in the local community
- 6. Evaluate the strength or weakness of an original sculptural idea or concept
 - a. Degree of significance
 - b. Social and environmental impact
 - c. Understandable and clear visual communication
 - d. Offer multiple paths for solution
 - e. Ambitious but achievable
 - f. Reflects authentic, personal vision of the sculptor
- 7. Creative problem-solving tools for development and execution of sculptural concept
 - a. Playful open giving permission to one's self to try ideas without negative filters that suppress creativity
 - b. Chart evolution of a project
 - c. Brainstorming, individual or group
 - d. 2D/3D Ideation sketches in simultaneous pursuit of alternative solutions
 - e. Combine previously unrelated ideas
 - f. Visually add, subtract, rearrange, reverse or modify
- 8. Application of critical thinking skills to sculptural ideas, working processes, and results
 - a. Apply craftsmanship and attention to detail: visual and structural.
 - b. Recognize properties of, evaluate and adapt use of various materials
 - c. Think through possible solutions for visual or structural defects
 - d. Write project objectives and work plans
 - e. Document the working process, identifying successes and problems
 - f. Oral and written critique of completed sculptures
 - g. Identify the direction one's work has taken since Sculpture I class
 - h. Allow imagination to picture where you would take the idea next
- 9. Basic professional practices in art
 - a. Photographic documentation
 - i. Camera usage and lighting
 - ii. Photo-editing software
 - iii. Formats for digital portfolio
 - b. Artist's statement
 - c. Discover the unity in one's body of work
 - i. Identify relationships, common characteristics, and transitions across projects
 - ii. Identify the overall direction one's work has taken since Sculpture I class

Resources

Coleman, Ronald L. *Sculpture: A Basic Handbook for Students*. 3rd ed. Dubuque: William C. Brown, 1990.

Hamer, Frank. *Potter's Dictionary of Materials and Techniques*. 5th ed. London: AC Black; Philadelphia: University of Pennsylvania Press, 2004.

Peck, Stephen R. *Atlas of Human Anatomy for the Artist*. Oxford: Oxford University Press, 1982.

Williams, Arthur. *Sculpture: Technique, Form, Content*. Rev. ed. Worcester : Davis, 1995.

Zelanski, Paul and Mary Pat Fisher. *Shaping Space*. 3rd ed. Thomson Wadsworth, 2006.

Julie H. Reiss. *From Margin to Center: The Spaces of Installation*. Cambridge, MA : MIT Press, 2001 .

Buskirk, Martha. *The Contingent Object of Contemporary Art*. The MIT Press, 2005.

Causey, Andrew. *Sculpture since 1945 (Oxford History of Art)*. Oxford University Press, 1998.

Collins, Judith. *Sculpture Today*. 1st ed. Phaidon Press Inc., 2007.

Hessenberg, Karin. *Sculpting Basics: Everything You Need to Know to Create Three-Dimensional Artworks*. Barron's Educational Series, 2005.

Hoptman, Laura; Flood, Richard; Gioni, Massimiliano; and Smith, Trevor. *Unmonumental*. Phaidon Press Inc., 2007.

Kelly, James J. *The Sculptural Idea*. 4th ed. Waveland Press, 2004.

Lark Books. *The Figure in Clay: Contemporary Sculpting Techniques by Master Artists (A Lark Ceramics Book)*. Lark Books, 2005.

Mills, John. *Encyclopedia of Sculpture Techniques*. 2nd ed. Batsford, 2005.

Plowman, John. *The Encyclopedia of Sculpture Techniques*. Sterling, 2003.

Reiss, Julie H. *From Margin to Center: The Spaces of Installation*. Cambridge: MIT Press, 2001.

Robertson, Jean and McDaniel, Craig. *Themes of Contemporary Art: Visual Art after 1980*. 2nd ed. Oxford University Press, USA, 2009.

Saatchi Gallery. *Shape of Things to Come: New Sculpture*. Rizzoli, 2009.

González, Jennifer A. *Subject to Display: Reframing Race in Contemporary Installation Art*. The MIT Press, 2008.

Taylor, Brandon. *Contemporary Art Since 1970*. Prentice Hall, 2004.

Hansen, Dana. *Cai Guo-Qiang (Contemporary Artists)*. Phaidon Press, 2002.

Munroe, Alexandra; Joselit, David; Kwon, Miwon and Hui, Wang. *Cai Guo-Qiang: I Want to Believe*. Guggenheim Museum, 2008.

Harvey, Doug and Rinder, Lawrence. *Tim Hawkinson*. Whitney Museum, 2005.

Elderfield, John; Auping, Michael; Reede, Elizabeth and Puryear, Martin. *Martin Puryear*. The Museum of Modern Art, New York, 2007.

Smith, Elizabeth A. T. *Lee Bontecou: A Retrospective*. Reprint edition. Yale University Press, 2008.

Sussman, Elisabeth. *Lee Bontecou: Vacuum-formed Sculptures and Related Drawings*. New York: Knoedler Co., 2007.

Harper, Glenn and Moyer, Twylene. *Conversations on Sculpture (Perspectives on Contemporary Sculpture)*. Oakland Museum of California, 2007.

James, Thurston. *The Prop Builder's Molding Casting Handbook*. Betterway Books, 1989.

Kwon, Miwon. *One Place after Another: Site-Specific Art and Location Identity*. MIT Press, 2004.

Phaidon Press (editors). *Vitamin 3-D: New Perspectives in Sculpture and Installation*. 1st ed. Phaidon Press, 2009.

Read, Herbert. *Modern Sculpture: A Concise History (World of Art)*. reprint. Thames Hudson, 1985.

"Art in America"

"Art News"

"Sculpture"

"Sculpture Review"

"Artforum"

Resources Other

1. <http://www.sculpture.org/>
2. <http://www.katemacdownell.com/index.html> (<https://cccmil.tri-c.edu/exchweb/bin/redir.asp?URL=http://www.katemacdownell.com/index.html>)
3. http://www.ted.com/talks/lang/eng/arthur_ganson_makes_moving_sculpture.html
4. http://www.ted.com/talks/lang/eng/tom_shannon_s_magnetic_sculpture.html
5. <http://www.ted.com/search?q=sculpture> (<http://www.ted.com/search/?q=sculpture>)
6. http://www.ted.com/speakers/tom_shannon.html
7. http://blog.ted.com/2007/04/vik_muniz_on_te.php
8. <http://www.artsandeffects.com> (<http://www.artsandeffects.com/>)
9. <http://www.flickr.com/photos/growart/4868185816/in/set-72157624545848339/>
10. <http://www.youtube.com/watch?v=ZDT1sPrhEO0&feature=related> ([http://www.youtube.com/watch/?v=ZDT1sPrhEO0&feature=related](http://www.youtube.com/watch?v=ZDT1sPrhEO0&feature=related))
11. <http://www.youtube.com/watch?v=D5aOUJ0QXM&feature=related> ([http://www.youtube.com/watch/?v=D5aOUJ0QXM&feature=related](http://www.youtube.com/watch?v=D5aOUJ0QXM&feature=related))
12. <http://www.youtube.com/watch?v=IPleqqayNH8&feature=related> ([http://www.youtube.com/watch/?v=IPleqqayNH8&feature=related](http://www.youtube.com/watch?v=IPleqqayNH8&feature=related))
13. <http://www.youtube.com/watch?v=c4vOVA7b4SE&feature=related> ([http://www.youtube.com/watch/?v=c4vOVA7b4SE&feature=related](http://www.youtube.com/watch?v=c4vOVA7b4SE&feature=related))
14. <http://www.youtube.com/watch?v=gE9XVyAln9s> ([http://www.youtube.com/watch/?v=gE9XVyAln9s](http://www.youtube.com/watch?v=gE9XVyAln9s))
15. <http://www.youtube.com/watch?v=rJembozgSJ4> ([http://www.youtube.com/watch/?v=rJembozgSJ4](http://www.youtube.com/watch?v=rJembozgSJ4))
16. <http://www.youtube.com/watch?v=dPMkvyCxvel> ([http://www.youtube.com/watch/?v=dPMkvyCxvel](http://www.youtube.com/watch?v=dPMkvyCxvel))
17. <http://www.eckmanfineart.com/works.html>
18. <http://www.flickr.com/photos/growart/4868185816/in/set-72157624545848339/>
19. <http://www.youtube.com/watch?v=8fWhYot57i8&NR=1> ([http://www.youtube.com/watch/?v=8fWhYot57i8&NR=1](http://www.youtube.com/watch?v=8fWhYot57i8&NR=1))
20. <http://www.reubenmargolin.com/index.htm> (<http://www.reubenmargolin.com/>)
21. <http://vimeo.com/3001833> (<http://vimeo.com/3001833/>)
22. <http://www.youtube.com/watch?v=RCqr3ZJ8lgc> ([http://www.youtube.com/watch/?v=RCqr3ZJ8lgc](http://www.youtube.com/watch?v=RCqr3ZJ8lgc))
23. http://www1.ttcn.ne.jp/a-nishi/z_p_toy.html
24. <http://www.youtube.com/watch?v=pkEDDj7TTHE&feature=related> ([http://www.youtube.com/watch/?v=pkEDDj7TTHE&feature=related](http://www.youtube.com/watch?v=pkEDDj7TTHE&feature=related))
25. <http://www.youtube.com/watch?v=C1ChBLzQrhY&feature=related> ([http://www.youtube.com/watch/?v=C1ChBLzQrhY&feature=related](http://www.youtube.com/watch?v=C1ChBLzQrhY&feature=related))
26. <http://www.ericfranklin.com/>

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