

AGNES SCOTT COLLEGE SYLLABUS / SPRING, 2012

Art 243/343: Sculpture and Three-Dimensional Thinking

Meeting time/place:

Monday and Wednesday, 1:00-3:15, ground floor Studio, Dana Fine Arts Building

Instructor: Nell Ruby, extension 5458, nruby@agnesscott.edu

Office / hours:

Dana 115, first floor of Dana (next to kitchen) T: 2:30-3:30, W: 3:15-4:15 and by appointment

Course Description: Students will explore an expanded view of the experience of three-dimensional space. Projects will encompass aspects of surface design, shape, viewing context, time effects, light and sound, movement and environment.

We will read, observe and respond to the works of other artists. Writing and speaking are emphasized and evaluated for every project. The *process* of developing your ideas and skills-- thinking, writing, reflection and research -- is as valuable as the final result.

Student obligations:

- **Sketch book (physical) and Process log (virtual)**
- **Four projects**

Each project will be introduced with a project sheet that will include: Description of the goals and parameters of the project, Specific initial exercises to familiarize you with the project goals and parameters (these may be done individually or in groups, and must be documented!), Process and final critique schedule, Related readings and research requirements

Projects:

- Internal/external; space and light (words, textures and form)
- Trash/recycle (Earth day is April 22)
- Wearable Art
- Table (function and form—performance and concept)

Materials:

Digital camera

Sketch book

Working Materials will vary from project to project. Budget \$130 for the semester, please contribute a general materials fee (\$30) for class common supplies by Friday, January 28. (+Coffee?)

Class Responsibilities:

Students are expected to participate fully in the class. This includes completing assignments on time, being prepared for class, attending class, doing outside assignments and readings and fully engaging in discussions and critiques.

Part of your evaluation will be a “citizenship” grade, which is designed to help you create the habit of working in a community of creative minds. Establish rapport with your classmates. Seek, share and extend your thoughtful analysis on your own work and the work of your peers. Listen well. Listening is an excellent skill to practice often. (large benefits). Also listen to yourself, especially your non-critical self.

Out-of-Class Responsibilities:

One of my goals is that you make connections between what you are learning in class and the rest of your world. I am interested in your participation in the outside art world and taking advantage of what the city of Atlanta has to offer you. Check creativeagnes.wordpress.com for art events. (Visual arts events are in green). You are expected to do outside research on contemporary artists related to the projects, skills, ideas subject matter that you are working on. Look in the library at art magazines (Artforum, Artnews) as often as you can—great study break from other disciplines!. LOOK AT PICTURES! Also, sketch and draw, tape and photocopy, write write write ideas –visual and verbal. Practice art language by articulating what you are looking at and what interests you.

Attendance:

You are expected to attend ALL class meetings. Much of your work will be done outside of class studio hours — you should plan to spend 2-6 (MINIMUM!) hours per class working on projects outside of class. This is 4-12 hours outside of class per week. Scheduled class time is where you get input, direction and evaluation of your work. The nature of a studio class is that the learning is experiential. **It is impossible to make up missed work.** The “experience” of making art cannot be confined to your two + hours in class studio time, and your technical and critical skills will build as you spend time with your work. Out of class “mull” time is as important as out of class “productive” time. Schedule time when you simply sit and observe. (This “counts” as productive out of class time, and should be noted in your process log.)

I will take daily attendance. You may miss two classes with no excuse, after that your final grade will decrease by 1/3 of a grade for each class you miss (for example from a B+ to a B). Similarly, leaving early and arriving late will be penalized. Three partial absences (arriving late or leaving early) will amount to a complete absence. Also, please keep in mind that it's tacky to come late and leave early. If you miss more than three classes (nine in-class hours) you will fail the course.

Cell phones and other non-class electronic devices:

In the studio: **TURN YOUR PHONE OFF.** Not even to silent or vibrate. TURN IT OFF! I know it seems extreme. No texting, no emails, no calls. Imagine there's no cell phone, it's easy if you can, no beeps or screams or techno, or funny sounding man...imagine all the people listening with full brain...you whoooooo you may say I'm a dreamer, but I'm not the only one!

Projects evaluated:

10% Community involvement—attend and participate in an off and/or on campus art event

20% Process Log (electronic portfolio) SHOW YOUR WORK/IDEA DEVELOPMENT. Like time-lapse photography, I should be able to easily see the way your ideas blossomed.

60% in class projects

10% citizen grade (participation, discussion, attitude, attendance)

In general all work is evaluated on:

- Conceptual development
- Skills development
- Manipulation of design elements and principles
- Overall interaction and presentation
- Verbal (oral and written) articulation (questions and comments in crits and class)

Spring 2012, MW SCHEDULE

W: 1/18: Class introduction

M: 1/23: preliminary exercises: Slow looking and the power of observation. Turning what you see into what you say, terms of three-dimensional design

W: 1/25: Preliminary exercises: Plasticity

M: 1/30: Preliminary exercises: expressive light and photographing

W: 2/1: Preliminary exercises: The Critique (on plasticity), in depth on the sketch book and the process log

M: 2/6: Introduction to project 1

W: 2/8: Studio work day

Saturday, February 11—Art Papers Auction

M: 2/13: Studio work day

W: 2/15: Studio work day

M: 2/20: Critique Project 1, Introduce Project 2

W: 2/22: Studio work day

M: 2/27: Studio work day

W: 2/29 Critique Project 2, Introduce Project 3

M: 3/5: Studio work day —Nell out dr appt

W: 3/7: Studio work day

M: 3/12 **SPRING BREAK**

W: 3/14 **SPRING BREAK**

M: 3/19: Studio work day

W: 3/21: Studio work day

M: 3/26: Studio work day

W: 3/28: Critique project 3, Introduce Project 4

M: 4/2: Studio work day

W: 4/4: Studio work day

M: 4/9: John Glade at Emory

W: 4/11: Studio helps with Collage

Friday, April 13—COLLAGE SYMPOSIUM

M: 4/16: W: 4/18

M: 4/23: Studio work day

W: 4/25: Critique Project 4

Thursday, April 26, SPARC (no class)

Friday, April 27—student show opening, 2-3:30

M: 4/30: Last class

TUESDAY, May 1, last day of classes

Wed and Thurs, May 2 & 3: reading days

May 3-8 senior final exams, May 4-9 final exams

Friday, May 11, Baccalaureate

Saturday, ay 12, Commencement

How the Grades are EARNED:

A: (4) Excellent work exhibited

All projects evidence individual and original creative thought **and exceed project assignments parameters**. Work illustrates a well-developed concept expressed through advanced understanding of the principles of design on the elements of art. All work shows excellence in craft and is appropriate to and thoroughly explores the potential of the chosen materials. Student contributes to the vibrancy of the class, in meaningful conversation and active listening with peers. Process log expresses a singular voice and is compelling and exciting. The student researches and links to artists associated with the assignment, and expresses eloquently the reason for the connection. Dynamic pages from the sketchbook are represented in the process log. Summary of the experience is concise and organized. Project analysis is engaging, surprising and goes beyond the ordinary or obvious. Demonstrated depth or complexity in process log, conversation and works show an advanced implementation of design elements and/or principles. No more than one absence. NO critiques were missed, no tardies.

B: (3) Good work shown.

Work illustrates creative thought over and above the project parameters. Work shows an understanding of the design principles and elements. Research is evident. Process log makes connections to outside artists and events that relate to assignment. Project analysis is thorough, and shows that the student has attempted to engage sophisticated use design elements and/or principles.

C: (2) Satisfactory work shown

Work satisfies the project parameters, shows some individual thought and creativity. Work is neat. Most deadlines were met. Project analysis is competent but not sophisticated. Demonstrated understanding of design elements and/or principles. Process log chronicles work process over the semester.

D: (1) Poor work shown

Work shows inadequate understanding of the project parameters, is careless, deadlines not met. Process log may exist, but is not explored or expanded.

F: (0) No work shown

Work shows no understanding of the project, is absent and/or deadlines disregarded. No process log, or minimal effort.