The purpose of this course is to continue to explore the concepts and construction of sculptural form through various projects designed to challenge the student in conceptual and technical processes. You will need self-discipline and motivation and individual vision, as advanced sculpture reaches more deeply into the realm of ideas. Technical instruction will be given on processes needed to further clarify your personal expression. The course will continue to emphasize the development of creative problem solving skills, conceptual awareness, and the selection and use of materials. You will be expected to strive to deal with contemporary issues and current directions in art making, though you don’t have to work on the “cutting edge”. You should let your personality and personal concerns come through. Be prepared to discuss your ideas and your work in group situations, and to give and to receive constructive criticism.

Class Requirements
Log 138 minimum hours:
Studio art courses at Rhodes require a minimum of 10 hours of work a week for three hours of credit. Six of those will be spent in class. The remaining 4 hours may be spent in the studio, doing research and homework, relevant reading, visits to museums, galleries and lectures, and gathering source materials and ideas. Please note: you will need to keep a log of hours inside and outside of class. I will check this regularly. All entries should be dated and titled for each project. You must pledge these hours.

Attendance:
Class attendance is mandatory, as is punctuality. You may not miss more than three classes for any reason. The only acceptable excuse for an absence is illness or family emergency. These hours must be made up outside of class and the work shown to me. Each unexcused absence will decrease your final grade a full letter. If you play team sports and go out of town, be prepared to make up the time. You must inform me by phone or email prior to missing any class for any reason.

Commitment and completion of all work:
At midterm and end of term you must turn in your completed sculptures, your homework, and your sketchbook/journals. Working drawings must be made for each sculpture and may be done in the sketchbook.

Participation in class discussions and critiques:
You must be prepared to give and to receive constructive criticism during the semester. Feedback and active dialogue are very important for artistic growth.

Research on Sculptors:
Throughout the semester you will be given contemporary sculptors on whom to do research. This may be collected in your sketchbook and will be presented in class in various formats to be announced. Each person must prepare a 5 to 10 minute class presentation on one sculptor (of your choice).

Grades:
Fulfilling the above requirements will attain a B - C grade. To receive an A, a student must show outstanding work, exceptional effort, growth and risk taking.

Grade breakdown:
20% Attendance and cleanup/put away (one person each week, rotating alphabetically, will be responsible for overseeing studio cleanup. THAT PERSON WILL HAVE HER/HIS GRADE LOWERED if the work is not done at the end of each class.
30% Sculptures
15% Sketchbook: Working Drawings, Sculptor Research, Homework, Ideas, Thoughts, etc.
15% Participation in classroom discussions and critiques. 20% Effort, risk taking, growth.

Critiques:
Critiques will be scheduled approximately every 3 weeks. Be prepared to have your work finished by crit day. If you decide to modify or redo a project after receiving feedback from the class, I will cheerfully supersede the first grade with
the new grade. It won’t be possible to bring down your grade by redoing a piece. Critiques are EXAMS and must not be missed even if your work isn’t finished. CRITS WILL BEGIN PROMPTLY AT 6:30 AT WHICH TIME THE DOOR WILL BE LOCKED.

**Schedule of Critiques:**
- Mon Feb 2
- Wed Feb 11
- Wed Mar 4 - mid term
- Mon Apr 6
- Wed Apr 29 - final

**Assignments:** (specifics to be discussed in class)
AT LEAST 5 pieces are required to complete this course. This is a minimum.

An experimental Service Learning project in collaboration with the National Civil Rights Museum will take place in Mid Feb and March. March. Its culmination will be a mask making workshop for City School students from the third to the sixth grades, in conjunction with the Museum’s Isaac Scott Hathaway Exhibit. We will discuss this exciting opportunity at length in class.

The remainder of the term will be spent producing **content based** projects to fulfill assigned criteria. These assignments will be fairly open ended, and may be done in any order and in any media. We will do at least one Bronze/Aluminum pour in March.

**Classroom Demonstrations:**
- Clay and Plaster
- Mold making
- Wood
- Steel
- Bronze Casting (lost wax process)

**General techniques:**
- Direct modeling - additive process
- Carving or cutting - subtractive process
- Construction - assemblage
- Mixed media/found object

**General concepts to be considered:**
- Figuration
- Natural, organic forms/landscape
- Architectural/geometric abstraction
- Social/political/personal issues

**Recommended Texts:** on reserve at the Library
- Andrews, Oliver *Living Materials: A Sculptor's Handbook*
- Leisure and Block *Understanding Three Dimensions*
- Kelly, James *The Sculptural Idea*
- Tucker, William *The Language of Sculpture*

**Suggested Reading**
- Ashton, Dore *Twentieth-Century Artists on Art*
- Beardley, John *Earthworks and Beyond: Contemporary Art in the Landscape*
- Craven, Wayne *Sculture in America*
- Elsen, Albert E. *Origins of Modern Sculpture: Pioneers and Premises*
- Hunter, Sam an John Jacobus *American art of the 20th Century*
- Krauss, Rosalind E. *Passages in Modern Sculpture*
- Lippard, Lucy *Mixed Blessings*
- Lucie-Smith, Edward *Sculpture Since 1945*
- Nash, Steven, A. *A Century of Modern Sculpture: The Patsy and Raymond Nasher Collection*
Recommended Activities: Scavenge, scavenge, scavenge for materials. (this doesn’t mean steal.)
Look everywhere for ideas. Collect these ideas in your sketchbook.
Show your work. Enter a competition.

Materials and Supplies
Each student will be charged a materials fee to be paid to the Bursar. This will cover basic materials such as plaster, mold making materials, clay, some steel, wax, assorted drywall screws and nails, staples for our T-50 staple guns, carpenter’s glue or Elmer’s white glue, clear silicone, dust masks, glue gun and glue sticks, clay tools, some basic paint brushes, and certain other items including grinding disks and sanding belts. Students are responsible for all other supplies. On the outside deck are 2 bins of “up for grabs” materials, including found objects, wood, metal, etc. which are replenished by the scavenging activities of all of us, and are free for the taking.
Partial general necessities:
An 8 1/2 by 11 inch bound sketchbook set aside especially for this class.
An assortment of sandpaper ranging from coarse to fine grit. (Gate City Hardware on Summer east of Hollywood, or Stewart Brothers on Madison at Cleveland.)
A utility knife and lots of blades
Scissors
Flexible plastic bucket (1 to 5 gallon) Pickle containers can usually be found (free) at restaurants, including the Rat.
Rags, various containers and jars.
Paint brushes
Epoxy, liquid nails, etc. heavy duty glues (wait till needed to buy)
Any hand tools you might find more useful to own than to use our limited supplies - ie hammer, screwdrivers, rasps, files,

SAFETY GUIDELINES FOR SCULPTURE

NO STUDENT MAY USE WELDING EQUIPMENT WITHOUT PROFESSOR’S SUPERVISION OR SPECIAL PERMISSION. THIS ROOM WILL REMAIN LOCKED.

NO STUDENT MAY USE POWER EQUIPMENT WITHOUT THE PROFESSOR’S SUPERVISION EXCEPT WITH SPECIAL PERMISSION.

WEAR SAFETY GOGGLES AT ALL TIMES WHILE USING POWER TOOLS. ANYONE NOT COMPLYING WITH THIS RULE WILL BE INSTANTLY EXPelled FROM THE CLASS. A class monitor will be assigned to enforce this all important rule if the professor has to be out of the room for any reason.

WOODWORKING EQUIPMENT
Keep your hands out of the line of the cutters.
Keep your body to either side of the blades in case of throwback.
All adjustments should be made before starting the machine with the power OFF.
Use a push stick when ripping and cutting when the hand has to come within close proximity to the blade.

Table Saw
Blade should be recessed into table and not protruding when saw is not in use.
Blade should not project more than 1/8” above the work.
Use guards, except when blade is covered by the work.
Keep your hands out of the line of the blade.
Keep your body to either side of the blade in case of throwback.
All adjustments should be made before starting the machine with the power OFF.
Use a push stick when ripping and cutting when the hand has to come within close proximity to the blade.
Check to be sure there are no metal bits or nails, screws, etc. in your wood before cutting.

Stand to one side when starting and using the saw.

Never force anything through the blade. Let the saw do the work.

Let waste pieces fall off table of stop saw to remove. Never reach over or near the blade while it is running.

Always use a guide to cut by; never saw freehand.

Use a stand as an aid in handling long boards.

When cutting to length, use stop blocks for clearance, never the rip fence.

Never use the rip fence and the crosscut fence simultaneously.

Plan your work before starting the machine.

Never talk to operator when machine is running.

Always use a push stick for ripping narrow pieces.

The operator should have firm footing. No person should be in direct line with the saw blade.

Lower the blade beneath the table when finished cutting.

Wear eye protection.

**Band Saw**

All adjustments should be made before starting the machine with the power OFF.

Use a push stick when ripping and cutting when the hand has to come within close proximity to the blade.

Use the machine only when all guards are in place.

Adjust upper guide for clearance. (about 1/8” above piece.) Too high a setting leaves the blade unguarded.

Keep hands away from a moving blade.

Small chips which lodge in the guide blocks may jam the blade. Stop saw and remove them.

Never force a piece through the blade. Let the saw do the work.

**Drill Press**

Insert only round shank drill bits in a three jaw chuck.

Use clamps or fixtures to hold work.

Protect table with a table board.

Hold table securely when making table adjustments.

Make all adjustments before starting to drill, with power off and machine unplugged.

**Belt/Disk sander**

Don’t wear loose fitting clothes

Wear goggles.

Tie hair back from face.

Remove any dangly earrings or jewelry.

Don’t wear gloves - they can drag your hand into machine.

**Misc. General Safety**

Knives: it is safer to keep knives very sharp. A dull knife has to be forced. Always cut AWAY from yourself using a slight sawing motion.

Wax: Melted wax is hot, but not hot enough to cause a serious burn. If you spill wax on yourself, run cold water over it and peel it off gently. Wax can be removed from clothes by ironing it over successive pieces of newspaper. The heat from the iron draws the wax from the cloth to the paper. Keep changing the paper as it soaks up the wax.

Hand held Power Tools: Grinders, sanders, saws, drills, buffers, etc. It is mandatory that you wear gloves and eye protection and put up long hair. Remove any dangly earrings or jewelry. A dust mask should be worn as well.

Welding: Use darkened eye protection even when not welding if you go into the welding area.

Hot wire: Don’t force it or touch the actual wire. Avoid inhaling the smoke.
Clothing: WEAR OLD CLOTHES TO CLASS!! I recommend your going to the Thrift store and spending a few dollars for a small working “wardrobe”. Please wear sturdy work shoes as well.

House Keeping
A student monitor will be assigned each week on an alphabetical rotation. This person will be in charge of announcing at 3:45 each day for cleanup to begin. She/he will oversee the cleanup, using the posted checklist. She/he will have ultimate responsibility, and will be fined or given an extra week as monitor if any item on the checklist is left undone. (This means not even one tool may be left out of place.)
Sweep floor around your work area if littered.
Clean table and entire area behind and on and inside the guts of the woodworking machines.
Put all tools where they belong.
If working with dusty processes, work outside and wear a proper dust mask - some woods are poisonous.
No spray painting or clear casting with resin in the building.
Put every tool back in its place.
Clear and dust top surfaces of all common tables (the big rolling ones.)
Put away items around the sink. Clean out the drain and the sink.
Throw away all used/ready to be discarded items (empty tubes, food containers, cups, food bags, etc.)
Take drill bits out of drills and drill press and put away.
Ensure wax vat lid is closed.
Vacuum sawdust up.
Take one last walk around the studio and one last checking of this list.