

### General Education Course Proposal

Proposed Course: Art 50 Sculpture Units 3  
Prefix No. Title

Department: Art and Design School: Art and Humanities

**GE Category** (Indicate one category only):

Foundation: A1\_\_\_\_; A2\_\_\_\_; A3\_\_\_\_; B4\_\_\_\_  
Breadth: B1\_\_\_\_; B2\_\_\_\_; C1 x; C2\_\_\_\_; D\_\_\_\_; E\_\_\_\_  
Integration: B\_\_\_\_; C\_\_\_\_; D\_\_\_\_ International/Multicultural\_\_\_\_

Existing Course x; Revised Course\_\_\_\_; New Course\_\_\_\_

Course Included in Current GE Program x

New courses require the Undergraduate Course Proposal form in addition to this form.  
Revised courses require the Undergraduate Course Change Request in addition to this form.

**Proposed catalog description:**

Introductory course in the experiential application of the methods and materials of sculpture. Creative expression and exploration of sculptural form through ideas and aesthetic concepts. Studio safety. General Education BREADTH, Division 4. (6 lecture-lab hours) (CAN ART 12)

Enrollment limit per section: 20

Expected number of sections per semester - Year 1 1; Year 3 2

**Attachments:**

1. A statement presenting the ways in which this course meets the Specifications provided in the appropriate section of the General Education Policy as well as in the Policies for Inclusion and Evaluation of General Education Courses.
2. A statement of elements common to all sections of this course, identifying content, objectives, required student activities, grading policy, representative texts, and an approximate schedule for the course. Required student activities include such things as papers, research projects, homework, laboratory and/or studio performance, recitations, participation, attendance, and exams.
3. A typical syllabus for a particular offering of the course.
4. Any special cost factors associated with this course.

**Approval for Inclusion in General Education**

<u>[Signature]</u> Department Chair	<u>Feb 19 '98</u> Date	<u>Kevin Moran</u> School Curriculum Committee	<u>3/24/98</u> Date
<u>[Signature]</u> School Dean	<u>4/23/98</u> Date	<u>[Signature]</u> General Education Subcommittee	<u>12/15/98</u> Date
<u>[Signature]</u> Associate Provost	<u>12/22/98</u> Date		

## Proposed Course: Art 50 - Beginning Sculpture

### **Attachment #1: Statement of Conformity to GE Policy Goals, Objectives and Specifications of Subarea C1 - Arts ( GE Policy, pp10-11 )**

Executive Order 595 states as follows:

Purpose: To develop an appreciation and understanding of and to stimulate imagination and creativity through study and participation in art, dance, music, theatre.

Specifications:

Courses in the arts (C1) must promote the:

1. Awareness and understanding of shape, surface, mass, pattern, and/or sound as elements in art.
2. Development of the capacity to experience art at many levels of response including intellectual, emotional, physical and cultural through studying significant works of the human imagination (the study may include active participation in individual aesthetic, creative experience).
3. Awareness of the universality of art, as well as the understanding of art in a cultural context.

Art 50. Beginning Sculpture addresses directly **awareness and understanding of shape, surface, mass, pattern, and often sound**, and is by its very nature and definition, the embodiment of these criteria. As it is taught at CSUF in the Department of Art & Design, Beginning Sculpture introduces methods of creating **art** by rendering form in three-dimensions within a spatial context. Beyond the **individual aesthetic and creative experience** of manually / **physically** making the sculpture projects from a wide variety of materials, students are assigned written and oral projects to involve them directly with the **cultural relevance** of the sculpted object and the role it has played in history. This will perpetuate the role the artform continues to play, as studying it **develops the intellectual, emotional, physical and cultural expression** of our students and its relevance to our time in the history of this species. The resultant record as historical artifact characterizes and delineates the **human imagination**, and clearly invokes an **awareness of the universality of art**.

### **Attachment # 2: Generic Elements Document**

At present only one section of Art 50. Beginning Sculpture is being offered each semester as a general education class and as the first part of a three course undergraduate program in this artistic specialization. In the past, two separate sections of Art 50 with the intermediate / advanced levels stacked onto them have been taught, and both sections were taught by the same instructor. In the event that another section would be taught in the future, possibly by a graduate student or by a part-time instructor, the class would need to be coordinated with the permanent instructor to maintain the desired amount of correlation with the other section in the following categories.

**Course Content** would remain consistent throughout sections, (the introduction to the materials, processes, concepts and history of sculpture through assigned experiential projects, lectures, readings, written assignments and possible museum / gallery visits ).

**Course Objectives** would remain consistent throughout sections, ( development of intellectual and creative expression with attention to aesthetic concepts within a historical and cultural context).

**Required Student Activities** would remain consistent throughout sections, (creation of assigned sculpture objects, attendance at lectures and demonstrations, possible museum / gallery visits, presentation of finished projects and verbal participation at class critiques, completion of writing assignments for 2000 word writing component, and adherence to course objectives and safety guidelines.)

**Grading Policy** would remain consistent throughout sections, (60% of grade is for sculpture projects, 20% for class participation, 20% for the 2000 word writing component - A = 90 to 100%, B = 80 to 90%, C = 70 to 80%, D = 60 to 70%. Students must have good class participation and success at the writing component to gain more than a low D. All work is evaluated on quality and adherence to the goals and objectives of the assignment with consideration for effort, enthusiasm, imagination, originality, craftsmanship / workmanship, and successive improvement).

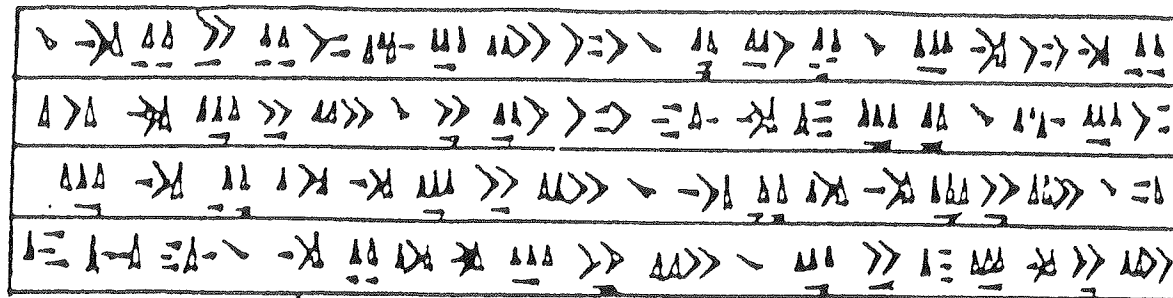
**Text** - no specific text is required. (recommendation is that money rather be spent on materials for projects). An extensive bibliography is provided with the syllabus. Students are encouraged to visit the library for reference and research and to visit bookstores to look at current art related periodicals.

**Class Calendar** - an example calendar outlining the projects, lectures, writing assignments, due dates and critiques is included with the attached syllabus.

### **Attachment #3: Example Syllabus attached**

### **Attachment #4: Special Cost Factors**

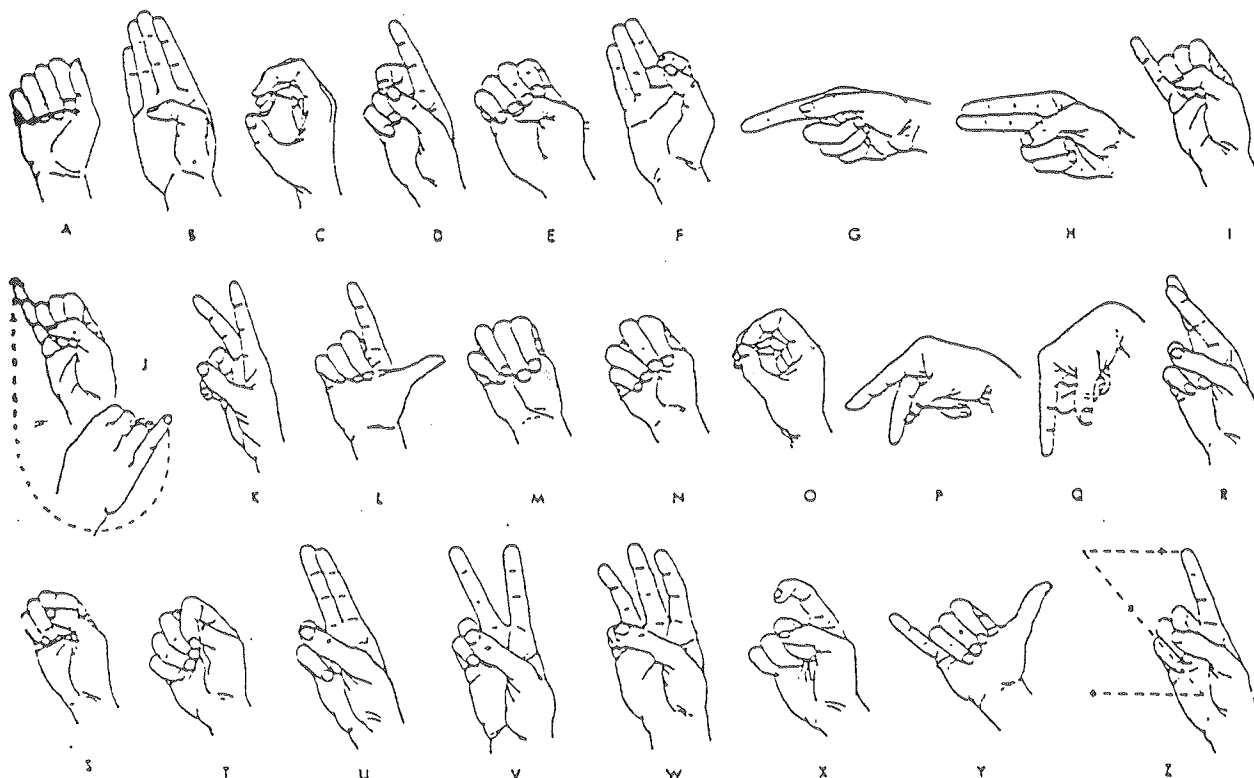
No text is required, but sculpture is an equipment intensive area that is taught in a well-equipped facility. Students are, however, expected to buy a lot of their own material, (art supplies). A push is on to employ as much recycled material in the projects as possible to defray student costs.



# SCULPTURE I

## LEARNING ANOTHER LANGUAGE

### MANUAL ALPHABET



CALIFORNIA STATE UNIVERSITY, FRESNO  
Department of Art and Design

Instructor: Ed Gillum  
Spring Semester 1998

OFFICE: Conley 137A PHONE: 278-7297 email: edwardgi@csufresno.edu  
OFFICE HOURS: Mon 11 to 1, Tue 10 to 11, Wed 11 to 12, Thur 10 to 11  
(Additional Hrs by Appt.)

Course Title and Number: ART 50 SCULPTURE  
( 3 units 6 lecture-lab hours)

Prerequisite: None

Text: None (please see recommended bibliography)

Catalog Description: Sculpture (3)

Introductory course in the experiential application of the methods and materials of sculpture. Creative expression and exploration of sculptural form through ideas and aesthetic concepts. Studio safety. General Education BREADTH, Division 4 (6 lecture-lab hours)

Course Objectives:

- \* To introduce the beginning student to a variety of methods and the vast diversity of materials available to the sculptor today.
- \* To start the development of a personal vocabulary in the use of these materials in response to the assignments given.
- \* To provide an overall and updated view of the history of sculpture and to emphasize its **cultural** as well as **historical** role via lecture, slide, video presentations, and the resultant projects
- \* To provide an awareness of contemporary trends in sculpture by assigned readings, visits to local sculpture exhibitions, lecture, slide, video presentations, and exposure to available periodical literature.
- \* To encourage individuality through personal, **creative expression**.
- \* To encourage an appreciation of quality by stressing design fundamentals, an awareness of **aesthetic concepts**, and the successful application of these principles in the student's work.
- \* To develop the **intellectual** capacity for critical thinking by encouraging the ability to self-criticize, to verbalize about one's own art as well as the work of others, and to understand resultant criticism by others through class critiques at the conclusion of each studio project.
- \* To provide a **2,000 word writing component** that encourages general literacy and deepens the student's understanding of the subject. Assigned writing will be based on research related to the course material or specific topics as they pertain to an individual's work and/or the assignments.
- \* To acquaint students with the correct and safe handling and use of all necessary equipment and tools, both hand operated and machine powered.
- \* To provide and enforce **SHOP SAFETY** at all times.

### **Evaluation:**

- \* Course work is sequential. Each assignment or project builds a foundation for the next. Demonstrations of tool operation and procedure will be required before students are allowed to use equipment.
- \* **CLASS ATTENDANCE IS MANDATORY.**  
Record legitimate absences **prior** to class time on my voice mail 278-7297.  
Five unexcused absences necessitates a lowering of one letter grade.
- \* Critiques will begin promptly thirty minutes after beginning of scheduled classtime. Work is to be presented professionally. The first thirty minutes will be used to prepare presentation. All written assignments are to be handed in at the beginning of classtime on due date. Unexcused late work will be penalized one letter grade per class session it is late.
- \* **REFER TO THE UNIVERSITY POLICY ON CHEATING & PLAGIARISM.**
- \* Grading for this class will be a composite of the individual grades that you receive on your projects, cooperative participation in class, your verbal contribution at critiques, effective keeping of sketchbook/ notebook, and successful fulfillment of writing assignments.

Breakdown is as follows: A = 90-100%, B = 80-90%, C = 70-80%, D = 60-70%

- 60% The Sculpture Projects -- ( 1 to 10 point scale - 10 = excellent).  
Individual grades will be given for each assigned project.  
The primary basis will be the quality of the work itself and how well the guidelines of assignment were followed. Consideration will be given for effort, enthusiasm, imagination, originality, craftsmanship/ workmanship and successive improvement.  
**PROJECTS MUST BE ON TIME TO RECEIVE FULL CREDIT.**
- 20% General Class Demeanor -- this includes attendance, attitude, the verbal expression of your input at critiques and discussions, your willingness to work with and help others, and general adherence to course objectives.
- 20% Writing Component, (2000 words above and beyond the Sketchbook/Notebook). This percentage of your grade includes the timely completion and handing in of all writing assignments in a legible and grammatically correct fashion, and the thorough, comprehensive keeping of your sketchbook/ notebook.

**FINAL CRITIQUE WILL BE HELD ACCORDING TO THE FINAL EXAMINATION SCHEDULE OF THE UNIVERSITY.**

Alternate dates for final critique will not be available except in emergency situations, and with approval of the dean.

## Art 50---Beginning Sculpture Class Calendar---Spring 1998

Tuesday January 27	Introductory Lecture, Distribution of Syllabus, First Writing Assignment, <i>"Who Are You?"</i>
Thursday January 29	Shop Safety Lecture, Discussion of Writing, Presentation of Project Assignment #1, <i>"2DN23D"</i> , emphasizing relationship of two-dimensional design to shape, surface, mass, and pattern of three-dimensional form
Tuesday February 3	Question and Answer Session, Open Studio / Lab Time
Thursday February 5	Question and Answer Session, Open Studio / Lab Time
Tuesday February 10	Question and Answer Session, Open Studio / Lab Time
Thursday February 12	Class Discussion and Critique Project #1 <i>"2DN23D"</i>
Tuesday February 17	Slide Lecture - <i>"therethen to nowhere"</i> Sculpture History, (covers global, cultural and formal aspects of ancient art (sculpture) through contemporary to postmodern art.)
Thursday February 19	Presentation of Project Assignment #2 <i>"Unidentifiable Found Object"</i> Written essay quiz on sculpture history
Tuesday February 24	Question and Answer Session, Open Studio / Lab Time
Thursday February 26	Question and Answer Session, Open Studio / Lab Time
Tuesday March 3	Question and Answer Session, Open Studio / Lab Time
Thursday March 5	Class Discussion and Critique Project #2 <i>"Unidentifiable Found Object"</i>
Tuesday March 10	Safety Refresher, (emphasis on woodworking) Demonstration of shop power tools for wood Writing assignment, <i>"Wood Matters"</i>
Thursday March 12	Slide Lecture - <i>"Artists Working in Wood"</i> Presentation of Project Assignment #3 <i>"Revitalization - the lifespirt of dead wood"</i>
Tuesday March 17	Question and Answer Session, Open Studio / Lab Time
Thursday March 19	Question and Answer Session, Open Studio / Lab Time
Tuesday March 24	Question and Answer Session, Open Studio / Lab Time
Thursday March 26	Question and Answer Session, Open Studio / Lab Time

## Art 50 Beginning Sculpture Class Calendar (continued)

Tuesday March 31	Class Discussion and Critique Project #3 <i>"Revitalization"</i>
Thursday April 2	Presentation of Formal Writing Project <i>"Framing an Idea"</i> - imaginative/conceptual construction, (a written piece of sculpture)
Tuesday April 7	Spring Break
Thursday April 9	Spring Break
Tuesday April 14	Class Discussion and Continued Work on Editing Written Sculpture Project
Thursday April 16	Class Discussion and Critique Writing Project <i>"Framing an Idea"</i>
Tuesday April 21	Slide Lecture - <i>"Sculpted Portraiture"</i> Presentation of Project Assignment #4 <i>"Celebrity Portrait"</i> and accompanying writing assignment on the historical and cultural aspects of the 'celebrity' of the subject chosen for this sculpture project
Thursday April 23	Question and Answer Session, Open Studio / Lab Time
Tuesday April 28	Class Discussion and Critique of the written aspect of <i>"Celebrity Portrait"</i> Open Studio / Lab Time
Thursday April 30	Question and Answer Session, Open Studio / Lab Time
Tuesday May 5	Question and Answer Session, Open Studio / Lab Time
Thursday May 7	Question and Answer Session, Open Studio / Lab Time
Tuesday May 12	Question and Answer Session, Open Studio / Lab Time Presentation of Final Writing Assignment <i>"Assessment - a critical look at self production and the sculpture studio experience"</i>
Tuesday May 19	Final Exam Week
Thursday May 21	Individual Conferences by Appointment Final Writing and Sculpture Projects Due Final Critique Held according to CSUF Exam Schedule

NOTE: Word total of the above mentioned writing assignments will meet or exceed the 2000 word general education requirement. Additional writing assignments, trips to museums, galleries, or artist's studios, video/slide presentations, and/or guest speakers may be scheduled to coincide with assigned projects. Changes possible due to unforeseen circumstances.



This bibliography is provided to all students enrolled in Sculpture classes to provide them with an extensive reference source for class and personal research in all matters related to the practice and appreciation of the art of sculpture. Research from any entry on this list may be presented in either an interpretive or interrogative form of writing, ( must be legible ), as part of the written component of this class or for extra credit. (discuss extra credit with instructor).

Andrews, Oliver. Living Materials. A Sculptor's Handbook. Berkeley and Los Angeles, CA: University of California Press, Ltd. 1983

Baker, Keneth. Minimalism. Art of Circumstance. New York, NY: Abbeville Press. 1988

Beardsley, John. Earthworks and Beyond. New York, NY: Abbeville Press. 1989

Burnham, Jack. Beyond Modern Sculpture. New York, NY: George Braziller. 1968

Burnham, Jack. The Structure of Art. New York, NY: George Braziller. 1971

Clarke, Geoffrey & Cornock, Stroud. A Sculptor's Manual. New York, NY: Reinhold Book Corp. 1968

Coleman, Ronald L. Sculpture. A Basic Handbook for Students. Dubuque, Iowa: Wm. C. Brown Publishers. 1968

Finn, David. How to Look at Sculpture. New York, NY: Abrams. 1989

Gablik, Suzi. Has Modernism Failed. New York, NY: Thames & Hudson. 1984

Hammacher, A.M. The Evolution of Modern Sculpture. New York, NY: Abrams. 1969

Hoffman, Malvina. Sculpture. Inside and Out. New York, NY: W.W. Norton & Co. 1939

Hogarth, Burne. Dynamic Anatomy. New York, NY: Watson-Guption Publ. 1958

Hughes, Robert. The Shock of the New. New York, NY: Alfred A Knopf. 1981

Irving, Donald J. Sculpture. Material and Process. New York, NY: Van Nostrand Reinhold Company. 1981

Kelly, James J. The Sculptural Idea. Minneapolis, MN: Burgess Publ. 1981

Kowal, Dennis & Meilach, Dona Z. Sculpture Casting. New York, NY: Crown Publ. 1972

Krauss, Rosalind E. Passages in Modern Sculpture. Cambridge, MA: MIT Press. 1977

Langland, Tuck. Practical Sculpture. Englewood Cliffs, NJ: Prentice Hall. 1988

Lanteri, Edouard. Modelling and Sculpting the Human Figure. New York, NY: Dover Publications. 1965

- Lippard, Lucy R. Mixed Blessings. New York, NY: Pantheon Books. 1990
- Lippard, Lucy R. Overlay. New York, NY: Pantheon Books. 1983
- Lucchesi, Bruno & Malmstrom, Margit. Modeling the Figure in Clay. New York, NY: Watson-Guption Publ. 1980
- Lucchesi, Bruno & Malmstrom, Margit. Modeling the Head in Clay. New York, NY: Watson-Guption Publ. 1979
- Macauley, David. The Way Things Work. Boston, MA: Houghton Mifflin Company. 1988
- McShine, Kynaston. An International Survey of Recent Painting and Sculpture. New York, NY. Museum of Modern Art. 1984
- Padovano, Anthony. The Process of Sculpture. New York, NY: Da Capo Press, Inc. 1981
- Pye, David. The Nature & Aesthetics of Design. New York, NY: Van Nostrand Reinhold Co. 1978
- Rich, Jack C. The Materials and Methods of Sculpture. New York, NY: Oxford University Press. 1947
- Rickey, George. Constructivism. New York, NY: George Braziller. 1967
- Schider, Fritz. An Atlas of Anatomy for Artists. New York, NY: Dover Publ. 1947
- Tucker, William. The Language of Sculpture. New York, NY: Thames & Hudson 1985
- Verhelst, Wilbert. Sculpture: Tools, Materials, and Techniques. Englewood Cliffs NJ: Prentice Hall. 1973
- Waldman, Diane. Transformations in Sculpture. New York, NY: Solomon R. Guggenheim Museum. 1985
- Widman, Lorraine Balmuth. Sculpture. A Studio Guide: Concepts, Methods, Materials. Englewood Cliffs, NJ: Prentice Hall. 1989
- Williams, Arthur. Sculpture: Technique, Form, Content. Worcester, MA: Davis Publications, Inc. 1989
- Young, Ronald D. & Fennell, Robert A. Methods for Modern Sculptors. San Rafael, CA. Sculpt-Nouveau. 1980
- Zelanski, Paul & Fisher, Mary Pat. Shaping Space. New York, NY: Holt Rinehart & Winston. 1987

This is an incomplete and growing list. Suggestions for additions are gladly welcomed. Monographs of notable sculptors, anthologies of major art movements, and catalogs of thematic sculpture exhibitions are acceptable for personal research and writing.

<b>aesthetic</b>	pertaining to a sense of the beautiful
<b>abstraction</b>	the process of selecting and organizing the visual elements to make a unified work of art. also a twentieth century style of art in which the particulars of subject matter are generalized in the interests of formal (compositional) invention.
<b>assemblage</b>	a sculptural technique of organizing or composing into a unified whole a group of unrelated and often fragmentary or discarded objects. a work of art produced by this technique.
<b>balance</b>	state of equilibrium or equipoise; equal distribution of weight, amount, etc. the harmonious integration of components in an artistic work. balance may be <i>axial</i> , that is, organized on either side of an actual or implied axis that acts as a fulcrum, or <i>central</i> , that is radiating from or converging upon an actual or implied central point. axial balance may be <i>obvious</i> (symmetrical), having very similar or identical elements on either side of the axis, or it may be <i>occult</i> (asymmetrical), having an equilibrium of elements that are dissimilar in size and shape. central balance may also be <i>obvious</i> with similar elements in equilibrium around a center or <i>occult</i> , using dissimilar elements.
<b>content</b>	the meanings inferred from the subject matter and form of an artwork.
<b>dynamic</b>	pertaining to or characterized by energy or effective action; vigorously active or forceful; energetic.
<b>form</b>	external appearance of a clearly defined area, as distinguished from color or material; configuration. the <i>shape</i> of a thing or person. <u>Fine Arts</u> - the organization, placement, or relationship of basic elements as lines and colors in a painting or volumes and voids in a sculpture, so as to produce a coherent image; the formal structure of a work of art.
<b>gestalt</b>	a total mental picture, or conception, of a form.
<b>gesture</b>	a movement or position of the hand, arm, body, head, or face that is expressive of an idea, opinion, emotion, etc.
<b>in the round</b>	able to be viewed from all directions, as opposed to relief.
<b>intuition</b>	direct mental insight gained without a process of rational thought.
<b>light</b>	something that makes things visible or affords illumination. electromagnetic radiation to which the organs of sight react, ranging in wavelength from about 400 to 700 nanometers and propagated at a speed of 186,282 miles per second.
<b>line</b>	the path of a moving point, as the edge of a flat shape as the axis (dominant direction) of a shape, or as the contour of a solid object. line may be of even or modulated (varied) thickness, and the range of personality it may express is wide: quick, slow, or still; nervous, majestic, or rigid. it can suggest mass, texture, light, and shadow; it can emphasize form or create mood.
<b>mass</b>	the weight or density of an object. three-dimensional solidity, is used directly in architecture and sculpture, but must be created by illusion in painting or drawing. sculpture may emphasize or deny mass. the term <i>closed form</i> is used for sculpture, painting or architecture that stresses impenetrable mass.

<b>motif</b>	the repetition of a visual element, such as a line, shape or unit of texture to help unify a work of art.
<b>non-objective</b>	a style of art in which the imagery is solely the product of the artist's imagination, and therefore without reference to things in the real world.
<b>principles of design</b>	the means by which artists organize and integrate the visual elements into a unified arrangement. they include unity and variety, contrast, emphasis, balance, movement, repetition, rhythm, and economy.
<b>proportion</b>	the relative size of part to part and part to whole within an object or composition.
<b>relief</b>	the projection of a figure or part from the ground or plane on which it is formed, as in sculpture or similar work, i.e. <i>bas-relief</i> or <i>high-relief</i> .
<b>retinal</b>	of or pertaining to the retina of the eye; perceptions gained directly or through memories of the sense of vision.
<b>rhythm</b>	a recurrence of variations - often in the form of accents and intervals that have enough similarity to establish continuity and order. rhythm may be extended indefinitely; it does not require limits.
<b>scale</b>	the proportion that a representation of an object bears to the object itself; relative size or extent.
<b><i>Sculptoris</i> sculpture</b>	a southern constellation between <i>Phoenix</i> and <i>Cetus</i> . the art of carving, modeling, welding, or otherwise producing figurative or abstract works of art in three dimensions, as in relief, intaglio, or in the round.
<b>shadow</b>	a dark figure or image cast on the ground or other surface by a body intercepting light; shade or comparative darkness; the dark part of an image representing the absence of illumination.
<b>shape</b>	an area or plane with distinguishable boundaries. if we think of shape as having length and width only, then it is a more limited term than <i>form</i> and is distinguishable from <i>mass</i> which requires depth as a third dimension (although it is possible to ignore the third dimension of a mass and consider it as a shape if we view it one surface at a time or see it in silhouette). shape, like line, may have many personalities: rigid, flexible, precise, uncertain, calm, active, awkward or graceful.
<b>space</b>	the unlimited or indefinitely great three-dimensional expanse in which all material objects are located and in which all events occur. in the environment, space may be understood as area, volume, or distance..
<b>subject matter</b>	those things from the real world that are represented in an artwork, such as a landscape, portrait, or imaginary event.
<b>tactile texture</b>	perceptions gained directly or through memories of the sense of touch. the quality of a surface: smooth, rough, slick, grainy, soft or hard. texture is frequently used for variety, focus or unity.
<b>visceral</b>	of, pertaining to, or affecting the viscera. characterized by or proceeding from instinct rather than intellect. perceptions gained directly or through memories of emotional feelings.
<b>visual elements</b>	the means by which artists make visible their ideas and responses to the world. they include line, value (or tone), shape, texture, and color.
<b>void</b>	an empty space; emptiness; a gap or opening; vacancy; vacuum.
<b>volume</b>	the overall size of an object, and by extension the quantity of three-dimensional space it occupies.

CALIFORNIA STATE UNIVERSITY FRESNO  
DEPARTMENT OF ART & DESIGN

SCULPTURE INTRODUCTION  
INSTRUCTOR: ED GILLUM

NAME \_\_\_\_\_

PHONE# \_\_\_\_\_ YOUR I.D.# \_\_\_\_\_

CLASS \_\_\_\_\_ TERM \_\_\_\_\_ MAJOR \_\_\_\_\_

# Who Are You?

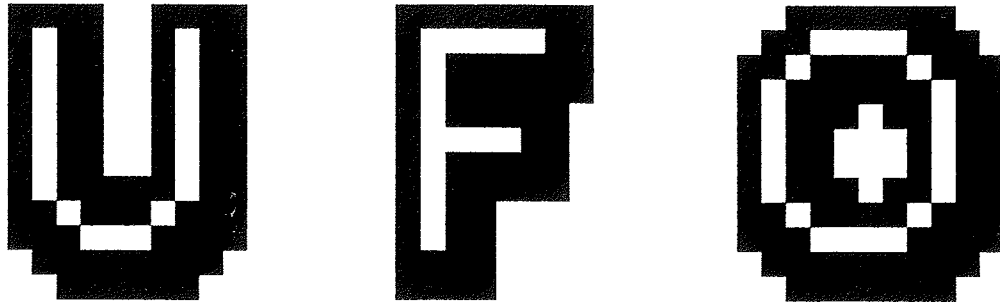
**SEEING** is an indispensable aspect of ART. Show me how well you see. In the space below, describe yourself in thorough and extensive detail. Provide the familiar and obvious basics - height, weight, general body-type and/or shape, complexion, hair and eye color; and then go beyond all that by pointing out your truly distinguishing characteristics. After you have thoroughly covered your visual, outer, physical appearance; go inward and tell me what kind of person you are. What do you like, dislike, even love and/or hate? What is sculpture, ( your present state of reference)? Why are you taking this class; and what do you expect to gain from the experience? Write on this sheet LEGIBLY, I want to be able to read what you are willing to share. Write on both sides unless you have a felt pen that bleeds through. Extra sheets of paper are okay; attach them so they stay together. Remember: THIS IS JUST A TEST



Beginning Sculpture  
Instructor: Ed Gillum  
Fall Semester 1997

- Assignment:** Employ two-dimensional elements (i.e. lines or planes) to develop a three-dimensional form (an example would be a geometric solid).
- Objective:** Explore spatial possibilities of composition and construction by creating relationships of line to plane (polygon) to form.
- Material:** The choice of material(s) is your own. Use something you are familiar with or curious to try.
- Method:** Fundamental construction based on your current state of technological development
- Scale:** Larger than a basketball, smaller than a refrigerator.
- Due Date:** Tuesday September 2  
Critique will begin twenty minutes after the start of class (see syllabus)

Geometric solids include spheres, cubes, cones, cylinders, pyramids, tetrahedrons, rhombohedrons, octahedrons, dodecahedrons, icosahedrons and many curvilinear forms



## UNIDENTIFIABLE FOUND OBJECT

### ASSIGNMENT

Select a found object that you are attracted to for personal, cultural, sentimental, aesthetic or ritualistic reasons.

Render the chosen object 'unidentifiable', i.e. *'unrecognizable'* by cloaking, disguising, encrusting, wrapping, encasing, painting, etc.

Essentially camouflage it beyond recognition. Whatever it takes.

Some suggestions are: rubber bands, aluminum foil, masking tape, string, yarn, strips of old bicycle inner tubes, or anything you can think of.

Surface coat your project with shellac, varnish, paint or any finish you wish.

The finished work must be unable to be recognized in the sense of its original design and purpose, and at the same time must stand on its own and be resolved so as to be appreciated as a finished piece of sculpture.

### OBJECTIVE

To encourage the student to express themselves and to engage themselves in a visual relationship to form in space exclusive of prescribed notions and design purposes.

To explore shape for its own sake exclusively.

To experience a tactile responsive interaction with a wide range of materials.

To reach a better understanding of a major aspect of 20th century sculpture.

### INFLUENCES

Accompanying quotes of well-known artists

Found Object Artists: Edward Kienholz, Louise Nevelson, Joseph Cornell, etc.

For Inspiration on the U.F.O. Project, here are some  
CURIOUS THOUGHTS OF VARIOUS ARTISTS  
possibly worth pondering

JASPER JOHNS

“Take an object. Do something with it. Do something else with it.”

FRANCIS PICABIA

“Our head is round so that our thinking can change directions.”

ERIC FISCHL

“Empty heads filled with voices. No rules, only choices.”

DAVID SALLE

“It’s easy to be an artist in your head. Do more.”

ELIZABETH MURRAY

“Make something be what it is not.”

VIJA CELMINS

“Keep your eyes on an object just to see how much looking you can do.”

BARRY LE VA

“Take a loose material, something that in itself cannot be rigid, something fairly ephemeral, and apply it to something architectural or a person or an object or a situation that gives it another kind of reason to be.

RICHARD SERRA

“Play is a necessary ingredient in art because there is a kind of wonder that goes on when you play. You’re directing your activity toward a conclusion that isn’t prescribed by a particular method.”

WILL INSLEY

“The viewer becomes more involved as the ‘art’ becomes more of a puzzle.”

WILL INSLEY

“Content ultimately dominates over material in art.”

GARY STEPHAN

“Great art transcends its intentionality. If that were not true then all crucifixions would be equally great.”

DENNIS OPPENHEIM

“Make things that carry with them the residue of where they have been.”

LAWRENCE WEINER

“The only art I’m interested in is the art I don’t understand right away. If you understand it right away it really has no use except as nostalgia.”

ALICE AYCOCK

“Invent a device that enables you to manufacture ghosts. No sheets! Make a sculpture that will enable you to fly. Build a fragment that contains your memories of a first house. Invent a character to go where you wouldn’t. Make a garden. No flowers. Imagine that you’re insane. Invent a series of insane actions and construct something that an insane person would construct.”

JACKIE WINSOR

“Art is the finite trying to connect with the infinite.”



# Revitalization

*is the concept*

Another, yet unnamed, treacherous virus has come to us from one of this world's remote jungles. This time it has come from Central America. As with its predecessor, the deadly "ebola" from Africa, (I agree with many opinions that this is a signal), nature is making its voice heard. It is widely held that we won't survive if we continue to ravage and plunder our rain forests and jungles.

A resultant controversial issue exists among artists and craftspersons regarding the use of tropical hardwoods that come from these forests and jungles. Although many beautiful objects have and can be made from exotic hardwoods, our species must exercise moderation in harvesting these resources.

Trees must die to produce lumber. From 'dead wood' your assignment is to make a piece of sculpture. Your approach may involve carving and / or construction. In your efforts, I hope and trust that you are able to find the living force and bring the life-spirit of creativity to your work.

Pygmalion, the sculptor, fell in love with his statue and carved life into *Galatea*; and Gepetto, the toymaker, wished on a star; and the puppet, *Pinocchio*, that he had made of wood became a real boy. You are to make a work of art using wood that exemplifies the conceptual focus of this project - REVITALIZATION.

**From the unabridged *Random House Dictionary of the English Language*:**

**vitalize** - to give life to; make vital.

**vital** - of or pertaining to life: *vital processes*.

**From the *Random House Webster's College Dictionary*:**

**revitalize** - to give new life, vitality, or vigor to. **revitalization**, n.

The material for this project will be *wood*, the hard fibrous substance composing most of the stem and branches of a tree or shrub and lying beneath the bark. Most of what is available in stores is in the form of boards of varying dimensions. Soft wood like redwood or clear pine is recommended to the beginner for easier and more satisfying results.

Objectives: A) familiarize the student with power and hand tools used for woodworking.

B) like Pygmalion or Gepetto, explore your own sense of imagination, faith, ritualism, mythology, or cultural heritage by bringing life, vitality, and vigor to a piece of wood sculpture by making art.

*the material is*

# Wood

# Framing an Idea

## "IMAGINATIVE / CONCEPTUAL CONSTRUCTION"

For this assignment, you will design a piece of sculpture  
that you might or might not  
ever actually create in 'real space'

Your approach will be 'narrative'

Your imagined process will be 'assemblage'

Your objective as a 'wordsmith' will be to 'forge' a clear image of your idea

Your motivation will be to convince an art dealer to show a piece of art that does not exist

### STEP ONE

Make a list of familiar recyclable objects and materials  
(Think of what you put in recycling in a week or a month)

### STEP TWO

Consider and list the mechanics and materials of assembly  
(This will include glues, screws, nails, structural support, etc.)

### STEP THREE

Take yourself on an imaginative day dream  
Find this 'finished' piece inside your precognitive mind  
'See' this work of art as it might actually exist in 'real space'

### STEP FOUR

Write, to the absolute best of your ability, an accurate description of the sculpture  
Revise and improve your writing; let someone you respect read it  
Success of this project will be based on classmates' ability to see your vision  
(Or the art dealer agreeing to exhibit the work of art)

### STEP FIVE

Frame the final copy, (one page), for formal presentation

# Celebrity Portrait

Celebrity status can be gained in a number of ways.

Historical figures are remembered for heroism, brilliance, benevolence, political or social importance, but also for notorious, heinous even wicked and criminal behavior.

Today, fame is bestowed upon entertainers, athletes, politicians, entrepreneurs, murderers, scoundrels and even upon a few artists.

Andy Warhol told us anyone can become famous for 15 minutes.

In doing this assignment we will examine the very nature of fame and explore the particular significance of notoriety.

We will deify, sanctify, proclaim, honor or chastise the personage of choice through an interpretive and expressive piece of sculpture.

Choose your subject for whatever reason you want; it could be cultural or personal; select someone whose portrait you would like to live with.

The first step will be to get to know them thoroughly.

Go to the library and do the necessary research.

Record the findings in a paper to be handed in for writing credit.

In 500 words, explore how and why this person became famous.

The second step will be to study the anatomy by drawing this person's likeness or 'portrait' in your sketchbook from at least two views.

The third phase of this project will be to sculpt the 'celebrity portrait'.

## OBJECTIVE

To learn some fundamentals of physical anatomy, the proportional relationship of facial features, and the expression of character.

## MATERIALS

Work will be executed primarily in cardboard and styrofoam, using single component adhesives including hot glue, white glue, woodglue, construction adhesive, masking tape, duct tape, etc.

Use wall joint/dry wall compound for detail & surface modeling.

Final finish will be your choice - paint, patina, shellac, shoe polish, etc.

## SCALE

Scale should be appropriate to the subject, but work at least life size.

## DUE DATE

Writing and Drawing \_\_\_\_\_ Sculpture \_\_\_\_\_

**ASSESSMENT a critical look at self-production  
and the sculpture studio experience**

Name of Student \_\_\_\_\_

In each of the assigned sculpture projects discuss the following:

Project #1 - "2DN23D"

(a) in this project I learned how to \_\_\_\_\_

(b) I thought the best part of this project was \_\_\_\_\_

(c) the specific tools and materials I learned to use in this project are \_\_\_\_\_

(d) Overall, I thought my project was:

Fair Good Very Good Great Unbelievable

Project #2 - "U.F.O."

(a) in this project I learned how to \_\_\_\_\_

(b) I thought the best part of this project was \_\_\_\_\_

(c) the specific tools and materials I learned to use in this project are \_\_\_\_\_

(d) Overall, I thought my project was:

Fair Good Very Good Great Unbelievable

Project #3 - "Revitalization"

(a) in this project I learned how to \_\_\_\_\_

(b) I thought the best part of this project was \_\_\_\_\_

(c) the specific tools and materials I learned to use in this project are \_\_\_\_\_

(d) Overall, I thought my project was:

Fair Good Very Good Great Unbelievable

Project #4 - "Celebrity Portrait"

(a) in this project I learned how to \_\_\_\_\_

(b) I thought the best part of this project was \_\_\_\_\_

(c) the specific tools and materials I learned to use in this project are \_\_\_\_\_

(d) Overall, I thought my project was:

Fair Good Very Good Great Unbelievable