COURSE DESCRIPTION
The course initiates questions of artistic intent and establishes conceptual premises. Students develop basic research skills, draft proposals and statements, and begin to establish individual artistic vocabulary. It is expected that the students create studio works related to these investigations. Curriculum includes regular seminar discussions and presentations based on assigned readings, local lectures, and visiting researchers. Contemporary issues and ideas in sculpture are a primary focus of these discussions.

GOALS AND OBJECTIVES
This course is designed to explore in depth the wide scope of contemporary sculptural art practice. We will read critical texts, discuss artists, examine visual culture at large and make art as a means of engaging the issues we confront. We will question the role of art in our society, where it exists and what political and social issues contribute and influence to contemporary art. By the end of this course you will be able create unique works that reflect a refined craftsmanship and expression of your creative voice.

“To understand that art isn’t based on talent or observational success alone but internal and external input (data and information) combined with materials that can create a work of art that not only communicates an image, but also a complex arrangement of ideas and meanings and can then transform that message from a simple form into a conceptual package that tells the viewer about the artist and his or her time”

Leslie Lerner

COURSE REQUIREMENTS
Students are responsible for satisfying the entire range of academic objectives, requirements and prerequisites as defined by the instructor. Each student is expected to participate fully in course activities and execute all assignments to the best of their abilities. Students are expected to develop a professional vocabulary when addressing ideas and forms in critiques and discussions as they relate to contemporary art practice and theory. Students are graded on participation in class discussions and critiques. This course involves experience-based learning. You are expected to be in class and participate the entire length of time. You are expected to work in and outside of class in order to have sufficient time to complete your projects. Late work will not be accepted – no artist is ever allowed to install work the day after the opening.
**JOURNAL/SKETCHBOOK**

You are required to have and maintain a journal for this class throughout the semester and bring it to every class. You may use multiple journals as they fill up. You are to utilize your journal to record class notes, your thoughts and ideas, as well as draw, paint, paste, cut, tear, project and explore. You are expected to make at least one entry every day. There will be specific assignments given for your journal and they will be randomly collected throughout the semester. All entries, notes and homework should be legible, dated and chronologically placed and easily located.

You are encouraged to push the boundaries of the sketchbook itself, using a wide variety of mediums, expanding the assignments from the pages and format of the book.

**ATTENDANCE**

Attendance is mandatory. Absences and tardiness demonstrates a lack of commitment and discipline. You are allowed 3 unexcused absences. Each unexcused absence after that will lower your grade by one letter grade. Excessive tardiness or leaving early will be counted as unexcused absences. Tardiness more than 3 times is considered excessive. Tardiness that exceeds 20 minutes is considered an absence. If you do not come prepared for class, it will count as an unexcused absence.

If you are absent from class to participate in officially sanctioned University activities (e.g. band, debate, student government, intercollegiate athletics), religious obligations, or with the instructor’s approval, you will be permitted to make up both assignments and examinations. Unavoidable absences (whether excused or unexcused) require contact with the instructor before hand to insure that you receive all necessary information. You are not automatically dropped from your classes if you do not attend. You must officially drop your classes by the published deadline in the academic calendar to avoid a “W” on your record. If you miss the first two class meetings or if you have not take the appropriate pre-requisites, you may be required to withdraw from the course.

Critiques are viewed as exam days and you will receive a grade for your participation that cannot be made up.

Perfect attendance will be rewarded as extra credit raising the final grade by ½ an increment. It is the only way to receive an A+ in this course.

**NOTICE**

The University of Utah Department of Art and Art History seeks to provide equal access to its programs, services and activities for people with disabilities. If you need accommodations in this class, reasonable prior notice needs to be given to the instructor and to the Center for Disability Services, http://disability.utah.edu/ 162 Olpin Bldg, 801-581-5020 (V/TDD) to make arrangements for accommodations. All information in this course can be made available in alternative format with prior notification to the Center for Disability Services (www.hr.utah.edu/oee/ada/guidefaculty).

**WELLNESS STATEMENT**

Personal concerns such as stress, anxiety, relationship difficulties, depression, cross-cultural differences, etc., can interfere with a student’s ability to succeed and thrive at the University of Utah. For helpful resources contact the Center for Student Wellness; www.wellness.utah.edu; 801-581-7776.
**SCULPTURE STUDIO RULES**

- Safety is always the number one priority in the sculpture studio.
- Studios are community spaces and respect of others and workspace is critical.
- Smoking is never allowed.
- Scheduled classes have first priority in using the studio, students not in the class need permission from the instructor to work during the designated class time.
- Students who are not currently enrolled in sculpture classes are not permitted to use the facilities.
- Power tools can ONLY be used with instructor supervision.
- Follow all rules regarding eye, ear and respiratory protection.
- Always tie back long hair when using power tools.
- Wear clothes you are not afraid of damaging and always tuck in loose clothing when operating power tools to avoid them getting caught in the machines.
- Always put a backing under your work surface when cutting as tables are NOT cutting boards.
- Any chemicals (including aerosols and adhesives), which emit noxious/toxic fumes, MUST be used outside the building. Put newspaper or scrap cardboard down to avoid spraying directly on the floors, tables, grass or concrete (including sidewalks). NEVER spray on the metal grating as it is the cooling/heating system intake for the building.
- Always clean up after your self so others may use the space and work in safety.
- Store your work in progress on shelves designated for storage. Always label your work with your name, class time and term. Always respect other students' work in progress.

**ACCESS TO STUDIOS AND EQUIPMENT DURING NON-CLASS HOURS**

The building is open virtually twenty-four hours a day but there are restrictions and means of accessing certain areas that you will need to know.

- Students are required to sign a contract in the office, which states that if the tools that they have taken out on their card are not returned, then the student is personally responsible for replacing them. Failure to replace missing tools will result in the withholding of grades.

- **General Tool Room**
  To use tools which are kept in the General Tool Room (RM 184) you will need to sign the out either through the Facilities manager Shawn Porter or an instructor. Tools from the General Tool Room may be signed out over night and over the weekend, but you will need to use foresight and plan ahead. Please be sure to sign all tools in and out. This entails putting your name and the tool you are checking out on a list that the Facilities manager provides. Tools may be returned to the drop boxes located across from the tool room.

- **TOOLS MAY NOT BE TAKEN OUT OF THE ART DEPARTMENT FACILITIES.**
WOOD SHOP
All of the equipment in this room requires the user to be trained in safety procedures and operating methods. Outside of class time, you will be able to use this room only under supervision of a teacher or shop monitor, until you have successfully completed the course Shop Techniques in Wood. Hours will be posted as to when the shop will be monitored.

GRADING
• The completed artworks make up 70% of your final grade.
50% of the grade for each individual assignment comes from creativity and originality and 50% is derived from material choice, skill, fabrication, execution and presentation.

• Attitude and effort make up 10% of your grade.

• Critique and discussion participation make up 10% of your final grade.

• Homework assignments make up 10% of your final grade

You may receive extra credit for any additional works of art at the discretion of the instructor.

GRADING SYSTEM

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<thead>
<tr>
<th>Grade</th>
<th>Numerical Equivalent</th>
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<tr>
<td>A</td>
<td>Superior Performance 4.00</td>
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<tr>
<td>A-</td>
<td>3.67</td>
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<tr>
<td>B+</td>
<td>3.33</td>
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<tr>
<td>B</td>
<td>Above Average 3.00</td>
</tr>
<tr>
<td>B-</td>
<td>2.67</td>
</tr>
<tr>
<td>C+</td>
<td>2.33</td>
</tr>
<tr>
<td>C</td>
<td>Average Performance 2.00</td>
</tr>
<tr>
<td>C-</td>
<td>Lowest Passing Grade 1.67</td>
</tr>
<tr>
<td>D+</td>
<td>Below Average - Failing 1.33</td>
</tr>
<tr>
<td>D</td>
<td>1.00</td>
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<tr>
<td>D-</td>
<td>0.67</td>
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<tr>
<td>E</td>
<td>Failing 0.00</td>
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<tr>
<td>W</td>
<td>Withdrew 0.00</td>
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Description of letter grades for individual assignments
A-  Excellent work, mastered technical skills and conceptual ideas.
B-  Above average, skillful use of materials combined with a good concept.
C-  Average, competent execution of craftsmanship and ideas with no outstanding qualities.
D-  Below average, poor execution of ideas with little or no attention to detail.
E-  Work is deficient in all areas.

Throughout the semester, all work that is improved upon, incorporating suggestions from critiques, changes, additions and/or subtractions will be considered for an improved grade. It is important to be aware of your strengths and weaknesses, to be able to utilize them. Check with the instructor for the final due date for the last day when improved work will be accepted.
SUPPLY LIST

Required materials:
Copy of Syllabus
Sketchbook
Assorted pencils, pens and markers
Scissors
Text book (see below)

Recommended materials:
Masking tape, Duct tape
Glue: paper glue, rubber cement
Hot glue gun, hot glue
Steel measuring tape
Putty knife
Eye protection
Dust masks
Ear protection
Latex or Nitril gloves
Sand Paper – variety pack
Hammer

You will be required to purchase additional materials according to the individual projects. Many materials and most of the tools you will need will be provided. Every effort will be made to keep your costs to a minimum, but you should expect to pay at least as much as you would for textbooks and materials in an academic course. Be creative in your material use and your resources.

REQUIRED TEXT

RECOMMENDED TEXT
Art 21 PBS video series (available in the library)
Conceptual Art published by Phaidon,
The Artist’s Guide: How to make a living doing what you love by Jackie Battenfield
Seven Days in the Art World, by Sarah Thornton
Sculpture Today by Judith Collins,
Art and Today by Eleanor Heartney,
One Place After Another, Miwon Kwon,
Sculpture in the Age of Doubt, Thomas McEvilley,
Vitamin 3-D, New Perspectives in Sculpture and Installation, published by Phaidon.
TED.com, artforum.com, artnet.com, nyartsmagazine.com, badatsports.com,…

COURSE OUTLINE
The following is an outline of the course. It is subject to alterations at the discretion of the instructor. There will be working drawings, additional homework assignments, presentations, lectures and field trips that will follow the rhythm of the class.
<p>| Week 1  | Jan. 12 &amp; 14 | Review of syllabus and course, discussion and introduction to 1st written assignment and Reading no. 1 The Art World Expands | Discussion on The Art World Expands Reading assignment - Identity and The Body, Presentation and introduction to Project 1 |
| Week 2  | Jan. 19 &amp; 21 | Discussion on Identity and the Body, Proposals due/Studio Workday | Studio Workday |
| Week 3  | Jan. 26 &amp; 28 | Studio Workday | Studio Workday |
| Week 4  | Feb. 2 &amp; 4 | Studio Workday | Studio Workday |
| Week 5  | Feb. 9 &amp; 11 | Critique Assignment no. 1 (Identity and/or Body) Reading assignment - Time &amp; Memory | Discussion on Time and Memory Introduction to Assignment no. 2, Time &amp; Memory |
| Week 6  | Feb. 16 &amp; 18 | Proposals due/Studio Workday | Studio Workday |
| Week 7  | Feb. 23 &amp; 25 | Studio Workday | Studio Workday |
| Week 8  | March 1 &amp; 3 | Studio Workday | Critique Assignment no. 2 (Time and/or Memory) Reading assignment – Place |
| Week 9  | March 8 &amp; 10 | Discussion on Place, Introduction to Assignment no. 3, Place | Spiral Jetty Field Trip Proposals due |
| Week 10 | March 15 &amp; 17 | SPRING BREAK | SPRING BREAK |
| Week 11 | March 22 &amp; 24 | Studio Workday | Photography workshop: shooting and editing in Photoshop |
| Week 12 | March 29 &amp; 31 | Studio Workday | Studio Workday |
| Week 13 | April 5 &amp; 7 | Critique Assignment no. 3 (Place) Reading assignment for Appropriation | Discussion, Introduction to Assignment no. 4, Appropriation |
| Week 14 | April 12 &amp; 14 | Proposals due/Studio Workday | Studio Workday |
| Week 15 | April 19 &amp; 21 | Studio Workday | Studio Workday |</p>
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<thead>
<tr>
<th>Week 16</th>
<th>Critique – Appropriation</th>
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<tbody>
<tr>
<td>April 26</td>
<td>Last day to turn in any re-worked pieces.</td>
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<tr>
<th>Week 17</th>
<th>Turn in CD of images, Clean up 12-4pm</th>
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<td>May 2</td>
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**Faculty and Student Responsibilities** All students are expected to maintain professional behavior in the classroom setting, according to the Student Code (Policy 6-400), spelled out in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations (Policy 6-316), it is the faculty responsibility to enforce responsible classroom behaviors, beginning with verbal warnings and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee.

**Content Statement** Some of the information presented in lectures, presentations and critiques may include material that conflicts with the core beliefs of some students. Since most of the art work we will see this semester will be new to both the audience and the instructor, there will be no practical way to predict which artworks or presentations (and the discussions that follow) might conflict with the individual values of each student. This is a workshop course involving the production of art and the feedback given to each student is essentially the text for this course and the reason most, if not all, of the students take the course. We will not be able to avoid talking about things that may be uncomfortable. Consider carefully the nature of this course before committing to taking it. Bear in mind that your fellow students and the instructor have no way to make an informed decision about which art works or comments might be a problem for you.

**Pathways Towards Success:**
• Be passionate and pursue what you care about the most
• Work hard and push yourself forward
• Be persistent and tenacious in your goals
• Welcome new ideas and new information
• Help others, it always comes back to you
• Recognize opportunity and go for it