

Art 451: Advanced Sculpture/Spring 2017

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Office hours: Wednesday 1:30-2:30 and by appointment

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Lab fee: \$200

Learning Outcomes:

Students will create a cohesive, well-developed and well-crafted body of work that is specific to their artistic vision and media of focus. Students will complete technical and concept development research documents.

We will use class time to talk about contemporary sculptors, and movements in contemporary sculpture that relate to the work you are doing. We will have group discussions of relevant critical thinking topics, philosophical and practical issues that artists confront when pursuing a career as an artist. We will talk about professional opportunities available to you such as exhibitions, grants, public art commissions, internships, residencies, and specialized workshops.

Because this class is meant to help you produce a conceptually and technically advanced body of work, students must already be proficient in their media of emphasis in order to pursue it as a series for this class.

Materials

\$200 fee will provide:

Welding gas and wire, bronze, metal, glass, and other mold making materials and other materials as needed. If students are using alternative materials, students can turn in receipts, and can fill out the reimbursement forms. UWSP will not pay for tax. The Vallier/Kopmeier Foundation has generously donated funds to help pay for your glass and glass related materials.

I. Presentation Assignments:

Project 1: Presentation and Semester planning

Each student will give a 20 minute power-point.

This presentation should include:

1. Images of at least 3 of your own favorite works so far. They can be in any medium. 2D or 3D, 4D, performance etc.
Talk about the following in your presentation:
 - What concepts and/or formal aspects you were working with.
 - What you were hoping to communicate or what you were hoping the viewer would experience/ feel when looking at your work.
2. Describe the body of work you plan to work on this semester: include at least 10 source images and sketches of the work
3. Three contemporary artists who inspire you and relate to this body of work either technically or conceptually or both. Show some examples of their work
4. What are the techniques, materials and methods you will use to accomplish the work
5. Do you think this body of work is relevant to what is happening in contemporary art and/or culture. In order to do that you may need to refer to other artists, social justice issues, movement, scientific discoveries, politics, environment, relevant articles, etc.

Project 2: In addition to your presentation upload the following to the D2L site:

1. Detailed description of the body of work you hope to make.
2. Semester plan and timeline for accomplishing this work.
3. What written sources will you use to inform your research: essays, articles, etc. Pick at least one.

II. Body of Sculptural Work:

A cohesive body of work or series that explores a specific line of research which is developed conceptually and technically. Number of works to be determined by level of difficulty and ambitious nature of the work.

III. **Documentation:** All students will document all of their work from the semester in high-quality digital format uploaded to D2L. There should be several views of each piece including details.

All students will write 1 page statement about the work that includes a critical analysis of the work, what informed the work, concepts you are exploring, why you pursued this body of work uploaded to D2L

You will include a copy of your resume on the D2L site as well

The quality of this digital portfolio will be factored into your final grade and will carry significant weight.

Working critiques: We will group-critique and individual critique work, plans and sketches for work, and works-in-progress regularly. All students must bring work or a work in progress to each critique. If you cannot attend a critique for a serious reason, your work is still due and must be present.

6. Cleaning assignments.

7. Final Exam: group clean of studio

Attendance:

On the fourth absence your grade is reduced. Three lates or three early departures are considered an absence.

Grading considerations:

1. Projects: 70% of your grade

I will rate the following categories for each project:

Creativity/Idea development 1-10

Conceptual resolution: 1-10

Intentionality: 1-10 (are your formal choices supporting the concept of your piece; do your choices appear to be intentional, accidental, or well-considered)

Craftsmanship: 1-10

Effort 1-10

If you have completed all main portfolio projects, made a significant effort, even if you have experienced some technical failures, or the piece isn't what you were hoping for you because of those difficulties you will receive a B for that part of the class. If your pieces are unfinished by the end of the semester, have significant unresolved portions technically or conceptually, or show a lack of effort, you will fall below a B. If your pieces are successful conceptually and technically and/or show a considerable amount of effort, go beyond expectations when considering the grading rubric you will receive an A for those project.

Every piece has to be handed in to pass the class.

2. Research/Ideation: for each project %10 percent of your grade. You will not receive a grade for a project for which your research packets are not complete and uploaded. Minimum:

5 sketches,

3 examples of contemporary Artists who inspire you and include at least 3 of their works each, additional source imagery

3: Documentation: 10%

4. Studio Responsibilities: 5% cleaning up after yourself, participating in class activities, cleaning etc.

5. Critique participation: 5%

SCULPTURE/GLASS STUDIO RULES AND SAFETY REGULATIONS

1. You may not work alone in the studio with any power equipment or any power tools after 5pm, not even a hand drill.

2. You must lock all of the 3 doors to the studio (door to kiln room, outside door, door to interior hallway) if you are the last to leave and it is after 5pm unless there is an evening class. Your professor will give you the combination codes for the lock boxes and will show you how to open them and lock the room.

3. You may not be under the influence of drugs or alcohol in the 3-D area. Failure to comply will result in your dismissal from this class, possible disciplinary action, and potential loss of permissions to take any sculpture classes in the future.

4. Do not use materials that belong to other students, classes, or professors without their permission. If you are wondering about what to use talk to your professor or an intern before using anything you are not sure about.

5. No one other than students registered for the course are permitted to use the studio unless they have special permission from Kristin Thielking, Jin Man Jo, or Jon Chapman.

6. Do not leave work, tools, or materials on tables when you leave. If your belongings are left they may be thrown out or recycled. If you have to leave something for a short time because glue is drying, for example, make sure it doesn't interfere with a class, and leave a note with your name number, class number and what day and time you will be removing it.

7. You may not use any equipment in the sculpture or glass studios until you have been checked out by Keith Kaziak, Kristin Thielking, Jin Man Jo or Jon Chapman. Even if you have previous experience using such equipment. When in doubt about any piece of equipment or anything concerning the lab, ask your instructor or a studio monitor. Safety is our highest concern.

8. Do not socialize in the studio when others are working. It is a workspace, and you may be disturbing and distracting students who are working hard to meet deadlines.

9. You are not permitted to use chemicals for which that I do not have a material safety data sheets, because you may be endangering yourself, colleagues and our environment. Please check with your instructor before bringing new, potentially dangerous materials into the studio.

10. Eye and ear protection are required when using any power equipment

11. Be considerate of other students' shelves.

12. You must clean up after yourself. A dirty studio is a safety hazard for everyone working in the

studio and makes it difficult everyone in the studio to work effectively.

13. Do not bring in colored glass of an unknown origin. Incompatibility may make the piece dangerous even though it may appear to have annealed properly. It could also contaminate our recycled bins.

14. If there are any problems with equipment, contact Keith Kaziak, Kristin Thielking, Sean Salstrom or Jin Man Jo

15. You may not make contraband in the 3-D area. Failure to comply will result in your dismissal from this class.

Emergency Procedures:

For more information about Emergency procedures: call Protective Services at 715 346 3456

<http://www.uwsp.edu/rmgt/Pages/em/procedures/medical/medical-emergencies.aspx>

1. "In the event of a medical emergency call 911 or use Red Emergency Phone, the closes one is next to the computer kiosk in the indoor courtyard. Offer assistance if trained and willing to do so. Guide Emergency Responders to victim.

2. In the event of a tornado warning, proceed to the lowest level interior room without window exposure at Go immediately to one of the Drawing Rooms, or a room without windows. Avoid wide-span rooms and buildings.

3. In the event of a fire alarm, evacuate the building in a calm manner. Meet at in parking lot E. Notify instructor or emergency command personnel of any missing individuals.

4. Active Shooter – Run/Escape, Hide, Fight. If trapped hide, lock doors, turn off lights, spread out and remain quiet. Follow instructions of Emergency Responders.

Active Shooter: <http://www.uwsp.edu/rmgt/Pages/em/procedures/violence/active-shooter.aspx>

5. See UW-Stevens Point Emergency Management Plan at www.uwsp.edu/rmgt for details on all emergency response at UW-Stevens Point.