

Within the context of visual arts the concept of sustainability must necessarily focus upon the use of materials. The syllabus below is an adaption of the standard form that has been used for the last several years. With a resident population of students, materials are supplied for sculpture classes, and there is little consideration given to source, acquisition and suitability of media. Unlike the majority of visual arts disciplines, sculpture is neither material nor technique specific, and owing to the prototypical nature of most sculptural production, resource use is often disproportionate to the singular or limited output. Further, there is little consideration given to the fact that most materials come in a processed form as opposed to direct resources. What follows is designed to raise an awareness not only of materials and production, but perhaps more importantly, resource sustainability in relation to economy.

SCULPTURE II/ ARTVIS 209: Methods, Materials and Sustainability

Syllabus: Fall Semester 2014

Instructor: Kerry Moore

Office: Room 141 (404) 727-1118

Email: kbmoore@emory.edu

Wednesdays – 10:00 to 2:00 pm

Office hours: Wednesdays- 2:00 to 4:00

Sculpture Studio, Room 117, Visual Arts Building

700 Peavine Creek Drive, Emory University

Course description: SCULPTURE II: Materials, Methods and Sustainability is built upon experiences drawn from previous sculpture courses, and focuses upon materials and methods with regard to sustainability. Through a progressive series of assigned projects, students will develop a more personalized approach to visual communication in a three dimensional format. The majority of class time will be concerned with design and production of solutions to assigned projects and will allow for ongoing general class discussions as well as individual student/instructor consultation and dialogue. Informal critiques will be held on the dates that assignments are due. Outside assignments might include library and field research, written reviews and critiques as well as attendance at exhibitions and lectures.

Course objective: Beyond providing “hands on” experience, this course is intended to provide a deeper understanding and appreciation of the cultural dimensions, technical and communicative strategies, and formal elements of contemporary sculpture and its historic antecedents. Concurrent with this general objective, the responsible and appropriate use of materials and methods will be emphasized.

Class schedule: Class activities will conform to the following schedule:

Aug. 27	Review of syllabus, introduction of first assignment
Sept. 03 & 10	Work on first assignment

Sept.17	Critique of first assignment, introduction of second assignment
Sept. 24, Oct. 01 & 08	Work on second assignment
Oct. 15	Critique of second assignment, introduction of third assignment
Oct. 22, 29 & Nov. 05	Work on third assignment
Nov. 12	Critique of third assignment, introduction of fourth assignment
Nov. 19 & Dec. 03	Work on fourth assignment

Grading: Grading will conform to the following scale and definitions:

- A-Excellent, consistently exceeds all requirements and expectations
- B-Very good, exceeds some requirements and expectations
- C-Meets but does not exceed requirements and expectations
- D-Meets few of the requirements and expectations
- F-Meets none of the requirements and expectations

Grades will be based upon the instructor's assessment of how successfully student work meets the required assignments. The final grade is based on the following percentage distribution:

Class work	75%
Participation in discussions and critiques	25%

Attendance: Attendance is mandatory. As there is no final exam or written assignment, yet a large amount of material to cover, regular and punctual attendance is critical. Instructor will keep record of attendance with two or more absences resulting in a lowered grade and three late arrivals or early departures amounting to an absence. Students should advise instructor of anticipated absences and plan to make up for any missed classes. Unanticipated absences will require appropriate documentation.

Expenses: A non-refundable \$60.00 lab fee is required for certain materials that will be purchased in bulk as well as consumable tools and supplies. It is theoretically possible to satisfy assignments with found and salvaged materials with will be a central focus to the course, but it is more realistic to anticipate some material expense for class projects. Additional expenses could be incurred for tools, materials and supplies for specific projects.

Assignments: While some of the work in this course will take place during scheduled classes, students must also expect to use time outside of class to satisfy some assignments. A schedule will be posted of shop hours in the Sculpture Studio in which technical assistance and consultation will be provided.

Project Descriptions:

First project: Last week, during the first class, students composed a list of materials that have been utilized in sculpture. These included the more common choices of stone, wood, metals, plastics, glass, paper and cardboard, clay, wax, concrete, and plaster. Polyester and epoxy resins used with and without fiberglass and other composite materials could also be included, as well as rubber and vinyl, fibers and fabrics, leather and fur, foam, soap and tallow. Students should produce a sculptural composition of their choosing with the single requirement that they limit their greater material choices to media not included in the compiled list.



Second Project: One practical option in the creation of three-dimensional expression utilizes "found" materials. This project relies on the use of pre-existing shapes and forms that in combination may be used to create a sculptural form. Whether natural or manufactured, a combination of recycled forms might suggest another object as in the Picasso sculpture to the left. Here, components from a bicycle are transformed to the head of a bull.

Or, a found component might be used in a literal way as the sculpture to the right entitled *Dead Ringer* where the artist incorporates the base component of a vintage telephone in a surreal juxtaposition with a preserved magpie specimen. Students must produce a work that incorporates one or more found elements into a sculptural composition.



Third Project: Students will be provided with a pre-assembled kit of materials to be used in the development of a sculptural composition. There will be no limits with regard to supplies or production methods, but no additional materials may be used. Students must collect and store all generated scraps and unused material for purposes of accounting and reprocessing. The results may be literal or abstracted, but must address the concepts of resource and sustainability.

Final Project: To be announced upon the completion of the third project.

(Instructor's note: This final project will be introduced upon completion and discussion of the third project. Students will be asked to develop a sculptural composition that both utilizes and addresses concepts of repurposing and recycling. The resulting sculpture should combine remaining materials and scrap as well as salvaged components from any of the previous projects.)

Honor code requirements:

In keeping with the Emory Honor Code, specifically Article 4, section C, academic misconduct includes the following:

Seeking, using or obtaining unauthorized assistance in an examination, or in the creation of new, original works of art.

Using the labor, ideas, research, or words of another without due credit, including cases of homage and parody

Submitting the same work for more than one course, or not created during the current semester, without express authorization.

Violation of any of these requirements may be reported to Emory University's Honor Council and may result in serious consequences including expulsion.