ART 307 Advanced 3D & Material Studies
Spring 2017
Tuesdays 1:00 – 4:00 pm

Professor: Rebecca Murtaugh
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Office: KTSA 110
Office Hours: Mondays 4:00 - 6:00 pm, Tuesdays & Thursdays 9:15 - 10:15 am, + special hours, and by appointment

COURSE DESCRIPTION
Making art is a creative process that is accomplished through experiential learning in the studio. This course will expose and engage students in the language of materials, advanced techniques, tools, and aesthetics of sculpture. The student will have the opportunity to expand their expressive, technical, conceptual, and visual skills as they relate to sculpture from a historical and contemporary approach. Techniques will include soft and rigid mold-making, casting a variety of materials, and numerous methods of fabrication and construction. Materials applied in class may include but not be limited to clay, ceramic, found objects, plaster, wood, thermoplastic, rubber, foam, polystyrene, wax, soap, smooth-cast, concrete, alginate, plexi-glass, and steel. Students are encouraged to reflect upon personal experience, current events, history, contemporary visual culture, intuition and/or process in the creation of new original works.

Class Structure
- Presentation, lecture, demonstration, discussion and critique.
- Work in the studio.
- Wrap up, clean up and preparation for the following week.

There is no substitution for studio time, students should anticipate spending a substantial amount of time in the studio working on projects in addition to class time. This time may include but not be limited to skill practice, required reading, written assignments, journaling, collecting and purchasing materials, attending visiting artists lectures on campus, watching videos, and participation or attendance of community art functions and/or field trips.

EDUCATIONAL GOALS AND OBJECTIVES
This course will provide students a means for communication and expression utilizing mixed media sculpture. Each student will grow significantly in their ability to develop their own voice of original ideas (creativity) with a focused and very rigorous disciplinary practice. A developed visual and conceptual vocabulary will accompany the students’ technical proficiency with the tools and techniques demonstrated and utilized in the studio. Intellectual curiosity and flexibility will provide students with the opportunity to ask thoughtful and insightful questions in the making of art while working outside of their comfort zone. Students’ problem-solving skills will develop as they are challenged to find the best possible solution to a multitude of problems and projects presented in class. Students will practice aesthetic discernment through individual discussion and group critique in the evaluation of the quality of artworks and ideas. Upon completion of this course the student will be able to demonstrate a solid foundation in three-dimensional concepts and processes with an emphasis on material investigation, skill development, and independent thinking. Each student will make a professional presentation of their Independent directed work in the final critique of the semester.

GRADES
Will be determined by:
- Quality and originality of works
- Effort, growth, improvement in skill, investment in work
- Willingness to experiment
- Quality of presentation, participation in and responsiveness to critique
- Thoughtful, inquisitive, and reflective journaling

A+, A, A- EXCELLENT Fully engaged in the process of learning, each assignment demonstrates excellent commitment and effort, and a willingness to push yourself to do the very best work.
B+, B, B- GOOD Strong effort, good participation, good growth, good quality of work.
C+, C, C-  AVERAGE  Average performance, work and attitude that meet the minimum course requirements, effort, and quality of work.

D+, D, D-  POOR  Lack of projects or poor quality, poor participation, skill, effort, class work.

F, FF, XF  FAILING  Lack of projects, missing critique, unacceptable performance, honor code violation.

Critique: Critique will serve as a venue for students to be insightful, communicate their knowledge of technical skills, problem solving, critical thinking ability, a genuine desire to learn, and share creative experiences with peers. You will receive an F for your project grade if you miss critique without an excused absence. If your work is incomplete at the time of critique the maximum grade that can be earned for the project is a D. Late work will not be accepted.

Lateness: Demonstrations, discussions, assignments, and review occur at the beginning of class. Lateness will affect your ability to succeed in this course and will negatively impact your grade.

Attendance: Attendance is mandatory. You are expected to arrive on time and stay until class is over. We will have a short break during our 3-hour class. More than one absence will lower your grade for the course. The Dean of Students in the form of a letter, email, or phone call should provide documentation for excused absences.

Respect for the Studio: Your grade will be lowered (after one warning) if you are not properly maintaining a clean work area, this applies to both in and out of class time in the studio. Please do not keep your phones out during class, they should be put away and have a silenced ringer. While we will listen to music in some classes, students may not wear earbuds during class time, the professor will often give instruction and art conversations regularly in class during work time.

Academic Progress: Mid semester grades will be distributed to each student. This grade is only an estimate of your final grade and will comment on progress toward finished pieces. These grades are intended to help determine where improvement may be necessary.

Academic Warnings: If you feel this class is not for you, you may drop without penalty before March 10, 2017. Under normal circumstances I will speak with students individually if performance falls below a C.

Services for Students with Disabilities: Any student who feels that he or she may need an accommodation because of a learning disability, attention deficit disorder, psychological or physical needs, please make an appointment to see me in the first week of the semester during office hours. All discussions will remain confidential. Students with disabilities should first contact Allen Harrison in the Dean of Students Office (ext. 4021) who coordinates services and verifies eligibility for students with disabilities.

Statement from the Library
“Ask a librarian for help with your research in this class. Research Librarians are available in person at the Burke Info Desk, online via chat, and by appointment.”

TEXT and MATERIALS
There is no required text for this course but there will be many assigned readings that will be distributed via Blackboard or handouts. All readings are posted in blackboard under “Library Resources”, unless otherwise noted (not library reserves). Print all readings from blackboard for class and keep in your journal. The professor will review and grade your journal at midterm and at the end of the semester.

Students are responsible for checking Blackboard and email regularly for class updates. Students will be provided materials such as clay, slipcasting Miller clay, underglazes, glazes, foam-it, flex-foam it, moulding plaster, pottery plaster, hydrostone, smooth-cast 65D, release agents, nitrile gloves, eye protection, and ear protection by the Art department. Students will need to purchase additional materials for the course as needed. A list follows.
**Smooth On Online order:**
- 3 pounds of Alji Safe ALGINATE $21.83 + tax & shipping
- Trial Size of Rebound 25 Silicone Brush on Mold Rubber $30.10 + tax & shipping

- You will need the Alginate by the 4th week of the semester. If you call Smooth On, you can request their email address to send an image of your student ID to receive a 10% discount.

**Hannaford or Dollar General will have the following:**
- 1” three ring binder for your journal (with lined and unlined paper)
- two small hand towels
- one box of small 4 gallon plastic white kitchen bags
- one empty milk carton, cardboard box, show box, or gallon plastic jug. Think about your hand or foot fitting in it.
- pack of disposable cups, 4 or 8oz cups (must be able to cut the cup with a scissor)

**Agway will have the following:**
- two sharpie markers (a normal and a fine tip)
- two 1 gallon buckets (FYI: the studio will have some for plaster use but they are in poor condition)
- 4 disposable black foam 1” brushes
- 4 disposable bristle 1” brushes
- one roll of saran wrap
- two 2 cup PLASTIC measuring cups, 16oz (no glass, plastic only)
- one heavy duty exacto-knife
- one snap blade exacto-knife
- duct tape
- masking tape
- good quality scissor
- hot glue gun (FYI: the studio will some to use but are often in poor condition)
- a variety of sizes of paintbrushes for use with glazes and/or acrylics
- 2 boxes (1 pound each) of paraffin wax

**Michael’s or JoAnn’s will have the following:**
- a small pack of wide popsicle sticks
- pottery kit (FYI: the studio will have some but may be in fair to poor condition)
- fettling knife (optional)
- crayola crayons (cheaper brands are not worth buying as they do not have quality colorants in them)
- 1 package of GLYCERINE soap (optional, but studio does not provide)

- Students will require additional specific materials as needed and for your independent directed project.
- Also recommend is an apron for the semester that you only wear in the 3D studios.

The Jitney is available for students without their own transportation. Coming to class without your materials is equivalent to an absence. On occasion the student may wish to order a specialty item or purchase specific materials such as adhesives, wood, additional casting materials, or their own tools.

A New Material Report form must accompany any new materials that are brought into the studio, and should be discussed with the professor first and the form should be returned to the Professor and Studio Arts Operation Manager - John Powell. His office is in the Woodshop, KTSA 118, jdpowell@hamilton.edu.
SCULPTURE STUDIO ETIQUETTE

**Review the "Intro to Sculpture & Ceramics Guidelines" handout and “EH&S Handbook” on blackboard. Every student is required to fill out the last page of the EH&S handout and return to the professor on January 24, 2017.**

**Access**

Students have varying degrees of access to KTSA 116, 116A, 116B, 116C, 117, and 118 from 8:00am-midnight during the semester and will require the buddy system. The studio is not open on college holidays. The woodshop is open M-F 9am-4pm, it is best to make an appointment with Professor Murtaugh or John Powell when working out of class time to ensure you can use specific lock box tools.

*Buddy System*

Many situations can compromise an individual’s personal safety. For that reason, anyone working in the 3D studios is *required to work with a "buddy"* when the Professor, Studio Art Operations Manager, or Studio Monitor is not present. This is someone else in the class or Art 106, 109, 307 with who you will be in constant contact through sight or sound. "Buddy" hours will be posted on the outer door placard.

It is important to take safety very seriously in the studios. The proper use of tools and equipment will be demonstrated in the *Sculpture Studio Safety Seminar*. The *Studio Arts Operation Manager* conducts this seminar outside of class-time. All students must complete this seminar in the first week of classes. If you have any questions regarding the safe utilization of tools please do not hesitate to contact Professor Murtaugh or John Powell. Do not operate a tool if you are unsure of how to use it safely. Open toed shoes are not permitted in the studio.

A sign up sheet for the *Sculpture Studio Safety Seminar* will be available on the first day of class. If you are unable to make your scheduled time slot, please contact John Powell and reschedule to another session.

**Statement Regarding KTSA Facilities**

"All Hamilton custodial staff is excluded from handling student projects, work and related materials. This means staff cannot clean up after students and it is the responsibility of students to clean up after themselves."

**Cleanup**

Students are responsible for cleaning up areas used. A dirty/messy studio will not be tolerated. For health reasons, the studio is best cleaned with a wet sponge or the shop vacuum. If using a broom and dustpan please try to keep dust to a minimum by utilizing *greensweep*. If the studio becomes intolerably dirty it will be closed out of class time. Please respect the studio and your classmates. Each student will be assigned a locker, shelf, and two cubbies. Keep your area tidy. Lack of keeping the studio clean will negatively impact your grade for the course. Your art and materials must be removed from the studio by the last day of finals. Items left in the studio will be discarded and your grade will be lowered one full letter grade for lack of cleaning up and removing your belongings.

**ASSIGNMENTS**

The first half of the semester will be organized in a workshop fashion with lectures, demonstrations, and critiques. Students will learn new processes using contemporary and traditional materials in mold making, casting, and fabrication. For the second half of the semester each student will conceive and carry out an independent directed project which will conclude with a formal group critique at the end of the semester with the artwork professionally presented in the Critique Space and Willem Lobby in KTSA.

**WORKSHOP REQUIREMENTS (40%)**

<table>
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<tr>
<th>Assignment Description</th>
<th>Due Date</th>
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<tr>
<td>1 two-part slipcasting mold</td>
<td>February 14, 2017</td>
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<tr>
<td>1 plaster body cast</td>
<td>February 14, 2017</td>
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<tr>
<td>1 rubber mold with mother mold</td>
<td>March 12, 2017</td>
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<td>6 ceramic casts, 3 of them must be glazed</td>
<td>April 25, 2017</td>
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<td>6 casts of variable materials from rubber mold</td>
<td>April 25, 2017</td>
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JOURNAL (10%) There are 3 components to the Journal. Artist reviews and reading responses must be typed. Late Journals cannot be accepted.

1. Print out of all assigned readings. Three readings marked with a ♦ should also be accompanied by a two-paragraph written response. I want to read about your interpretation of the article assigned. This should not merely be a summary, ultimately and more importantly I am looking for your position and response to the author’s intention and what you learned from each reading in a thoughtful and critical manner.

2. Artist Research: 4 Artists
   You are required to conduct a minimum of 3 hours researching a contemporary sculptor and summarize what you find, or don’t find, intriguing/compelling about the artist and their work in two paragraphs and 1 photograph of the artists’ work. Give the work a critique. I want to know what you think of the work, not someone else’s opinion. Site your sources MLA format. Wikipedia is not an acceptable source. Books and journals are the best sources. Artist websites are helpful but should not be your only source. You may also choose to write about a visiting artist lecture in lieu of an artist on the list provided.
   
   Ebony Peterson on February 15, 2017 in KJ Auditorium 4:30 pm.
   Janet Biggs on April 5, 2017 in KJ Auditorium 4:30 pm.
   Julia Jacquette on April 11, 2017 at the Wellin Museum at 4:15 pm.

   You should be aware of and utilize the dialogue of art in your writing.
   o Organizational Principles: repetition, variety/unity, rhythm, balance/gravity, and proportion.
   o Elements of Design: form, volume/mass, space, line, texture, light, color, and time.

3. Class Notes and Sketches
   This includes vocabulary, class and demonstration notes, MSDS, product and process worksheets, sketches...

   -The professor will review your Journal at midterm and the last week of classes.

   Due on Tuesday, March 7, 2017.
   - 2 Artist Research Papers.
   - Responses to Kosuth and Moszynska.

   Due on May 2, 2017:
   - Another 2 Artist Research Papers.
   - Response to Strauss.

DO IT (5%)

Part One
1. Write five sets of instructions to create a work of art.
2. Each should be on a separate sheet of standard white computer paper.
3. Do not place anything else or alter the sheet in any way.
4. Use 12pt, Times font, all caps.
5. Place your 5 sheets/instructions in the Do-it binder in the sculpture studio cabinet on January 24th.

Part Two
1. Each student will choose one set of instructions to enact (other than their own) by January 31st.
2. You can choose from both binders in the studio, the e-flux website, or Yoko Ono’s Grapefruit.
3. Students will present work for critique, see sign up sheet.
JOURNAL OF AMAZEMENT (5%)

Presentations will be made outside of class time: Monday, February 13th, 6:00 – 7:30 pm
Monday, February 20th, 6:00 – 7:30 pm

Students will make a 7-minute presentation of things in the world that intrigue you.
The professor will give her own journal of amazement for reference.

1. The presentation should be in the power point format. Video is permitted.
2. Technology help can be found from Bret Olsen, Art Department Educational Technologist.
3. Please site sources at the end of the presentation.
4. You must have a minimum of 7 images.
5. Images/video may be found or original.
6. Do not go over 7 minutes. Practice and time yourself, this will be part of your grade.
7. Students are encouraged to visit the Oral Communication Center.

INDEPENDENT DIRECTED PROJECT (40%)

Please type up your proposal for our individual meetings before spring break.
The final version of your proposal is due on April 4, 2017.

Students wishing to weld steel or work with 3D printing should speak with the professor as soon as possible to make multiple meetings for skill development and possibilities of scale and scope.

1. What are your ideas/processes? Is there more than one way to express your ideas?
   What do you want to make and why? What is your mission statement? Declare your intentions.
2. What tools and materials will you need?
3. Where will you acquire and store your materials?
4. Will your personal budget be adequate?
5. Are you working within a reasonable time frame? Create a calendar with specifics.
6. Will you need to learn new skills? If yes, what assistance will you require, when, and to what degree?
7. What is your installation schedule and what will you need to install your work and where?
8. Each student will write an artist statement to accompany the work at critique.
    Artist statements should be submitted to the professor one day before critique.

COURSE CALENDAR

Do-It Lecture, Richard Serra video
See images of past Independent Directed Projects.
Homework:
1. Read Bruce Altschuler, “Art by Instruction and the Pre-History of Do-It”.
2. Read ◆ Joseph Kosuth, Essay: “Intention(s)”.
3. Write 5 sets of instructions for next class. Choose a set of instructions by January 31st.
4. Sign up with John Powell for the Safety Seminar (if you have not already taken it with John).
5. Sign up for date for critique of your Do-It piece.

Tues Jan 24 Demonstrate two-part plaster mold making for slipcasting.
Professor Murtaugh will show her Journal of Amazement.
Place your 5 instructions in the large binder upon your arrival to class.
Submit signed EH&S signed last page only.
Homework:
1. Bring 5 objects (for possible slipcast object) to office hours or make an appointment.
   Homework:
   1.  Work on your two-part slipcasting mold.
   2.  Please visit my office hours or make an appointment if you need assistance.

Tues Feb 7  Demonstrate Alginate and plaster gauze moldmaking.
   Slide lecture: Casting the Figure. Watch Kiki Smith video.
   ○  Last 40 minutes of class critique Student Do-It Works.
   Homework:
   1.  Read ◆ Anna Moszynska, Sculpture Now: Chapter One.

Mon Feb 13  Journal of Amazement Presentations 6-7:30pm  [7 students]

Tues Feb 14  Studio Work Day: Alginate Student Collaborative Body Casting
   Everyone needs to leave class with a plaster body part.
   Demonstrate slip casting.
   Slipcasting molds will be graded.
   ○  Last 40 minutes of class critique Student Do-It Works.

Wed Feb 15  Visiting Artist Lecture: Ebony Paterson, KJ Aud 4:30 pm *required attendance

Sat Feb 18  Opening Reception at the Wellin Museum for Julia Jaquette 4:00 – 6:00 pm

Mon Feb 20  Journal of Amazement Presentations 6-7:30pm [6 students]

Tues Feb 21  Demonstrate Rubber Mold and Mother Molds.
   Slide Lecture: Rubber Mold Instructions and Casting Material Investigations
   ○  Last 40 minutes of class critique Student Do-It Works.
   Homework:
   1.  Email pictures of your objects or visit office hours to talk about your object.
   2.  Can begin slipcasting outside of class time (your slipcast molds need one week to cure).

Tues Feb 28  Begin Rubber Mold in Class.
   ○  Last 40 minutes of class critique Student Do-It Works.
   Homework:
   1.  Rubber Mold due by March 12th.
   2.  Place any slipcast clay works on the to be bisque shelf before Spring Break.
   3.  Visit office hours/make an appt to discuss independent directed proposal before break.

Tues March 7  Demonstration: Construction and Fabrication Techniques: wood, plexi, steel, 3D printing
   Slide Lecture: Ways of Working.
   Studio Work Day.
   Journals will be collected by professor.
   Homework:
   1.  Read ◆ David Levi Strauss, From Head to Hand: “Some lines for Martin Puryear.”

Tues March 14 & 21  Spring Break

Tues March 28  Begin Independent Directed Project. Bring printed proposal draft to class.
   Demonstrate New Castables.
   Homework:
   1.  Continue slipcasting and begin casting in rubber mold.
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| Tues Apr 4 | Independent Directed Project Work Day  
Glaze Demonstration.  
Final version of proposals due. |
| Wed Apr 5  | Visiting Artist Lecture: Janet Biggs, KJ Aud 4:30 pm                  |
| Tues Apr 11 | Visit with Julia Jaquette at Wellin during class.  
Independent Directed Project Work Day,  
Artist in Conversation at the Wellin Museum: Julia Jacquette at 4:15 pm |
| Tues Apr 18 | Independent Directed Project Work Day  
The last bisque slipcast kiln will be loaded on Wednesday morning.  
The last glaze kiln for slipcasts will be loaded on Friday at 4pm. |
| Tues Apr 25 | Independent Directed Project Work Day, **All Casts Due**               |
| Tues May 2  | Independent Directed Project Work Day, **Journals Due**                |
| Thurs May 4 | Senior Art Exhibition Reception at the Wellin Museum 4:00 – 6:00 pm.  |
| **Sunday May 14** | **Formal Critique of Independent Projects  2:00 pm – 5:00 pm**  
Email artist statement one day before. |

Studio cleanup is to be done outside of class, shelves need to emptied and cleaned as well as common spaces in the studio.  
Artwork left after May 15, 2016 will be discarded.  
If you do not clean your cubbies and remove your artwork you will be penalized by one letter grade.

**If you have any questions about assignments, techniques or need to discuss something please do not hesitate to ask. Call,  
email or visit my office.**