

# California State University Channel Islands

## New Course proposal

Program Area: **ART**

**1. Catalog Description of the Course.** [Include the course prefix, number, full title, and units. Provide a course narrative including prerequisites and corequisites. If any of the following apply, include in the description: Repeatability (May be repeated to a maximum of \_\_\_ units); time distribution (Lecture \_\_\_ hours, laboratory \_\_\_ hours); non-traditional grading system (Graded CR/NC, ABC/NC). Follow accepted catalog format.]

### Catalog Description

#### **ART 311 THREE-DIMENSIONAL ART: SCULPTURE MEDIA AND TECHNIQUES (3)**

Six hours laboratory per week.

Prerequisites: ART108, 202

Studio projects explore media and methodologies in sculpture, ceramics and other three-dimensional art forms. Assignments emphasize the integration of traditional art materials and techniques with related digital art technologies in the creation of three-dimensional art projects.

#### **2. Mode of Instruction.**

	<b>Units</b>	<b>Hours per Unit</b>	<b>Benchmark Enrollment</b>
Lecture	_____	_____	_____
Seminar	_____	_____	_____
Laboratory	___ 3 ___	___ 2 ___	___ 20 ___
Activity	_____	_____	_____

**3. Justification and Learning Objectives for the Course.** (Indicate whether required or elective, and whether it meets University Writing, and/or Language requirements) [Use as much space as necessary]

This course fulfills three (of eighteen) units of required upper division studio art course for the Art Major in the studio art option.

### Justification

This is the initial course in a sequence of Three-Dimensional Art courses designed for the Art Major or non-artist seeking to expand their knowledge and working abilities into the realm of sculpture and ceramic art as a form of artistic expression. Sculpture is one of the longest established traditions of art making. A unique aspect of this course is the integration of digital tools within the assigned projects, giving students the opportunity to explore emerging technology simultaneous to working in related traditional artistic media. This course advances the mission of the CSUCI Art Program and the University to be on the forefront of technological innovation. It also serves to prepare CSUCI students to succeed as artist working in the competitive environment of galleries and museums as well as providing the opportunity to apply acquired skills to artistic supporting occupations in the motion picture industry.

### Learning Objectives

Through studio projects involving technical demonstrations, artistic exercises, class discussions, field trips to museums and galleries, project presentations and class critiques, students will:

- Develop projects that integrate traditional art materials and techniques with digital art technologies.
- Articulate, verbally and in written form, their conscious intentions and coherent aesthetics in relationship to projects they produce.
- Express, through the process of artistic production, personal theories and artistic statements in relation to diverse global events.
- Design and execute artistic experiments that combine elements of traditional sculpture with related three-dimensional media.
- Develop skills leading toward professional artistic practice through the refinement of ideas and technique.
- Produce individual works of art.

4. Is this a General Education Course                      YES                      NO  
 If Yes, indicate GE category:

A (English Language, Communication, Critical Thinking)	
B (Mathematics & Sciences)	
C (Fine Arts, Literature, Languages & Cultures)	
D (Social Perspectives)	
E (Human Psychological and Physiological Perspectives)	

5. Course Content in Outline Form. *[Be as brief as possible, but use as much space as necessary]*

**ART 311 Three-Dimensional Art: Sculpture Media and Techniques (3)**

- I. Analysis of traditional sculptural movements and techniques  
 A. Representational  
 B. Abstract  
 C. Mixed-Media
- II. Negative vs. Positive Space  
 A. Additive process  
 B. Subtractive process
- III. Form and Shape  
 A. Abstract  
 B. Representational  
 C. Volume  
 D. Space
- IV. Project Development  
 A. Sketches for projects (drawings on paper or digitally)  
 B. Discussion/Critique of ideas  
 C. Implementation of project  
 D. Digital documentation
- V. Exploration of sculptural media  
 A. Clay  
 B. Stone  
 C. Plaster  
 D. Metal  
 E. Wood
- VI. Experimentation with digital art technology  
 A. Visual experimentation with sculptural simulations  
 B. Idea prototyping  
 C. Sculptural composition
- VII. Scale and proportion  
 A. Sculptural integrity  
 B. Composition
- VIII. Concept and content  
 A. Self-referential aspects  
 B. Historical references  
 C. Contemporary social/political references  
 D. Appropriation
- IX. Presentation formats  
 A. Wall hangings  
 B. Objects  
 C. Freestanding structures  
 D. Experimental formats  
 E. Installation format

## F.SiteSpecific

### Sample Projects

Methods employed in the project:

#### 1. Two-Dimensions to Three-Dimensions: Computer, Fabrication and Welding

Primary Material: Metal, Paper, Computer

Project Objectives: To use the computer as a tool for design and problem solving. To begin to conceive and compose using virtual space, as opposed to paper. To print out drawings and patterns that are then translated into real objects using light metal fabrication techniques, with MIG welding and Plasma cutting.

Goal: Using the computer lab and Vector Works software, conceive of and design a sculpture. The project may be based on material that we have available or that you have found or purchased. The material should be ferrous (steel that rusts so we can weld it). The sculpture can incorporate other materials as well, but steel should be the primary material. Think about the context of the work, who will be seeing it and where will it end up being seen. Keep the scale of your final project within reason (metal tends to be heavy, although do not be afraid to go big on this one if our materials hold out).

Note: We will take digital photographs of your work upon completion of the critique. These digital images will be saved and at the end of the semester they will be saved on to a CD and should be presented as a part of your final.

#### 2. Heavy Light

Primary Material: Stone and at least one other material.

Project Objectives: Students will be working with a “less forgiving” material, stone. This project uses some of the skills prior projects. Students should attempt to contextualize this project, that is, think about where it might be seen and who is looking at it, and what has been done before with this material. Try to think of ways to “re-think” your notions of what stone sculpture is about.

Goal: Working with stone, explore traditional and non-traditional uses of materials and space. Primarily using stone carve an object, shape or possibly a body part, try to combine one other element. The integration of the second element can be as important to the sculpture as you want it to be. This object may not be put on a pedestal (in the traditional sense of the word). Work on breaking the pre-conceived idea of sculpture being put on to a pedestal. It may be suspended, wall hung, free standing, or viewed in some other fashion.

#### 3. Art in Public Places

Using the 3-Dimensional sculpture created using the Vector Works program, find a place/space for the installation of your sculpture. This can be either in the “sculpture” garden or a piece designed site-specific at another location on campus

### **6. References.** [Provide 3 - 5 references on which this course is based and/or support it.]

- Krauss, Rosalind E. *Passage in Modern Sculpture*, Cambridge and London: The MIT Press, 1996  
Nelson, Robert S. and Shiff, Richard. *Critical Terms For Art History*, Chicago and London: The University of Chicago Press  
Lucie-Smith, Edward. *Sculpture Since 1945*, Oxford: Phaidon Press Limited, 1987  
McEvilley, Thomas. *Art and Discontent, Theory at the Millennium*, New York: McPherson 1991  
Speight, Charlotte F. *Hands in Clay, An Introduction to Ceramics*, California: Mayfield Company, 1989  
Nelson, Glenn C. *Ceramics, A Potter's Handbook*, New York: Holt, Rinhart and Winston, Inc. 1971  
Atkins, Robert. *Art Speak*, New York: Abbeville Press, 2002  
Read, Herbert. *Modern Sculpture*, New York: Thames and Hudson Inc., 1964  
Berger, John. *Ways of Seeing*, London: Penguin Books, 1972  
Hickey, David. *The Invisible Dragon, Four Essays on Beauty* Los Angeles: Art Issues

### **7. List Faculty Qualified to Teach This Course.**

- Jack Reilly, MFA, Professor of Fine Arts

### **8. Frequency.**

- a. Projected semesters to be offered: Fall \_\_\_x\_\_\_ Spring \_\_\_x\_\_\_ Summer \_\_\_\_\_

### **9. New Resources Required.**

- Computer (data processing), audio visual, broadcasting needs, other equipment
- Library needs
- Facility/space needs

No new resources will be required to implement this course. Instruction takes place in the CSUCI Art Complex sculpture studio that is

equipped with tools and materials required to successfully execute assigned projects. The digital component of the course will be held in the Art Complex multimedia computer lab incorporating the latest digital software applications designed for three-dimensional computer modeling and image prototyping. Existing equipment and facilities are currently adequate to support the implementation of this course.

**10. Consultation.**

Attach consultation sheet from all program areas, Library, and others (if necessary)

**11.** If this new course will alter any degree, credential, certificate, or minor in your program, attach a program modification.

Jack Reilly, Professor of Art

1-4-03

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Proposer of Course

Date