

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.]*

ART 321 THREE-DIMENSIONAL ART: SCULPTURE THEORY AND PROCESS (3-3)

Six hours laboratory per week.

Prerequisites: ART 311

Studio topics explore theoretical approaches in the development of visual continuity and technical competency working in sculpture, ceramics and related art processes. At this phase of study, projects focus on the integration of artistic concept, technique and proficiency in the use of three-dimensional media in the creation of individual works of art.

2. Mode of Instruction.

	Units	Hours per Unit	Benchmark Enrollment
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 second 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, ceramic and mixed media art as a form of artistic expression. Sculpture is one of the longest established traditions of art making. At this point, students enrolled in this course have had experience integrating digital tools within the assigned projects, emerging technology with in related traditional artistic media. Assignments focus on the development artistic concepts, visual continuity and increased competency with three-dimensional media and applied theories that result in the creation of individual art projects. This course also serves to further 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. Work in a studio art course of this nature is created through complicated experimentation involving evolving artistic concept and technique. For this reason, it is necessary that this course to be repeatable for an additional three units, allowing students time to resolve complex technical problems and create projects of greater artistic scope and scale.

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 321 Three-Dimensional Art: Sculpture Theory and Process (3-3)

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 and exploration of studio tools and equipment

- A. Welding
- B. Ceramics
- C. Casting and slip casting
- D. Electric tools
- E. Shop equipment
- F. Computer animation

VII. Experimentation with digital art technology

- A. Visual experimentation with sculptural simulations
- B. Idea prototyping
- C. Sculptural composition

VIII. Scale and proportion

- A. Sculptural integrity

B. Composition

IX. Concept and content

- A. Self-referential aspects
- B. Historical references
- C. Contemporary social/political references
- D. Appropriation

X. Presentation formats

- A. Wall hangings
- B. Objects
- C. Freestanding structures
- D. Experimental formats
- E. Installation format
- F. Site Specific
- G. Performance

Sample Projects

1. FORM TO INFORM; FAMILIAR TO UNFAMILIAR

Find an everyday object and transform it in some way to make us see it differently, in a new light or context. Think about artist's whose work we have looked at, Duchamp, Picasso, Man Ray, Jessica Stockholder, Roni Horn, Mike Kelley, Matthew Barney, Tim Hawkinson, Louise Nevelson, Damien Hirst, Jeff Koons, Robert Gober, Rachel Whiteread, etc. Start by making several sketches of your idea, or ideas (it is ok to have more than one!). You might even construct a maquette, or model. Collect relevant information, images and objects. Make a list of what you might need for the project. Include as part of the list, what you know how to do and what you might need special assistance with. Bring all of these things to our next class meeting for a group discussion on the project.

2. INFORM TO FORM; UNFAMILIAR TO FAMILIAR

Think back to the works of Giacommetti (his early works in particular), Louise Bourgeois, Tony Cragg, Charles Long, Peter Shelton, try to create a sculpture that takes ideas or objects that are unfamiliar and try to transform them in to something that is recognizable and familiar. (For example, Tony Cragg's usage of found glass and plastic.) How does the material inform the idea of the image or the concept of it?

3. FORM TO FUNCTION; PERFORMATIVE OR KINETIC

Create a sculpture that is interactive, performative or kinetic in some way. Remember the works of such sculptors as Rebecca Horn, Chris Burden, Matthew Barney, Joan Jonas, Tony Oursler, Dennis Oppenheim, Diana Thater, Jean Tinguely, Alexander Calder, Alice Aycock, Vito Acconci, Martin Kersels, etc. Remember that the piece can be a prop in a performance as well as have the ability to stand on its own, or be the remains of a past activity. Start by making several sketches of your idea, or ideas (it is ok to have more than one!). You might even construct a model or storyboard. Collect relevant information, images and objects. Make a list of what you might need for the project. Include as part of the list, what you know how to do, and what you might need special assistance with. Bring all of these things to our next class meeting for a group discussion on the project.

4. FORM TO FRAME; SITE/MEDIA SPECIFIC

Create a sculpture that is sight or media specific, i.e. a sculpture that is meant to be seen in a particular site, or as a photograph, performance, film, video, computer generated, etc. Think of the works of Andy Goldsworthy, Matthew Barney, Robert Smithson, James Turrell, Mary Miss, Bill Viola, Allan Kaprow, Vito Acconci, Elenor Antin, Jenny Holtzer, Martin Kippenburger. Start by making several sketches of your idea, or ideas (it is ok to have more than one!). You might even construct a maquette, or model. Collect relevant information, images and objects. Make a list of what you might need for the project. Include as part of the list, what you know how to do, and what you might need special assistance with. Bring all of these things to our next class meeting for a group discussion on the project.

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

Lucie-Smith, Edward. *Sculpture Since 1945*, Oxford: Phaidon Press Limited, 1987
McEvelley, Thomas. *Art and Discontent, Theory at the Millennium*, New York: McPherson, 1991
Speight, Charlotte F. *Hands in Clay, An Introduction to Ceramics*, California: Mayfield Publishing, 1989
Krauss, Rosalind E. *Passage in Modern Sculpture*, Cambridge and London: The MIT Press, 1996
Read, Herbert. *Modern Sculpture*, New York: Thames and Hudson Inc., 1964
Berger, John. *Ways of Seeing*, London: Penguin Books, 1972

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.

- a. Computer (data processing), audio visual, broadcasting needs, other equipment
- b. Library needs
- c. 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

Proposer of Course

Date