

<b>DEREE COLLEGE SYLLABUS FOR: AR 4226 SCULPTURE III</b>	
(Updated Fall 2022)	<b>LEVEL 6</b> <b>UK CREDITS: 15</b> <b>US CREDITS: 3/1/3</b>
<b>PREREQUISITES:</b>	AR 2007 Sculpture I AR 3108 Sculpture II
<b>CATALOG DESCRIPTION:</b>	Studio practice in sculpture. Advanced fabrication techniques. Construction techniques and concepts. Production of large-scale work. Works in situ.
<b>RATIONALE:</b>	The course examines participatory and socially engaged approaches, interventionist actions, phenomenological and eco-philosophy fields of study in contemporary sculpture, through practice. Sculpture is approached as a practice inspired by everyday life, the socio-economic and political landscape, science, and new technologies. Students undertake self-determined, practice-based projects while forming collaborations with professionals outside the immediate parameters of the art world. Emphasis is given on the students' independent thematic research and/or inquiry guided by the location, context and audience.
<b>LEARNING OUTCOMES:</b>	As a result of taking this course, the student should be able to: <ol style="list-style-type: none"> <li>1. Analyze the effect that both 3-D forms and environments have on a viewer/participant physiologically, psychologically, and functionally.</li> <li>2. Apply 3-dimensional concepts and physical principles.</li> <li>3. Examine the work of noted artists who have used sculpture.</li> <li>4. Formulate an artists' statement.</li> <li>5. Compose an artists' portfolio for advanced studies</li> </ol>
<b>METHOD OF TEACHING AND LEARNING:</b>	In congruence with the teaching and learning strategy of the college, the following tools are used: <ul style="list-style-type: none"> <li>➤ Classes consist of lectures, demonstrations, and problem solving sessions, class critiques and discussions.</li> <li>➤ Studios: students are encouraged to use studio facilities for the completion and installation of their works.</li> <li>➤ Media labs: students use media labs for the completion of projects and portfolios</li> <li>➤ Gallery and Museum visits</li> <li>➤ Office hours: students are encouraged to make full use of the office hours of their instructor, where they can ask questions and go over lecture and reading material.</li> <li>➤ Online platform (i.e. Blackboard, MS Teams), where instructors post lecture notes, assignment instructions, timely announcements, as well as additional resources.</li> </ul>
<b>ASSESSMENT:</b>	<b>Summative:</b>

	<table border="1" data-bbox="706 205 1495 579"> <tr> <td data-bbox="706 205 1308 296">First assessment Submission of project and presentation</td> <td data-bbox="1308 205 1495 296"><b>40%</b></td> </tr> <tr> <td data-bbox="706 296 1308 426">Final assessment Submission and presentation of final project Submission of portfolio*</td> <td data-bbox="1308 296 1495 426"><b>60%</b></td> </tr> <tr> <td colspan="2" data-bbox="706 457 1495 485"><b>Formative:</b></td> </tr> <tr> <td data-bbox="706 485 1308 548">In-class "diagnostic" test Submission of project</td> <td data-bbox="1308 485 1495 548"><b>0</b></td> </tr> <tr> <td colspan="2" data-bbox="706 548 1495 579"></td> </tr> </table> <p data-bbox="706 583 1406 611">The formative test aims to prepare students for the projects.</p> <p data-bbox="706 642 1312 701">The first assessment tests Learning Outcomes 1,3, The final assessment tests Learning Outcomes 2,4, 5</p> <p data-bbox="706 737 1511 764">*The submission of portfolio is a mandatory condition to pass the class.</p> <p data-bbox="706 789 1458 816">Students are required to resit failed assessments in this module.</p>	First assessment Submission of project and presentation	<b>40%</b>	Final assessment Submission and presentation of final project Submission of portfolio*	<b>60%</b>	<b>Formative:</b>		In-class "diagnostic" test Submission of project	<b>0</b>		
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<b>Formative:</b>											
In-class "diagnostic" test Submission of project	<b>0</b>										
<p data-bbox="240 884 526 911"><b>INDICATIVE READING:</b></p>	<p data-bbox="706 884 1549 942"><b>REQUIRED READING: Student-directed readings and research into artists and procedures on reserve at library:</b></p> <p data-bbox="727 947 1503 1005">Brown Andrew, <i>Art &amp; Ecology Now</i>, Thames &amp; Hudson; Illustrated edition (May 20, 2014)</p> <p data-bbox="727 1010 1520 1068">Chen, Cecilia, et al. <i>Thinking with Water</i>. McGill-Queen's University Press, 2013.</p> <p data-bbox="727 1073 1557 1152">Collins, Chris. <i>NFT Art and Collectables for Beginners: The Must have guide for understanding Non Fungible Tokens</i>. Publishing Forte, 2021.</p> <p data-bbox="727 1157 1515 1257">Gormley, Michael. <i>The End of the Anthropocene: Ecocriticism, the Universal Ecosystem and Anthropocene</i>. Lexington Books, 2021.</p> <p data-bbox="727 1262 1544 1320">Jackson, Shannon. <i>Social Works: Performing Art, Supporting Publics</i>. Routledge, 2011.</p> <p data-bbox="727 1325 1528 1352">Kastner, Jeffrey. <i>Land and Environmental Art</i>, Phaidon Press, 2010.</p> <p data-bbox="727 1356 1455 1436">Kester, H. Grant. <i>Conversation Pieces: Community and Communication in Modern Art</i>. University of California Press, 2013.</p> <p data-bbox="727 1440 1398 1499">Neimanis, Astrida. <i>Bodies of Water: Posthuman Feminist Phenomenology</i>. Bloomsbury Academic, 2019.</p> <p data-bbox="727 1503 1503 1562">Thompson, Nato. <i>Living as Form: Socially engaged art from 1991-2011</i>. Creative Time Books, 2012.</p> <p data-bbox="727 1566 1533 1625">Tufnell, Ben. <i>In Land: writings around land art and its Legacies</i>. Zero Books, 2019.</p> <p data-bbox="706 1650 1057 1677"><b>RECOMMENDED READING:</b></p> <p data-bbox="727 1682 1492 1740">Bishop, Claire. <i>Artificial Hells: Participatory Art and the Politics of Spectatorship</i>. Verso, 2012.</p> <p data-bbox="727 1745 1560 1803">MacCormack, Patricia. <i>The Ahuman Manifesto: Activism for the End of the Anthropocene</i>. Bloomsbury Academic, 2020.</p> <p data-bbox="727 1808 1557 1866">Sholette, Gregory. <i>The Interventionists: Users' Manual for the Creative Disruption of Everyday life</i>. MASS MoCA, 2006.</p>										

<b>INDICATIVE MATERIAL:</b> <i>(e.g. audiovisual, digital material, etc.)</i>	<b>REQUIRED MATERIAL:</b> Upon the needs of the assignment
<b>COMMUNICATION REQUIREMENTS:</b>	Ability to use appropriate technical language when speaking or writing about art fabrication techniques and theory. Written work must be word-processed.
<b>SOFTWARE REQUIREMENTS:</b>	Word processing software, and any slide presentation software that allows export to pdf files
<b>WWW RESOURCES:</b>	<ol style="list-style-type: none"> <li>1. Art in the Twenty-first century: <a href="http://www.art21.org/films">http://www.art21.org/films</a></li> <li>2. <a href="http://www.e-flux.com/journals/">http://www.e-flux.com/journals/</a></li> <li>3. Dadabase: The Museum of Modern Art: <a href="http://arcade.nyarc.org/search~S8">http://arcade.nyarc.org/search~S8</a></li> </ol>
<b>INDICATIVE CONTENT:</b>	<ol style="list-style-type: none"> <li>1. Workshop - fabrication techniques</li> <li>2. Slide lecture of artist projects</li> <li>3. Studio art time</li> <li>4. Critique of first project and assesment of writing assigment</li> <li>5. Documentation of works</li> <li>6. Artist research project</li> <li>7. Discussion of student-directed readings</li> <li>8. Social Sculpture: Shaping the visible and invisible world</li> </ol>