

SCULPTURE Course Descriptions and Outcomes

SC 3010 Casting and Mixed Media – 3 cr.

This class focuses on the concepts, materials, and techniques of the cast and mixed-media object. Processes include various mold-making and casting techniques that lead to created objects and the incorporation of found forms. Bronze and aluminum foundry casting from wax and traditional patterns as well as cast plastics and flexible molds are covered. Overviews of assembling dissimilar materials, patinas, and additional finishing techniques help students refine their projects. New processes and materials are introduced on a regular basis through class demonstrations and workshops. Although this course emphasizes technique, it is also concerned with aesthetics. Prerequisite: Foundation: 3D

Outcomes:

- Employ advanced casting processes and techniques including: foundry and plastic casting, various mold materials and processes
- Know correct methods and safety techniques
- Utilize combinations of form, technique, and material
- Apply post process techniques to cast materials
- Experienced with Patina and finishing techniques

SC 3015 Fabricated Sculpture – 3 cr.

This class focuses on the concepts, materials, and techniques of the constructed object. Emphasis is placed on fabrication and finishing in metal, wood, and plastics. Metal techniques include advanced skills in cutting, forming, and welding, working with nonferrous metals, and machining on the lathe and mill. Wood techniques include joinery, forming, and turning. Plastics techniques include cold and hot fabrication and vacuum forming. Related topics include shop drawings, fabrication hardware, the appropriate combination of materials, and direct connection to the aesthetic of the object. Prerequisite: Foundation: 3D

Outcomes:

- Exhibit advanced technical knowledge and refined skills with material, process, and practice.
- Apply advanced metal, wood, and plastic fabrication techniques.
- Engage the conceptual and aesthetic concerns of the fabricated object.
- Create personal work with craft and precision.
- Experience in a broad range of fabrication equipment and related maintenance.

SC 3020 Installation – 3 cr.

This class explores space and site as a means of aesthetic communication. Object-based installations, interventionist strategies, and designed or created environments are examined. Topics include systems approach, audience, interactive and experiential work, and documentation as art. All media are considered, including object, image, sound, and language. A variety of ideation techniques are introduced, including traditional maquettes and photo-collage site proposals. Prerequisite: Foundation: 3D

Outcomes:

- Understand the conceptual and technical foundations of installation while engaging options in terms of aesthetics, media, and process.
- Demonstrate a sensitivity to an environment or site physically, conceptually, and contextually.
- Create object based to experiential works both on and off campus; interior and exterior.
- Experienced in techniques to plan, coordinate, and realize installations.
- Show ability in documentation as and of installation.

SC 3040 Sculpture Studio: Form and Content – 3 cr.

This course is an examination of current practices in sculpture and their historic connections. Students investigate contemporary concepts and advanced processes through individual research and production in response to peer group reviews and tutorials. The major objective is to develop an understanding of the core concerns of sculpture while producing a body of related work from concept to final presentation. Extended discussions of work encourage critical and analytical thinking. Demonstrations of materials, tools, and technologies are given as needed. Current periodicals, lectures, and field trips support course information. Prerequisite: Fabricated Sculpture, Casting and Mixed Media, Installation, or Furniture Design: Materials and Techniques

Outcomes:

- Demonstrate the exploration and progression of individual work
- Engage in concise and reflective feedback regarding intent, content, and execution of work.
- Respond to the dialog regarding work in relationship to “new media” and in the context of individual interests, experiences, and art in general.
- Engaged new options in the creation of objects and installations.

SC 3050 Sculpture Studio: Site and Non-Site – 3 cr.

In this course, students investigate both site-specific and more ephemeral non-sited works through collaborative and individually proposed projects. Experimental objects, spaces, and processes may include assemblage, documentation, public actions, guerrilla works, or performance. Topics such as the discrete object, situational context, place, community, and personal/public history are discussed in response to peer group review and faculty tutorial engagement. Students examine and challenge ideas of the natural, urban, and technological. Prerequisite: One sculpture (SC) or fine arts studio (FAS) course

Outcomes:

- Understand the history and current directions of works that are dependent upon site, and those that exist beyond site specificity.
- Engage the ephemeral object.
- Demonstrate the exploration and progression of individual work.
- Produce object based works and installations.
- Demonstrate a sensitivity to an environment or site physically, conceptually, and contextually.

SC 3060 Public Art/Art in Public Places – 3 cr.

This studio course covers contemporary and historical issues pertaining to art in public places, public art, public process, and multidisciplinary collaboration. Students investigate both “site-specific” and “site as venue” public works through individual and collaborative projects and proposals. All media are considered appropriate for inclusion in the public realm. Design, planning, and presentation techniques include the RFQ, RFP, preparation of proposals, public presentations, design and presentation drawings, scale-model building, site planning, and logistics. Students can create public works to be installed in the MCAD sculpture garden. This course is made possible in part by Donna and Cargill MacMillan Jr. Prerequisite: One 3000-level course in sculpture, furniture, fine arts studio, or another major as deemed appropriate by course faculty

Outcomes:

- Tailoring of technique and craft towards creating art specifically for the public sphere.
- Demonstrate skill in Public Art Proposal Techniques including: writing proposals, budgeting time and resources, and related presentation processes.
- Demonstrate a clear dialog regarding creative work in relationship to “the public” and in the context of the artist’s interests, experiences, and art in general.
- Creation of collaborative or individual works in a public venue.
- Understand how to source public projects and work with public entities.

SC 3065 Kinetics: Time and Motion – 3 cr.

This class focuses on time-based objects and spaces. Techniques include motion systems, electric art incorporating motors and light, and simple control systems. Students may engage with the object in interactive performance or reactive environmental works. Students work both collaboratively on a Rube Goldberg-inspired chained event and individually on projects while participating in a Theatre of Time exhibition. Presentations cover the history and design of the mechanical device and the automata as well as historic and contemporary kinetic artists. Prerequisite: Fabricated Sculpture or Furniture Design: Materials and Techniques

Outcomes:

- Articulate a knowledge of the history and contemporary practice of time-based (4D) objects and installations.
- Engage the use of time through “change” to create works of duration.
- Create individual works that range from simple, real time objects and event, to reactive objects and installations.
- Experienced in the use of mechanical and electrical devices to generate change.

SC 3090 Digital Fabrication – 3 cr.

This course explores the expanding creative possibilities of digital fabrication with computer-generated, found (appropriated), and scanned digital objects. Students learn advanced three-dimensional modeling techniques in formZ Pro to create ideation, form development, presentation, and fabrication models in addition to techniques for capturing existing objects with MCAD’s 3D Laser Scanners. Objects are digitally fabricated from various materials and incorporated into finished works using MCAD’s 3D printing, laser cutting, and CNC router systems while outsourcing is explored as an

effective practice in digital making. Instruction includes post-digital techniques in fabrication along with modeling-based presentation techniques and the review of other professional level software packages. Prerequisites: Foundation: 3D and Foundation: Media 1, or permission from instructor

Outcomes:

- Demonstrate the possibilities of Digital Fabrication from computer-generated and found digital objects.
- Demonstrate advanced 3D modeling techniques in form by generating ideation, form development, presentation, and fabrication models.
- Apply 3D digital fabrication and scanning systems as a tool in creative production.
- Expand beyond the creation of simple objects that can be constructed in traditional media, to objects that cannot be readily realized without the computer.
- Ability to fabricate 3D objects using 3-D printers, Laser cutters and CNC routers.

SC 4000 Professional Practice – 3 cr.

This course addresses the skills and knowledge needed to succeed in the contemporary art world. Topics include writing for professional opportunities, exhibitions, the documenting and marketing of work, website development, residencies and graduate schools, copyright and tax issues, jobs in education, and studio/business startup concerns. Students engage in a variety of individual and group projects, including curating an off-campus exhibition. Course faculty, guest lecturers, and visiting-artist presentations connect abstract information with real-world experience. Prerequisite: Junior standing

SC 4010 Internship: Sculpture – 3 cr.

Internships provide an opportunity for students to gain practical experience in a particular career area and valuable on-the-job skills. Internships may be arranged by the Director of Career Services or initiated by students. All internships must be preapproved through the Career Services Office. For an internship to be approved, a mentor relationship and learning experience should exist beyond a simple employment opportunity. Three-credit internships require working 120 hours at the internship site and keeping a journal of hours and activities. Prerequisite: Professional Practice

SC 5010 Advanced Sculpture Seminar – 3 cr.

This course is for the advanced student who is interested in developing a self-motivated, sustained body of work through an understanding of the relationships between the formal, conceptual, and contextual aspects of sculptural form. Examining their own studio practice in relation to current topics in the field, students expand their perspectives while developing their work. Studio practice is supported by development of critical thinking skills, individual and group critiques, guest critiques, writing exercises, and readings covering artists, criticism, and theory. Prerequisite: Four 3000-level furniture courses, successful Junior Review

Outcomes:

- Develop a self-proposed project

- Define and articulate studio practice within a contemporary context
- Research and discuss historical, contemporary, and theoretical concepts in broader context of your art.
- Critique peers in expanded dialogue
- Demonstrate professional practices related to the field

SC 5100 Senior Project: Sculpture – 6 cr.

During their senior year, every sculpture major is required to develop and complete a substantial body of work in a specific field. This course provides a forum for the critical evaluation of this work and curatorial guidance in preparation for the Commencement Exhibition. Course content includes critical readings, position paper, individual and group discussion, and informational meetings. Prerequisites: Successful Junior Review, senior standing

Outcomes:

- Create a cohesive body of work for senior exhibition.
- Articulate conceptual, formal, technical issues in work through written thesis.
- Discuss/Defend work in individual and group critiques. Discuss work with visiting critics.