

Instructor: Jason Manley
Time: 2:30pm-5:15pm, Tuesday/Thursday
Location: Kimbal, RM 165
Messages: jasonmanley@weber.edu
Office: RM 160, Thursdays 1:30-2:30pm, or by
appointment

The purpose of this course is to expand upon the elements, techniques, and history of sculpture processes addressed in Sculpture I by advancing your conceptual and technical capabilities to engage in a more complex and self-driven sculpture practice. The course will begin with assignments that explore intermediate sculpture techniques such as various forms of cas83 Tm0.133 0.176 0.208 rg0.133 0.176 0.208 RG[(of)-4.208m, seood

develop focus and depth with ideas, and allow for experimentation, trial and error learning, while working towards a larger body of work.

The DOVAD Sculpture Facility has a variety of wood and metal working tools available for student use within the facility. All hand tools and power tools may be used within the studio facility during open shop hours posted outside of shop. No tools will be checked out outside these hours without permission from instructor. Tools that are checked out, must be locked up in your locker, not left on classroom tables. The shop techs, Rachel and Les, will monitor all usage of the sculpture labs during these open shop hours. Please follow safety precautions at all times.

Safe working practices in the studio, wood and metal shops are paramount. When working in the shops, you **MUST** wear covered, non-slip shoes, eye protection and earplugs when necessary. Shop protocol must be followed in the classroom when working with power tools, the compressor tools, chisels, wire, or any conditions or materials that may cause injury to you or those working around you. Wear sturdy covered shoes for every class period. When working in wood or metal shops wear appropriate clothing, no baggy clothing, preferably jeans and cotton shirts, no polyester or synthetic fibers. Tie back hair and remove loose jewelry before operating machines. Closely follow

treated (it will have a greenish tint). Always approve special materials with instructor before using them in the studio. You are responsible for maintaining a safe and healthy environment for yourself and others. Breaches in safety procedures will result in loss of woodshop or metal shop access.

The success of this class will depend on your alert, well-informed, lively participation. Your consistent presence is needed for technical demonstrations, in-class fabrication, one-on-one consultations, and learning from impromptu technical demonstration or lectures, and peer feedback. Absences and tardiness will not only detract from the learning milieu, but will reflect negatively on your grade. Attendance is required for every class. In case of illness, two absences will be permitted. A doctor's note will be required beyond two absences.

You are expected to arrive on time for class and participate throughout the entire duration of class time. Fabricating methods in sculpture are time consuming therefore come prepared to utilize the entire class time. All materials must be researched and purchased before each class begins. You will not get credit for attending class if you leave to purchase materials.

Clean-up time begins 15 minutes before the end of class. You are expected to clean up after yourself both in the classroom and shop areas. Before the end of each class, or shop session, clean debris, put away tools, and organize your work area. The same is required when using the shop during open shop hours.

, be sure to sweep this area and put all tools away.

Students may rework assignments to achieve a better grade. This may be done by following feedback of instructor and/or peers from the critique to improve upon your work. You must first present finished work for the scheduled critique in order to qualify for reworking a project. This policy does not

Revolution in the Making: Abstract Sculpture by Women 1947-2016 Hauser and Wirth

Themes of Contemporary Art

Vitamin 3-D : New Perspectives in Sculpture and

Installation (Phaidon), 2009. [Call No. NB198.6 .V58 2009]

Unmonumental: the object in the 21st century (Phaidon) 2011.

(Call No. NB 198.6 U56 2011)

Terry Barrett, Criticizing Art: Understanding the Contemporary,
(Mayfield Press, 2000)

Rosalind E. Krauss, Passages in Modern Sculpture. (Cambridge,
MA: The MIT Press, 1977)

Alex Potts, The Sculptural Imagination. (New Haven, CT: Yale
Univ. Press, 2000)

Thomas McEvelley,

academic standards including institutional, school, departmental, program, and individual course standards; 2. Maintain academic ethics and honesty. To this end, the following activities are specifically prohibited: b. Plagiarism, which is the unacknowledged (uncited) use of any other person's or group's ideas or work. This includes purchased or borrowed papers; 9. Determine, before the last day to drop courses without penalty, when course requirements conflict with a student's core beliefs. If there is such a conflict, the student should consider dropping the class.

A student who finds this solution impracticable may request a resolution from the instructor. This policy does not oblige the instructor to grant the request, except in those cases when a denial would be arbitrary and capricious or illegal. This request must be made to the instructor in writing and the student must deliver a copy of the request to the office of the department head. The student's request must articulate the burden the requirement would place on the student's beliefs."

3/21-3/23
3/28-3/30
assignments due

Project 2
Critique Project 1 & 2, writing

4/4- 4/6

Begin independent sculpture series,