



ARTS 230 SCULPTURE I
Professor Thomás Sakoulas

Fall 2016
Classroom: Fine Arts 233 & 234

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COURSE DESCRIPTION

A beginning sculpture course that concentrates on the development of sculptural ideas through exploration of various materials and techniques. Several introductory lectures and demonstrations will take place with the bulk of the time dedicated to the completion of sculpture projects. Attention will be devoted to the historical and aesthetic contexts, with the emphasis on the development of a personal visual vocabulary and the cultivation of individual creative expression.

TEXTBOOK, READING LIST & ADDITIONAL RESOURCES

No textbook is required, but students are responsible for the contents of the class' web site at <http://employees.oneonta.edu/sakoult> and the [Sculpture Studio Handbook](#). This class' calendar is posted at <http://employees.oneonta.edu/sakoult/sculpture/pdf/calendar.pdf>.

LEARNING OBJECTIVES

- Students will create artistic solutions that clearly express the understanding of principles of design and visual thinking
- Students will demonstrate understanding of tools, materials, techniques, and processes
- Students will show maturity of concept and development of an individual creative voice
- Students will demonstrate critical thinking skills in Studio Art and Art History
- Students will complete work, with high level of craftsmanship or academic standards, presented in a professional manner
- Students work up to own ability
- Students will show sense of commitment and take individual initiative and ownership of projects and research
- Students will develop a body of original artwork in Sculpture

COURSE ACTIVITIES/TEACHING STRATEGIES

This is a "studio" course, and it allows for maximum artistic freedom and responsibility.

Students will be encouraged to setup their own artistic problems and to explore their own creative ideas. Assignments are broad frameworks wherein students may explore their individual creative voice and identity. As such, it relies on the individual student's self-motivation and ability to explore the sculptural realm under the guidance of the professor.

The majority of the student's time this semester will be allocated to studio time, creating original artwork and exploring personal aesthetic directions and materials. Several lectures on the historical aspects of sculpture, and demonstrations on materials and techniques will take place throughout the semester. With the completion of this course the student will have a body of sculptures to enrich his/her art portfolio.

The course is dedicated to the following components:

- Cultivation of historical and theoretical issues.
This component takes part in the first month of the semester and it includes lectures and discussions on the historical/theoretical context of sculpture.
- Experiential learning and exploration of individual creative voice.
After the first three or four weeks, and until the end of the semester students will be immersed in the completion of their own original three-dimensional sculptures. The ultimate objective is to develop a portfolio of sculptures.
- Understanding for tools, materials, and techniques of sculptures.
A number of group demonstrations on the main tools of our studio will take place in the first month of the semester, and numerous individual demonstrations will take place through the semester as necessary.
- Development of Critical and Creative thinking.
Several group and individual critiques, as well as daily discussions will help the student develop a critical discourse. Students will explore language that informs their artwork's place in the larger historical and theoretical context.

COURSE REQUIREMENTS

- Students will create a portfolio of sculptures “in the round”, and in the process will explore at least two major methods of creating work in the third dimension.
- Both class work and homework are taken into consideration when assignment deadlines are given, so students are expected to come to class prepared to work on the given problem and to dedicate a number of working hours at home.
- In no case should homework substitute class work, and assignments that the instructor has not witnessed in progress will be assigned a grade letter “E”.
- It is very important to have the assignments completed within the allocated time frame, and it is even more important to present them during the scheduled critiques.
- The class time is reserved for the student to work on the assignment; so all preparations (buying supplies, gathering materials, research on the internet/library, etc.) must be done outside class time.

FACILITIES, MATERIALS, AND PROCESSES

The student may choose his/her own materials that best fit the project. Our studios are equipped to manipulate a variety of materials like metal (steel, aluminum), wood, stone, clay, plaster, and wax to name a few, in a variety of techniques.

Using the sculpture studio is a privilege that can be revoked at any time when a student's behavior or work habits compromise the safety, cleanliness, and security. Students who miss the “safety orientation” class, and students who fail the “safety quiz” will not be allowed to work in the studios.

The students in this course will have access to the following studios:

FA 233 (Metal Studio) Used for welding, machining, stone carving, constructing, casting.

FA 234 (Woodshop) Used for all class meetings and the construction of all projects in wood, and stone.

FA 234C (Plaster room) All plaster mixing and wet plaster processes must take place in this room. Also used for wax “investment.”

FA234F (Assembly studio) This is a “clean area”. No dust producing processes are allowed in this studio.

FA234E (Wax room) This studio is used for work in wax, mainly in preparation of metal casting.

Tool Room The tool room is open during class.

The facilities, the instructor, and any other class resources are available only for the completion of art within the class environment.

They must not be utilized for any purpose inconsistent with this guideline. The students will not utilize the resources for commercial purposes, or for recreation (building home projects and the such.) or for any reason that the instructor does not deem appropriate or safe. If the student work looks remotely like a utilitarian object (or like a souvenir shop item, or like a lamp, or like furniture), the artwork's creator will not be happy with their grade.

SAFETY

Students are required to observe all safety instructions posted in the shop, or given orally by the professor or the assistants.

The professor reserves the right to prevent a student from using a particular tool or technique if in his opinion the student lacks competency to complete the task safely, or if the activity is unsafe. Students are responsible for all safety entries in the accompanying Sculpture Studio Handbook.

Students may use tools and machines only during class, and when there is a supervisor present in the studio.

Studio Cleanliness: The student will be responsible to clean his/her own mess after work.

Allow 5 to 10 minutes at the end of each class for cleaning. All student materials and projects in progress must be put away in a safe location at the end of each class. The instructor will set up a time towards the end of the semester for general studio cleaning and tool maintenance. Student participation is mandatory.

Studio Cleanliness is considered part of class participation, and will affect the final grade.

Noise: Because many of the processes used in producing sculpture generate harmful noise, students will be required to wear ear protection during class. Processes that generate an extraordinary amount of harmful noise must be reserved for outside class work (pneumatic hammers, die grinders, metal grinders and sanders, excessive hammer drilling, etc.). Students must reserve the quiet work for class, and the noisy work for outside class time.

Dust and smoke: The studio is equipped with a central dust extraction system, two downdraft tables, and other assorted equipment designed to remove harmful particles from the air. Students who engage in excessive dust or smoke (wax) producing processes must engage the appropriate extraction system.

Student artwork: You, the student is responsible for his/her artwork's safety. You must take all necessary precautions against damage to your artwork from others and to others from your artwork.

If the work can be moved, keep it in a locker or in a place away from the communal studio areas. If the work cannot be moved during the period of construction, it must be out of people's way, clearly marked as work in progress, and reasonably stable so it does not endanger those who work around it.

The Art Department and the College is not responsible for student belongings abandoned in the studios after the final exam period.

All student artwork, materials, and belongings must be removed upon the completion of the semester--consult the Course Calendar for the date. Make early plans for large, heavy, and bulky work. Sorry, no exceptions.

- Student art and materials must be removed from the studio at the beginning of the final studio maintenance/cleanup class.
- Student art and materials must be removed from the building at the end of the final studio maintenance/cleanup class.

Failure to remove your work and belongings after the last class meeting will affect your grade.

The Internet: This instructor makes extensive use of the web and there is a good chance that a student or his/her artwork might be included in a web page as an example of good art or a process, for the benefit of future classes.

Students must notify the instructor at the beginning of the semester if they do not wish to be included in a web page.

METHOD OF EVALUATION

The student is required to present his/her completed project during the critiques. At least 2 projects must be completed during the semester. Special permission to complete fewer projects may be given by the professor. On several occasions, and depending on the choice of materials, the professor might recommend that more than two sculptures be completed. Absolutely no late projects will be accepted beyond the final critique duration.

The final grade will reflect the assessment of your entire portfolio as presented during the final critique. It is not a cumulative grade of individual projects, and will be based on the following **grading criteria:** Design, Craftsmanship, Ambition/Innovation, and Presentation

- **Design: 30%**
Creativity in problem solving and application of complex design principles to the art is evaluated under this category, as well as the originality of the finished artwork and whether or not it is visually compelling, and intellectually engaging.
- **Craftsmanship: 30%**
This category involves the understanding and control of materials and methods as they are applied to visual problem solving. Safe work habits affect this part of the grade.
- **Ambition and Innovation: 30%**
In this category the ability to synthesize complex design principles, materials, and methods in new and innovative ways is evaluated. Students are evaluated on taking aesthetic risks, challenging themselves, working outside their comfort zone, as well as showing positive attitude towards their art, while being motivated to create at a level that transcends the classroom.
- **Presentation: 10%**
In this category "working hard", attendance, cleanliness, and studio participation are evaluated, as well as the oral presentation and the exhibition of the finished artwork during the critiques (all of which will help or hurt the other criteria)

A, A-	Near perfection:	Shows superb craftsmanship, firm grasp of Sculptural principles, and is innovative in concept.
B+, B, B-	Good work:	Exceeds base level competency in terms of the above criteria.
C+, C, C-	Developing:	Demonstrates a basic understanding of design principles and meets base level requirements.
D+, D, D-	Inadequate:	Falls short of basic competency levels in understanding design principles or craftsmanship.
E	Poor work:	Fails to show a basic grasp of design principles, course objectives, or is very poorly executed.
I	Incomplete:	The College's policy as stated in the College Catalogue will be respected with no exceptions.

GRADE & GPA TABLE													
Average	0%	60%	63%	67%	70%	73%	77%	80%	83%	87%	90%	93%	97%
Ltr Grade	F	D-	D	D+	C-	C	C+	B-	B	B+	A-	A	A+
GPA	0.00	0.67	1.00	1.33	1.67	2.00	2.33	2.67	3.00	3.33	3.67	4.00	4.00

Policy Statement on Cheating: All works in this class must be original. No copies of artwork will be accepted. Students may not imitate another artist's work or misrepresent someone else's work as their own; nor should the student present work done for another class as their effort towards a given assignment in this class. Cheating will result in a failing grade.

ATTENDANCE POLICY

Class attendance is mandatory. Students are expected to be in class in a timely fashion, and to remain for its duration.

Students will be responsible for the completion of all assignments, and for all materials covered during their absence.

Students are expected to come to every class prepared to work, so coming to class unprepared is equivalent to not being there.

Missing classes will affect the final grade.

CRITIQUES

There will be 2 different group critiques where the **finished** projects can be examined, critiqued, and graded. Also, two Individual critiques will take place to assess work in-progress. Absolutely no late projects will be accepted beyond the final critique duration.

Students are required to present their finished work during the critiques in a coherent, intellectual, and stimulating manner. Each student must be prepared to explain their work and to answer questions during these critiques. Attendance to every critique is mandatory, and missing any of the critiques will affect your grade in more ways than one.

- For the mid-term critique, present ALL finished work completed to date (present unfinished work only if you have prior permission)
- For the final critique, Present ALL work completed for this class during the semester
- Do not present work you have used (or plan to use) in other classes
- Make sure the work is completely finished at the beginning of the critique
- Present your work in a professional way. Do not just leave it on the first table you find. If it is meant to be hanging, it should be hanging; if it's meant to be outdoors, it should be outdoors. Create a clean environment for your work by isolating it from all other objects.
- Think and prepare a proper presentation. Use intelligent language, and find constructive things to say about your work. Tell the class why you chose to do what you did, how you arrived at your solutions, what influenced your decisions, and how the work changed from the initial stages and why. Tell us what you would do differently if you had to do it all over again.
- Do not tell the class how hard it was to make, how long it took, and whether or not you like it.
- Place your ideas in the historical/theoretical context. Indicate what artists have influenced your art, what visual effect/style/idea you set out to execute, and how the final artwork relates to the original concept.
- Please be concise with your speech. If you feel you have a lot to say, write it down and submit your thoughts on paper. Then, in class give us a concise version of your thoughts.

If unfinished artwork is presented during the mid-term or final critiques:

Presenting unfinished work will result in a failing grade for the project. If the professor determines that the complexity of a project justifies the fact that it is not presented in a finished state, the student will be graded for the "effort" to date and will be allowed extra time to finish it. The "effort" grade will only be replaced with the passing grade once the project is finished in the agreed time, and if it meets all the aforementioned grading criteria.

An "E" will replace the "effort" grade if the finished project is not submitted in the agreed time.

LATE ASSIGNMENTS & MAKE-UP TEST POLICY

There will be no make-up work except in emergency cases, and no extra credit assignments will be given. A full letter grade will be subtracted from the projects worth for each class the assignment is late. Assignments are accepted only during class. No artwork will be accepted beyond the duration of the final critique.

ADA (AMERICAN WITH DISABILITIES ACT) STATEMENT

Students Diagnosed with a Disability—All individuals who are diagnosed with a disability are protected under the Americans with Disabilities Act, and Section 504 of the Rehabilitation Act of 1973. As such, you may be entitled to certain accommodations within this class. If you are diagnosed with a disability, please make an appointment to meet with Student Disability Services (SDS), 209 Alumni Hall, ext. 2137. All students with the necessary supporting documentation will be provided appropriate accommodations as determined by the SDS Office. It is entirely your responsibility to contact SDS and concurrently supply me with your accommodation plan, which will

inform me exactly what accommodations you are entitled to. You will only receive accommodations once you provide me with an SDS accommodation plan. Any previously recorded grades will not be changed.

EMERGENCY EVACUATION PROCEDURES

In the event of an emergency requiring evacuation from the classroom found at the top of this syllabus please **evacuate to IRC lobby** (across the quad) so that College officials can account for you. Please review the College's Emergency Evacuation Procedures and Shelter-in-Place Procedures at the following web link: <http://www.oneonta.edu/security>. All students are also encouraged to register for NY Alert for immediate notification of campus emergencies on or near the campus.

SCULPTURE vs. OTHER 3D STUFF

This is an Art class (as opposed to “craft”), for the study of Sculpture. Sculpture is not a 3D Design or a Ceramics course.

Therefore, students will avoid creating art that resembles basic “foundations” assignments (i.e. cardboard constructions, plaster carvings) or objects of utility (i.e. furniture, musical instruments, lamps, gifts, etc.). If a project resembles a utilitarian object too closely it will be rejected and a failing grade will be assigned. Examples of such failing items include tables, paddles, chairs, ashtrays, bowls, cups, hangers, lamps, paddles, etc.

Furthermore, no artwork that is hurtful (physically, mentally, or emotionally) to the artist or others will be allowed. If the work is deemed by the professor to be of such a hurtful nature, it will be assigned a failing grade irrespective of any other grading criteria.

Please be considerate to this instructor's mental health and avoid projects that involve “cyborgs”, robots, skulls, puppies, kitties, sports logos, keyboards, computer parts (as source for of “found object work”), televisions, family pictures, social media, cellphones, or celebrities.

MATERIALS

Students are expected to spend between \$100-\$250 on materials to build their artwork during the semester, but expenses can vary widely depending to the nature, size, and complexity of each individual project.

The acquisition of materials and tools (other what's available at our studio) is the responsibility of each student, and will depend on the individual project they choose to engage with. Discuss your plans with your professor before acquiring materials.

Some materials are available in limited quantities in the studio (some plaster, some scarp metal, some scrap wood, few screws and nails) and some at the college store. If the student projects require materials other than the ones specified with each assignment, the student must discuss them with the instructor before bringing them to class, but in general the following rules apply:

Acceptable materials for his course:

Steel (welding and fabricating), Wood (carving and constructing), Stone carving, Bronze casting (lost wax process), 3D prints, Mixed media (it may include digital art, projections, video, natural materials such as sticks and branches, etc.).

Materials and processes NOT acceptable in this course (among other):

Water based clay (please take a “ceramics” class instead), biohazards, skeletal remains, toxic materials, bodily fluids, flammables, explosives, weapons, cardboard, fiberglass, polyester resin, and acids.

ASSIGNMENTS

All work in this class must be "Sculpture in the round". No relief or (one-sided work) will be accepted.

Students are expected to complete **at least two large-scale sculptures**, preferably in two different materials (may use the same material for both projects only after prior consultation with the professor).

The number of required projects to be completed by each student may be changed by the professor depending on the complexity of the material and techniques. Students who plan to complete simple projects might be required to complete more than two, while students who engage with more ambitious sculpture might be allowed to complete only one for the semester.

Completing extra amount of projects will not necessarily result in a higher grade. Past experience indicates that it can have the exact opposite effect. Grading emphasis is placed on the quality of the ideas rather than the amount of projects (see grading criteria).

While students are allowed extensive artistic freedom to determine the artwork they will engage with, there are several parameters that place limits on this freedom. These limitations include safety, facilities, materials, ethics, space, cost, and time, among others. Above all, in this class we are limited by the kind of materials and techniques we may use, therefore, students are required to choose from the assignments (actually, broad frameworks) in the following pages.

How to choose and commit to an assignment:

1. Choose two of the assignments in the following pages, print them, and complete the questionnaire
2. Attach 5 sketches of the artwork you would like to build during the semester to each completed assignment sheet. Each sketch must represent a different potential sculpture
3. Submit the above on the due day (specified on the class calendar)

Additive Sculpture in Steel

Using metal, create a sculpture in the round that shows emphasis on positive and negative form, and on scale (it should be at least 4 feet in at least one direction)

Approximate customary cost: \$100 - \$150

Materials:

- ☐ Safety goggles (optional). We have plenty in the studio, but if you like more stylish ones, buy your own. They must have side protection. The ones available at the bookstore are adequate.
- ☐ A pair of leather welding gloves (MIG gloves are preferable). The ones available at the bookstore are not adequate.
- ☐ 5-10 dust masks (disposable). Available at the bookstore
- ☐ A 4' x 8' piece of sheet metal gauge 16
Pay at the Red Dragon Outfitters and pick it up at the studio by showing the receipt to your instructor.
To cut down on costs, pair with another student to purchase an entire sheet of 4'x8' and divide it between the two of you.
- ☐ One (or more) **abrasive wheels** for the angle grinder ($4\frac{1}{2} \times \frac{1}{4} \times \frac{7}{8}$ "). They can be purchased at any hardware store (Airgas on Rt 23 has better quality disks and welding supplies, but they can be found in any hardware store).
- ☐ Other materials as necessary to complete the design will be determined by the nature of each project

To be completed by each student (print this page, attach your five sketches and submit by the due date specified in the calendar).
One or two sentences are fine, but feel free to attach more narrative if you feel it is necessary:

Student Name _____

Name one sculptor whose work would be an inspiration for one of your two art pieces:

Use only artists listed on our resources web page (<http://employees.oneonta.edu/sakoult/sculpture/index.html>)

What made you choose the above artist? How does their work relate to you?

Why did you sketch the things you did as you planned your artwork. Why did you choose these ideas?

To be completed by the Instructor:

Student should complete this number of projects during this semester:

Other Notes

Subtractive Sculpture in Stone

Using stone, explore the subtractive method by carving forms and spaces in stone. Place emphasis on form and on tactile/visual appeal.

Most students choosing this assignment will be allowed to finish one piece of sculpture this semester.

Approximate customary cost: \$100 - \$150

Materials:

- ☐ Safety goggles. We have plenty in the studio, but if you like more stylish ones, buy your own. They must have side protection. The ones available at the bookstore are adequate.
- ☐ A pair of leather gloves. The ones available at the bookstore are adequate.
- ☐ 5-10 dust masks (disposable). Available at the college bookstore
- ☐ A 35-45lb piece of stone for carving. Pay at the Red Dragon Outfitters (tell them you would like to pay for a stone, for the Sculpture class), and pick it up at the studio by showing the receipt
Do not pick stone on the side of the road to carve. If you want to buy your own, choose a soft and safe stone. Alabaster is the easiest kind to carve in this class.
- ☐ One pack of sandpaper from the bookstore. If you don't buy the bookstore pack, you may get sandpaper from another store you should get the wet/dry kind sheets (60-1200 grits – two sheets per grit).
- ☐ Other materials as necessary to complete the design will be determined by the nature of each project

To be completed by each student (print this page, attach your five sketches and submit by the due date specified in the calendar).
One or two sentences are fine, but feel free to attach more narrative if you feel it is necessary:

Student Name _____

Name one sculptor whose work would be an inspiration for one of your two art pieces: _____

Use only artists listed on our resources web page (<http://employees.oneonta.edu/sakoult/sculpture/index.html>)

What made you choose the above artist? How does their work relate to you?

Why did you sketch the things you did as you planned your artwork. Why did you choose these ideas?

To be completed by the Instructor:

Student should complete this number of projects during this semester:

Other Notes

Mixed Media

Complete a sculpture in mixed media that emphasizes intellectual or emotional aspects. You may employ the substitutive method (Casting) in at least part of the work. Consider the following elements: repetition, variety, emotion, representation, and context. You may include video, photography, installation art, sound, motion, found objects, etc. as necessary.

Approximate customary cost: \$0 - \$10,000

Materials:

- ☐ Safety goggles. We have plenty in the studio, but if you like more stylish ones, buy your own. They must have side protection. The ones available at the bookstore are adequate.
- ☐ A pair of leather gloves. The ones available at the bookstore are adequate.
- ☐ 5-10 dust masks (disposable). Available at the college bookstore
- ☐ Other materials as necessary to complete the design will be determined by the nature of each project

To be completed by each student (print this page, attach your five sketches and submit by the due date specified in the calendar). One or two sentences are fine, but feel free to attach more narrative if you feel it is necessary:

Student Name _____

Name one sculptor whose work would be an inspiration for one of your two art pieces: _____

Use only artists listed on our resources web page (<http://employees.oneonta.edu/sakoult/sculpture/index.html>)

What made you choose the above artist? How does their work relate to you?

Why did you sketch the things you did as you planned your artwork. Why did you choose these ideas?

To be completed by the Instructor:

Student should complete this number of projects during this semester:

Other Notes

Construction

Use dimensional lumber or other material to construct a sculpture that emphasizes space, motion scale and interactivity with viewers.

Approximate customary cost: \$100 - \$150

Materials:

- ☐ Safety goggles. We have plenty in the studio, but if you like more stylish ones, buy your own. They must have side protection. The ones available at the bookstore are adequate.
- ☐ A pair of leather gloves. The ones available at the bookstore are adequate.
- ☐ 5-10 dust masks (disposable). Available at the college bookstore
- ☐ Dimensional lumber and/or other construction materials available at the local hardware stores
- ☐ Other materials as necessary to complete the design will be determined by the nature of each project

To be completed by each student (print this page, attach your five sketches and submit by the due date specified in the calendar).
One or two sentences are fine, but feel free to attach more narrative if you feel it is necessary:

Student Name _____

Name one sculptor whose work would be an inspiration for one of your two art pieces: _____

Use only artists listed on our resources web page (<http://employees.oneonta.edu/sakoult/sculpture/index.html>)

What made you choose the above artist? How does their work relate to you?

Why did you sketch the things you did as you planned your artwork. Why did you choose these ideas?

To be completed by the Instructor:

Student should complete this number of projects during this semester:

Other Notes

Modeling in Wax and Bronze Casting

Use wax to create a small sculpture (no bigger than 8 inches in any dimension) that embraces repetition, representation, and curiosity. You may use the bronze casting as a stand-alone sculpture, or incorporate it in a larger piece that involves other elements.

Most students choosing this assignment will be allowed to finish more than one piece of sculpture this semester.

All wax work must be prepared and ready for the bronze pour on the specified day. No exceptions.

Approximate customary cost: \$30 - \$150

Materials:

- ☐ Safety goggles. We have plenty in the studio, but if you like more stylish ones, buy your own. They must have side protection.
- ☐ A pair of gloves. The ones available at the bookstore are adequate.
- ☐ 5-10 dust masks (disposable). Available at the college bookstore
- ☐ Wax and bronze are available at the studio. Once the work is cast on wax, you need to pay at the Red Dragon Outfitters (show them the paper we both signed, and tell them you would like to pay for bronze for the Sculpture class), and submit the receipt in order to take your sculpture.
- ☐ Other materials as necessary to complete the design will be determined by the nature of each project

To be completed by each student (print this page, attach your five sketches and submit by the due date specified in the calendar). One or two sentences are fine, but feel free to attach more narrative if you feel it is necessary:

Student Name _____

Name one sculptor whose work would be an inspiration for one of your two art pieces: _____

Use only artists listed on our resources web page (<http://employees.oneonta.edu/sakoult/sculpture/index.html>)

What made you choose the above artist? How does their work relate to you?

Why did you sketch the things you did as you planned your artwork. Why did you choose these ideas?

To be completed by the Instructor:

Student should complete this number of projects during this semester:

Other Notes

Digitally Derived Sculpture (3D Print)

This assignment may be chosen only by students who have prior knowledge of 3D Modeling software like Maya, 3DS Max, Solidworks, AutoCad, etc. Students will get ample help with the ideas and the forms, but there will be no instruction or technical support in the creation of the digital art.

Use appropriate 3D Modeling software to create a virtual sculpture that may be printed in our Dimensions 3D Printer. The printed sculpture may be used as a “stand-alone” piece, or it may be incorporated into a larger sculpture with other materials.

Most students choosing this assignment will be required to finish more than two of sculptures this semester.

All digital files to be printed must be prepared and ready for the bronze pour on the specified day. No exceptions.

Approximate customary cost: \$50 - \$150

Materials:

- ☐ Safety goggles. We have plenty in the studio, but if you like more stylish ones, buy your own. They must have side protection.
- ☐ A pair of leather gloves. The ones available at the bookstore are adequate.
- ☐ 5-10 dust masks (disposable). Available at the college bookstore.
- ☐ The printer will provide the material for the sculpture. Artwork for the 3D printer must be saved and submitted as .STL files on a flash drive You must pay at the Red Dragon Outfitters (show them the paper we both signed, and tell them you would like to pay for bronze for the Sculpture class). The work will be printed on the 3D printer once the receipt is delivered to the instructor.
- ☐ Other materials as necessary to complete the design will be determined by the nature of each project.

To be completed by each student (print this page, attach your five sketches and submit by the due date specified in the calendar).

One or two sentences are fine, but feel free to attach more narrative if you feel it is necessary:

Student Name _____

Name one sculptor whose work would be an inspiration for one of your two art pieces: _____

Use only artists listed on our resources web page (<http://employees.oneonta.edu/sakoult/sculpture/index.html>)

What made you choose the above artist? How does their work relate to you?

Why did you sketch the things you did as you planned your artwork. Why did you choose these ideas?

To be completed by the Instructor:

Student should complete this number of projects during this semester:

Other Notes