“Contemporary Sculptors try to make sense of the world around them by identifying paths to follow, or threads to pull, amid the glut of information, the profusion of visual images and the excess of physical objects. They recognize patterns in the chaos. They identify fragments as being part of a larger whole. They realize that entropy is an inevitable part of a natural cycle that indicates growth and life as much as it signals decay. In their negotiations with so much cultural, historical, and empirical information, the artist takes on such roles as archivist, historian, designer, engineer, scientist and translator, and while they find affinities, draw comparisons, point out differences and reconstruct events – in other words distill the whirlwind into something to be contemplated...” - Anne Ellegood, author of The Uncertainty of Objects and Ideas: Recent Sculpture and is the senior curator at the Hammer Museum in Los Angeles

CATALOG DESCRIPTION
3 sem. hrs. Individual study and direction in sculpture. Enrollment in the MFA program required. May be repeated.

COURSE DESCRIPTION
This graduate level course in sculpture embraces diverse practices and materials that fall under the description and within the context of contemporary “sculpture.”
This course is organized around a sequence of individual and group studio critiques with seminar meetings for discussion of readings. You are expected to take advantage of the area facilities and find what you need for the advancement of your work. Since this course can be taken multiple times, specific technical emphasis will vary depending on your past coursework and experience. Throughout the term there will be material and technical demonstrations for the Sculpture III students, which you are welcome to join. Furthermore, since this course is combined with Sculpture III, leadership and mentorship of the undergraduates through your demonstrated work ethic and through your participation in dialog both during reading seminar sessions and group critiques is expected.
Finally, the course includes professional practices in contemporary art in order to prepare students for careers in the arts, exhibitions and/or graduate study, self-promotion, and various creative opportunities.

STUDENT LEARNING OUTCOMES
Develop, create, and install a body of work by the end of the semester. (the specific number of works with vary depending on proposal, thesis, media, and scale)
• Participate in hot metal pours.
• Write an artist statement along with shorter statements for the body of work.
• Research at least three (new to you) sculptors or art critics and present on his/her significance to the art world and his/her connection to the student’s own art/interests.
• Create and maintain a website to post documentation of both work in progress and completed art.
• Scheduled and held at least three studio visits with other art professors, visiting artists, or approved curators.
• Apply to at least one residency, grant, or solo exhibition.
REQUIRED MEDIA and SUPPLIES

TEXTBOOK: This course requires one text - *The Artist’s Guide* by Jackie Battenfield.

And recommends a second text - *Art/Work* by Heather Darcy Bhandari.

Additional readings will be pulled from: *The Uncertainty of Objects and Ideas: Recent Sculpture* by Anne Ellegood, *Sculpture Unlimited* by Jennifer Allen, Sculpture magazine, podcasts, and numerous other sources.

- **WEBSITE or DIGITAL PORTFOLIO** - to maintain documentation of finished work and to share artist research. These sites will be used for in class presentations.

- **COMMUNICATION** - Check your TAMUCC email and Blackboard regularly.

- **LOCKER** - Please go to the Dept. of Art office to rent a locker. This locker will be for you to keep your materials, finished work, personal safety protection, and so on.

- **SKETCHBOOK or DESIGNATED COMPUTER FOLDER** - this can be a used sketchbook, a binder, or a notebook. Just make sure to have a dedicated place to log ideas.

RECOMMENDED READING and E-SOURCES

- Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship*
- Martha Buskirk, chapter from *The Contingent Object of Contemporary Art*
- Julie H. Reiss, Chapter from *From Margin to Center: The Spaces of Installation Art.*
- Nicolas Bourriaud, *Relational Aesthetics*
- Art agenda http://www.art-agenda.com/
- Art in America Online http://www.artinamericamagazine.com/
- Artforum http://artforum.com/
- International Sculpture Center http://blog.sculpture.org/
- Land Arts http://landarts.org
- Rhizome http://rhizome.org/
- Temporary http://temporaryartreview.com
- Public Art Dialogue http://publicartdialogue.org/

RECOMMENDED MEDIA and SUPPLIES

- Digital camera or phone with camera (or borrow someone’s) to document your work
- Shop tools - The shop is well equipped, but some tend to vanish or all be in use. If there is a specific hand tool you use regularly and it is vital to your process, I encourage you to invest in purchasing your own. For larger equipment, try to aim to use it during non-peak hours so you can have full reign and access.
- Sculpture materials - metal, wax, plaster, sand and such materials that are purchased in bulk are available in the shops. Not every material and object desired for the execution of a project will be found in the classroom. In Sculpture, the media you desire to include cannot be predicted beyond the required ones that are part of the assignments. If you choose to purchase additional materials, seek approval from the Professor prior to doing so in case there are any safety concerns that need to be considered.

REQUIRED PERSONAL SAFETY EQUIPMENT

- Leather, work boots that cover your ankles – preferably Steel-toe.
100% cotton blue jeans with no holes or cuffs
Long-sleeve, 100% cotton shirt

RECOMMENDED PERSONAL SAFETY EQUIPMENT
- Personal eye protection
- Organic Vapor Respirator = NIOSH 100 Respirator

PERSONAL SAFETY
Most of the work in this class involves fabrication in the wood and metals shops. Safety will be a major concern in this class. Be sure to come to class alert, well rested, and ready to work. When we are in the shops, the following dress code applies:
- Closed-toed shoes must be worn. NO FLIP FLOPS or SANDALS
- Long hair and baggy clothing must be tied back
- Safety glasses and ear protection must be worn at all times when in the shops and when using or in the vicinity of power tools
- When in the metal shops, long, non-flammable pants or chaps are required

IF YOU COME TO CLASS WITHOUT PROPER ATTIRE YOU WILL NOT BE ALLOWED TO WORK AND YOU WILL BE MARKED ABSENT. It is your responsibility to work safely.

OPEN STUDIO
This is a studio-based art course and ample time will be allotted to production and creative output; however, students are expected to work at least 6-8 hours a week outside of class time. Regarding the studio time built into this class: this is time for you to work under supervision in the studio. This is the best time to ask me specific questions about your work and get feedback on your work in progress. It is expected that you will have enough work to occupy the full class period. It is also expected that students put in the adequate work time outside of class in order to ensure the quality outcome of their work.

STUDIO CARE and CLEAN-UP
- Cleaning after yourself both in class and outside of class
- Group cleaning following each critique
- If you install artwork affecting walls, when you deinstall, repair wall accordingly
- Hot Metal pour prep, pour crew participation, and clean-up
- Disposing of used materials properly
- If you break something you notify faculty promptly, and so on...
- Final Exam week — each person come in beyond final exam to
  - clean out cubby • THIS IS NOT TO GO IN TRASH CANS – go straight to dumpster
  - remove all works – THIS IS NOT TO GO IN TRASH CANS – go straight to dumpster
  - one hour studio cleanup
- Anytime someone has to clean or pick up for you will affect your semester grade with respect to level.
- All artwork and materials must be removed from the studios upon the completion of the semester.
  Make early plans for large, heavy, and bulky work. Failure to remove your work and belongings after the last class meeting will affect your grade.
  Sorry, no exceptions.

ASSESSMENT AND GRADING
An MFA degree in art is generally intended to indicate that the degree holder has the ability to practice art in a
professional capacity, therefore the standards to which a student is held should reflect the standards of the profession in general. The student is assessed as to whether he/she is producing sufficient work of professional quality.

100–90 = A  89–80 = B  79–70 = C  69–60 = D  60 and Below = F

50% Committed studio practice & effective use of critical and creative inquiry demonstrated through studio visits, artist statements, and critiques

25% Quality of projects and statements produced. Quality = alignment of methods, materials and meanings + space for viewer to read complex meanings greater than original intent could foresee

25% Participation and Professionalism

- Grades are a measure of achievement, not of industry. A student who fails to carry out assigned tasks is not entitled to credit; on the other hand, a student who expends twice as much time or energy in completing a task as another is not thereby entitled to a higher grade. The grade is a measure of the degree to which the goals of the assignments have been achieved and should not be distorted by other considerations.

- Grades are meant to evaluate your effort, ideas, and execution. Your overall grade will be based on participation and projects (including creativity, critical thinking, engagement with course information, research, presentation, technical proficiency, and problem solving). If anything seems unclear, you are responsible for asking the instructor for clarification far in advance of the due date. The most successful projects will be very ambitious and well executed technically, but must also exhibit thoughtful connections between concept and form.

A = Exceptional - Goes beyond all the requirements and expectations, I'm blown away.
The objectives have been surpassed, and the solution is fully developed and innovative beyond the requirements. Craftsmanship is exceptional and reflects careful attention to detail and investment in presentation. Distinguished/excellent use of concepts, process and materials. Frequent contribution class discussion and studio community. In-class and out-of-class work ethic, preparedness, and attendance are superb. Seeks and utilizes professor's and classmates' feedback.

B = Good - Meets all the requirements and expectations, the work is very good
The objectives have been exceeded, and the solution may be unique and unusual. Craftsmanship is clean and attention to detail is apparent. Good understanding of materials and techniques. All work completed on time. Work shows evidence of a solid work ethic. Attendance is good and student is prepared for each class.

C = Average - Meets most of the requirements and expectations, the work is average
The objectives have been solved, but the solution is obvious and lacking in innovation. Craftsmanship is adequate but attention to detail is minimal. Average understanding of medium and methods. Research is cursory and experimentation in approaches is limited. Most work is completed on-time.

D = Passing - Meets very few of the reqs. and expectations, the work is below average
The objectives have been solved poorly, and the solution shows lack of understanding of the problems presented. Craftsmanship is sloppy. Marginal understanding material. Execution of final projects is rushed. Student shows little willingness to experiment with different approaches, and does not respond to feedback. Some work completed on time but often not prepared for class.
F = Failing - Meets virtually none of the requirements, the work is negligent
The objectives have been unaddressed, and the solution is incomplete. Craftsmanship is ignored. All work completed late and often unprepared or absent. Student shows little knowledge of topics discussed in class.

COURSE POLICIES FOR ATTENDANCE
Attendance is mandatory for your success, will be recorded during each class session.

I expect students to attend class and actively participate in critiques. THERE IS A PENALTY VIA GRADE REDUCTION FOR MISSING MORE THAN THREE CLASSES. This departmental absence policy accommodates standard illness, religious holidays and schedule conflicts during the semester.

If you are absent it is up to you to seek out the information presented in class and schedule a make-up demonstration if there was such the day you missed. You are still responsible for everything presented in class during your absence. It is also your responsibility to contact me if you have questions concerning grading, policies, or anything else about the class.

It is important that you communicate with me if you are having a problem with the course.

- You will lose a single letter grade on your fourth (4) absence.
- Five (5) absences will result in the drop of another letter grade.
- Six (6) absences will result in the failure of the course.
- Three (3) late arrivals or early departures will result in the recording of one (1) full absence. (10 minutes or more late or leaving class 10 minutes or more)
- Students are required to attend class for the duration of the scheduled time or until the Professor dismisses the class.
- Attending critiques is mandatory.
  - Critiques are the equivalent of a major test and your attendance for critique is absolutely mandatory... period.
  - In addition to adding to your number of absences for the term, the reason for the absence is of special importance on the day of a critique.
  - Missing a critique with unexcused absence = 0 for the in-class and verbal parts of the critique grade.
  - Excused absence = NA for that critique grade. Excused absences: personal illness, death in the immediate family, and duties performed for the University. If you must miss critique or you have any sort of time conflict, email me prior to the time you will be late or absent.

COURSE POLICIES FOR LATE SUBMISSION OF ASSIGNMENTS
I accept late assignments and papers up to 1 week late but with a grade reduction increasing for each hour and day respectively. Running out of time or blaming the materials, the internet, or the equipment are not acceptable reasons for not finishing your assignments.

I do NOT accept late submissions for the last project nor the final presentation.

COURSE POLICIES FOR ELECTRONIC DEVICES IN THE CLASSROOM
- Communal music agreed upon by the whole class is allowed during class. **Headphones are NOT allowed during class time**, so that you are always engaging with your peers, participating in the learning process, and contributing to the safety of the class by being aware of tool use.
- Smart phones, tablets, and computers are allowed in the primary 3D studio classroom for tasks related directly to our assignments: documenting progress, updating website, and research on sculptors. Keep your electronic work visible. Do not use these devices in woodshop, plaster/wax studio, or welding areas.
• When our class is in session, do not use these devices to do homework for other classes, for communication, or for social media.
• If you do the above and I have to ask you to stop more than one time, this will first affect your grade and if this becomes a common problem, you will lose all in-class device privileges.

COURSE POLICIES FOR CLASSROOM/PROFESSIONAL BEHAVIOR
Because Art Studios use materials and tools that could be dangerous, safe and cooperative behavior by students is absolutely necessary. The instructor will be the ultimate judge of cooperative as well as safe and unsafe behavior. The instructor will caution individuals engaging in uncooperative and/or unsafe behavior one time. If a second occasion of this behavior occurs, that student will be un-enrolled from the course and given a “WD” with no refund of tuition and fees.

Texas A&M University-Corpus Christi, as an academic community, requires that each individual respect the needs of others to study and learn in a peaceful atmosphere. Under Article III of the Student Code of Conduct, classroom behavior that interferes with either (a) the instructor’s ability to conduct the class or (b) the ability of other students to profit from the instructional program may be considered a breach of the peace and is subject to disciplinary sanction outlined in article VII of the Student Code of Conduct. Students engaging in unacceptable behavior may be instructed to leave the classroom. This prohibition applies to all instructional forums, including classrooms, electronic classrooms, labs, discussion groups, field trips, etc.

Texas A&M University-Corpus Christi has a diverse student population. We expect that you will behave in a manner that is dignified, respectful and courteous to all people, regardless of sex, ethnic/racial origin, religious background, sexual orientation or disability. Behaviors that infringe on the rights of another will not be tolerated.

ACADEMIC INTEGRITY/PLAGIARISM
University students are expected to conduct themselves in accordance with the highest standards of academic honesty. Academic misconduct for which a student is subject to penalty includes all forms of cheating, such as illicit possession of examinations or examination materials, falsification, forgery, complicity or plagiarism. (Plagiarism is the presentation of the work of another as one’s own work.) In this class, academic misconduct or complicity in an act of academic misconduct on an assignment or test will result in a failing grade in the course.

DROPPING A CLASS
I hope that you never find it necessary to drop this or any other class. However, events can sometimes occur that make dropping a course necessary or wise. Please consult with your academic advisor, the Financial Aid Office, and me, before you decide to drop this course. Should dropping the course be the best course of action, you must initiate the process to drop the course by going to the Student Services Center and filling out a course drop form. Just stopping attendance and participation WILL NOT automatically result in your being dropped from the class.

GRADE APPEALS
As stated in University Procedure 13.02.99.C2.03, Student Grade Appeals, a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. The burden of proof is upon the student to demonstrate the appropriateness of the appeal. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details, including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in the process, see University Procedure 13.02.99.C2.03, Student Grade Appeals. These documents are accessible online at:
http://academicaffairs.tamucc.edu/rules_procedures/assets/13.02.99.C0.03_student_grade_appeals.pdf. For assistance and/or guidance in the grade appeal process, students may contact the Associate Dean's office in the college in which the course is taught. For complete details on the process of submitting a formal grade appeal in CLA, please visit the College of Liberal Arts website, http://cla.tamucc.edu/about/student-resources.html.

**DISABILITIES ACCOMMODATIONS**
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please call or visit Disability Services at (361) 825-5816 in Corpus Christi Hall 116.

If you are a returning veteran and are experiencing cognitive and/or physical access issues in the classroom or on campus, please contact the Disability Services office for assistance at (361) 825-5816.

**STATEMENT OF ACADEMIC CONTINUITY**
In the event of an unforeseen adverse event, such as a major hurricane and classes could not be held on the campus of Texas A&M University–Corpus Christi: this course would continue through the use of Blackboard, email, and our group website http://bajuyo.weebly.com/. In addition, the syllabus and class activities may be modified to allow continuation of the course. Ideally, University facilities (i.e., emails, web sites, and Blackboard) will be operational within two days of the closing of the physical campus. However, students need to make certain that the course instructor has a primary and a secondary means of contacting each student.

**ACADEMIC ADVISING**
The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. Degree plans are prepared in the CLA Academic Advising Center. The University uses an online Degree Audit system. Any amendment must be approved by the Department Chair and the Office of the Dean. All courses and requirements specified in the final degree plan audit must be completed before a degree will be granted. The CLA Academic Advising Office is located in Driftwood #203. For more information, please call 361-825-3466.
**PROVISIONAL COURSE OUTLINE**

Below is a general calendar for the semester.
The calendar below is an approximation and may change pending allowance for casting schedules, equipment problems, weather etc. Any change will be announced well in advance.

Make note of the posted shop hours. If there is another class in session when you would like to work in the 3D studios, locate the instructor for that course:
- Introduce yourself and which class you are in
- Describe what you would like to work on
- Respectfully ask if (and where) you can work while his/her class is in session

<table>
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<tr>
<th>Date</th>
<th>For more detailed calendar, see each project assignment. Keep in mind, for &quot;prior to class&quot; info, work on your current project is assumed to be underway continually leading up to the Critique Day and such regular progress is not noted below.</th>
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| **Week 1** | **M** Complete "Getting Started" quiz and complete it  
Introductions  
Begin Brainstorming  
**W** Prior to class: **Find syllabus on Bb – print or download – read through**  
In class: Go over syllabus  
Present plans for Project 1 |
| **Week 2** | **M**  
**W** |
| **Week 3** | **M** studio visits  
**W** |
| **Week 4** | **M**  
**W** |
| **Week 5** | **M**  
**W** |
| **Week 6** | **M** studio visits  
**W** |
| **Week 7** | **M** In class: **CRITIQUE**  
**W** **DUE by start of class – Post-Critique and Digital Portfolio** |
| **Week 8** | **M** Spring Break  
**W** Spring Break |
| **Week 9** | **M**  
**W** |
| **Week 10** | **M** studio visits  
**W** |
| **Week 11** | **M**  
**W** |
<p>| <strong>Week 12</strong> | <strong>M</strong> |</p>
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<th>Week 13</th>
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<th>Studio visits</th>
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<td>Week 14</td>
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<td>Week 16</td>
<td>M</td>
<td>Final Presentations, Return to &quot;Getting Started&quot; writing due on Blackboard, Course evaluations</td>
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<td></td>
<td>W</td>
<td>Reading Day</td>
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<tr>
<td>Week 17</td>
<td>M</td>
<td>Final CRITIQUE, Final Website/Digital Portfolio DUE by last day of Finals Week</td>
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</table>
|         | W | Sometime during Finals Week  
|         |   | • Clean up and move any of your artwork and materials out of the studios  
|         |   | • HELP with cleaning Sculpture Studios for 30 min. There will be a sign-in sheet on Leticia's office door. Write in what you did and when you worked. |