

ART 261 -01 / ART 361 -01 Intro Studio - Life Sculpture - From the Figure to The Body

Intro Studio – Life Sculpture Syllabus

CSULB School of Art

SPRING 2024

Instructor: nicola lee

[REDACTED]

Class Hours: Tuesday & Thursday,

Classroom:

Office Hours:

In-person on Tuesdays 6:45- 7:45 PM in FA-3-108;

Online ZOOM office hours are Thursdays 7 PM - 8 PM by appointment only.

Office Hours Zoom link: [REDACTED]

SYLLABUS REVISIONS

Students should expect that there may be one or more revisions to the syllabus to address changes during the early weeks of the semester, and perhaps additional revisions thereafter. Revisions will be made to address changes in policies, procedures, and circumstances; however, core expectations will not change, and every effort will be made to provide for continuity of student experience and fairness to students.

COURSE STRUCTURE AND DELIVERY MODE

The teaching modality for this course is face-to-face (in-person); therefore, the class will be structured around in-person instruction with some online resources through Canvas. You must access and track projects, course materials, and activities on [CanvasLinks to an external site.](#) If you need technical assistance at any time during the course or need to report a problem with Canvas, please contact the [Technology Help DeskLinks to an external site.](#) using their [online formLinks to an external site.](#), by phone at (562) 985-4959, or by [email](#).

COURSE DESCRIPTION

From the Figure to the Body

The emphasis of this class will be on technical studies, historical context, and the exploration of a broad range of representational strategies related to figurative traditions and art related to the body. There will be projects and exercises based on anatomical and observational studies in which we will explore clay modeling techniques. We will also explore methodologies in working interpretively through abstraction, material process, and expressionism. In addition, we will investigate a broad range of contemporary practices employing the human body in sculpture. As such, we will consider the influence of body art, hyper-realism, performance art, installation, and digital media relative to the historical canons and conventions of figuration. At the end of the semester, each student will develop a final project that best reflects their own point of view. This class aims to develop each student's individual approach to working with the body and figure in art as a vehicle or self-expression.

Brief Description of Historical Context: Unpacking the historical conventions of life pedagogy, Science and exploring cultural differences.

Cultures around the world have rich histories of figuration in numerous art, architecture, and craft traditions. In certain ways, working with the human form is almost universal, yet this does not mean the figurative is neutral or carries universal signification. In fact, representations of the human body and figure are often highly charged ideologically, symbolically, culturally, and politically. Consider the numerous traditions of social realism in authoritarian regimes or consider the current political struggles and trauma in the US around systemic racism and the disavowal of racist monuments and statues. This is a reminder that working figuratively is charged politically. It is one of the ways that historical symbolism, social norms, conventions of beauty, and a whole system of representations exercise power and are directly tied to constructions and conventions of the body, race, class, gender, and identity.

Historically, Western Art pedagogy has employed curriculum in Life study or working from observation from living human models. These methodologies came to prominence in many European Art Academies in the sixteenth century. Artist apprentices would first work imitating the "masterworks," often cast replicas of original artworks before they would be qualified to work from a living human model. Only after an extensive period of training rooted in observation and imitation of masterworks would art apprentices be permitted to work from actual human life models. In many ways, this is how the Western European art canon proliferated and propagated its many conventions and ideals. However, with the expansion of Modern Art, artists and thinkers saw the practices of the Art Academy as kitsch and mostly rejected the talents of mastery, skill, and imitation. As such, modern artists considered the practices of the Academy to be a set of idealized clichés and dead conventions associated with Neo-classical ideals. Although working from observation of the human body continued in the curriculum of modern art programs, the modern art curriculum placed emphasis on medium, material experimentation, and invention over the strict adherence to imitation, mastery, skill, and traditional ideals.

In addition, it should be mentioned that observational study is also one of the fundamental tenets of modern science, so these methodologies are not strictly limited to art practices. In this class, we will follow a path exploring a range of methodologies that consider multiple traditions

and approaches to working with the human body through artistic and scientific observational study. We will survey some of the shifting methodologies and histories of observational study, try to unpack and question some of the ideological conventions of figuration and consider the broader philosophical implications of representing the human form and subject in art.

STUDENT LEARNING OUTCOMES

Demonstrate basic skills in modeling the human form.

Demonstrate a basic understanding of the anatomical structure and proportions of the human body.

Demonstrate skills in working from observation.

Demonstrate an awareness of the symbolic, philosophical, and psychological aspects of representing the human subject.

Demonstrate understanding of a range of historical approaches to the figure, including the influence of sculptural approaches to the body and performance art.

Develop a series of projects that facilitate experimentation in order to support the development of an individual artistic point of view.

COURSE ASSIGNMENTS

This class will have 5 major projects and a series of homework assignments tracking your progress on these projects through Assignments. Each of the 5 projects will be assessed individually based on the following three criteria:

Resolution of project objectives.

Craft and effective use of techniques and materials.

Effort, inventiveness, resourcefulness.

Presentation and documentation.

All assignments must be completed on time for full credit. Late assignments will receive a lesser grade. A missing Project Assignment will impact all aspects of your final grade. Students must photograph each project from multiple perspectives and upload several views of your project in the corresponding Assignment Folder on Canvas. Please make sure you keep track of submission due dates and Assignment names.

GRADING

Together the 5 core projects make up 500 points.

Homework, Class Participation, and Attendance will make up approximately 100 points of your total final grade.

In other words, for Project 1: Planar Study, you will get 100 points for the completed project; however, there may be a required Assignment submission (10 points) to track your progress which counts towards your grade.

Class Participation and Attendance will factor in points for Participation in Critiques, Preparedness, Clean Up, Participation in all Group Activities, and Material Returns.

Grading Breakdown

Points / approx. % of total grade

Project 1 Planar Study Form and Structure	100 points / 15 %
Project 2 Head Study	100 points / 15 %
Project 3 Still Life Study	100 points / 15%
Project 4 Artist Visual Presentation	100 points / 15 %
Project 5 Final Project Scale and Context	100 points / 15%
Participation, and Attendance	100 points / 25%
Extra Credit (Assignment Submissions)	10 points / 10%
Total	610 points total

For those registered in ART 361 Sculpture from Observation (only). If you are currently registered in Art 361, Sculpture from Observation, and you have already taken Art 261, Introduction to Life Sculpture, I will allow you to either follow the structure of the class or to work or develop an independent series of projects with me. Please make an appointment with me during my office hours to discuss this course of study.

ATTENDANCE and Participation are essential to your success in this class. This class will have regular technical and material demos and discussions that will cover a great deal of information, so if you fall behind, it will become increasingly difficult to catch up. Poor attendance will hurt your grade; the accumulation of three unexcused absences will result in your overall grade dropping by one letter grade. In other words, if you have been a B student and you have three unexcused absences, your grade would drop to a C. You will be expected to be on time to class and prepared.

CLASS PARTICIPATION is key to the success of this class. Art rarely happens in a vacuum, and students will be expected to participate in class discussions and group critiques. Your contribution to critiques, group discussions, and the preparation and clean-up of the classroom will count toward your overall grade.

CLASS MATERIALS

You will need to purchase Ceramic clay a few times during the semester. Most materials and basic tools for projects 1- 4 will be provided for you. However, you will need to provide or source your own materials for the Final Project. Materials provided to you for Projects 1-4 are purchased by the Sculpture program and issued to you for use this semester - they must be returned to the class by the end of the semester (Finals Week). Failure to return these items will significantly impact your participation credit for the class, and your grade could drop by as much as a letter grade by failing to return your kit.

WORK AREAS

I am hoping this class will be able to operate in-person and on campus for the duration of the semester. Sculpture can be a messy process, and we want you to be able to make work; however, there are many classes that happen in our facilities, and it's your responsibility to

clean up after yourself and participate in the clean-up of the overall class. I consider this to be an important part of the participation portion of your grade.

HOME WORK AREA

You may want to work on some of your projects at home; I have included a document from last year in the Modules on Canvas to assist you with Setting Up a Work Area at Home. That said, you will be working with many different materials, and some can be messy or even harmful if not used properly. If you will be working on your projects at home, you should find a work spot where you can work on class projects that can accommodate messy work - use a wood board, drop cloth, or cutting mat to contain spills or prevent material dispersion. If using a table – it's NOT recommended to use a table that is regularly used for eating or is shared with other people for eating. Some projects in this class could involve mixing and pouring liquid components – like plaster - it's recommended that these processes are done outside, in a garage, or on campus.

LOCKERS

Each student will be provided with a locker for the semester. Please write your name and class number (ART 261 or 361) and the semester on a piece of tape and stick it on the outside of the locker. If you are in Art 261, please consider sharing a locker with another student in the class. These lockers are yours for the duration of the semester; however, they must be cleaned out at the end of the semester.

SCULPTURE TECH & STUDENT TECHS

This course is classified as a Sculpture class. The Sculpture Program has a part-time technician who coordinates many facilities and technical activities for our program, including our course materials and some safety demos. The Sculpture Tech is (email _____). In addition to Tanner, we also have a group of student techs that will be holding regular hours during our class time. I will provide the class with the hours our techs work so that you may work in our facilities outside of scheduled class time. See the Sculpture Shop Hours in the Modules folder for more information on our tech hours. These student techs are here to assist you with technical problems tied to our classes as well as check out tools and materials.

MODEL ETIQUETTE

It's expected that all students in this class behave respectfully in the presence of life models. The School of Art's Regulations for Students in Life Model Classes will be posted in our classroom; please make sure to read this.

The rules include: no photography of models, no iPods, and no use of cell phones in the classroom space during a model session. Also, students are expected to make sure all outside doors are closed if you need to leave the room, and absolutely no visitors are allowed to enter the classroom when a model is in session. It is essential that all students behave in a mature and respectful way when a model is working for us, and this includes limiting your talking with other students during these times.

UNIVERSITY WITHDRAWAL POLICY

Class withdrawals during the final 3 weeks of instruction are not permitted except for a very serious and compelling reason, such as an accident or serious injury that is clearly beyond the student's control, and the assignment of an Incomplete grade is inappropriate (see [GradesLinks to an external site.](#)). Application for withdrawal from CSULB or from a class must be filed by the student online whether the student has ever attended the class or not; otherwise, the student will receive a grade of "WU" (unauthorized withdrawal) in the course. More information regarding the University guidelines on Dropping and Withdrawing at: [Dropping and WithdrawalLinks to an external site.](#)

Withdrawal/Drop Deadlines

February 11- Deadline for students to add and drop using MyCSULB and to drop without a 'W' grade – 10 PM

After this date, withdrawing from the class requires "serious and compelling reasons". Only serious medical, legal, or family emergencies will be considered.

April 19- Last day to drop a course without Dean's signature

May 10- Last day to drop a class (instructor, chair, and college approval required)

SPECIAL NEEDS ACCOMMODATIONS

Online courses are required to meet ADA accessibility guidelines. Students with a disability or medical restriction who are requesting a classroom accommodation should contact the [Bob Murphy Access Center \(BMAC\) and also notify the instructorLinks to an external site.](#) BMAC personnel will work with the student to identify a reasonable accommodation in partnership with appropriate academic offices and medical providers. Only approved BMAC petitions will be accommodated.

Any student who is facing academic or personal challenges due to difficulty in affording groceries/food and/or lacking a safe and stable living environment is urged to contact the [CSULB Student Emergency Intervention & Wellness ProgramLinks to an external site.](#) Additional resources are available via [Basic Needs ProgramLinks to an external site.](#) The students can also email _____, call _____, or, if comfortable, reach out to the instructor as they may be able to identify additional resources. For mental health assistance, please check out [CSULB Counseling and Psychological Services \(CAPS\)Links to an external site.](#) and [Division of Student AffairsLinks to an external site.](#)

PERSONAL ASSISTANCE

Any student who is facing academic or personal challenges due to difficulty in affording groceries/food and/or lacking a safe and stable living environment is urged to contact the [CSULB Student Emergency Intervention & Wellness ProgramLinks to an external site.](#) Additional resources are available via [Basic Needs ProgramLinks to an external site.](#) The students can also email _____, call _____, or, if comfortable, reach out to the instructor as they may be able to identify additional resources.