

ARTS 3375.001 Spring 2025 Intermediate Sculpture

Professor: Kristen Cochran | Kristen.Cochran@utdallas.edu | *kristencochran.com*

Class Hours/Location: Thursdays 4:00 pm - 6:45 pm, ATC 1.801 , 1.914

Office Hours: By appointment in person or via MsTeam

Sculpture is traditionally defined as an art form that imitates nature using techniques like modeling, carving or constructing in materials like stone, wood or metal. Traditional sculpture is 'chromophobic': with no additive color: the inherent properties of materials used were valued for their color, grain or marbling patterns, textural qualities or natural patinas. Traditional sculpture is concerned with space, weight and gravity. Traditional sculpture occupies space independently (in the round), as high or low wall reliefs, or suspended from above.

Contemporary definitions of sculpture have expanded to include installation, performance, video, animation, sound and lens based practices. Contemporary sculpture embraces a multiplicity of materials and technologies. Fixed states, patron or market driven interests have given way to experimentation, expression and conceptually driven works. Readymade materials are commonplace; handmade objects are no longer the only way to value sculptural works.

Past and present sculptural practice is focused on objects, space, time and the relationship between the viewer and the made thing.

Course Description: This class will expand upon the fundamental tools, techniques and materials of sculpture. This course equips students to practice experimental or more complex techniques than learned in Introduction to Sculpture. CASTING, WOOD or METAL WORK, 3D printing, ASSEMBLAGE, TEXTILES or PUBLICly engaged projects will be explored in this course.

This course employs the methods of exposure, research, serious play, and practice. Each student will complete approximately four distinct projects.

Goals and Objectives

- to develop and encourage students' creative and intellectual interests through hand made forms.
- to understand traditional definitions of sculpture and engage with contemporary practices
- to practice analyzing and talking about art using discipline-specific language
- to bridge the gap between analog and digital practices using both methods for making
- to acquire the fundamental skills and studio safety needed to transform ideas into form.
- To have fun, share knowledge and enjoy the process!

Attendance will be recorded at the beginning of each class period. Success in a studio art class is dependent upon participation in studio activities and interaction with other students. Three or more absences result in the lowering of your grade by one full letter grade. If you are absent, it is your responsibility to find out what you have missed and what you need to prepare for the next class to remain on track (check eLearning, contact a classmate or me). Absences related to sickness, family or severe weather will be taken into consideration.

Participation in Critiques and Class Time: Students will be expected to participate and attend all critiques on time and have assigned work ready for each critique. Class time should be used effectively; students should come prepared to class with their materials, projects, and proper studio attire.

Lateness

Arrive on time. If you are more than 15 minutes late or leave more than 15 minutes early, it counts as tardy. Three tardies equals an absence.

Critiques

At the completion of each project, there will be a group critique. Critiques are intended to provide helpful feedback. They are meant to assist you in your creative development by providing an opportunity for you to articulate your process, intentions, methods of construction, craft, and presentation. Critiques provide a forum in which to practice bridging the gap between verbal, material and visual language.

Missed critiques cannot be made up.

eLearning

All course content will be communicated through eLearning. It is your responsibility to familiarize yourself with eLearning to ensure that you are able to meet the requirements and deadlines for this course.

Project Documentation

Learning how to successfully document and edit images of your completed work is required in this class.

Grading and Evaluation

Grades are based on class participation, the timely fulfillment of assignments, creative investment and effort towards each project. Lack of respect for studio rules and cleanliness will adversely affect your grade. Improper or careless use of shop property and power tools will negatively affect your grade.

- Projects: 75% (timely completion, creative investment, project objectives met, successful documentation of finished works)
- Participation: 25% (attendance, ELearning assignments, participation in critiques)

Materials: most of your sculpture materials will be provided for you. Please bring these items for your course 'toolkit' by next week:

- A sketchbook (analog or digital) Amazon [link](#)
- Drawing tools: pencils/ sharpies
- scissors
- 1 Xacto knife
- 1 Box cutter
- Work gloves: [Amazon](#), [Harbor Freight](#) (or any comparable general purpose work glove)
- Particle mask

Studio gear: Appropriate clothing is required in the sculpture lab

- Closed toed shoes (sturdy, comfortable and safe)

- Comfortable, casual, workwear - not too baggy; able to get dirty.
- An apron or studio shirt (an optional extra layer)
- Hair ties for long hair
- Hand lotion (for after using plaster or wood which can dry out your skin- optional)

Project materials: Specific materials for projects will be announced in advance. You can purchase them online, at a local hardware, thrift or art supply store.

Textbooks and Online Resources

Readings will be posted via eLearning from these books (+ online exhibition reviews):

- *The Elements of Sculpture*, Phaidon Press
- *The World as Sculpture*, James Hall
- *Evocative Objects*, Sherry Turkle
- *The Sculpting Techniques Bible*, Clair Waite Brown
- Whitechapel's *Documents on Contemporary Art*
- Art21.org
- BOMB Magazine
- Tate Shots
- Wikiart.org
- Nasher Sculpture Center (materials and process learning resources)

Phones

Silence and put away your phones during class. This rule is meant to limit distractions. Phones will be used for documentation, research and music at appropriate times. **Do not check your phone during a critique or lecture.**

Policies

www.go.utdallas.edu/syllabus-policies

Course Outline *In Process

*The course schedule and homework assignments will be discussed in class and posted on eLearning. This course regularly requires approximately 3 hours of work outside of class each week.

1/23 Course Introduction and the creative process

In class: Introductions, overview, space, syllabus, eLearning, warm up sculpture: LINEs and SIGNS (initials)

Homework:

Review: Project 1: LINEs and SIGNS and related artists. Next week: Full work period.
Watch: Amy Sillman Abstraction on Art21.org - on abstraction

1/30 P1: LINEs, SIGNS and SPACE - work day

In class: check in: warm up project + material demos: surfacing and painting
Project intro: Aims, materials, methods

Homework:

- Hands on: 3-4 hours of project work.
- Watch: [Petric Hallijaj - Met rooftop](#), [Phyllida Barlow, London](#), [Jes Fan](#)

- 2/6** **Project 1: LINES, SIGNS, SPACE- work day/ Intro**
In class: discuss small material tests and work on larger forms.
Homework: complete large form and pick up one or two cans of spray enamel (metallic? Rocklike? Color or color gradient?). Test sturdiness make sure the form is dry.
- 2/13** **Project 1: LINES and SIGNS - final work day**
In class: final work day and check in's: texture, color, surface - scout for presentation
Homework: see eLearning for videos and readings
- Watch: TBD (prep for P2)
 - Read: TBD and add to discussion board
- 2/20** **CRITIQUE I / INTRO Project 2 - WOOD**
In class: critique and documentation
Homework: Edit and upload images and research, prep for project 2
- 2/27** **P2 - WOOD - wood shop safety demos and work day**
In class: work day and check in's
Homework: Complete P2
- 3/6** **P2 - WOOD - work day**
In class: work day
Homework:
- 3-4 hours of hands on work, reading and discussion board uploads
 - Watch: TBD (prep for P3)
- 3/13** **P2 - WOOD final work day and soft critique**
In class: Intro and Demos, work time
Homework: 3-4 hours hands on work

MIDTERM/ SPRING BREAK

- 3/27** **P2 CRITIQUE INTRO P3 - CASTING**
In class:
work day and check in's - casting insides and surfacing outsides -
Demo casting, connecting and hydrodipping graphics
Homework:
3-4 hours hands on work -complete Inside/Out and buy a pack of chewing gum per
project parameters.
- P3 CASTING - demos and work day / (Chewing Gum and Candy Casting)**
In class: Intro casting project 2, demo alginate and discuss aims + work time step 1
Homework: 3-4 hours hands on work
- Watch or Read: TBD - and add to discussion board
- 4/3** **P3 CASTING - work day**

In class: work day and check ins

Homework: 3-4 hours hands on work, complete both casting projects for CRIT III

4/10

P3 CASTING - final work day

In class: Critique both casting projects and document

Homework:

- Edit P3 images. Add to Discussion board and Box Folder.
- Watch: TBD (prep for P4)

4/17

P3 CRITIQUE / INTRO P4 - BUILDING BLOCKS (mixed media)

In class: Intro, aims, artists and material demonstrations + work time

Homework: 3-4 hours hands on work, research and discussion board.

4/24

P4 - BUILDING BLOCKS - demos and work day

In class: work day and check ins

Homework: 3-4 hours hands on, project work

5/1

P4 - BUILDING BLOCKS - work day

In class: work day and check ins

Homework: 3-4 hours hands on, project work. Prep for final critique.

5/8

P4 - FINAL CRITIQUE - BUILDING BLOCKS

In class: Final Critique, documentation and course close

Homework: Upload project images, discussion board, Course evaluations

THE END!

Optional TBD

METAL - welding focused project - artist research and personal creative interests will determine the form.

TEXTILES - soft sculpture, inflatable or wearable form - demo of and access to Industrial sewing machine.

ASSEMBLAGE - found objects, 3D printing and projection

PRESIDENTIAL BUST - casting your ideal candidate for president