

Boston University Venice
CFA AR 321 *Sculpture Studios*

The course is held at the Accademia di Belle Arti di Venezia

Instructor: Professor Giuseppe D'Angelo

Course meets: once a week for 5 hours

Credits: 4

Course description:

This course is designed to teach students the basic techniques to create a life-size 1/1 portrait from clay, focusing on the observation of planes and shapes and becoming familiar with proportions and volumes.

Students will discover the specific technical steps of the process making a portrait, from the creation of the iron support structure to the different stages of modeling, paying attention to every detail to give life and expressiveness to the portrait.

In tackling the portrait, the facial muscles will be analyzed to understand their shape.

Once the portrait is finished, students will proceed with the techniques necessary to empty the modeled clay and prepare the artifact for firing.

At the end of this process, students will learn the patination technique.

Course Goals:

- To enable the student to acquire the technical expressive methodologies needed to work with each of the main materials involved, introducing them to the knowledge of those materials and their specific characteristics
- Knowledge and use of materials and equipment (safety devices)
- Knowledge of basic techniques
- Basic knowledge of facial muscles
- The patina coating technique

Grading criteria:

Final grades are comprised of the average of all print project grades in the semester, and may be modified by attendance, class participation, or as recognition of special initiative and accomplishment.

Your grades will reflect your investment and success in both ideas and techniques.

Components of the final grade

Participation and attendance: 10%

Project 1: *The portrait* 30%

Project 2: *Lifecasting* 30%

Project 3: *Patina* 30%

<i>Student Learning Outcomes</i>	<i>Unsatisfactory</i>	<i>Competent</i>	<i>Accomplished</i>
<i>1. Demonstrates mastery of a range of sculpture tools, skills and techniques.</i>	<i>Student work does not exhibit understanding of or interest in tools, materials and concepts. Poor understanding of craft and unsatisfactory or failed outcomes.</i>	<i>Student work exhibits understanding of tools, materials and concepts. Good understanding of craft, attention to detail, varied and interesting outcomes.</i>	<i>Student work shows high level of achievement and awareness of craft. Successful application of technique beyond specific assignments with excellent problem solving.</i>
<i>2. Understands a historical perspective of the discipline of sculpture and its materials, including traditional and contemporary methodologies for making meaning in form.</i>	<i>Student does not understand materials or their interactions and histories. Student is unable to create novel results through experimentation. Sculptures are not made or are unsuccessful by their own measure.</i>	<i>Student understands limitations of form or materials and how to use those to create novel results. Student experiments with success and has some understanding of the history of materials.</i>	<i>Student understands the limitations of form and materials, experiments fearlessly beyond the point of failure to undiscovered territory and is able to use these results to create incisive new methods for sculpture.</i>
<i>3. Demonstrates an ability to apply traditional techniques to a range of materials to achieve novel results.</i>	<i>Student does not learn new techniques or does so but fails to apply them to a range of materials.</i>	<i>Student learns new techniques, is able to apply them to a range of different materials to achieve novel results and can show an understanding of why what happened happened.</i>	<i>Student masters new techniques and is able to pair them with wide-ranging materials to exploit their specific material limitations, and then applies this to creation of a novel sculpture.</i>
<i>4. Demonstrates an understanding of the relationship between meaning and material and how to balance the two.</i>	<i>Student shows no interest in the relationship between meaning and material interaction. Student does not research or investigate material histories.</i>	<i>Student demonstrates an interest in the relationship between materials and their history and how to extract meaning from that relationship.</i>	<i>Student demonstrates and interest in and an understanding of the relationship between materials and their historic uses, how we can understand that within context and the limits of this kind of research.</i>

BU Policies

Examinations

All academic commitments must be completed before you leave the site; no incompletes are permitted. Students who do not complete a course on time will be given an F. Students are required to sit their examinations on the dates, at the times, and in the same classroom as the other students in their class. If a student is ill or has another extenuating circumstance, which causes the student to be absent from a scheduled examination, he/she must provide appropriate documentation and receive approval from the Director.

Attendance

Students should note that attendance will be taken into account by faculty. Boston University Venice students are expected to attend each and every class session, tutorial, on-site class, and activity required for the class as indicated in the syllabus. Any student with irregular class attendance may have his/her final grade penalized.

Absences

Unjustified absences from class, and any class related activity, will affect the students' participation grade, which will be lowered by one letter grade for each absence.

Absence for Religious Reasons

According to Chapter 151C of the General Laws, Commonwealth of Massachusetts, any student in an educational or vocational training institution, other than a religious or denominational educational or vocational training institution, who is unable, because of his or her religious beliefs, to attend classes or to participate in any examination, study, or work requirement on a particular day, shall be excused from any such examination or study or work requirement, and shall be provided with an opportunity to make up such examination, study, or work requirement that may have been missed because of such absence on any particular day; provided, however, that such makeup examinations or work shall not create an unreasonable burden upon such school. No fees of any kind shall be charged by the institution for making available to the said students such an opportunity. No adverse or prejudicial effects shall result to students because of their availing themselves of the provisions of this section. Students who have questions about practicing their religion while abroad should contact Boston University Study Abroad.

Lateness

Students arriving more than 10 minutes after the posted class start time will be marked as late. Being late three times is equivalent to missing one class.

Late Assignments

Students are expected to turn in all course assignments on time as stated in each course syllabus. Late assignments will not be accepted and missed assignments will automatically be awarded an F. Please note that all coursework must be completed by the end of the program.

Plagiarism

Simply stated, plagiarism is taking another's work and presenting it as your own. Definitions of plagiarism frequently include terms such as 'theft' or 'steal'. Plagiarism is, in fact, intellectual theft. It is one of the most serious forms of academic misconduct. Plagiarism committed by a student will certainly result in course failure and may result in suspension or dismissal. For more details, please see Boston University's Code of Student Responsibilities: <http://www.bu.edu/lifebook/universitypolicies/policies-code.html>

Disability accommodations

If you are a student with a disability or believe you might have a disability that requires accommodations, please contact the Disability and Access Services office (DAS) at 617-353-3658 to coordinate any reasonable accommodation requests. For more information, please visit: <http://www.bu.edu/disability>

Interruption of program or early departure

Only in serious cases – mostly related to medical emergencies – the Director will allow a student to take a significant break during the program or to leave before its official conclusion. Official written approval must be received by the Director.

Academic Advice

The Director serves as the head of the faculty and as academic advisor. The Director is available on an appointment basis to assist students with academic issues. For academic advice regarding students' home institutions' policies and transfer credit information, non-Boston students should also contact their school's academic advisors.

Tutoring

BU faculty are available by appointment for students who may need support in the learning process. We strongly encourage you to take advantage of this resource. Students in the past found it very useful to succeed. Students who receive a C on a test must seek support from faculty.

Course Schedule: _

WEEK 1	<ul style="list-style-type: none">- The structure- Electrode welding basic technique- Setting the portrait
WEEK 2	<ul style="list-style-type: none">- Setting masses and volumes for a portrait (the skull cap)
WEEK 3	<ul style="list-style-type: none">- Facial muscles- Clay portrait modeling
WEEK 4	Clay portrait modeling

WEEK 5	Clay portrait modeling <i>Project 1 due: The portrait</i>
WEEK 6	- Emptying the clay model and the technique of slip preparation. - Lifecasting
WEEK 7	- Plaster: properties and uses - Lifecasting <i>- Project 2 due: Lifecasting</i>
WEEK 8	The patina
WEEK 9	The patina
WEEK 10	Conclusion of the projects <i>Project 3 due: Patina</i>
WEEK 11	- Final Exhibition preparations

WEEK 12	Final Exhibition installation Final exhibition
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