3D Design and Beyond

Course: AVT 105-002
Time: Tuesday/Thursday 1:30-4:10 PM
Location: Art and Design Building, Room L003
Fall Semester: August 28 - December 9
Instructor: Andy Yoder
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Course description
The focus here is on developing ideas, working out techniques and bringing critical thinking to bear on three-dimensional work. This class is about coming up with new ideas, problem solving and having fun while working hard. Our activity in the studio will explore form, composition and the expressive possibilities of materials. We will also look at past and contemporary artists' work to provide context, inspiration and new approaches.

Course Content and Projects

Sketchbooks
Use these at least once a day, and soon an obligation will become an extremely useful habit! Even the smallest doodle or observed sketch can lead to a new idea. It becomes a tool to help you work out problems, becoming an extension of your brain while saving you valuable studio time. Most importantly, sketchbooks help connect your eyes to your hands.

Attendance/Participation
This is an extremely important aspect of the class. Arrive on time, as I will take attendance, and only two excused absences are allowed during the semester. If you can't make it to class for whatever reason, be sure to email me beforehand. During critiques, active participation is a requirement. This will not only make the crits enormously more fun and interesting, but also sharpen our thinking and lead to insights that might otherwise get missed. Pay attention during demonstrations, and come to class ready to work.

Field Trips
Visits to DC museums and art galleries, along with attending Art Department special events and openings, are a requirement of the course that you will get huge benefits from. Studio art majors are required to make at least one of the Saturday bus trips to NYC, but non-art majors should try as well; seeing current shows in New York's galleries and museums is hugely energizing!

Grading

In my classes, it all comes down to effort, and putting in the time. I've found that as long as you really apply yourself, the results take care of themselves. Your grade will be based on my evaluation of the following:

- The effort and imagination you apply to your work
- Your individual progress gaining skills and developing work
- Active participation in class and during crits
- Sketchbook
- Attendance
- Meeting deadlines

Letter grading is especially hard to apply to visual art, but here is the framework I use:

A: over the top, far exceeding the requirements, with sustained effort & imagination
B: above average, and slightly exceeding the requirements
C: average effort while meeting the requirements
D: below average effort, reflected in the work, i.e. "mailing it in", and missed classes
F: did not meet the requirements, missed classes, and work is clearly unsatisfactory

Studio Maintenance and Civility Rules

- If you don't know, ask
- Wear proper safety gear
- No food or drink on machinery
- No cell phones, headphones in the wood or metal studio
- Report broken machinery to faculty or technician immediately
- Never use a tool before receiving proper instruction
- Clean and return studio tools to proper storage area after each use
- Put your work in storage areas and clearly label at end of every class
- ID required for all non-class time tool use
- Clean up after yourself
- Treat people with respect

During the Semester

- Wear old clothes and closed toe shoes to class. Dirt, drips and sparks happen.
- Sketch your ideas
- Expect to spend at least 6 hours working outside of class

During Critiques

- These will start at the beginning of class, after we set up the work
- Use the entire studio or SoA building to present your work
- Each student will have 5-12 minutes for discussion and crit
- Articulate your process and idea development honestly
- Make notes of your thoughts, ways to improve, or questions

- Most importantly, SPEAK UP! There is no such thing as stupid questions or bad ideas. It's not a competition, and the more everyone contributes the more we'll get out of the discussion

Materials & Supplies

One of the great skills sculptors develop is scrounging for materials. Besides saving you money, these may give you new ideas and lead to unexpected results. By scrounging, I mean everything from looking for unused objects in your parents' garage, to finding stuff in the woods, to approaching businesses for donations. You will be amazed how often people are glad to help if you are polite and explain that you'd like to plug their materials into a creative art project. Whatever materials you use, make sure you have them on hand before class, rather than taking class time to gather them. We will discuss materials before each project to help you with this. Please have the following supplies with you at class:

- Sketchbook
- Pencils & pens
- Box cutter or Exacto knife, and extra blades
- Hot glue gun and plenty of glue sticks
- 3 yards of plain canvas, 48" or wider
- Rubber cement

Here is an optional list of materials that are frequently hard to come by in the sculpture studio. You'll use them in class, and for many years to come:

- Tape measure
- Eye protection
- Assortment of small drill bits
- Wood glue, or Elmer's
- Assortment of sandpaper
- Sewing supplies, for the canvas/soft sculpture project
- Acrylic or water-base paint, also for the canvas/soft sculpture project

Glue guns come in large or small sizes, so as you might guess the larger ones are great for bigger projects, while the small ones are useful for small or detailed work.

Read over the projects, and be on the lookout for materials. For example, old furniture, plywood, or a collection of oddball stuff that you've always wanted to work with (or get rid of). Bring it in, and I'm sure you or someone else will put it to use.

Semester Calendar

Project 1: Shadow Boxes: After creating a wall-mounted cardboard display box (12" or larger), use cut paper to create a layered interior display of using foreground, middleground, and background elements. Texture and light will also be used to add depth. Exacto knives, or box cutters with new blades, and rubber cement will make this project a lot easier for you!

Project 2: Hang Out A Shingle: Using a base of painted cardboard, the goal is creating hanging sculptures of objects that represent who you are, who you want to be, or some interesting aspect of your personality, much like old shopkeeper signs. An important part of this is not only the object, but having them displayed in the hallway, activating the space.
The livelier and more colorful the better!

Project 3: Opposites Attract: Create a work using two materials that are as opposite to each other as possible. This could include physical characteristics such as texture, color and function, as well as intangible qualities such as personality, status and looks. For example, polished vs. rusty, soft vs. hard, cheap vs. expensive, brand new vs. antique, safe vs. dangerous, attractive vs. repulsive. In the finished work, is one of the two materials dominant, or do they balance each other? Do the materials end up working together to create something new, or do they maintain their separate identities?

Project 4: Into the Woods: Taking advantage of the fantastic wood shop facility, with demonstrations on how to use the tools as needed, this project starts with the material and asks you to let the ideas follow. The wood you use can range from plywood to toothpicks, lumberyard stock or tree branches. It's an amazing and adaptable material with a lot of personality, so the kind of wood you work with will have a strong influence on the way your work turns out.

Project 5: (If we have time for it), **Wild Card:** Here's your chance to make that piece you've always dreamed of, using the full capabilities of the fantastic facilities and technical help that's on tap at GMU. It's also a chance to try something new, like welding or casting, or challenge yourself to do something out of your comfort zone. The greater the risk (aesthetically), the greater the reward!

This class fulfills a Mason Core requirement for Arts. Arts goal: Courses aim to achieve a majority of the following learning outcomes: students will be able to identify and analyze the formal elements of a particular art form using vocabulary appropriate to that form; demonstrate an understanding of the relationship between artistic technique and the expression of a work's underlying concept; analyze cultural productions using standards appropriate to the form and cultural context; analyze and interpret material or performance culture in its social, historical, and personal contexts; and engage in the artistic process, including conception, creation, and ongoing critical analysis.

Important University Dates:
ArtsBus - Dates for Fall 2017:
September 23
October 21
November 18

ArtsBus Credit and Policies: You are responsible for knowing and following Artsbus policies and rules. Please go to the ArtsBus website: http://artsbus.gmu.edu "Student Information" for important information regarding ArtsBus policy. For credit to appear on your transcript you must enroll in AVT 300. This also applies to anyone who intends to travel to New York independently, or do the DC Alternate Assignment. * If you plan/need to go on multiple ArtsBus trips during a semester and need them towards your total requirement, you must enroll in multiple sections of AVT 300* Non-AVT majors taking art classes do not need Artsbus credit BUT may need to go on the Artsbus for a class assignment. You can either sign up for AVT 300 or buy a ticket for the bus trip at the Center of the Arts. Alternate trips must be approved by the instructor of the course that is requiring an ArtsBus trip.

Visual Voices Lecture Series Fall 2017 Visual Voices is a year-long series of lectures by artists, art historians and others about contemporary art and art practice. Visual Voices lectures are held on Thursday evenings from 7:20- 9:00 p.m. in Harris Theater:
http://soa.gmu.edu/visualvoices/
August 31…Simon Schwartz
Sept 14… Andy Birnbaum
Oct 5…Patricia Bello-Gillen
Oct 19…Sadie Barnette
Nov 11… Walter Kravitz

Students with Disabilities and Learning Differences If you have a diagnosed disability or learning difference and you need academic accommodations, please inform me at the beginning of the semester and contact the Disabilities Resource Center (SUB I room 234, 703-993-2474). You must provide your instructor with a faculty contact sheet from that office outlining the accommodations needed for your disability or learning difference. All academic accommodations must be arranged in advance through the DRC.

Cell Phones: School of Art Policies in accordance with George Mason University policy, turn off all beepers, cellular telephones and other wireless communication devices at the start of class. The instructor of the class will keep his/her cell phone active to assure receipt of any Mason Alerts in a timely fashion; or in the event that the instructor does not have a cell phone, he/she will designate one student to keep a cell phone active to receive such alerts.

Commitment to Diversity: This class will be conducted as an intentionally inclusive community that celebrates diversity and welcomes the participation in the life of the university of faculty, staff and students who reflect the diversity of our plural society. All may feel free to speak and to

be heard without fear that the content of the opinions they express will bias the evaluation of their academic performance or hinder their opportunities for participation in class activities. In turn, all are expected to be respectful of each other without regard to race, class, linguistic background, religion, political beliefs, gender identity, sex, sexual orientation, ethnicity, age, veteran's status, or physical ability.

Statement on Ethics in Teaching and Practicing Art and Design: As professionals responsible for the education of undergraduate and graduate art and design students, the faculty of the School of Art adheres to the ethical standards and practices incorporated in the professional Code of Ethics of our national accreditation organization, The National Association of Schools of Art and Design (NASAD).

Open Studio Hours: SOA teaching studios are open to students for extended periods of time mornings, evenings and weekends whenever classes are not in progress. Policies, procedures and schedules for studio use are established by the SOA studio faculty and are posted in the studios.

Official Communications via GMU E-Mail Mason uses electronic mail to provide official information to students. Examples include communications from course instructors, notices from the library, notices about academic standing, financial aid information, class materials, assignments, questions, and instructor feedback. Students are responsible for the content of university communication sent to their Mason e-mail account, and are required to activate that account and check it regularly.

Attendance Policies Students are expected to attend the class periods of the courses for which they register. In-class participation is important not only to the individual student, but also to the class as a whole. Because class participation may be a factor in grading, instructors may use absence, tardiness, or early departure as de facto evidence of nonparticipation. Students who miss an exam with an acceptable excuse may be penalized according to the individual instructor's grading policy, as stated in the course syllabus.

Honor Code Students in this class are bound by the Honor Code, and are responsible knowing the rules, as stated on the George Mason University website' Academic Integrity page (http://oai.gmu.edu/the-mason-honor-code-2/). "To promote a stronger sense of mutual responsibility, trust, and fairness among all members of the Mason community, and with the desire for greater academic and personal achievement, we, the student members of the university community, have set forth this honor code:

Student members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work.

Mason's Commitment: To create an environment that is innovative, diverse, entrepreneurial, and accessible-helping you avoid accidental or intentional violations of the Honor Code."

Writing Center Students who are in need of intensive help with grammar, structure or mechanics in their writing should make use of the services of Writing Center, located in Robinson A116 (703-993-1200). The services of the Writing Center are available by appointment, online and, occasionally, on a walk-in basis. The Collaborative Learning Hub Located in Johnson Center 311 (703-993-3141), the lab offers in-person one-on-one support for the Adobe Creative Suite, Microsoft Office, Blackboard, and a variety of other software. Dual monitor PCs make the lab ideal for collaborating on group projects, Macs are also available; as well as a digital recording space, collaborative tables, and a SMART Board. Free workshops are also available (Adobe and Microsoft) through Training and Certification; visit ittraining.gmu.edu to see the schedule of workshops and to sign up.