

Spring 2017

Art 355: Intermediate Sculpture:

K i l n - w o r k i n g G l a s s

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Schedule: M/W 11-1:30pm

Office Hours: Wednesday 1:30-2:30 and by appointment

Syllabus:

Catalog Description: This class will explore glass as a sculptural medium using kiln-working methods: fusing, slumping, casting and other related techniques. Will also include cold-working methods: grinding, engraving, carving, sandblasting, and polishing. Students will explore conceptual and formal development of their work in glass.

This class is an intensive course designed to introduce you to a variety of glass kiln-working techniques and to explore the possibilities of developing work through layering imagery and text within fused glass.

Because of the technically demanding nature of working in glass and our 15-week semester, Art 355 will focus on a particular area of emphasis within the field of Kiln-Working. **This semester we will focus on conceptual and technical possibilities working with imagery and text within fused glass using the following approaches: silk screening, photo-sensitive resist sandblasting, decals, engraving, and use of enamels.** We will explore the unique advantages of working with glass such as layered transparency and using glass to activate a space. This class will also emphasize technical aspects of working in glass: understanding the science behind working with glass, kiln operation, annealing programs, designing programs. It will take more time than the class allows for you to truly digest all of the information that I will be giving you—your notes and observations during class will be useful if you continue to work in the medium either at UWSP or at some time in the future. I will give presentations on contemporary glass artists and sculptors whose work relates to concepts and techniques covered in this class and their relevance to developments and directions in contemporary sculpture. Students will also conduct their own research on contemporary artists working with glass, text and imagery, which will help inform and contextualize their work.

Learning Outcomes:

Students will:

Conceptual:

Explore conceptual and formal development of their work in glass.

Explore the work of contemporary sculptural glass artists who use imagery and text in their work and how this work relates to directions in contemporary art.

Ideation and Research:

Develop ideation and research documents and images for each project

Technical:

Learn the following techniques:

Silkscreen: prepare screens, develop imagery, screen enamels, screen maintenance

Fuse glass in multiple layers

Slump glass

Use photo-stencil processes: develop films, sandblast imagery and text

Use decals in glass work

Engrave glass

Incorporate techniques into conceptually and formally resolved work.

Cold-work and finish glass

Work safely with the materials and equipment

Use glass adhesives

Operate the kilns and develop and write annealing programs.

Develop an understanding of why and how glass behaves when manipulating it with heat and cold-working techniques.

Develop an understanding of basic glass-working knowledge and terms.

Assignments:

This semester we will focus on developing your technical skills and the expression of your artistic voice in the medium through research, presentations, discussion, experimentation, exercises, equipment operation, a series of works, and the site-specific installation/sculpture for Treehaven. We will mostly have something due every week: it might be a technical assignment, working critique, a quiz, or a project and project critique. **Be prepared to take notes every class period. This will be a steep learning curve and if you pay attention you will in one class leave this class with a lot of useful information for your own studio practice.**

I. Research and ideation

1. Research, sketches and concept development dossiers
2. Power-point Presentation: examples of 5 of your own favorite works (2D or 3D), three artists whom inspire you and create work that relates to your research, conceptual interests, and/or technical interests and three examples each of their work.

II. Exercises and test projects: We will complete a series of small works that explore the following approaches to mark-making on glass:

1. Fusing exercises
2. Painting with high and low-fire enamels on glass
3. Preparing images with photoshop, including incorporating half-tones, for silk-screening
4. Silk-screening enamels on glass
5. Printing and fusing with black and white decals
6. Photo-stencil sandblasting
7. Slumping Exercises:
8. Cold-working exercises: polishing, grinding, cutting, gluing, engraving, sandblasting
9. Exercises that help students understand how to safely operate equipment and tools.

III. Projects:

Project 1: The Mark Made Form

You will create a series of conceptually and technically resolved works that use your exercises and tests as inspiration. You may actually decide to use your tests themselves if they are successful. You should draw on texts that inspire you, imagery and ideas you have explored in other 2D classes, including painting, printmaking, drawing and photography, as well as marks and textures that exist in our natural environment. You will design a series of works that explore those marks by reinterpreting them and extrapolating them into a form. Words can be a mark. The works must interact with the space around the piece in some way.

We will discuss the work of contemporary sculptors who are working with mark making, text, and materials such as glass, and light to create forms. We will also discuss how the mark is the artifact left behind from the intersection that is created when an agent, like an artist, interacts with a material.

Project 2: Site-specific Sculptural Installation for Treehaven.

<http://www.uwsp.edu/cnr-ap/treehaven/Pages/aboutUs.aspx>

Art 355 and 451 students have been invited to design and create site-specific public sculptural installations for environmental research and education station: Treehaven.

This is a unique opportunity for you to be involved in a unique and invaluable experience and resume builder for a site that is visited by approximately 25,000 visitors annually. Very few undergraduates have the chance to create public work at such an early stage in their careers. Also, it is difficult to get that first commission and to break into the public art commission world without experience. You will receive mentorship on how to work with a client, to explore concepts that relate to the environment and the mission of the organization, to design and present your design and research to the client, and finally to create the work for Treehaven. There will be additional professional development opportunities after completion of the project: we have been invited to present your work to the public, most likely in the fall, and we have plans to photograph and frame the work so it can be part of a traveling exhibition. We will be working on this project all semester in stages while we continue working on our other assignments. This method also mirrors what a professional artist must do when juggling commissions, gallery work and other personal research they are engaged. While you are waiting for something to come out of the kiln, you may be applying for commissions, or working on designs for your next work.

For this project each student will:

- a. Research the site, (we will be doing an overnight trip which will include an ecology tour of the site, introduction to the research being conducted there, and the history of the organization.)
- b. Design a piece that communicates a unique aspect of the research and/or site that inspires you and that you feel is important to communicate to the public. The concept for your piece must be relevant to the mission of the organization, and the research being conducted there. The piece must include some form of mark making, imagery and or text that have been introduced to you in this class.
- c. Create a power point presentation of your proposal which you will present to the directors of treehaven and the class.
- d. Revise the proposal incorporating conceptual and technical feedback.

- e. Fabricate the piece
- f. Install the piece
- g. Document the work and upload your images to D2L personal folder in the Discussion Section.

Late Projects and exercises:

If your project or exercises are late, it will affect your grade. You must hand all projects and exercises in, in order to pass the course.

Successful work is, engaging, unique, thought provoking, insightful, creative solution to the problem, crafted well, shows good formal qualities. (sculpture takes time—plan on 5-10 hours outside of class each week for this class) I will take into consideration your willingness to take risks, explore solutions using innovation, inventiveness and creativity, demonstrated problem solving ability, demonstrated understanding of concepts, presentation and craftsmanship.

IV. Academic Assignments:

1. **Students will complete several tests during the semester focusing on basic glass knowledge**, operation of the kilns, and understanding and writing programs. In order to pass the class, you must be able to pass these exams. You can keep taking them until you pass them. You must pass the exam before our final to get credit for it.
2. **Digital Portfolio of firing schedules.** Students will submit a digital portfolio of the firing schedules used for their projects with pictures of their work, and project notes from their results, which students will upload to the discussion section of our D2L site.

V. Studio and class participation: Students will be expected to keep their work space and studio equipment clean, put tools away, treat the equipment carefully, safe and responsible use of the shop. You must be able to work as a team and a productive member of that team in order to succeed in this class. I will also take into consideration how you work together: helping each other out, positive attitude. Studio responsibilities will include cleaning, painting kiln shelves, organizing kiln rooms, cleaning cold-working equipment, kiln prep, other prep as needed etc. We will stop class 10-15 minutes early to clean and each student will be given an assignment, and if you have to leave early you need to check with me to get your cleaning assignment. We will also be doing a group clean project as needed. Your participation in these activities will be factored into your grade. If you are absent when a group clean takes place, you will need to make it up at a later date. There will be a final cleaning session that is required and will be on your final. Your participation in critiques will be factored into your grade.

Absence Policy:

- If you are late to class more than three times or leave early more than three times, it is considered an absence.
- Your final grade will drop one full letter grade on your fourth absence and will continue to do so with each additional absence. Please talk to me if there are extenuating circumstances. If your absences are excused because of extenuating circumstances, you will still need to make up the lost time in the studio with extra projects if you don't want the absences to count against you.
- 6 or more absences will be an automatic fail regardless of your original grade. Even if you have extenuating circumstances such as illness or family circumstances, it would be very difficult for you to receive credit for a class that you missed more than three weeks. In a class with such extensive technical information, it would be difficult for you to catch up.
- If you are absent, you will need to arrange for notes to be taken by a fellow classmate. You will be responsible for the work and demonstrations missed for excused and unexcused absences. I will not be instructing students on an individual basis to make up for absences, and will not answer emails inquiring about what you missed.

I wish to fully include all persons in this course. If you have any questions or issues that might affect your successfully participating and meeting the requirements of the course please come talk to me. I will make every effort to provide accommodations in the curriculum, instruction, or assessments of this course to enable you to fully participate. There is a protocol for making accommodations we will follow that is required by the University and is both straightforward and confidential.

Materials:

Required Materials:

1. Binder for notes and programs. You will need this to keep track of the hand-outs and will contain a record of your programs.
2. Sketchbook at least 8.5X11
3. Comfortable **leather** gloves, like gardening gloves (to protect your hands when working with plate glass)
4. At least one large-tipped permanent marker
5. Roll of masking tape and one duct tape roll.
6. Exacto knife
7. You may be buying glass and other supplies as needed for your specific projects.
8. Old t-shirts for cleaning glass
9. Small paint brushes

I will be providing the following with your \$200 lab fee:

Glass: sheet, frits, powders (students may need to purchase specific colors if needed for their work)

Finishing materials like sanding belts, polishing grits, etc.

Latex gloves

Safety glasses

Kiln wash

Glass cutters

Hxtal (archival, glass adhesive)

Screens

Enamels

Photo-sandblasting films and supplies

One silk-screen frame

SHOP RULES AND SAFETY REGULATIONS

1. You may not be under the influence of drugs or alcohol in the 3-D area. Failure to comply will result in your dismissal from this class, and potential loss of permissions to take any sculpture classes in the future.
2. You may not make contraband in the 3-D area. Failure to comply will result in your dismissal from this class
3. No one other than students registered for the course are permitted to use the studio unless they have special permission from an instructor. Individuals who can work in the studio in addition to students: i.e. faculty/staff, registered volunteers, interns, visiting artists.
4. If there are any problems with equipment or anything else concerning the studio, contact Kristin Thielking, JinMan Jo, Sean Salstrom, Keith Kaziak or one of the interns/volunteers.
5. You may not use any equipment in the sculpture or glass studios until you have been checked out by an instructor. Even if you have previous experience using such equipment.
6. Do not bring in colored glass of an unknown origin. Incompatibility may make the piece dangerous even though it may appear to have annealed properly. It could also contaminate our recycled bins.
7. You are not permitted to use chemicals for which that I do not have a material safety data sheets, because you may be endangering yourself, colleagues and our environment.
8. Eye and ear protection are required when using any power equipment
9. When in doubt about any piece of equipment or anything concerning the lab, ask myself, or a studio monitor. Safety is our highest concern.

Emergency Procedures:

1. "In the event of a medical emergency call 911 or use Red Emergency Phone, the closes one is next to the computer kiosk in the indoor courtyard. Offer assistance if trained and willing to do so. Guide Emergency Responders to victim.
2. In the event of a tornado warning, proceed to the lowest level interior room without window exposure at Go immediately to one of the Drawing Rooms, or a room without windows. Avoid wide-span rooms and buildings.
3. In the event of a fire alarm, evacuate the building in a calm manner. Meet at in parking lot E. Notify instructor or emergency command personnel of any missing individuals.
4. Active Shooter – Run/Escape, Hide, Fight. If trapped hide, lock doors, turn off lights, spread out and remain quiet. Follow instructions of Emergency Responders.
5. See UW-Stevens Point Emergency Management Plan at www.uwsp.edu/rmgt for details on all emergency response at UW-Stevens Point.