

Thammavong Teaching Philosophy (Sculpture):

My Method of teaching Art (Sculpture):

Summary of Method of teaching: It is not my place to make more metal sculptors (the world only needs so many of those). Instead, I believe that students should be given the opportunity to choose the academic artistic tools and vehicles that will allow them to move forward to productive careers in the field of art. They choose the direction to move toward and the tools to guide themselves. I assure they do not overlook the basic necessities of the craft of art making; and the methods to apply the craft in a professional manner to a viable career. In this manner whether a wood worker, or a metal worker, or an animator walks through my doors, they will be able to create a three dimensional form with significant aesthetic and cultural value in the media of their choice. They will also be able to present themselves and their work in a professional and coherent manner.

Core Foundation: Initially, I establish a core foundation based on the fundamentals of art found in basic Drawing and Painting techniques. The human experience is nothing more than a timely series of pictorial frames in our minds' eye. To me all forms of art are extensions of drawing and painting techniques brought to different media. Sculptures are simply drawings and paintings applied to a medium with multiple surfaces that will be seen from many vantage points simultaneously. To make good sculpture you start by making great drawings and paintings.

Fundamentals in three-dimensional concepts: I then convey the basic application of the drawing/painting techniques of line, color, texture, composition as they apply to multiple planes and three dimensional media. We start in economical and malleable materials; paper, clay, wood.

Introduction to Sculpture: I then guide the student through three fundamental forms of sculpture using commensurate techniques and media; realistic reproduction (clay, plaster, and wood), abstract expressionism (stone, metal), Installation (multi-media & site specific). We start by emulating a master of interest; they choose their master and create original works that in part aesthetically emulates their chosen master.

Convey the Context: I then create awareness of the context from which art is derived from or created in. Art becomes culturally significant due to its context. Michelangelo was significant through his works in the Sistine Chapel. Picasso created his most significant work in response to Guernica. Each student will be guided to understand the cultural surroundings of the artworks they admire; so that they will be aware of the context of the artwork they currently create, and how that context will shape the cultural significance of their own work. They are required to express this awareness in both verbal and written formats.

Intermediate Sculpture: Each student is encouraged to refine foundations skills and emulations of master techniques while fostering their own style and media focus. At the same time they are required to enter local and regional competitions and exhibition that require them to create and maintain their professional portfolio of slides, artist statements, and resumes.

Advanced Sculpture: Each student is encouraged to innovate upon accumulated technical and stylistic influence to develop a style and artistic philosophy that will be uniquely their own; this may be done through research projects in modern media and techniques, innovations in presentation and venue, cultural impact of a body of work. It is expected that they enter local and regional competitions and exhibition that require them to create and maintain their professional portfolio of slides, artist statements, and resumes. Additionally, they are encouraged to start or become part of an artistic network that will positively affect the community around them.

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