

ART 331 INTRODUCTION TO SCULPTURE I

2013 FALL SEMESTER

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I. COURSE TITLE

ART 331

Introduction to Sculpture I

3 Semester Hours

II. PREREQUISITES

Department Chair Approval

III. TEXTBOOK

Lucchesi, B. (1979). *Modeling the head in clay*. New York: Watson-Guption Publications.

IV. COURSE DESCRIPTION

A study and practice of sculptural processes including assembling, carving, and modeling figurative form in clay.

V. RATIONALE

The goal of this course is to focus on manipulation (modeling) and addition (build up) methods of construction in water based clay. Although clay forms can be used as models for the substitution process (casting in metal), this course will view fired clay forms as ends in themselves or finished works of art. In order to prepare the clay for the firing process, hollowing of the sculptures will be demonstrated and incorporated into the student's work. Students will be asked to apply basic anatomical information related to bone and muscle structure of the human form to their work. The human figure is one of the most important forms to master in any medium. Artists through the centuries have discovered that one of the most meaningful ways to express emotions, values, ideas, or spiritual insights is through the human form. Therefore, while students learn various methods of manipulation and addition they will be focusing on the human form as a primary method of expression.

VI. LEARNING OBJECTIVES AND OUTCOMES

- A. To initiate the sculptural learning process in anatomical-figurative clay modeling with the human head.
- B. To give primary emphasis on the modeling (manipulative and additive) process, and to introduce the carving (subtractive) process only as it relates to the subtraction of unnecessary matter from leather-hard water based clay forms.
- C. To become familiar with hollowing out clay forms preparatory to the firing stage.
- D. To apply the laws of human proportion and anatomical information related to bone and muscle structure to figurative clay forms.
- E. To learn the importance of research in adding authenticity and interest to clay forms.
- F. To incorporate basic principles of design (such as balance, unity, variety, contrast, movement, dominance) into figurative compositions.

- G. To review and be inspired by a few major historical and contemporary sculptural works of art.
- H. To learn methods of preparing terra-cotta sculpture for final display (patinas).
- I. To acknowledge with a humble spirit that beauty and order of natural form is of Divine origin and to search respectfully for sculptural form which is in harmony with Christian ideals.

VII. COURSE TOPICS

- A. Introduction to Sculpture
- B. Tools and materials used in modeling water based clays
- C. Hollowing out clay forms
- D. Simplifying the human form
- E. Notes on anatomy (Bone and muscle structure of the human body)
- F. Methods of sculpting facial features
- G. Procedure for creating a believable human face and neck
- H. Procedure for creating a full figure in correct proportions
- I. Firing, repairing and finishing water based clay forms

VIII. INSTRUCTIONAL METHODS AND ACTIVITIES

Methods and activities for instruction will include:

- A. Lecture
- B. Studio Activities
- C. Demonstrations and Personal Examples
- D. Critiques: Verbal and Written
- E. Homework Assignments

IX. ASSIGNMENTS AND EVALUATION

Tests: Two tests will be given, which will include information on sculptures, sculptors' names, and vocabulary, each worth 70 points. **Make-up tests will not be given without a doctor's excuse or previous arrangement with the professor and will be given at the end of the semester, either with an appointment or during the final exam.**

Oral Reports: Two oral reports will be given throughout the semester to the rest of the class. Oral reports will include information on a technique, artist, or artwork from journal or magazine articles, or books, and topics will be assigned in class before the due date. Oral reports are worth 50 points each. **Make-up oral reports will not be allowed without a doctor's excuse or previous arrangement with the professor and will be given at a time agreed upon by the student and the teacher.**

Oral and Written Critique Final Exam: One critique session will be conducted at the end of the semester as the final exam, during which students will give written and oral critiques of classmates' work. Participation earns a total of 35 points.

Homework: Periodically during the semester each student will be assigned information to gather concerning sculptors and sculptures. The student will share this information with the class for a grade worth a total of 20 points.

Attendance and Professionalism: Two tardies equal one absence. An absence may also be given to a student who leaves class repeatedly for "breaks" or who does not apply himself or herself during class time. A student's attitude toward the class and toward constructive criticism can add to or detract from the student's grade. After a student has accumulated two absences, each absence thereafter will deduct one point from the student's overall grade. Eight absences will merit a failing grade in the class.

- A. **Bozzetti:** once during the semester the class will sketch in clay from a live model; the student will turn in one *bozzetto* to be graded that is worth 30 points
- B. **Non-Representational Study of Elements and Principles of Design:** one study will be created in which the student focuses on one or two elements and principles of design; the study is worth 30 points
- C. **Study of Skull:** one finished life-size study of a human skull will be created and is worth 50 points
- D. **Studies of Features:** one finished study of each of the facial features (eye, nose, ear, and mouth) will be created, separate from each other; each study is worth 25 points
- E. **Study of Male Human Head:** one finished life-size study of a male human head will be created and is worth 50 points
- F. **Study of Female Human Head:** one finished life-size study of a female human head will be created and is worth 50 points
- G. **Free Project:** one project of the student's choice will be completed and is worth 30 points
- H. **Simplified Full Figure:** one finished smaller-scale figure will be created using Bridgeman's principles; the Simplified Full Figure is worth 80 points
- I. **Composite Creature:** a sculpture will be created that is a composite of a human and an animal, the upper body being human and the lower body being an animal of the student's choice; the creature will be placed in an organic or geometric setting to create a unified design; the Composite Creature is worth 80 points
- J. **Full Figure Composition:** one finished smaller-scale composition incorporating one full human figure in a sitting, lying down, or kneeling position will be created; the Full Figure Composition is worth 100 points
- K. **Casting Project:** one casting project will be created, details and materials TBA; the casting project is worth 50 points

Grading Scale	Work	Points
A=93-100	Test 1	70
B=85-92	Test 2	70
C=76-84	Oral Report 1	50
D=65-75	Oral Report 2	50
	Final Critique	30
	Homework	20
	<i>Bozzetto</i>	30
	Organic/Geometric Design	30
	Study of Skull	60
	Studies of 4 Features	100
	Male Generic Head	50
	Female Generic Head	50
	Free Project	30
	Simplified Full Figure	80
	Composite Creature	80
	Full-Figure	100
	Casting Project	50

		Total Points: 950

X. LIST OF MATERIALS

Clay Bucket
Pottery Tool Kit
Spray Bottle
Plastic Bags
Other Materials TBA:
 Oil Paint
 Mineral Spirits
 Old Rags
 Silicone
 Jar Lid

XI. REFERENCES

Bibliography (Library Holdings)

- Gosudarstvennyi, E. (1998). *From the sculptor's hand: Italian Baroque terracottas from the State Hermitage Museum*. Chicago: Art Institute of Chicago.
- Kenny, J. (1953). *Ceramic sculpture*. New York: Greenberg Publications.
- Lanier, G. (1976). *Ceramic wall sculpture and water movement*. Clinton, Mississippi: Mississippi College.
- Lanteri, E. (1965). *Modeling and sculpture: A guide for artists and students*. New York: Dover Publications.
- Miller, R. (1971). *Figure sculpture in wax and plaster*. New York: Watson-Guption Publications.
- Nigrosh, L. (1986). *Claywork: form an idea in ceramic design*. Worcester, Massachusetts: Davis Publications.
- National Sculpture Review*. New York: National Sculpture Society.
- Pope-Hennessy, J. (1996). *An introduction to Italian sculpture*. London: Phaidon Press.
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- Robison, J. (1997). *Large scale ceramics*. London: A and C Black Publications.
- Speight, C. (1983). *Images in clay sculpture: Historical and contemporary techniques*. New York: Harper and Row.
- Schwartz, P. (1969). *The hand and eye of the sculptor*. New York: Praeger.
- Waller, J. (1990). *Hand-built ceramics*. London: B. T. Batsford.
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- Coleman, R. (1990). *Sculpture: A basic handbook for students*. Dubuque, Iowa: William C. Brown Publishers.
- Mazzone, D. (1994). *Sculpturing*. Laguna Hills, California: Walter Foster Publications.
- Opie, Mary-Jane. (1994). *Sculpture*. London: Dorling Kindersley Publishers.
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- Widman, L. (1970). *Sculpture: A studio guide: Concepts, methods, materials*. Englewood Cliffs, New York: Prentice Hall.