

# ART 432: SCULPTURE IV

## I. COURSE TITLE

ART 432A

Sculpture IV

3 Semester Hours

## II. PREREQUISITES

ART 332, Chair Approval

## III. TEXTBOOK

Textbook need is met through syllabus content, lecture and reading assignments from library resources and from course bibliography.

## IV. COURSE DESCRIPTION

A variety of sculpture techniques applied to figurative and non-figurative subject matter will be explored in this class.

## V. RATIONALE

The development of sculptural skill is based on ability, acquired knowledge and cumulative experience.

A. Ability: The innate dexterity motor skill and quality of perception which the student brings with him into the learning process.

B. Acquired knowledge: 1) A rational and intuitive search for order and unity, applying the principles of harmony, balance and rhythm (movement). 2) A rational insight into sculpture based on its history, the work and methods of major sculptors past and present. 3) An understanding of combined tactile and visual perception and the necessity of sustained practice. 4) Knowledge of the skeletal and muscular systems of human anatomy. 5) Sculptural materials, tools and safety practices.

C. Cumulative experience: 1) Sculpture as a personal achievement can come only by extended, repetitive practice of what has been learned from observation, reading and lecture. 2) Through the practice of sculpture, the student learns the value of patience and commitment, something taking place within the student that is comparable to long-term instrumental practice. 3) The student becomes critically aware and capable of self evaluation.

Mold-making and casting is an ancient practice that has been modified and implemented throughout art history. This course aims at developing the student in the practice of armature-making, mold-making, and casting, in addition to improving the student's ability, as well as adding to the student's acquired knowledge and cumulative experience. This course builds upon the knowledge and experience the student gained in ART 431 and adds to it the options of foundry operation and welding, based upon student interest.

## VI. LEARNING OBJECTIVES AND OUTCOMES

During this course, the student will:

A. Develop figurative sculpting skills.

B. Create successful armatures, molds, and casts for cold-casting techniques.

C. Understand the lost-wax casting method by casting one sculpture using the MC foundry.

D. Learn to respect the hands as extensions of the brain and as incredible creative tools.

E. Learn to reflect upon the miracle of creation in God's hands.

F. To acknowledge the tactile-visual characteristics of the sculptural experience and to develop a full perceptual awareness of sculptural form.

G. To give primary emphasis to the modeling (additive) process.

H. To practice the use of the basic abstract elements of design as applied to three dimensional forms, such as harmony, balance and rhythm.

I. To acknowledge with a humble spirit the beauty and order of natural form as being of divine origin and to search respectfully for sculptural form which is in harmony with Christian ideals.

## VII. COURSE TOPICS

The major topics to be considered are:

- A. Review of design principles.
- B. Work of selected major sculptors.
- C. Clay characteristics, chemistry, firing.
- D. Foundry operation.
- E. Welding (based upon student interest)

## VIII. INSTRUCTIONAL METHODS AND ACTIVITIES

Methods and activities for instruction will include:

- A. Lectures
- B. Demonstrations
- C. Critiques
- D. Sculpture Projects

## IX. EVALUATION

**PLEASE NOTE: If the student exhibits interest in learning the welding process for the purpose of sculpture, one or more of the listed projects will be modified in order to accommodate welding projects.**

### Grading Scale

A=93-100  
B=85-92  
C=76-84  
D=65-75

## X. LIST OF MATERIALS

### XII. REFERENCES

#### A. Bibliography- Figurative (*Library Holdings*)

Encyclopedia (any). Will find a brief history under "sculpture."

Lucchesi. Modeling the Head in Clay.

Saint-Gaudens, A. The Portrait Reliefs, Compiled by John Dryfhout and B. Fox.

Call#730.92/D848a

Richman, M. Daniel Chester French: An American Sculptor. Call #730.924/F887n

Sheppard, J. Anatomy: A complete guide for Artists. Call #734.4/Sh49a

Mayer, F. Sculpture in Ceramic. Call #738/M575s

Struppeck, J. Creation of Sculpture. Call # 731./St89c

#### B. Bibliography- Non-figurative (*Library Holdings*)

Ernst Barlach C.D Carls -/-248c

Henry Moore H. Road 921-M772r

Rodin Sculptures A. Rodin 735.4/P926s  
Sculpture at Your Fingertips F. Press 731.4/P92s  
William Zorach J.I.H. Baur 730.973/b329w  
Sculpture Techniques in Clay, Wax Slate F. Eliscu 731.4/M476d  
Direct Metal Sculpture Dona Meilach 731.4/M476d