

# ART 331 INTRODUCTION TO SCULPTURE I

## 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

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

## X. LIST OF MATERIALS

## 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.
- Randall, R. (1948). *Ceramic sculpture*. New York: Watson-Guption Publications.
- 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.

**General Reference Works**

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.

Slobodkin, L. (1973). *Sculpture: Principles and practice*. New York: Dover Publications.

Widman, L. (1970). *Sculpture: A studio guide: Concepts, methods, materials*. Englewood Cliffs, New York: Prentice Hall.