

Department of Art Syllabus

- I. ART 431 *Sculpture III*, 3 Credit Hours
- II. PREREQUISITES
ART 332
- III. TEXTBOOK
Langland, T. (1999). *From clay to bronze*. New York: Watson-Guption Publications.
- IV. COURSE DESCRIPTION
Explores sculpture in pliable media with representational figurative and non-figurative subjects as relief and free-standing sculpture, and includes mold-making and casting projects with underlying principles of design, per student interest. (Lab fee required)
- V. RATIONALE
The goal of this course is to focus on manipulation (modeling) and addition (build up) methods of construction in water based clay, as well as to provide the student with experience in mold-making, per the student's interest, using oil-based clay or wax for the original sculpture to be reproduced. Although clay forms can be used as models for the substitution processes (casting in metal), this course will view fired clay forms as ends in themselves or finished works of art. The development of the technical ability to work with water-based clay in ART 331 will be continued in ART 332.
Mold-making and casting are ancient practices that have been modified and implemented throughout art history. This course aims at developing the student in the practices of armature-making, mold-making, and casting, per student interest, in addition to improving the student's ability, as well as adding to the student's acquired knowledge and cumulative experience.
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
Upon completion of this course, the student will be able to:
 - A. Create an armature for figurative sculpture.
 - B. Create a successful rubber mold and mother mold of a finished clay sculpture.

- C. Cold cast from the student's own mold.
- D. Incorporate convincing anatomy and proportion in figurative sculpture.
- E. Incorporate the elements and principles of design in compositions of three or more figures, as well as in artwork incorporating animal subjects and non-figurative subject matter.

VII. COURSE TOPICS

- A. Armature-making
- B. Mold-making
- C. Tools and materials
- D. Human anatomy
- E. Additive sculpture
- F. Historical and contemporary sculpture

VIII. INSTRUCTIONAL METHODS AND ACTIVITIES

- A. Lecture
- B. Demonstrations
- C. Critiques
- E. Sculpture Projects

XI. EVALUATION

See Department of Art Syllabus Addendum for Grading Scale and Evaluation.

X. REFERENCES

- Coleman, R. (1990). *Sculpture: A basic handbook for students*. Dubuque, IA: William C. Brown Publishers.
- Dryfhout, J. (1969). *Augustus Saint-Gaudens: The portrait reliefs, the National Portrait Gallery, the Smithsonian Institution*. New York: Grossman Publishers.
- Lucchesi, B. (1979). *Modeling the head in clay*. New York: Watson-Guption.
- Mazzone, D. (1994). *Sculpturing*. Laguna Hills, CA: Walter Foster Publications.
- Meyer, F. (1971). *Sculpture in ceramics*. New York: Watson-Guption.
- Opie, M. J. (1994). *Sculpture*. London: Dorling Kindersley Publications.

Richman, M. (1976). *Daniel Chester French, an American sculptor*. New York: Metropolitan Museum of Art.

Sheppard, J. (1975). *Anatomy: A complete guide for artists*. New York: Watson-Guptill.

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

Struppeck, J. (1952). *The creation of sculpture*. New York: Henry Holt Co.

Widman, I. (1970). *Sculpture: A studio guide: Concepts, methods, materials*. Englewood Cliffs, NY: Prentice Hall.