SCULPTURE

silly synopsis of sculpture cartoon
Three Dimensional: involves height, width, and depth.

- “In The Round”
- Relief:
  - Low relief (bas-relief)
  - High relief (haut-relief)
- Installation
- Kinetic art
- Monolithic
- Earthwork
- Time-based work

Methods of sculpture:
- Additive
  - Modeling (manipulation)
  - Assembling
- Subtractive
  - Carving
  - Casting (substitution)
Approaches to Three Dimensions in Sculpture

• Sculpture made to be seen from many sides is known as freestanding, or sculpture in the round
  – Many freestanding sculptures are made so that we can move around them

• Relief is a type of sculpture specifically designed for viewing from one side
  – The image in a relief either protrudes from or is sunk into a surface
  – It can have very little depth (bas-relief) or a great deal (high relief)
The most ancient works of art that still exist were made using subtractive methods of sculpture. Most of these were worked by chipping, carving, sanding, and polishing.
2.146a Colossal Head #10, Olmec. Basalt. San Lorenzo, Veracruz, Mexico
2.146b Colossal Head #10, Olmec. Basalt. San Lorenzo, Veracruz, Mexico
METHODS
Sculpture and the 3rd Dimension

Three Dimensional: involves height, width, and depth.

- Relief (frontal view): Low relief (bas-relief), High relief (haut-relief)
Relief sculpture. Apollo. Greek Silver Coin.
CAST HIGH RELIEF

Cast Aluminum.
Chamberlain. Ahyre 1988. terra cotta
MODELING


Mayan, c. 700. Terracotta and paint.
Modeling

• Modeling in clay or wax (for example) is an additive process; the artist builds up the work by adding material.

• Because such materials as clay often cannot support their own weight, sometimes an artist will employ a skeletal structure, called an armature, to which the clay will be added; the armature will then later be removed (or burned away) when the work is dry.
2.151 Sarcophagus from Cerveteri, c. 520 BCE. Painted terracotta, 3'9½" x 6'7". Museo Nazionale di Villa Giulia, Rome, Italy
SUBTRACTIVE: CARVING

Catlett. Mother and Child # 2. 1971. Walnut. 38”

Olmec, *Colossal Head, 1500 - 300 B.C.E.*

Monolithic Sculpture
CARVING

Michelangelo. Awakening Slave. 1530-1534. Marble. 9’
Iowa State Fair. Butter.
Methods and Materials of Sculptures

Additive: assembling
Construction

• Constructed sculptures use a variety of methods to create and put together their components
• Methods for constructed sculpture have proliferated with the growth of standardized, engineered materials, such as sheet metals and plastics
• The artists of the Constructivist movement in the Soviet Union created an entire art movement based on sculptural construction techniques
ASSEMBLAGE

WELDING


Gonzalez Montserrat. ’36-37. Sheet Iron. 5’5”
CASTING: LOST WAX

Casting: Lost-Wax Process (cire perdue)

Rodin. Burghers of Calais.  lost wax contemporary method (6 min)
Casting

- Involves adding a liquid or pliable material to a mold
- The first step in casting is to make a model of the final sculpture. This is used to make a mold
- A casting liquid (often molten metal, but other materials such as clay, plaster, acrylic polymers, or glass are also used) is poured into the mold
- When it hardens, the result is a detailed replica of the original model
2.152 Riace Warrior A, c. 450 BCE.
Bronze, 6'6" high. National Museum, Reggio Calabria, Italy
2.153 Seven steps in the lost-wax casting process
Sculpture and the 3rd Dimension

Three Dimensional: involves height, width, and depth.

- “In the round”: full round

Rodin, *The Rodin Thinker.*
LOST WAX

Head of an Oba
--Benin Civilization, 16th century
Duane Hanson. Tourists
Balantine Ale.
George Segal.

NEW(ISH) MEDIA
Working with Time and Place

Earthwork: Art made from natural materials from and for a specific place.

Ohio, *Serpent Mound, c. 1000 C.E.*

Goldsworthy. *Ice Star.*
Earthworks

• Prehistoric artists of the Americas made monumental sculptures that used the surface of the Earth itself as material: this was additive sculpture on a very large scale.

• Because of their enormous size, earthwork projects need the collaboration of many artists and workers.
Great Serpent Mound, c. 800 BCE–100 CE, 1330 x 3', Locust Grove, Adams County, Ohio
Great Serpent Mound

- As can be readily seen from the air, it resembles a snake with its mouth open, ingesting an egg.

- The head of the serpent and the egg are aligned to the position of the setting sun on the summer solstice, suggesting that it was used in making solar observations.

- The original artists heaped piles of earth to “sculpt” this work onto the Ohio landscape.
Robert Smithson, *Spiral Jetty*

- Smithson chose a spiral, a shape naturally found in shells, crystals, and even galaxies.
- The coiled artwork was made by dumping 6,550 tons of rock and dirt, off dump trucks, gradually paving a spiraling roadbed out into the salt lake.
- Over the years the lake has repeatedly submerged and then revealed the sculpture.
- The artwork is constantly evolving as it drowns and then rises with a new encrustation of salt crystals.
Light Installation, Environment Piece.

Turrell. Meeting 1980-86. Installation at P.S. 1, Long Island City, NY.

SITE SPECIFIC CROP ART
Working with Time and Place

Insert 72 dpi visual

Suggested visual: figure 11.34

Jeff Koons, 


Christo. Gates.

Light and Kinetic Sculpture

• Sculptors who work with movement and light express their ideas in ways that would not have been possible just a century or two before

• These moving and lighted sculptural works, like those of the Constructivists, rely on mechanical engineering as well as the creative input of the artist
Naum Gabo,

*Constructed Head No. 2*

- Investigates the sense of space and form implied by flat planes, in contrast to the solid mass of conventional sculpture.

- Gabo is more interested in showing its interior construction than the exterior surface.

- He has welded the intersecting planes of metal together more as if he were a mechanic or engineer.
George Rickey, *Breaking Column*

- The components of Rickey’s sculpture are carefully balanced so that they can pivot in a variety of directions and provide an infinite number of constantly changing views.

- *Breaking Column* is moved by the slightest current of air; it also has a motor, and moves even when there is no wind.
Dan Flavin. Installation. Menil Gallery
Installations

• Installation art involves the construction of a space or the assembly of objects to create an environment; we are encouraged to experience the work physically using all our senses, perhaps entering the work itself.
2.163a Antony Gormley
Antony Gormley

Asan Field

• Traveling to communities around the world, Gormley handed out fist-sized balls of clay and instructed participants to form them into an image of their own bodies, working as quickly as possible.

• The figures in Gormley’s work are not portraits, they are corpographs: a three-dimensional equivalent of a photograph but which is left as a negative, as a void. “They are simply still objects in a moving world.”

• Gormley works in the most direct way to build a bridge between art and life.
2.164 Ilya and Emilia Kabakov, *The Man Who Flew into Space from His Apartment*, 1985–8. Wood, board construction, furniture, found printed ephemera, and household objects, dimensions variable
Ilya and Emilia Kabakov, *The Man Who Flew Into Space from His Apartment*

- Kabakov has re-created a room—which can be viewed but not entered—in a small apartment in the former Soviet Union.

- The room’s inhabitant is no longer there because he has launched himself through the ceiling, bits of which lie scattered on the floor.

- Kabakov’s work juxtaposes the private life of the comrade with the presence of the Communist state.
INSTALLATION SCULPTURE

Jenny Holzer. Guggenheim.

Kienholz. State Hospital.
New Materials and Ideas

Jeff Koons. Puppy Dog. Rockefeller Center
2.157 Damien Hirst, *The Physical Impossibility of Death in the Mind of Someone Living*, 1991. Glass, steel, silicon, formaldehyde solution, and shark, 7’ 1½” x 17’ 9¾” x 5’ 10¾”
Damien Hirst, *The Physical Impossibility of Death in the Mind of Someone Living*

- This constructed work is made with a large tank full of formaldehyde in which the artist has suspended a dead shark.

- Hirst is known for creating his sculptures from unusual objects that contrast life and death.
OPEN AND CLOSED SCULPTURES

Fig. 68 Qennefer Steward of the Palace c. 1450 BCE black granite 2'9" h.

Fig. 69 Giacometti. Man Pointing '47. Bronze 70 ½" x 40 ¾" x 16 3/8"
Menkaure and Khamerernebty, c. 2460 B.C.E.

Akhenaten.
Human Figure in Sculpture

Polykleitos. Doryphorous. 440 BCE

Kritios Boy. 480 Century BCE
Abakanowicz. Agora.

Kiki Smith. Mary Magdalene. Wax
Readymades

• Artists in the early twentieth century innovated the use of artifacts that already exist as raw materials.

• They rebelled against the historical notion that artworks are appreciated for the effort and skill that goes into making them.
2.158 Pablo Picasso, *Bull’s Head*, 1942. Assemblage of bicycle seat and handlebars, 13¼ x 17⅛ x 7½”. Musée Picasso, Paris, France
Duchamp. Fountain. 1917.