

Art 398/ SPECIAL TOPICS

Section: 32- FIGURE MODELING/CASTING

Fall 2018

JinMan Jo, Associate Professor

Monday/Wednesday, 11:00AM-1:00PM

Office Hours: 10:00AM-10:30AM/ 4:00-5:00PM, M/W or by Appointment.
(NFAC 222)

E-Mail: jjjo@uwsp.edu

Phone #: 715-346-2271

There is no required text. Students will be asked to research and/or make drawings, reliefs or three- dimensional studies from anatomy plates. There is an oral report with accompanying research paper required.

OBJECTIVE

This course will focus on the fundamentals of modeling in clay and moldmaking in plaster and rubber. Students will sculpt directly from a variety of subjects, including the live model, make plaster and rubber molds, and then cast the their work in plaster. The task of building up a form accurately in clay is the main focus, using the human bony structure and muscle masses as the vocabulary and scaffolding. The model is offered as the subject for likeness and study of shape and form, contraction and extension. The student will have a basic understanding of the process of developing a likeness using clay and developed during a series of exercises of varying duration.

The student will gain a basic knowledge of anatomy and bone relationship through the modeling process in relation to model and text. The student will see that it is a mixture of trained eye, skill and common sense that are necessary for truth to form; from the eye to the mind to the hand.

The student should gain a sense of figurative sculpture: symmetry, self-containment, discrete form and the downward weight of compressional forces, which are statements about the complete human figure. Completeness and self-containment, including the up, the down, the high, the deep, the front, the back are requirements of understanding

COURSE DESCRIPTION

- The human figure is used as the basis for sculptural exercises. Students study the construction of portraits and figures executed from life, with clay, on armatures of aluminum wire and with no armatures at all. Gesture, structure, proportion, beauty, expression, the real and the ideal, the manipulation of clay, are all examined. There will be sessions on skeletal and muscular anatomy.

- The figures will be torn down regularly in order to begin anew on the same armature. Some projects may be fired for permanence. As confidence and competence grow, the student may wish to undertake larger figure studies and

a clay model may be cast in latex and plaster. It is more practical to photograph studies that seem particularly good. As the armature model will have an internal support, it is not possible to submit it to a ceramic firing.

- Care for student workspaces and stands is as important as the actual modeling.

STUDENT OUTCOME

This class will develop our skills in modeling the human figure using clay and a variety of metal armatures. We will develop our understanding of the dominant planes and axes of the human body and how these planes must be used in analyzing and constructing from. We will also learn the anatomy of the skeletal and muscle systems. The formal portrait bust provides the means to explore the relationship between the physical and psychological aspects of the model. Throughout the class, special emphasis is placed on the fundamental sculptural principles of proportion, volume and movement.

There seem to be some general directions into which figurative sculpture can be divided:

Primarily concerned with the human form as representational:

Classicism
Constructivism
Surrealism
Expressionism

Context and content seem to be of greater concern:

Dehumanization/mechanization
super realism
humanization/process
situational reality
Environmental commentary

Materials and Shop Use

The art department provides certain expendable tools, general supplies and construction materials. Each student is also supplied a personal sketchbook. There are none material fee. You have to be responsible for making these purchases yourself.

Grading:

1. Studio Work (class project)	70%
2. Commitment and Effort	10%
3. Participation in Class	10%
4. Outside Assignments	10%

91-100 pts. = A - Excellence in all aspects of class. Completion of all course requirements.

- 81-90 pts. = B - Above average projects, excellent effort. Above average completion of all course requirements.
- 71-80 pts. = C - Satisfactory achievement and completion of all course requirements, some absences and tardiness.
- 61-70 pts. = D - Less than satisfactory achievement, missing projects, more than 3 absences, tardiness.
- 51-60 pts. = E - 75% or less of course completed. Unofficial withdrawal.

Attendance Policy:

Two absences will be allowed before grading down. Excused absences require an official signed excuse or may be left to the discretion of the instructor. Additionally, any student whose actions disrupt class demonstrations or the work of others will be asked to leave the class, resulting in an unexcused absence. Class time is not to be used to leave and buy materials.

Other Grade Reduction

- 1) Not spending enough time outside of class on projects.
- 2) Consistently arriving late and/or leaving early.
- 3) Turning in underdeveloped projects executed with poor craftsmanship.
- 4) Silence during class discussions and class critiques. Lack of engagement.
- 5) Not prepared or having materials to work in class on lab days. Not reading assigned materials.
- 6) Not progressing steadily on a project, but rather putting it together at the last minute for the due date, or turning in projects late.

Materials required:

Hardbound sketchbook of your favorite size must be brought to every class!
Favorite drawing pencils, pens, etc.
Clay tool set
Masking tape

Health and Safety

Operations taught are shop safety, studio protocol, self-protection in the form of respirator, eye protection, skin protection, hearing, and ventilation. All students will be trained before using any manual or power tools. Students will be required to sign a release before using any tools. Cleaning: Students must clean up after themselves after every class period; i.e. remove all materials, put tools back in their proper location, sweep floor and clean table tops. If a student does not abide by the above, he/she will not be allowed to work in the lab.

Personal Equipment Use

Please do not use personal stereos in the classroom, and turn off all cell phones before entering the classroom. Respectful student conduct is an essential part of the classroom experience.

Final clean-up

All materials, projects and evidence of projects must be removed after the last

day of class. Some projects may have to be removed immediately. If so, the professor will notify the student. Points can be deducted from the final grade for lack of removal.

Attached Class Schedule

This is a tentative class schedule and may be subject to change during the semester.

"I grant you that the artist does not see Nature as she appears to the vulgar, because his emotion reveals to him the hidden truths beneath appearances. But, after all, the only principle in art is to copy what you see. Dealers in aesthetics to the contrary, every other method is fatal. There is no recipe for improving nature.

The only thing is to see. Oh, doubtless a mediocre man copying nature will never produce a work of art, because he really looks without seeing, and though he may have noted each detail minutely, the result will be flat and without character. But the profession of artist is not meant for the mediocre, and to them the best counsels will never succeed in giving talent. The artist, on the contrary, sees; that is to say, his eye, grafted on his heart, reads deeply into the bosom of nature. That is why the artist has only to trust to his eyes."

-Auguste Rodin 1840-1917

Students with disabilities please tell the professor the first day of class so that accommodations can be made.

INTRODUCTION TO SCULPTURE FALL COURSE OUTLINE

This course has been designed for approximately thirty-two class sessions. There are also no classes on November 21(Thanksgiving). The following schedule is tentative and may be altered to better suit the needs of the class.

Wednesday, September 5	Introduction to course
Monday, September 10	Drawing/gesture studies
Wednesday, September 12	Drawing/gesture studies/ Making armature
Monday, September 17	Workday
Wednesday, September 19	Workday
Monday, September 24	Workday
Wednesday, September 26	Workday
Monday, October 1	Workday
Wednesday, October 3	Workday
Monday, October 8	Workday
Wednesday, October 10	Workday
Monday, October 15	Workday
Wednesday, October 17	Workday
Monday, October 22	Due. <u>Clay Sculpture due.</u> Critique
Wednesday, October 24	Demo: Mold making. Work Day
Monday, October 29	Work day
Wednesday, October 31	Workday

Monday, November 5	Demo:Plaster Casting. Work Day
Wednesday, November 7	Workday
Monday, November 12	Workday
Wednesday, November 14	Demo:Fixing & Coloring Workday
Monday, November 19	Workday
Wednesday, November 21	No Class (Thanksgiving)
Monday, November 26	<u>Project Critique</u>
Wednesday, November 28	FOUND OBJECT project (human body)
Monday, December 3	Workday
Wednesday, December 5	Work day
Monday, December 10	Work day
Wednesday, December 12	Critique
Tuesday, December 18 (10:15am-12:15pm)	Final Clean up