

GONZAGA-IN-FLORENCE SYLLABUS

Course: **SCULPTURE** VART 331 and VART 332

Credits: 3 Credits

Instructor: **YVONNE DI PALMA**



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OFFICE AND COURSE HOURS

The **SCULPTURE COURSE** is offered in both the Fall and Spring Semesters, and there are two sections of the course each semester. (The Fall Semester VART 331 is also offered in the **SUMMER**.) The teaching of the courses and extra work time occupies Monday, Tuesday and/or Wednesday afternoons from 2:00 -7:00 p.m., but the instructor may also be contacted on **Thursday afternoon at the Sculpture Studio**.

PREREQUISITES

It is not necessary to have had Art previously to taking this course, but it should be said that this does not make it uninteresting even for Art Majors., because the sections are kept small, and there is **much individual attention** geared towards developing each student's abilities according to his or her past experiences. It is possible to take both the first and second semesters, or also to take only the first or second semester.

COURSE DESCRIPTION

In the **Fall Semester VART 331 Sculpture Course** (and **Summer Semester VART 331 Sculpture Course**) the student is taught the fundamental techniques of kneading, construction, modeling, hollowing and firing the famous water-based, Italian terracotta clay. Space, Form, and Dimension are thoroughly researched through exercises where the student learns to create bas-relief sculptures, high-relief sculptures and small to medium sized sculptures in the round and fire them. Introduction to portrait heads.

The **Spring Semester VART 332 Sculpture Course** includes basic techniques of terracotta clay, plaster molds, papier mâché, (wax), armatures, patina and refinishing processes, and sculpting the human body from life. In addition to individual consultation, and frequent demonstrations, various texts are available at the studio, with examples of both Classical and Modern works of Art, and the Instructor's own personal production is readily available to the students.

COURSE OBJECTIVES

The objective of the **VART 331 Sculpture Course** is to explain and demonstrate the necessary basic clay techniques so that the student will be able to utilize them to create sculptures which are both expressive and properly made.

The **VART 332 Sculpture Course**, in addition, encourages the student to appreciate the important possibilities of both papier maché and plaster mold making in connection with the tradition of the Italian Carnival, and the symbolism of masks, and gain a basic knowledge of Human Anatomy in order to understand its fundamental importance in sculptural forms.

GRADING AND OTHER POLICIES

FOR BOTH OF THESE COURSES NO CLASSES CAN BE MISSED AND EXTRA WORK IS SUGGESTED. THERE IS A SCHEDULE OF PROJECTS WHICH MUST ALL BE COMPLETED BY THE MID-TERM AND FINAL GRADES. IMPROVEMENT AND PROFICIENCY IN THE MEDIA MUST BE SHOWN. Extra work and effort, preparation for the projects, and artistic expression and development are very important.

COURSE OUTLINE & SCHEDULE

SCULPTURE

VART 331 Sections I and II

CRN 11672

- September: Basics of Clay Sculpture
Kneading.- the consistency and chemistry of the terracotta clay,
Construction- avoiding breakage.
Strength, thickness and air pockets.
- October: What is a Relief? Dimension and Illusion
Realistic versus Abstract. An object in Space in clay Bas- Relief.
References to historic importance of Donatello. Visit to OrsanMichele reliefs.
High-relief. Tangibility and Distortion on a flat surface.
- November: Relief with background. (The Doors of Paradise- Florence Baptistry)
Observing reality and transforming it
Sculptural manipulation of Perspective, Space and Contemplation
Life-sized 3-d head.
Introduction to facial anatomy.
Human expression.
- December: Refinishing, Sanding and Firing – proof of proper construction technique
Final Display and Project showing techniques learned and personality.
Setting up of work and participation in a Critique.

SCULPTURE

VART 332 Sections I and II

CRN 11676

- January: Basics of clay Sculpture for the beginners in course .
Continuing students start more advanced piece which will later adhere to the
Anatomy Studies from model.
Introduction to the historic symbolism of the Mask in Art. (Greek theater,
Michelangelo, masters of the Carnival in Venice, etc.)
- February: Casting in Plaster of Paris from life.
Face Mold- Mixing , casting and handling a mold
Utilization of a mold, for clay, wax and/or papier mâché sculptures.
Multiple productions.
Painting, refinishing and patinas to personalize sculpture.
- March: Importance AND limitations of Anatomy.
Use and abuse of the Human Body in Sculpture throughout history.(examples)
Basic muscles, bones and Expression with Volumes.*
Female Torso from live model.
Male Torso from live model. (“ Grey’s Anatomy”)
Hollowing and firing a good-sized sculpture.
- April: *Grande Finale-*
Final Project utilizing expertise and expression acquired during the year.
Setting up the Final Group Show and learning to choose and display
Sculptures properly.
Criticism as a means of personal growth.
Final Critique.

*Jack C Rich “The Materials and Methods of Sculpture.”