GONZAGA UNIVERSITY
SYLLABUS
Course: SCULPTURE MATERIALS AND DISEGN II
Credits: 3 Credits
Instructor: CRISTINA GOZZINI
By appointment: crgozzini@yahoo.it

PREREQUISITES

The course is designed for beginners therefore it is not necessary to have any prior knowledge or experience in art.

COURSE DESCRIPTION

The course explores the principal elements of sculpture:
* Drawing: how drawing approaches us to sculpture.
* Three-dimensional perception: exercises/projects that facilitate/develop our perception of volume and space and explore the three-dimensional reality in all its varieties from small to large. Exercise with shadows as ephemeral space sculptures.
* Consciousness of space: exercises in the use/perception of our bodies as a dynamic element of the architectural space that surrounds us.
* Material: a great variety of materials can be used in sculpture: classical materials such as wood, stone etc. as well as recycled material, plastic residues, wire, glass fragments, found object etc. or ephemeral materials like the shadows or light projection.
* Technique: Exploring different ways to sculpt, construct and assemble sculpture: how the various possibilities extend our personal creativity and deepen our perception.
* Project: elaborate a personal sculpture project that can be realized as a group or as an individual. * Sculpture: present two sculptural pieces inspired by the work of two artists of different periods.
* Creative communication: every project will be discussed during class to generate a collective interchange out of which the execution of the project will be done.
*Visiting of museums and contemporary art spaces: Museo Nazionale del Bargello (Firenze), Museo Marino Marini (Firenze), Galleria Accademia (Firenze) Centro per l’Arte Contemporanea Luigi Pecci (Prato). Visiting artist’s work-shop, CCC La Strozzina, Palazzo Strozzi.

*Knowledge of artists’ work of different periods through slides shows, to create a bridge between classic and contemporary art.

COURSE OBJECTIVES

The aims of course:
* Expand the perception of three-dimensional space and creative expression within it; generate curiosity and pleasure through the creativity experience.
* Encourage interchange between the students through creative communications.
* Explore the creative act and its nature.
* Broaden the space of artistic investigation through the knowledge of different artists’ work.

LEARNING OUTCOMES

At the completion of this course, students will be able to:
* Draw on site, to get a personal gaze through the interior perception of reality.
* Apply individual drawing skills, through a variety of materials and techniques: photography, wire, clay, pomice stone.
* Analyze works of art, monuments, architecture, urban space, through observation and sketching.
* Create a bridge between classic and contemporary art.
* Elaborate a personal sculpture project.

RECOMMENDED READINGS

* A Short History of the Shadow: an interview with Victor I. Stoichita, Reaktion, 1997
* Buckminster Fuller: Starting with the Universe.
* Invisible Cities, Italo Calvino 1972
* The poetic of the space, Gaston Bachelard, 1957 Paris

GRADING AND POLICIES

* Students are responsible for regular class attendance. Gonzaga University’s standard policy on absences, apply in case of illness or any other good reason. An active and correct participation is recommended. Extra work may be suggested.
* Participation (this component is worth 35% of your total course grade)
* Midterm (this component is worth 30% of your total course grade) two sculptural pieces inspired by the work of two artists of different periods and a written project examined and discussed in the group to stimulate the exchange of ideas.
* Final Exam (this component is worth 35% of your total course grade) a group critic of the final, personal projects, reflection on the learning process and the new possibilities for creativity and perception acquired during the course. Presentation of sculpture work done during the course.
1. Presentation of the course concept. Show Slides and visual materials and the possibilities to use them.
   Material list. Reading: *Short history of shadows* by Victor Stoichita;

   Homework: collect recycled material. Reading: *Buckminster Fuller, Starting with the universe; Short history of shadows* by Victor Stoichita.

3. Sculpture exercise assembled with recycled materials – inspired from the drawing of shadows.
   Reading: *Buckminster Fuller, Starting with the universe; Invisible cities*, Italo Calvino 1972.  
   [www.calder.org](http://www.calder.org)

4. Three-dimensional consciousness of space: exercises in the use and perception of our bodies as a dynamic element of the architectural space that surrounds us. Exercise: changing position of the studio furniture and changing perception. Realization of a large group work: drawing or taking photographs; modeling with wire and recycle materials.  
   [www.museummarinomarini.it](http://www.museummarinomarini.it);

5. Visit of the Marino Marini Museum: life drawing of different work of two artists of different periods.
   Homework: Reflection and written project on Museum visit to generate a critical interchange.

6. First work: clay sculpture inspired by the life drawing in Museum Marino Marini.  
   Studio San Zanobi work shop: techniques of firing clay. Reading: *Constantin Brancusi*, Carolyn Lanchner.

7. Midterm: Presentation of a written project to be discussed in the group and of two sculptures in different materials, inspired by the work of two artists of different periods.

8. Visit at the Museum Galleria dell’Accademia - life drawing. Homework: essay about one of the artist’s work seen in the Galleria dell’Accademia.


10. Sculpture work in pumice stone, inspired by a detail of a work seen during the museum visit.

11. Work on final project.

12. Final exam: group critique of the final personal project. Presentation of the sculptures work made during the course.

*It's recommended to attend at minimum two seminars presented at the CCC Strozzina, Palazzo Strozi*