

SECTION 2:

INTRODUCTION TO SCULPTURE



what is sculpture?

Noah Birch, Bonsai Hardscape, Sculpture by the Sea Cottlesloe 2009



3 DIMENSIONAL

List the 3 dimensions that describe a solid object?
(height, width, depth)

Sculptures can be free-standing, surrounded on all sides by space. This is also known as sculpture "in the round" because the object can be viewed from any angle.

Sculptures are drawings you fall over in the dark.

Al Hirschfeld, American caricaturist

Three dimensional objects need to be stable so they don't fall over. Can an object remain balanced without depth?

Sculptures that are designed to move or produce an illusion of movement are called KINETIC.

A mobile is kinetic and consists of suspended shapes which move in response to air currents or their own structural tension.

Research examples of kinetic art and the different techniques used to create movement. Create your own kinetic sculpture using found objects.

What is space? Where is outer-space? Where does it begin? Place your hand on the ground outside and continue up - space is all around us, never - ending...

Artists like to play with the idea of space. They create objects or experiences that can contain space. They can also create objects that invade space.

Open your hand, stretch your fingers open and make an 'O' with your thumb and index finger. The shapes between the fingers and the shape you can see through the 'O' is created by "negative space".

MATERIALS & TECHNIQUES

Sculptures can be made out of anything. Traditional materials include stone, wood, clay and metal. Some sculptures are painted or decorated with beads feathers or precious stones.

Twentieth century artists explored new materials and technologies, like plastics and fibre glass. Everyday found objects became a medium for artists. Some sculptors constructed works by assembling objects together thereby creating a new object, similar to the technique of working with collage.

sculpture in the past

Sculptural objects have been made by humans for thousands of years and have been used to represent gods, spirits, ancestors, places, mythological characters, memorials of people or to document historical events.

Sculptures have been endowed with spiritual powers, considered sacred and used in ceremonies, rituals and places of worship. Sculpture can be architectural, symbols of cultural exchange, expressions of personal emotion and statements about the world.

Many artists have looked at other cultures and past histories for understanding and inspiration.

Research these sculptures from Western European history. Describe the materials and the techniques used to make them. Discuss what the sculptures represented. How were they used and where were they displayed by people at the time?



Venus of Willendorf, limestone, 24000-22000BCE



Venus de Milo, marble, 130-100BCE



Statue of David, Michelangelo, marble, 1504



The Forest, Alberto Giacometti, bronze, 1950

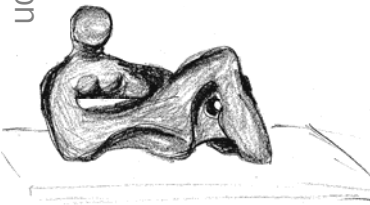
classical



The Thinker, August Rodin, bronze, 1880



Unique forms of continuity in space, Umberto Boccioni, bronze, 1913



Recumbent figure, Henry Moore, wood, 1938

abstraction

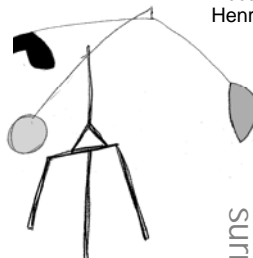


Women in back view, Henri Matisse, clay, 1909



Still life with glass and knife on table, Pablo Picasso, painted wood and cloth, 1914

futurism

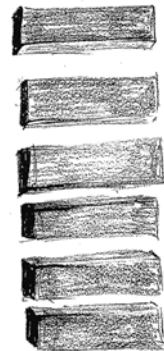


Standing mobile, Alexander Calder, painted metal, steel wire, 1937

surrealism



Bird in space, Constantin Brancusi, marble, wood, 1925



Untitled, Donald Judd, anodised aluminium, blue plexiglass, 1970

minimalism

sculpture now



Are all sculptures made to last a long time?

By the mid twentieth century artists questioned what sculpture was and what it could be. Some artists' explored working directly with nature and the environment, using materials like salt, water and earth. Sculptures were made using light, sound or the artist's own body as forms of representing an idea or engaging with a creative process.

Sculptures that did not result in an end product or object were documented using photography or film/video. The document became the artwork.

Many artists want the audience to interact and become a direct part of the work. Installation art involves an artist creating an environment in a particular space or place using various media (video, objects, sound) which an audience is invited to enter and experience.

RESEARCH:

Earthworks, Land Art, Site Sculpture, Ephemeral art, Installation,

Artists:

Robert Smithson
Christo
Andy Goldsworthy
Richard Long
Jeff Koons
Rachel Whiteread
Anthony Gormley
Anish Kapoor
Yayoi Kusama

SCULPTURE GLOSSARY

ABSTRACT— an artwork that is derived (or abstracted) from a figurative or other natural source. The term 'abstract' also refers to **non-representational art** and **non-objective art**, i.e. art which has no derivation from figures or objects.

ASSEMBLAGE — an artwork composed of three dimensional objects, either natural or manufactured.

BRONZE — brown alloy of copper and tin

CASTING — an object, particularly a piece of sculpture, made by pouring or pressing liquid, molten, or malleable material into a mould.

EPHEMERAL— an artwork art that is temporary or short lived, based on a specific occasion or event and transitory in nature.

INSTALLATION ART — artwork that uses sculptural materials and other media to modify the way a particular space is experienced. Installation art incorporates almost any media to create an experience in a particular environment. Some installations are **site-specific** in that they are designed to only exist in the space for which they were created.

FIGURATIVE — art which is clearly derived from real object sources, and are therefore by definition **representational**. The term "figurative art" is often taken to mean art which represents the human figure, or even an animal figure. Figurative art can also refer to any form of art that references the real world.

FOUND OBJECTS - those found in an everyday environment and appropriated for artworks, especially assemblages.

KINETIC ART — term applied to the art that moves or appears to move. It is applied to sculptures that are moved either by air currents or by some artificial means — usually electronic or magnetic.

MAQUETTE — a small, preliminary model for a sculpture that the artist creates before they make the actual sculpture.

MARBLE — limestone whose structure has been re-crystallised by heat or pressure, rendering the stone particularly hard and dense.

MASS — the three dimensional bulk of an object, as distinct from the two-dimensional area it covers or the single plane of its surface.

MOBILE — term coined by Marcel Duchamp in 1932 to describe the motor or hand powered kinetic sculptures of Alexander Calder and soon extended to others he produced in which the movement is caused by a combination of air currents and their own structural tension.

PEDESTAL — the base for a statue, bust vase or sculpture

READY MADE — a name given by Marcel Duchamp to a type of work he invented consisting of a mass-produced article isolated from its functional context and displayed as a work of art

RELIEF SCULPTURE — sculpture with forms projecting from a ground, called high relief when they are at least half in the round, otherwise low relief.

WEBSITE REFERENCES

Extensive list of links on the Australian Sculpture Website of the Australian Culture and Recreation Department:
<http://www.cultureandrecreation.gov.au/articles/sculpture/>

Links to art galleries and museums with extensive sculpture collections and resources:

Sculpture by the Sea
www.sculpturebythesea.com

Art Gallery of Western Australia
<http://www.artgallery.wa.gov.au/index.asp>

Art Gallery of New South Wales
<http://www.artgallery.nsw.gov.au/ed>

Museum of Contemporary Art, Australia
<http://www.mca.com.au/>

National Gallery of Victoria <http://www.ngv.vic.gov.au/>

National Gallery of Australia
<http://www.nga.gov.au/Home/>

Queensland Art Gallery <http://www.qag.qld.gov.au/>

The Metropolitan Museum of Art
<http://www.metmuseum.org/>

British Museum <http://www.britishmuseum.org/>

Tate <http://www.tate.org.uk/>

Tate Modern <http://www.tate.org.uk/modern/>

Olympic Sculpture Park, Seattle
<http://www.seattleartmuseum.org/visit/OSP/default.asp>

VOCABULARY

Construction Methods	Surface	Space	Composition
Assemblage	Pitted	Hollow	Formal
Tied	Burnished	Angular	Pathway
Collaged	Buffed	Confined	Geometric
Glued	Molten	Intimate	Balanced
Nailed	Fluid	Repetition	Unbalanced
Carved	Reflective	Curved	Symmetrical
Sawn	Rusted	Enclosed	Asymmetrical
Knitted	Sanded	Negative	Vertical
Modelled	Gritty	Positive	Horizontal
Sewn	Lumpy	Cut	Structure
Blown	Matt	Outlined	
Welded	Perforated		
Stitched	Woolly		
Inlaid	Incised		
Mobile	Scratched		
Suspended	Polished		
Stapled	Chipped		
Woven	Metallic		
Cast	Painted		
Chiselled	Glazed		
Moulded	Cracked		
Bound	Peeling		
Thrown	Varnished		