

# Chapter 13 Sculpture

- Three Dimensional Media
  - Real space and Time
- Subtractive Sculpture: artist subtracts from the mass of materials in order to make the art (carving)
- Additive Sculpture: artist adds from the mass in order to make the art (construction)
- Experiencing Sculpture:
  - Relief
  - In the round
  - Environment
    - Installation: indoors
    - Earthwork: outside in nature

1. Subliminal/ Subjective Time
  1. Flux and Duration of Time
  2. Temporal Experience
    1. Contracts time and expands it
      1. Emotions: Relax or anxious
      2. Airy or Enclosed



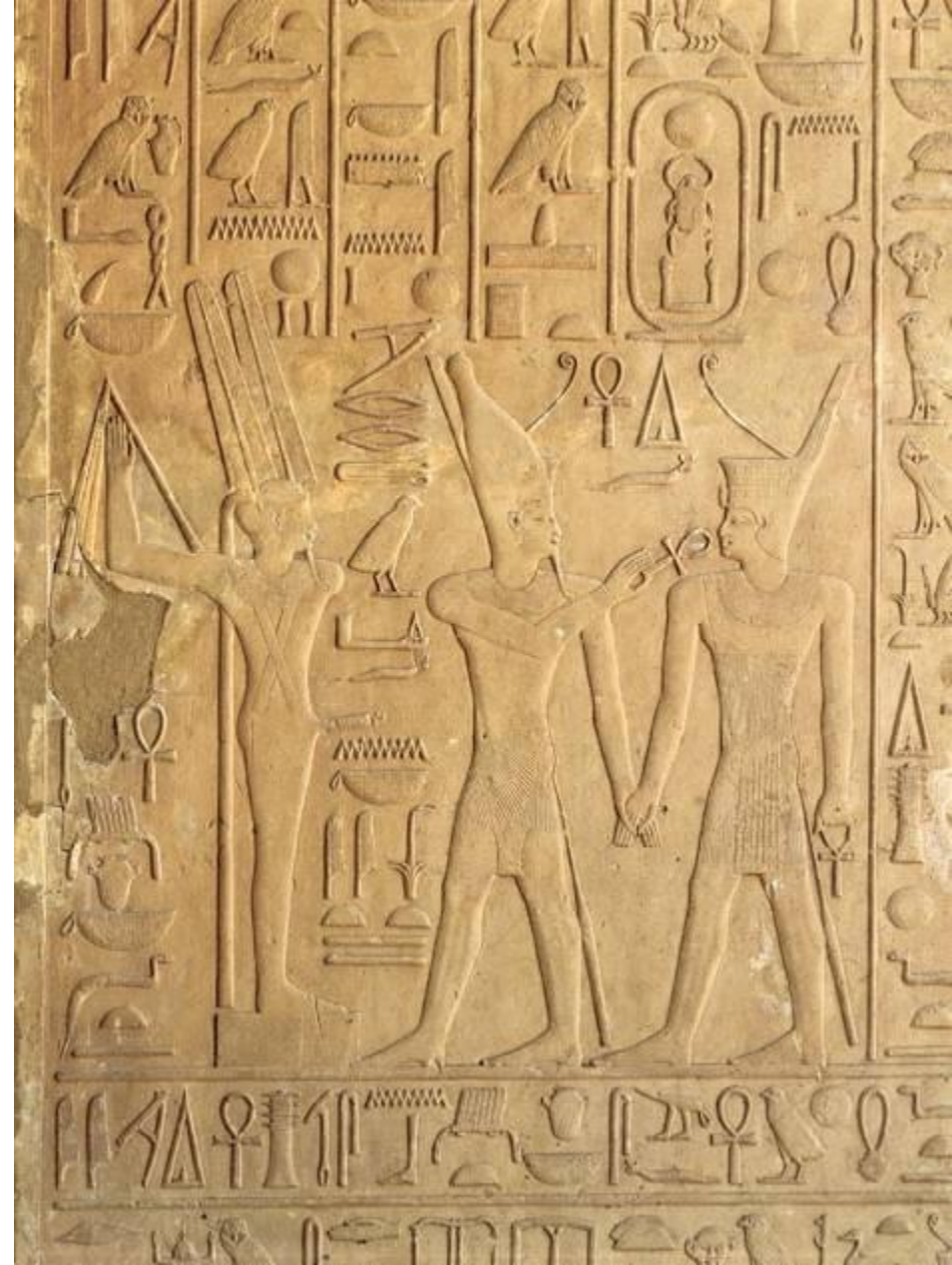
**Title:** The Matter of Time

**Artist:** Richard Serra

**Date:** 2005

# Relief Sculpture

1. Frontal: meant to be seen from the front
2. Depiction:
  1. Senwosret
  2. Hieroglyphs
  3. Amun: plum feathers
  4. Atum: granting life an *ankh*
3. Aesthetic Decoration of buildings



**Title:** Senwosret I led by Atum to Amun-Re

**Artist:** n/a

**Date:** c. 1930 BCE

**Source/Museum:** From the White Chapel at Karnak, Thebes.  
Scala/Art Resource, New York.

**Medium:** Limestone, raised relief

**Size:** Height 13 ft. 6 in.



# Low Relief and High Relief



**Title:** Maidens and Stewards

**Artist:** n/a

**Date:** 447 – 438 BCE

## 1. Frieze: sculptural band



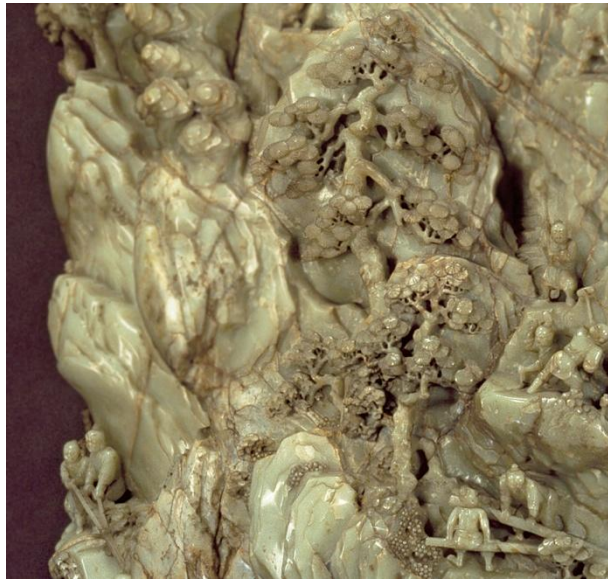
**Title:** *Atlas Bringing Heracles the Golden Apples*

**Artist:** n/a

**Date:** c. 470 – 456 BCE

# High Relief

1. Yu the Great
  1. Yellow River Floods the Plains
  2. Yu gets all the people to work together to keep the flood under control
3. Confucian Values
  1. Dedication to the ruler
  2. Hard work
  3. Organizational skill



**Title:** Yu the Great Taming the Waters

**Artist:** n/a

**Date:** 1787

**Source/Museum:** Collection of the Palace Museum Beijing

**Medium:** Jade

**Size:** 7ft 4 ¼ in X 3ft 1 ¾ in



# In the Round

1. Movement and Sculpture
2. In the round
3. Involves both physically and emotionally



**Title:** *The Rape of the Sabine Women*

**Artist:** Giovanni da Bologna

**Date:** Completed 1583

**Source/Museum:** Loggia dei Lanzi, Florence.  
Alinari/Art Resource, New York.

**Medium:** Marble

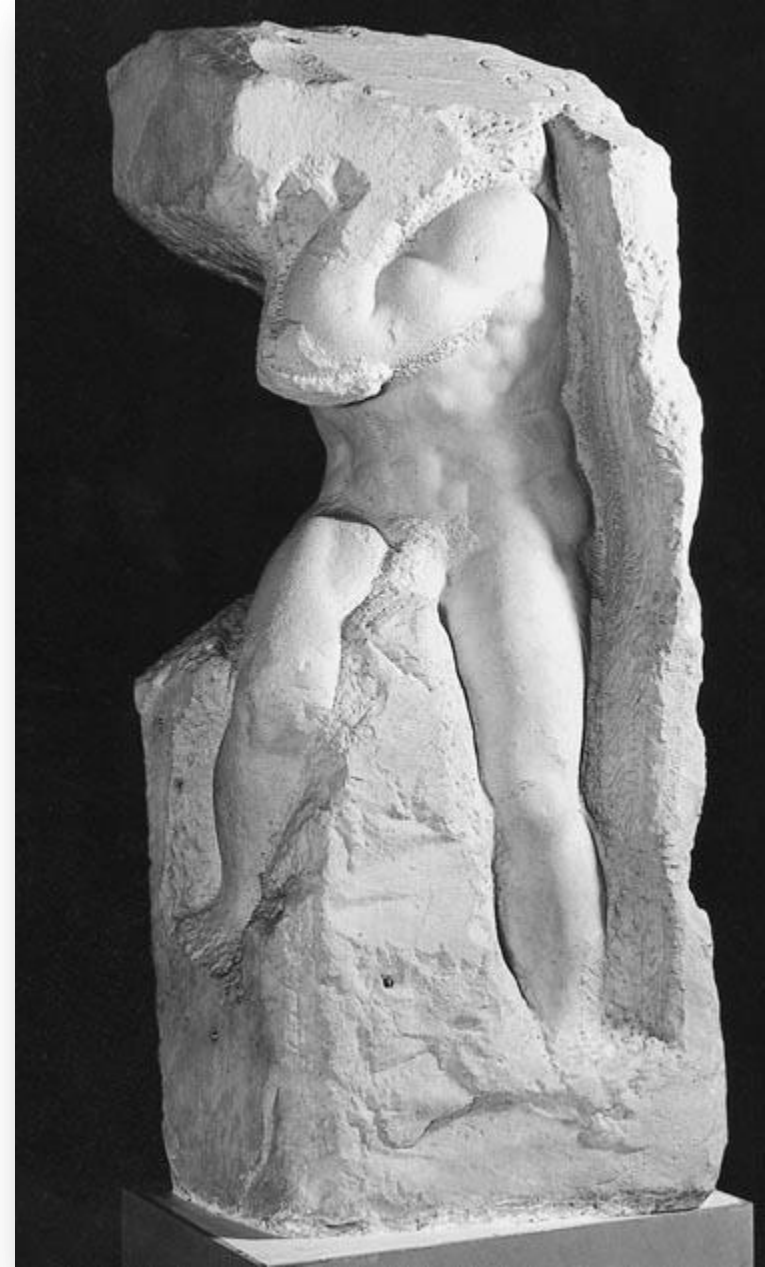
**Size:** Height 13 ft 6 in.



# Carving

1. Carving is a subtractive process
  1. Common materials are stone and wood
2. Figures present within the stone
  1. To free the slave form from stone
3. Atlas bears the weight of the world for challenging the Greek gods

**Title:** *"Atlas" Slave*  
**Artist:** Michelangelo  
**Date:** c. 1513 – 1520



**Source/Museum:** Accademia, Florence. Nimatallah/Art Resource, New York.

**Medium:** Marble

**Size:** 9 ft. 2 in.

# Carving



## 1. Taos, New Mexico

1. Juniper tree
2. Giving concrete identity to abstract ideas
3. Tying the local nature to universal truths

**Title:** Nativity

**Artist:** Patrocínio Barela

**Date:** c 1966



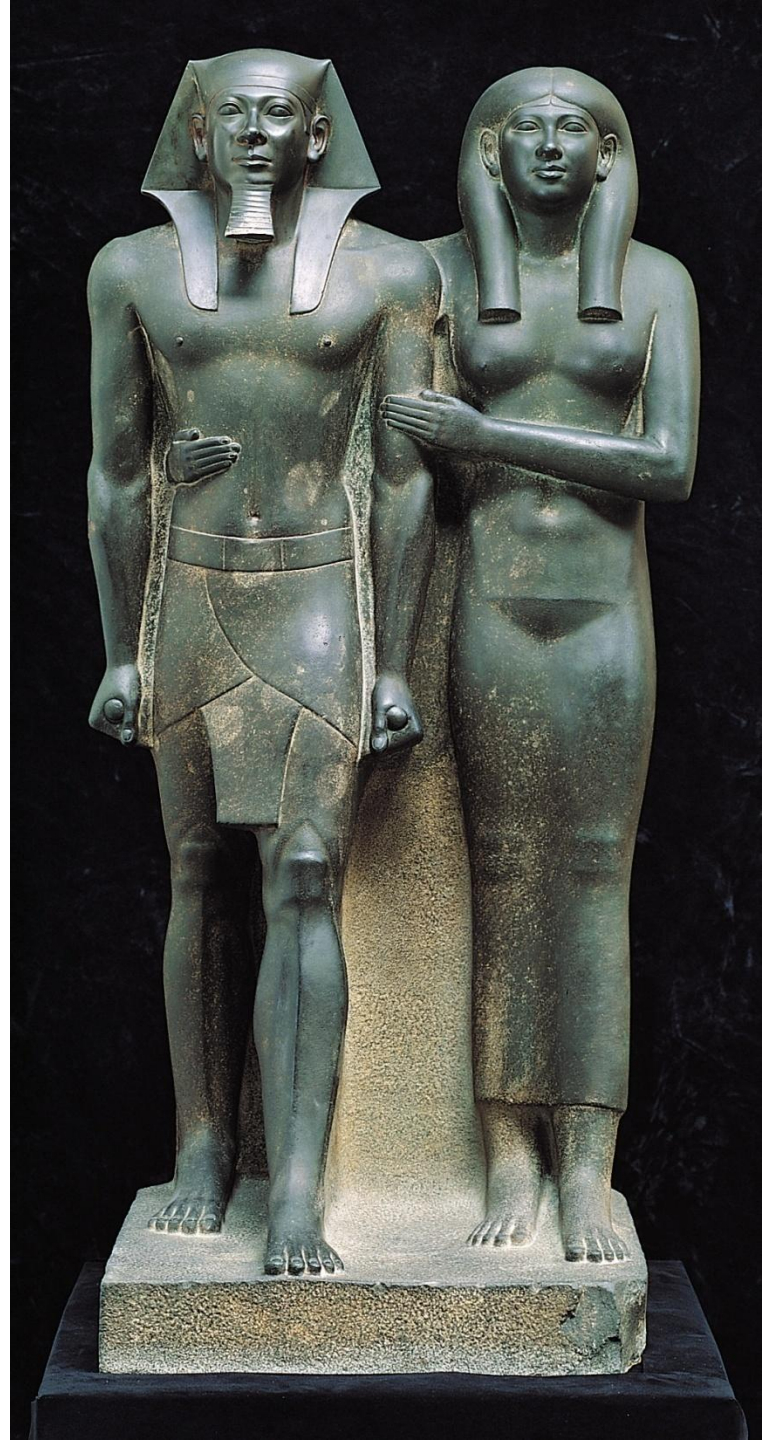
# Frontal Carving

1. Unification of material and spiritual world
  1. Stone funeral figures
    1. Stone's permanence (ka eternal existence)
1. Martial Status, the way wife is holding the king
2. Frontal with vertical axis
3. Eternal resting place for the *Ka*, no emotion
4. Leg slightly advanced but no shift in weight
  1. Starting to depict movement

**Title:** *Pair Statue of Menkaure and his Queen, Khamerernebtly II*

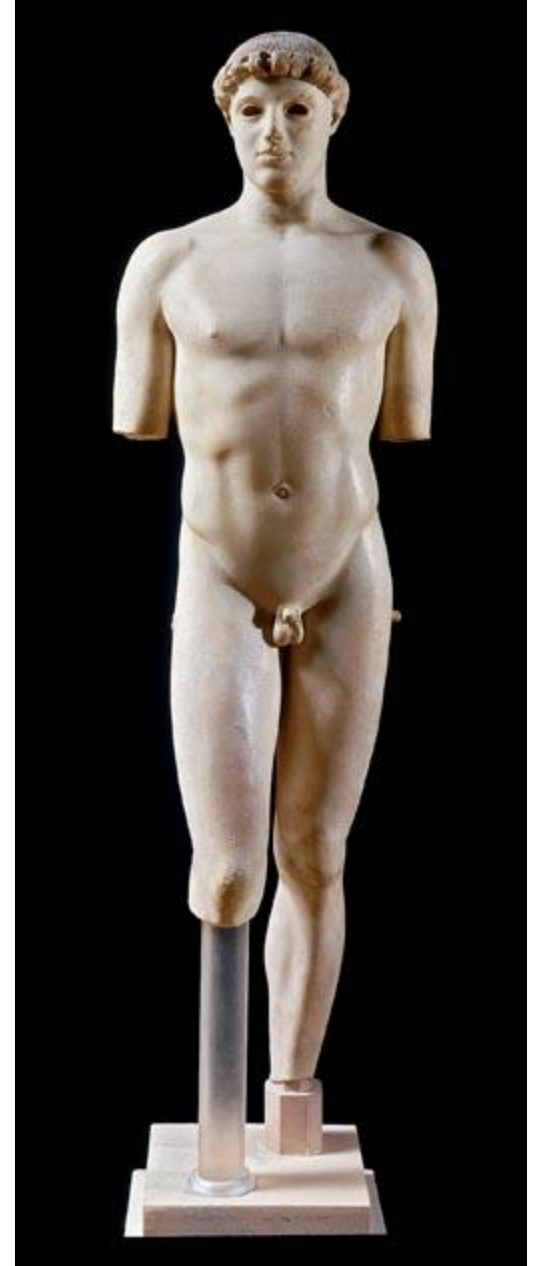
**Artist:** n/a

**Date:** Old Kingdom, Dynasty IV, c. 2548 – 2530 BCE



# Naturalistic In the Round Sculpture (Carving)

1. Humanity as beauty itself
  1. Perfect proportion of the body
  2. Perfect mind
  3. Male form
2. At ease and lifelike
  1. Naturalistic
    1. Ponderation: weight shift
    2. Beginning of animated sculpture
    3. Anatomically correct
      1. Anatomy studies during this Greek period were common place



**Title:** *Kouros* (also known as the *Kritios Boy*)

**Artist:** n/a

**Date:** c. 480 BCE

**Source/Museum:** Acropolis Museum, Athens. (Inv. no. 698.)

**Medium:** Marble

**Size:** Height 36 in.

# Naturalistic In the Round Sculpture (Carving)

1. Contrapposto, counter balance
  1. Greater sense of naturalism and movement

**Title:** *Hermes and Dionysos*

**Artist:** Praxiteles

**Date:** c. 330 BCE



**Source/Museum:** National Archeological Museum, Athens.  
Scala/Art Resource, New York.

**Medium:** Marble

**Size:** Height 7 ft. 1 in.



# Naturalistic In Sculpture (Carving)



1. From the east pediment of the Parthenon

**Title:** *Three Goddesses*

**Artist:** n/a

**Date:** c 438-432 BCE

# Modeling Additive Sculpture

1. Ceramics, art or objects made by modeling clay
  1. Firing: baking it
  2. Kiln: oven designed especially for firing clay
2. Subject: Contrast between Mass production and fine arts
  1. Fired too quickly caused the case to crack and break



**Title:** *Case of Bottles*

**Artist:** Robert Arneson

**Date:** 1964

**Source/Museum:** Santa Barbara Museum of Art. Gift of Mr. & Mrs. Stanley Sheinbaum. © Estate of Robert Arneson/Licensed by VAGA, New York, New York. Courtesy of George Adams Gallery, New York.

**Medium:** Glazed ceramic (stoneware) and glass

**Size:** 10 ½ x 22 x 15 in.



# Chinese Ceramic Arts

1. Discovered 1974
2. First emperor of China
  1. United the country
  2. One written language
3. Single Code of Law
4. Built great wall of China
5. 6000+ figures
  1. Horses
  2. Bodyguards
  3. Chariots
  4. Bronze statues



**Title:** Tomb of Emperor Shih Huang Ti

**Artist:** n/a

**Date:** 221 – 206 BCE

**Source/Museum:** Photo: An Keren/PPS. Photo Researchers, Inc.

**Medium:** Painted ceramic figures

**Size:** Lifesize





# Casting

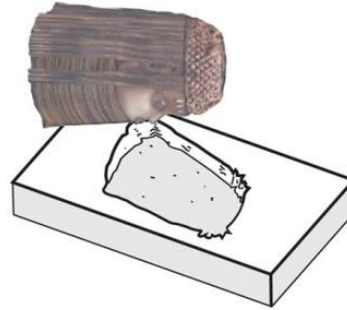
1. Employs mold into which a melted material is poured and allowed to harden
2. Invented in Bronze age
  1. 2500BCE
3. Oda: king of the dynasty
4. Brass and Iron
5. Symbols of authority
  1. Coral bead crown
  2. High bead collar

# Lost Wax process

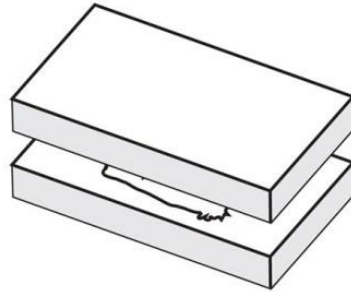
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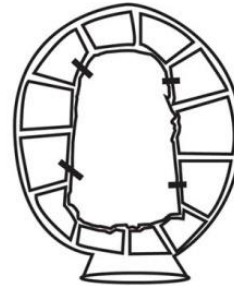
2.



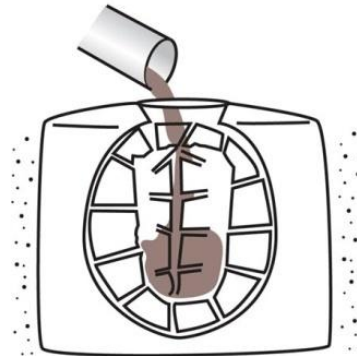
3.



4.



5.



6.





# Metal Casting in Several Pieces

1. Commemoration piece for event during the Hundred Years War in 1347
2. English seize the city
3. Six best citizens
4. Moment before impending fate
  1. Let go and not sacrificed
  2. Resentful
  3. Fearful
  4. Angry
  5. Resigned



**Title:** *The Burghers of Calais*

**Artist:** Auguste Rodin

**Date:** 1884 – 1885

**Source/Museum:** Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. Gift of Joseph H. Hirshhorn, 1966.66.4340.

**Medium:** Bronze

**Size:** 6 ft. 10 ½ in. x 7 ft. 11 in. x 6 ft 6 in.



# Patina over the Bronze Sculpture

1. Camels should not exist
  1. Illogical forms
  2. Evolution should have killed them
  3. Edge of extinction
    1. Somehow manage to survive



**Title:** *Variability and Repetition of Similar Forms II*

**Artist:** Nancy Graves

**Date:** 1979

**Source/Museum:** Akron Art Museum. Mary S. and Louis S. Myers Foundation, the Firestone Foundation, National Endowment for the Arts, and the Museum Acquisition Fund.

**Medium:** Bronze with white pigmented wax patina on Cor-Ten steel base

**Size:** 6 x 12 x 16 ft.

# Other Contemporary Materials for Casting

1. Casting with fiber glass
2. American art: using symbols and icons of the American Condition
3. Working with materials of the time



**Title:** *Howl*

**Artist:** Luis Jimenez

**Date:** 1986



# Assemblage



1. To create psychological instability in the viewer
2. Assemblage
3. Exploration of mortality
  1. Separation of son and mother
  2. Forbids their inability to reach eternal afterlife
4. Formaldehyde

**Title:** *Mother and Child Divided*

**Artist:** Damien Hirst

**Date:** 1993

**Source/Museum:** The Astrup Fearnley Museum of Modern Art, Oslo, Norway

**Medium:** BeySteel, GRP composites, glass, silicone sealants, cow, calf, formaldehyde solution, 2 boxes

**Size:** 74 ¾ x 126 ¾ x 43 in. and 40 3/8 x 66 ½ x 24 5/8 in., respectively



# Assemblage

1. Transformation of common materials into art
2. All parts made by the artist
3. High Relief frontal sculpture
4. It means totality because black contains all colors



**Title:** *Sky Cathedral*

**Artist:** Louise Nevelson

**Date:** 1958

# Assemblage

1. Yoruba Culture from Western Nigeria
2. Assemblage of material and designs
  1. Beadwork
  2. Cloth
  3. Basketry
  4. Fiber Sculpture
3. Power of the Women is Shared with the Power of the King
4. “shine”: completeness and wholeness



**Title:** *Display piece from the Yoruba Culture*

**Artist:** n/a

**Date:** early twentieth century

# Haunting Assemblage of the Everyday Object

1. Sublime: Nightmare or dreamlike compositions
2. Beeswax and Plaster, sometimes real human hair
3. Sink: cleansing
4. Two left feet: adolescent awkwardness



**Title:** *Display piece from the Yoruba Culture*

**Artist:** n/a

**Date:** early twentieth century





# Spiritual Assemblage

1. Rusted Tractor parts
2. Building materials
3. Papier-mâché
4. Not intended to be looked at
5. Made for her own self indulgence not an art form
6. Ritual space in the middle of the sculpture
  1. Inner sanctuary

**Title:** *Swamp Ritual*

**Artist:** Clyde Connell

**Date:** 1972

# Assemblage with Life

1. 8 cheese cloth
2. Fiberglass sheets
  1. Produces different colors



**Title:** *Contingent*

**Artist:** Eva Hesse

**Date:** 1969



# Installation Art

1. Installations
  1. Site specific: designed for a particular space
  2. Interchangeable: able to fit different settings or sites
2. Contemporary Art, San Diego
  1. Boats and High tension wire
  2. Elevating a man made tool into art



**Title:** *Pleasure Point*

**Artist:** Nancy Rubins

**Date:** 2006



# Installation: Silhouette and Projectors

1. Installation Art, sculptural materials and other elements into space
2. Site specific
3. Silhouette
4. Racially charged, master and slave
5. Projections that aid in the involvement of the viewer
  1. Shadows
6. 1750s and 60s
  1. French Taxation of the poor
    1. Peasants would wear all black in protest



**Title:** *Insurrection! (Our Tools were Rudimentary, Yet We Pressed On)*

**Artist:** Kara Walker

**Date:** Installation view, 2000

**Source/Museum:** Solomon R. Guggenheim Museum, New York. Purchased with funds contributed by the International Director's Council and Executive Committee Members. 2000.68. Photo: Ellen Labenski.

**Medium:** Cut paper silhouettes and light projections

**Size:** Site-specific dimensions

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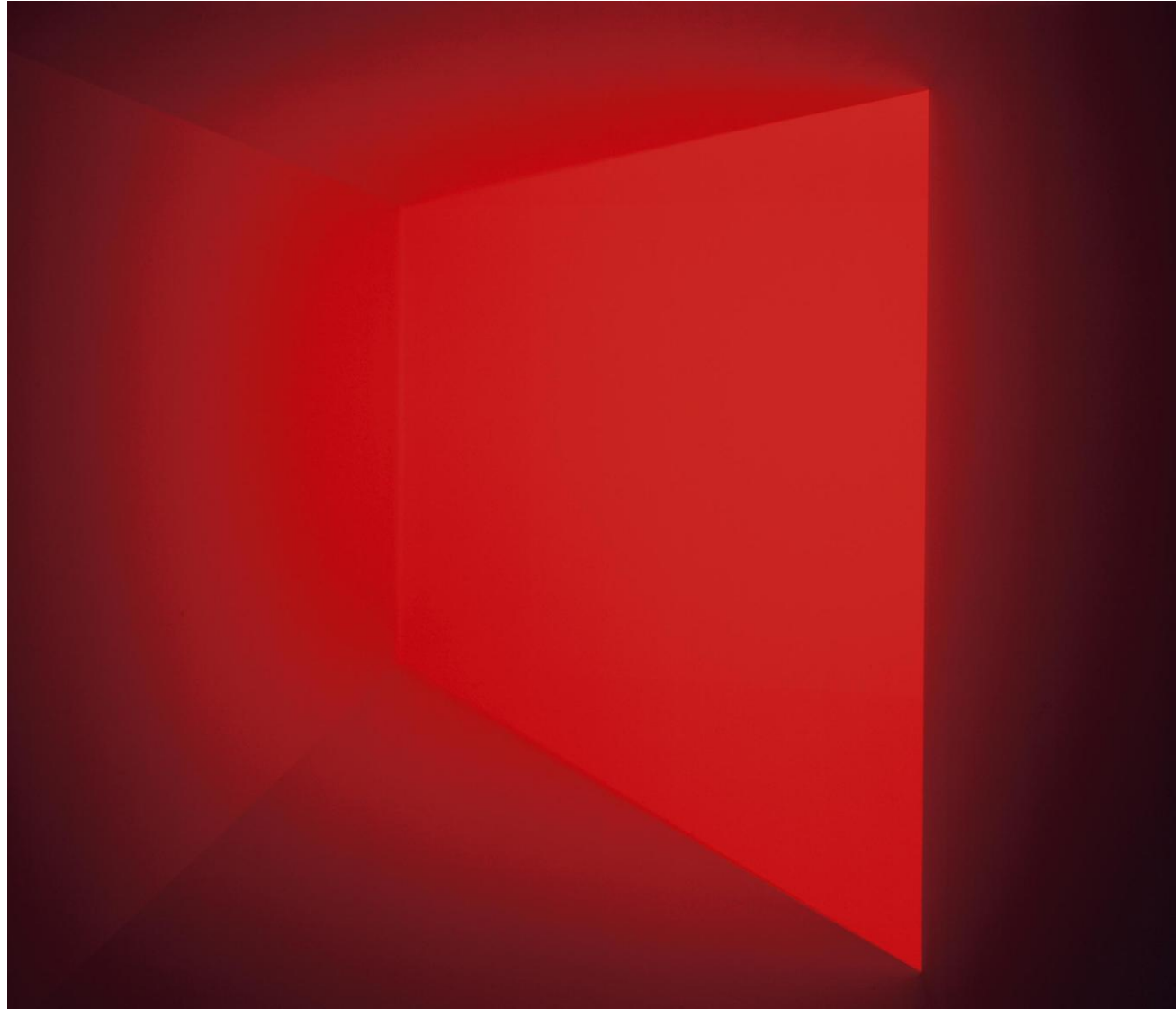
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# Ganzfeld: “Total field”, Installation

1. Visual phenomenon where depth surface, color and brightness all register as whole



**Title:** *A Frontal Passage*

**Artist:** James Turrell

**Date:** 1994



# Earthworks: out-of-door environments



## 1. Contradictory forces always at work in the universe

**Title:** *Spiral Jetty*

**Artist:** Robert Smithson

**Date:** April, 1970

**Source/Museum:** Great Salt Lake, Utah. Photo: by Gianfranco Gorgoni. © Estate of Robert Smithson/Licensed by VAGA, New York, NY.

**Medium:** Mud, precipitated salt crystals, rocks and water, coil

**Size:** 1,500 x 1,500 ft.



# Earthworks: out-of-door environments



**Title:** *Great Serpen Mound, Adams County, Ohio*

**Artist:** n/a (Hopewell Culture)

**Date:** 600BCE-200CE

## 1. Hopewell Culture around Adams County, Ohio



# Earthworks



**Title:** *Sun Tunnels, Great Basin Desert, Utah* (four showing)

**Artist:** Nancy Holt

**Date:** 1973 – 1976

**Source/Museum:** Nancy Holt/Licensed by VAGA, New York, New York. Courtesy John Weber Gallery, New York.

**Medium:** Four tunnels

**Size:** Each 18 ft. long x 9 ft. 4 in. in diameter; each axis 86 ft. long



# Earthworks

1. Holes on the sides depict constellations of stars
2. Relationship to the Cosmos
3. Aligned with the rising of the sun during the summer and winter solstice



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**Title:** *The Artist's Studio from The Last Days of Pompeii*

**Artist:** Eleanor Antin

**Date:** 2001

**Source/Museum:** Edition of 6. Courtesy the artist and Ronald Feldman Gallery, New York.

**Medium:** Chromogenic print

**Size:** 46 5/8 x 58 5/8 inches