

## COURSE CONTENT

<b>Course Code</b>	DA5010
<b>Course Title</b>	Figure Sculpture in Clay
<b>Pre-requisites</b>	NIL
<b>No of AUs</b>	3
<b>Contact Hours</b>	39

### **Course Aims**

This introductory course will provide you with an understanding of the basic elements of sculpting a human figure in clay. Students will learn about and apply proportional and anatomical information to a range of in-class sculptural exercises. Projects will range from working from the live model, as well as from imagination and invention. The various projects and studies done in and out of class all will be discussed in class in one on one and group critique so that each student will get direct feedback on their work. This learning forms a foundation for future learning in any field where basic sculptural construction skills and dimensional rendering are required, in particular the inclusion of the human figure for areas such as fine arts, product design, animation, photography, film, and interactive media.

In this class students will:

1. Build a basic armature or base on which to sculpt
2. Display sculptural techniques that convey the human form believably
3. Understand the distinction between establishing major masses in space, and detail/finishing work
4. Develop an approach that prioritizes establishing major masses and volumetric clarity before detailing/finishing
5. Apply your figure drawing skills/and or observational skills to clarify sculptural issues
6. Present, evaluate and reflect on the effectiveness of the sculptural process and figurative art
7. Constructively discuss and critique figurative concepts, formats, techniques and media employed by peers.

### **Intended Learning Outcomes (ILO)**

By the end of the course, you should be able to:

1. Research – *Identify and discuss with techniques used to convey figurative and anatomical forms in space. Study of artistic and conceptual methods of description.*
2. Development – *Students will Develop a range of sculptural techniques and processes in order to describe figurative and/or anatomical forms in space. Students work toward **Developing dexterity in material use, clay application variation, plane rendering for value***
3. Application – *Students will create original sculptures that feature conceptual and/or anatomical understanding **Armature building, sculpting in water clay, oil clay.***
4. Presentation – *Students will present, evaluate and reflect on the effectiveness of figurative, abstract, or anatomical sculpture **Clear visual and verbal communication of competently rendered anatomical, figurative or sculptural forms in space. Articulate presentation and explanation of completed stages.***
5. Participation – *Students will constructively discuss and critique anatomical images, techniques an historical and contemporary sculpture, as well as discuss and critique sculpture by their peers. Students will **participate actively and knowledgeably in class discussion and critiques of figurative, abstract or anatomical artworks.***

## **Course Content**

This course will enable you to believably and creatively describe human forms in space by understanding the human figure through sculptural and anatomical study. You will be studying conceptual approaches to anatomical interpretation, resulting in being able to describe form volumetrically, with clarity of shape, balance, and proportion before going onto finishing techniques.

This course allows a student to further his/her study into figuration and representational art - both essential to success across media and genre.

1. Build a basic armature or base on which to sculpt
2. Anticipate structural concerns of creating a lasting dimensional object
3. Display sculptural techniques that convey the human form believably
4. Display an understanding of the distinction between establishing major masses in space, and detail/finishing work
5. Develop an approach that prioritizes establishing major masses and volumetric clarity before detailing/finishing
6. Apply your figure drawing skills/and or observational skills to clarify sculptural issues
7. Present, evaluate and reflect on the effectiveness of the sculptural process and figurative art

Constructively discuss and critique figurative concepts, formats, techniques and media employed by peers.

### **Our Approach:**

The course begins with an overview of different proportion strategies that will prepare you to better understand and compose your figures and ultimately to construct an armature that will bear the weight of the clay used. Conceptual anatomical study will be used to help interpret different ways in which to represent the figure sculpturally. Different proportional schemes will be introduced to help govern the volume of masses and to help identify important anatomical or conceptual landmarks on the human body.

### **The Armature**

We start to study the skeleton by learning all of the relevant bones, their functions, sizes, and impact on the figure's surface. Subcutaneous bones (bony landmarks) are discovered and used to determine proportion, posture and surface anatomy, and ultimately help design and create a usable armature

### **The Body**

An in-depth study of all relevant muscles, their groupings, will help you anticipate proportion, form and gesture in the live model.

### **Beyond Anatomy**

The anatomical instruction you receive will prepare you to properly place figures in space both from observation and invention.

### **Class assignments**

You will do several projects in-class that will help demonstrate your understanding of figurative anatomy including a full 1/3 scale figure in clay, several full figure sketches, and partial figure studies.

These studies will be done in class and out in order to clarify concepts, including bass relief anatomical studies, and limited écorché

Art historical research into conceptual anatomical forms and sculpting from both observation and conceptualization will provide the basis for our inquiry into anatomy

Classes include sculpture and drawing demonstrations of anatomy and form conceptualizations, slide lectures of anatomically informed artwork and in-class drawing