Guided Notes for Lecture 8: Sculpture

Part 1: Types of Sculpture

1. Define Sculpture:

2. What two visual elements are intimately connected with sculpture?

3. Sculpture is classified by how we view it. What are those three classifications?
   a. 
   b. 
   c. 

4. Define Sculpture in the Round:

5. Can the space around the sculpture take on meaning in the work? If so, give an example.
6. Which Baroque artist excelled at making works that were truly in the round, providing a rich experience from a number of vantage points? Name a work by this artist.

7. Define Relief:

8. What other media is relief sculpture oftentimes associated with? ____________________________

9. Define High Relief:

10. What is the original context of the relief sculpture called Centaur Fighting Lapith?

11. What is a centaur?

12. What is a Lapith?
13. Why are they fighting?

FYI: If you know the answers to questions 11, 12, and 13, you know the SUBJECT MATTER of this metope!

14. What areas of the sculpture are in the highest relief?

15. How is the work different in appearance from the way the artist envisioned it?

16. Define **Low Relief**:

FYI: Bas relief is the same as low relief...its simply French.

17. True or False: Low relief was never painted in the ancient world.
18. What art historical cultures are especially noted for creating fine low relief?

19. Who is Ashurnasirpal II, and why on earth would he be killing lions from a chariot?

20. What is the original context for relief panels from Assyria?

21. Where can you go and see Assyrian relief?

22. Define Sunken Relief:

23. What culture produced the majority of sunken relief?  

24. What is unusual about the image of Akhenaten, His Wife Nefertiti, and their Three Daughters?
25. Sculpture: As an Environment cannot be defined per se. However, we see that some sculpture is
designed to transform a space and our experience of a space. What four categories of sculpture can be
defined as a created environment?
   a. 
   b. 
   c. 
   d. 

26. Define **Installation**:

27. Works that cannot be moved are called _________________________________.

   a. Where does this work appear to be located?
   b. What do you see in the first room? What types of materials?
   c. What is projected on the video screens in the second room?
   d. What is the context, or meaning, of *Marketplace*?
29. Several classmates will present information on Anish Kapoor’s Cloud Gate. Take notes:

   a. Define **Site Specific**:

   b. Describe the media used to create Cloud Gate.

   c. What is reflected on the media?

   d. What did your classmates think of Cloud Gate when they viewed it in person?

   e. What does the artist say *Cloud Gate* is meant to convey?

   f. In the event of a major disaster, could *Cloud Gate* be moved? Would its meaning remain? Why or why not?
30. Define **Earthworks**:

31. Do all ancient mounds and barrows fit under the sculpture category? Why or why not?

*FYI: What tool is used to help move earth? A Wheelbarrow!*

32. What is the name of the work and culture that inspired Robert Smithson’s *Spiral Jetty*?

33. “Large Scale” is one of the defining features of an earthwork. What are the dimensions of *Spiral Jetty*?

34. How was *Spiral Jetty* constructed?

35. Smithson intended for *Spiral Jetty* to convey the idea of entropy. Define entropy:
36. Smithson believed that, according to the principles of entropy, nature would take its course and the lake would return to how it had been. What happened instead?

37. Smithson was also revolutionary in trying to create art that couldn’t be owned or licensed. How does this work convey those beliefs?

38. Define **Performance Art**:

39. What was the human activity/performance exhibited by Marina Abramovic and her partner Ulay at the Modern Art Gallery in Milan, Italy, in 1977?

40. What is the title of the aforementioned performance? __________________________

41. What was the experience of space that the viewer/participant had during this performance?
Point to Ponder: What would you have done? Would you have faced and moved against the male or the female body? Why?

42. Listen to the text of the first person narrative while watching a video of The Artist is Present. What was the message or content of this experience for the viewer/participant?

Point to Ponder: How did you respond to the second video? Have you gotten quiet enough to feel the emotion going between these two participants?

Part II: The Process of Creation

1. Define **Subtractive Process**:

2. ___________________________ is a process in which the sculptor starts with a block of material and then cuts/chisels away portions of it until the form is created.

3. Some common media used in subtractive sculpture are:

4. How did Michelangelo describe the carving process?
5. What are some of the traditional tools used to carve marble?

6. Define Additive Process:

7. Some common additive materials and techniques include:
   
   a. Modeling:

   b. Casting:

   c. Constructions.

FYI: Another term for construction is Assemblage. If you want to sound hip, pronounce it with a French accent. Between assemblage and bas relief, you are well on your way to sounding like you know the arts!

8. Watch the video from the Getty on casting a bronze. You do NOT need to know the steps in depth, but make a list of what you see happening. Warning: Do not try doing this at home!