

Key Terms
installations
collaborations
site specific
multimedia
earthworks

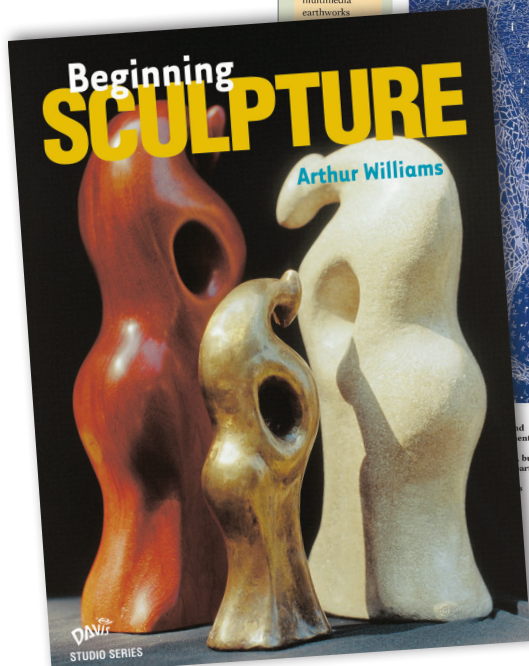


Fig. 7-2 (full view). The figures are made of glass mosaic, a tradition that the Greeks and Romans perfected thousands of years ago.
Sandy Skoglund, *Breathing Glass*, 2000.
Installation.

7 Installation and Collaboration

Imagine a sculpture that you actually become a part of. As you walk through and around a space, you come into contact with objects or images that affect your senses, making you think differently about the area around you. Perhaps your presence triggers a video or a noise, further transforming your perception of the space and your place in it. Sound intriguing?

Beginning in the late 1960s and early 1970s, artists began exploring new ways to transform space and dramatically affect the viewer's experience of it. They started to create environmental **installations**, works created for a particular space, whether indoors or outside. The aim of the installation sculptor is viewer participation—the viewer takes part in the work by walking through the space and interacting with it. Like traditional sculpture, installations may be realistic or nonobjective, that is, without recognizable subject matter. Some of the light installations of James Turrell and Dan Flavin, for example, use colored light projected onto walls to explore the way people perceive space and three-dimensional forms.

Also in recent decades, artists have begun inviting others to work with them as a unique way to expand the art form of sculpture. These **collaborations** provide the opportunity to form relationships with a variety of people, from artists specializing in other media to working professionals to children, gather diverse ideas, and produce a unique artwork that encompasses a multitude of viewpoints about the same theme.

In this chapter you will learn more about collaborations and the innovative art of installations. You will also have the opportunity to work with your classmates to create your own installation.



installations



collaborations

Objectives

Students will:

- understand how installation art and collaborative projects have impacted the field of sculpture
- learn about the process of creating installation and collaboration projects
- create and participate in a collaborative installation project

Tips for Using the Opening Image

Ask the students if they have ever seen an example of installation art. After they've viewed the opening image, ask them if they have ever thought of an idea but had been unable to express it in normal two-dimensional or three-dimensional art forms. Would an installation help? Discuss how simple the use of glass is and yet how much labor is involved.

*Vocabulary

Installations Sculptures wherein the viewer is a participant or part of the sculptural statement. There are no set rules as to construction or content.

Collaborations As used in constructing a sculpture, collaboration is the merging of several talents to form one work. The different talents represent different artists.

Installation and Collaboration

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Beginning Sculpture

By Arthur Williams

This complete program explores a **diverse range of media** in sculpture, including **traditional sculpting methods and the latest tools and techniques**.

The Studio Experiences in each chapter are designed to **go beyond basic skills** and **enhance student learning through individual and group explorations**. Lessons throughout the book focus on creating basic forms to develop technical skills through either additive (such as molding) or subtractive (such as carving) means.

Features

- A diverse range of techniques and media, from plaster casting and riveting metal to found-object assemblage and installation
- Engaging historical and contemporary sculpture, with examples from the ancient sculptors of Mesoamerica to the immersive experience of installations
- Thought-provoking historical profiles that help students create a foundation to begin to understand their own place in art history
- In-depth analysis of how the elements of art and principles of design are used to create three-dimensional artworks
- Detailed illustrations of fundamental techniques, such as modeling a figure in clay
- Contemporary career profiles of working sculptors



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Gifted and Talented
If possible, have students complete the clay projects. Search the library for additional portrait busts by other artists as guides. Expect each student to create a unique portrait of his or her portrait bust, using clay-by other artists as well as a further examination of such. Arrange for the students to give a special presentation showing their portrait busts and the problems of modeling their own personalities in solid form.

Teaching Tip
To create the desired good depth of the eye as well as a realistic eye, a good experience is to have the student model an eye out of the eye socket and then place it in.

The type of modeling material will determine the exact process. The two most common are oil-based modeling clay and water-based ceramic clay. While ceramic clay is more easily manipulated, it also requires more care to prevent drying out while work is under way. Its greatest asset is that it can be fired into a permanent state without creating a mold. You can apply clay over an armature. If you are making a portrait bust, consider an armature made with an upright pipe that has been mounted on a flat-based surface. Attach a Styrofoam wig mold to the base as a way of quickly adding bulk that can then be covered with modeling clay. Or, if using ceramic clay, apply over an armature with flexibility so that the clay can dry without fracturing. Wadded newspapers may be used for the interior mass, for example.

Note! Armatures that are very solid or with the "stuffing" too close to the surface will impede design changes, since some corrections cannot be made without damage to the armature.

The Human Figure

Along with our faces, the human figure is the most universally recognized subject matter. Throughout history, the figure has been depicted in various ways. Today, we exercise more freedom of expression with the figure than ever before.

Model life-size figures, or even smaller ones, on armatures. A simple armature can be created from

Fig. 2-53. The plastic mannequin wig head that is used for an armature is covered with clay. Notice that the clay has been extended down below the chin because of the mannequin's smaller shape.

How to...

Create a Portrait Bust

The following demonstration applies to both ceramic and modeling clay. The primary differences are the initial application of the material, and its care and storage.

1 Obtain photographs—front, back, right and left profiles—for the best likenesses. (The model cannot always be present.)



Fig. 2-52. A photographic profile of the model is compared to the Styrofoam mannequin wig head that is used for an armature.

2 Mount a Styrofoam armature on a wooden pole (2" x 2") that has been firmly anchored to a strong, flat base (2" x 12") by use of long countersunk screws from the bottom up into the pole. You can fit down areas of the armature to comply with the shape of the model's head. Add modeling clay by pressing small strips or pieces onto the surface until the entire armature is covered.



Fig. 2-53. The Styrofoam mannequin's armature is covered with clay. Notice that the clay has been extended down below the chin because of the mannequin's smaller shape.

3 Model the basic shape of the head, which you have proportionately measured to the subject using callipers. Measure and mark horizontal lines for the location of the eyes, brows, bottom of nose, lips, and ears (temporally aligned top and bottom with eyebrows and end of nose). Hair is not a factor at this time. Make a vertical line straight down the front center of the head, ensuring that all features are balanced.



Fig. 2-54. The proportions are checked for correctness. Colored nails have been placed in three key locations. Callipers are used to be certain of key distances from feature to feature.

4 Locate and begin to model the ears, and indicate the eye sockets. A heart-shaped slab can be cut in half to represent the ears. Be sure the eyes are not too far apart—imagine three eyes joined in a row, then eliminate the middle eye. Model the cheekbone structure.



Fig. 2-55. The ear is roughed out.

5 Model the nose and lips. Accuracy here is critical to obtaining a likeness. Study the model's nose profile, noticing sharp or rounded edges, and the planes. Be careful not to make the nose too thin. Study the lips. Notice their roundness, and how they form the corners of the mouth. The upper

lip has one central, rounded form surrounded by two longer, outer forms, whereas the lower lip has two larger, more solid forms.

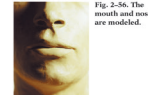


Fig. 2-56. The eyes are placed into the socket (right side) and then modeled (left side).

6 Observe the hairline. You can use clay curls to add bulk to the head where hair is present. Add hair in correct proportion to the face, not as an ornament but as a significant part of the anatomy. Model locks of hair as complete forms before detailing by cutting grooves. Make deeper cuts for dark hair and shallow cuts for light hair.

7 Refine and check all the details. If a likeness is not achieved, it is often because of a misplaced or a distorted feature. Assuming that the basic shape is correct, it is often not difficult to fix. While details help, too many or too few details can actually detract from the likeness.

Design Extension
Assign the students to complete sketches of their features in preparation for a portrait bust. This includes the eyes, nose, mouth, and hairline. This is a good time to encourage the students to study their own general features in comparison to other students.

Documenting and Exhibiting Art
Student portraits make good exhibition sculptures. They always gather an audience who can identify the subjects. If they are fired clay works, especially large ones, they can be displayed in a public place. If they are in modeling clay, they can be exhibited in a display case. Assist the students as they place the busts. Will it be possible to include a photograph of the bust alongside the bust itself? What kind of lighting, stands, or signs is needed? Refer to the last chapter of the book for exhibition help.

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Teacher's Edition, Chapter 2: Molding, How To: Create a Portrait Bust.

Studio Objectives
Students will:
• better understand the process of modeling
• produce corrected proportions
• complete a portrait bust

Materials
• clay, either oil- or water-based
• modeling tools: hand-kneaded or purchased
• an armature, hand-kneaded or purchased
• a stand (depending on the size of the work to be done)
• a hand-held mirror
• callipers

Setup
Setup will include a demonstration of clay manipulation and an armature, if used. Discuss the best way for the students to see their selves—on the right or on the left? If possible, discuss the way to utilize shadows when the photos are taken. Consider possible views and the use of a mirror. Determine the size of the sculpture.

Create It
Watch to be certain that any major steps allow space for enough modeling clay. This is so the student can then change or correct his or her modeling. Show the process from time to time to discuss proportions and correct facial features.

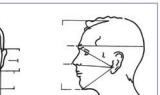
Studio Experience
An Expressive Self-Portrait Bust
You will create a portrait bust of yourself with particular attention to your expression. The size of the work will be determined by the material, available time, and working space.

Every morning you look at yourself in a mirror. You know what you look like—right? Most artists need a constant reference to the subject matter in order to convey a sense of realism. For this studio work you can use a mirror and photographs of yourself for reference.

Before You Begin
• Study your face and head. Draw yourself from different angles. Do studies of all your features, making different expressions. Choose an expression you would like to capture in your portrait bust.
• Review the modeling demonstration on pages 46 and 47.
• Consider ways to create accurate proportions. Do you have photos of yourself that you can work from? Can you locate a class member with a similar head shape? It is good to have a "live" model in front of you for reference points. Even so, we are not exactly the same. As you plan your portrait bust, refer to your sketches, checking for your personal "signature" differences.

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Fig. 2-62. Notice the features to measure and make notations.



You will need:
• clay, either oil- or water-based
• modeling tools: hand-kneaded or purchased
• an armature, hand-kneaded or on a stand (depending on the size of the work to be done)
• a hand-held mirror
• callipers

Create It
1 Begin with the armature. If it is to be upright, make sure it is sturdy enough to hold all of the clay necessary to finish. If it is to be hand-held, be sure it can still be placed down on a separate surface while you are adding finer details. A hand-held armature can be one of a solid clay mass without other materials. You can insert a rod into the clay for ease of handling or temporary mounting.
2 Add clay to cover the armature, paying attention to the overall proportions. Make corrections as necessary. Continue to measure yourself, noting the eyebrows, ear, and nose locations. Step back and view your work from different directions.
3 Some sculptors prefer a smooth-surfaced bust while others prefer a rough or heavily textured one. Your personal working methods will help determine the finishing technique. Stand back and look carefully at the sculpture. Does it need

more or less visible texture? Be consistent in your approach.
Check It Does your sculpture look like you? If not, why not? Ask your fellow students: Is it a basic shape problem or location problem? Millions of people share similar proportions, all with two eyes and two ears, a nose and a mouth—how is it you can tell one person from another? Is it the nose, eyes, hair, jaw, chin, or cheeks that are most different? Have you successfully captured a facial expression?

Sketchbook Connection
Make two sets of sketches to portray yourself as you imagine you are seen by yourself and different friends or family members. Draw different angles and perspectives to show the three-dimensional aspects of your face. How are the two sets alike and different?



Fig. 2-63. This portrait of Albert Einstein demonstrates natural clay color. How did the artist add expressive elements to his piece? David McCleskey, *Einstein*, 2002. Clay: 12" x 10" x 8" x 2 1/4". Photo: Richard H. School, Canon, Georgia Institute of Technology.

Rubric: Studio Assessment

	4	3	2	1
Personal Insight	4	3	2	1
3-D Composition	3	2	1	0
Craftsmanship	2	1	0	0
Mark Process	1	0	0	0

Each Studio Experience in the Davis Studio Series offers **point-of-use lists of necessary tools and materials.**

Components & Ancillaries

- Student Book (Print)
- Teacher's Edition (Print)
- Davis Art Images Subscription
- Teacher Resources (print): Studio Support Masters, Vocabulary Masters and Artist Profiles, and Assessment Masters

Davis Art Images Subscription

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Teacher Resources

Studio Support Masters: Sequential photos and illustrations teach techniques and processes in a practical format. Portfolio tips and exhibition tips help students document their work, track their progress, and prepare their images in a professional manner.

Vocabulary Masters and Art & Artist Profiles: Profiles highlight the accomplishments of artists and works of art. Vocabulary Masters reinforce vocabulary development through stimulating word games.

Assessment Masters: Detailed studio rubrics reinforce and extend the rubrics in the Student Book. Chapter review questions reinforce key ideas and concepts. Customizable versions of all assessments are included with the eBook Class Set.

