

SYLLABUS
HISTORY AND TECHNIQUES OF SCULPTURE: ARTS 332
ED WILSON

Course Objectives:

1. To trace the development of sculpture through the selected work of selected epochs.
2. To develop a sense of the ideational, anthropomorphic and abstractly symbolic qualities in sculpture and those forces and spirits that shaped and reinforced tradition and change.
3. To examine, in modern and contemporary sculpture, the concepts that break down national tastes (style) and tradition.
4. To examine the relationships between architecture and sculpture.
5. To examine the relationships between the technologies of an epoch and its concomitant aesthetic.

EPOCHCAL OUTLINE

I. INTRODUCTION

II. PREHISTORIC SCULPTURE

- A. Paleolithic Age (old stone age) c. 500,000 to 12,000 B.C.
- B. Late Paleolithic c. 35,000-12,000 B.C.
 1. The beginnings of art precedes agriculture, religion, writing and use of metals. Fertility fetishes.
- C. Neolithic Age (new stone age) c. 12,000-3,500 B.C.
 1. Agriculture, domesticated animals, pottery, etc.
 2. Races of personkind become distinct.

III. ANCIENT EGYPTIAN SCULPTURE

- A. Beginnings of civilization; metal and writing.
- B. Effects of climate, geography and geology on the art.

p. 2

SYLLABUS

HISTORY AND TECHNIQUES OF SCULPTURE

ED WILSON

C. Periods of Egyptian Art

1. Predynastic c. 4500-3400 B.C.

2. Old Kingdom c. 3400-2200 B.C.

a. IV and V Dynasties

3. Middle Kingdom c. 2200-1600 B.C.

4. New Empire c. 1600-700 B.C.

a. XVIII and XIX Dynasties.

5. Late Egyptian c. 700-400 A.D.

a. Assyrian, Persian, Greek or Roman influences.

D. Monolithic social structure, polyeistic religious system.
Relationship between sculpture and architecture.

IV. MESOPOTAMIAN SCULPTURE

A. Early (Sumerian-Semite) c. 4000-1000 B.C.

1. City-states to c. 200 B.C.

2. Empire c. 2000-1000 B.C. Gudea figure.

p. 3

SYLLABUS

HISTORY AND TECHNIQUES OF SCULPTURE

ED WILSON

- B. Assyrian c. 1000-606 B.C. Winged bulls and lions; war.
- C. Babylonian Renaissance 606-539 B.C. Glazed tiles.
- D. Persian 539-331 B.C. Persepolis.
- E. Effects of climate, geography and geology on art.
Relationship between sculpture and architecture.

V. MINOAN-MYCEONEAN SCULPTURE

- A. Crete, Cnossus, Phaistos, Mainland of Greece, Mycenae, Troy.
- B. Snake Goddess.

VI. GREEK SCULPTURE

- A. Periods of Greek Art.
 - 1. Archaic 7th and 6th centuries B.C. Kouro figures.
 - 2. Transitional 500-470 B.C. Bronze charioteer, etc.
 - 3. Early developed 5th Century 470-400 B.C. Myron, Polyclitus, Phidias.
 - 4. Late developed 4th Century 400-323 B.C. Praxiteles, Lysippus.
 - 5. Hellenistic 323-100 B.C. Emotion, realism.
- B. Anthropomorphism, reason over nature, mythology.
Relationship between sculpture and architecture.
Classicism: idealism. Standards of beauty/refinement.
Influence on future western aesthetics.

VII. ETRUSCAN--ROMAN EMPIRE

- A. Etruscan 6th--3rd Century B.C. Humanism.
- B. Roman periods.
 - 1. Republican Rome--Greek and Etruscan influences.
Portraiture and reliefs. Realism.
 - 2. Empire period c. 125 B.C.--325 A.D. Pictorial
illusionism--relief sculpture.

p. 4

SYLLABUS

HISTORY AND TECHNIQUES OF SCULPTURE

ED WILSON

- C. The Roman pragmatic mind. The military, engineering, grandiose scale in architecture, decoration in architecture, the imperialistic nature.

VIII. MEDIEVAL SCULPTURE

A. Periods of Art.

1. Early Christian c. 300-700 A.D.
2. Byzantine c 700 A.D.-19th c. Iconoclastic controversy
3. Muhammadan (Eastern); Carolingian (Northern European); Romanesque (Western Europe c. 1000-1200 A.D).
4. Gothic, 1150-c. 1525 A.D. Consolidation of power between church and state, religious and secular development; logic. Importance of architecture and its influence on sculpture. France, England, Germany, Italy, Spain (Italian sculptors, Niccolo and Giovanni Pisano, Andrea Pisano).

Sculpture: Architectonic design, religious content, the Gothic Slouch. Sculptor Claus Sluter.

IX. ITALIAN RENAISSANCE SCULPTURE

A. Periods of Art

1. Early Renaissance 15th c. Quattrocento: 1400-1500 A.D.
2. High Renaissance. Most of the 16th c. Cinquecento: 1500-1575 A.D.
3. Late Renaissance and Baroque 1575--1700 A.D.
4. Rococo 1700-1800 A.D.

B. Characteristics

1. Revival of antiquity in art and literature.
2. New interest in nature and the visible world.
3. City states.

Low XIV
1643-1715

4. New interest in the personality.
5. New interest in "style" as an independent quality.

- C. Sculptors: Ghiberti (1378-1455)
Donatello (1386-1466)
Luca Della Robbia (1400-1482)
Antonio Pollaiuolo (1429-1498)
Andrea del Verrocchio (1435-1488)
- Michelangelo Buonarroti (1475-1564)
Gian Lorenzo Bernini (1598-1680)

Secular and religious subjects. Materials: stone, marble, bronze, terracotta. The Bottega.

X. AFRICAN SCULPTURE

- A. Origin fixed back to 11th c. Pre-crusades in Europe.
- B. African aesthetic traced to African theology.
- C. Ancestor figures, masks, fetishes. Wood and bronze.
- D. Abstract form in African expression: its influence on modern art.

XI. 19TH CENTURY SCULPTURE (WESTERN)

- A. The influence of the revival of classical antiquity. Beginnings of archaeological scholarship in the 18th c.; Winklemann, the Elgin marbles, etc.
- B. Napoleon and the French Revolution. Glorification of Roman stoic and military virtues in politics.
- C. The romanticizing of life in ancient times in art. The neo-classic academy; the French painters, Jacques Louis David (1748-1825) and Jean Auguste Dominique Ingres (1780-1867).
- D. International flavor of Neo-classicism as a style; in architecture and sculpture--America, University of Virginia, Thomas Jefferson; England, the British Museum; Italy, the Victor Emmanuel Monument; Germany, the Brandenburg Gate.

E. Romanticism as an opposing style to Neo-classicism. Escapism, freedom of the individual, influences from literature; the Bible, Shakespeare, Dante, Goethe; Painters: Turner, England; Ryder, American. Gothic Revival in Architecture without the sculpture; Houses of Parliament London; Vanderbilt mansion, St. Patrick's Cathedral, New York, Princeton, Yale, Duke Universities, University of Chicago, America.

F. Sculptors: Neo-classic:

Antonio Canova (1757-1822) Italian.

John Flaxman (1755-1826) English

Horatio Greenough (1805-1852)

Hiram Powers (1805-1873) American

Romantic:

Francis Rude (1784-1855)

Antoine Barye (1796-1875) France

G. Realism and Naturalism: another opposing style originating c. 1850. International in scope. Realism: a sense of the "universal" in terms of the "particular". A probing for hidden truths behind appearances while giving the sense of the actual. Exs: Millet, the French painter and his "The Gleaners" and the French painter Daumier. Naturalism: The representation of nature objectively in terms of a literal depiction of physical appearances. The causes or sources of this style are (1) dominating power of laboratory science (2) disintegration of religion as a force (3) materialism and positivism in philosophy (4) invention of the camera. Sometimes the styles are thought of as being interchangeable.

Painters: Millet, Daumier, Courbet, Monet and early works of Degas and Renoir; French. Winslow Homer, Thomas Eakins and the "Ashcan School", American.

Sculptors: Daniel Chester French (1850-1931)

Augustus Saint-Gaudens (1848-1907), American.

H. Impressionism: a variation of naturalism. General impression of an object, incident or view. The bare essentials. Reflecting light. In sculpture, the tendency toward modelling rather than carving. International in scope. Generally associated with painting.

Painters: Monet, Pissarro, Renoir, Degas; French. Whistler, Sergeant, Twachtman, Hassam; American, etc.

Sculptor: August Rodin (1840-1917) French. Figure in action, fragmentary figure, concern for light and dark, surface texture, content.

- I. Post-Impressionism: Painters only. Expressionist and analytic in style. Cezanne, Seurat, Signac; analytic in form. Lautrec, Gauguin, Van Gogh; expressionist in form. Personal synthesis of experience. Often cited as the basis of origin of all 20th c. styles except Surrealism. sometimes cited as Expressionism because of the subjective and highly personalized style. Influenced by psychology and conflicting scientific evidence and search for a coherent philosophy of life.

XII. 20TH CENTURY SCULPTURE

- A. Characteristics: Expressionistic as opposed to naturalistic or impressionistic, personal synthesis of experience, revival of interest in "primitive" and oriental art, experimental, de-emphasis of technique, emphasis on form over subject matter, emphasis on aesthetic value over communication, shift from literary values to the values of music (rhythm, etc.), acceleration of change in style, co-existence of divergent styles, glorification of technological and scientific values, shift from "Bohemian" existence (romantic) to "corporate" acceptance, shift from European origins of style to American, etc.
- B. Causes: originally a dissatisfaction with commercialism and technologically-centered society born out of the Industrial Revolution, increased awareness of the importance of the human psyche through psychology, increased awareness of sense data. Later, an acceptance of the by-products of technology, the strong need for personal expression (ego) in a more predicatable and ordered society.
- C. Expressionism - 1905-30
 1. Derived from the subjectively oriented (personalized reality-psychological as opposed to the analytical group of Cezanne and Seurat) Post-Impressionists. More radical distortion of form. The Wild Beasts - Les Fauves. Affects painters mostly.

2. Sculptors - Antoine Bourdelle, 1851-1929, French
- Modigliani, 1884-1920, French
- Ernest Barlach, 1870-1938, German
- Henri Matisse, 1869-19??, French
- Wilhelm Lehmbruck, 1881-1919, German
- Jacob Epstein, 1893-19??, English
- Henri Gaudier-Brzeska, 1891-1915, English

D. Cubism-1906-33

1. Derived mainly from the analytical group of Post-Impressionists and traditional African sculpture, architectonic design, plasticity of forms, transparency, simultaneity of parts. Affects painters primarily.

2. Sculptors: Jacques Lipchitz, 1891-1975?
Henri Laurens, 1885-??

E. Futurism-1909-18

1. An abortive movement in literature, painting and a little sculpture-Italy. Influenced by cubism, the modern world machinery. Fascist in character.

2. Sculptor: Umberto Boccioni, 1882-1916.

F. Abstraction, Industrial Design, Constructivists - 1911-

1. Found originally in various countries such as Russia, Germany, Holland. Spread to France, England and the U.S. Origin of the concept of flatness in painting and the obvious flat plane in sculpture. Ex: (Mondrian, painting; **V**antongerloo, Sculpture)

2. Influence of the principles of Constructivism; Russia (1917), the Bauhaus School in Weimar and Dessau, Germany (1919-33), the Suprematists, Russia (1913) and the "De Stijl" Group, Holland (1917).

3. Abstraction as a formal element includes geometric and/or biomorphic form.

4. Sculptors: Naum Gabo 1890-, Russia, US
Antoine Pvesner 1886-, Russia, US
George Vantongerloo 1886-??, Holland.

G. Dadaism - 1916-22

1. Originated in Zurich spreading later to various countries. The cultural counterpart of political anarchy. Writers and artists believed in complete nihilism, satirical disillusionment, violent protest, ridicule of civilization, glorification of the anti-national, anti-aesthetic. Tragic nonsense covered by a thin veil of humor. Influenced by World War I.

2. Artists: Marcel Duchamp 1887-19??
Hans Arp 1888-19?? (Sculptor)
Max Ernst 1891-19?? (Painter and Sculptor)
Man Ray 1890-19?? (Photographer)

H. Proto-Surrealism (before 1924), Orthodox Surrealism 1924- and Surrealistic Formalism 1925

1. Exploitation of the fantastic and dreamlike visions. Strong influence on contemporary painters. Disciplined in design. The painters Giorgio de Chirico and Marc Chagall would be primary examples of Proto-Surrealism.

2. Orthodox Surrealism would be viewed as the epitome of surrealists aims evolving from Dada and proto-surrealists philosophies. South spontaneous expression of the subconscious (a fusion of reality and the dream) depicted through 'automatic' procedures or meticulous illustrations of dream-like images (Dali). Some of the causes of its development are: Eistential philosophy, dissatisfaction with the mechanistic and authoritarian attitudes of science, Einstein, loss of faith in religion, Freud and psychoanalysis and a reaction to the speed and tension of modern life. Some painters in this category are: Salvador Dali 1904, Rene Magritte 1898, and Joseph Cornell (boxes 1903-19??). Sculptor: Alberto Giacometti 1901-19??

3. The category of Surrealistic Formalism, 1925-present, involves artists who have been influenced in varying degrees by Surrealism without adhering faith fully to orthodox surrealist doctrines. Their work is characterized by formal design inherited from cubism but made dynamic by distressing physic turbulence. There is a strong influence of developed Cubism and a tendency to semi-representational or near abstract elements. A good contemporary example is the English painter Francis Bacon.

Sculptors: Picasso

Raymond Duchamp Villon 1876-1918, French

Constantine Brancusi 1879-19??, Roumanian

Hans Arp, 1888-

Ossip Zadkine 1890-19??, Russian born

Henry Moore 1893-, English

Julio Gonzales 1881-19??, Spanish

Alexander Archipenko 1887-19??, US., Ukranian born

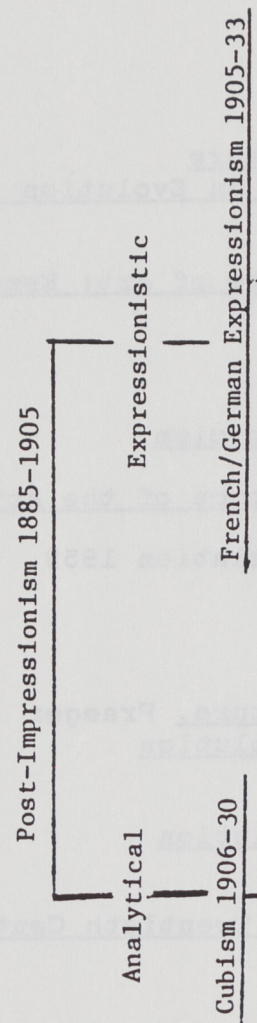
Jacques Lipchitz 1891-1977, US, Polish-French born

Isamu Noguchi 1904-, US.

Alexander Calder 1898-1977, US

4. Contemporary sculpture. An examination of sculpture from 1950 to the present with an attempt to show the connections with earlier aesthetic philosophies in the form of extensions or innovations. It will be important to understand the making of art, in America, in a context of the culture to which the art is produced. In America this is essential to understand because of the dynamics of the culture and the diversity of images. American culture is a rare phenomena with its technology, social diversity, social manipulation, media intrusion, educational opportunities, governmental and corporate power, and a myriad of other seemingly contradictory values and drives.

19th C. Realism, Naturalism, Romanticism



Geometric Abstraction 1911

Surrealistic Abstraction 1925-

1950 1950 1950

- Bill de Rivera
- Smith
- Rickey
- Snelson
- Pomodoro, G.
- Rosati
- Lewitt
- Hepworth
- Pepper
- Lippold
- Judd
- Flavin
- Smith, T.
- Meadmore
- Gussow

- Smith
- Moore
- Calder
- Noguchi
- Lipton
- Nevelson
- Lipchitz
- Hunt
- Pomodoro, A.
- Caro
- Wotruba
- Hadzi
- Lasaw
- Bontecou
- Bertoia
- Stankiewicz
- Suvero
- Giacometti
- Seley

- Lachaise
- Decreeft
- Zorach
- Baskin
- Manzu
- Frank
- Segal
- Nadelman
- Oldenburg
- Gonzalez
- Marini
- Richier

- Westerman
- Kleinholz
- Hanson

General Reading

1. y Gasset, Jose O., The Dehumanization of Art
2. y Gasset, Jose O., The Modern Theme
3. Moudin, J.P., The Dilemma of Being Modern
4. Rosenberg, H., Art on Edge
5. Arnheim, R., Art and Visual Perception
6. Goldwater, R. & Treves, M., Artists on Art
8. Read, H., Art and Society
9. Read, H., Art Now
10. Burnham, J., Beyond Modern Sculpture
11. Burnham, J., Structure of Art
12. Geldzahler, H., New York Painting and Sculpture
13. Giedon-Welcker, C., Contemporary Sculpture: An Evolution in Volume and Space
14. Greenberg, C., Avant-garde Attitudes
15. Guggenheim, Solomon R. Museum, On the Future of Art: Essays
17. Kuh, K., Break up: The Core of Modern Art

18. Lippard, L.R., Pop Art

19. Lippard, L.R., Changing: Essays in Art Criticism

20. Lippard, L.R., Six Years: The Dematerialization of the Art Object from 1966-72
21. Malevich, K., The Non-Objective World, Translation 1959
22. Meyer, E., Conceptual Art
23. Moholy-Nagy, L., Vision in Motion
24. Piene, O., More Sky
25. Read, H., The Art of Sculpture, Pantheon
26. Read, H., A Concise History of Modern Sculpture, Praeger
27. Rickey, G., Constructivism: Origins and Evolution
28. Rosenberg, H., The Tradition of the New
29. Rosenberg, H., The Anxious Object, Mentor
30. Selz, J., Modern Sculpture: Origins and Evolution
31. Selz, P., The New Images of Man, MOMA
32. Seuphor, M., The Sculpture of This Century
33. Trier, E., Form and Space: Sculpture of the Twentieth Century
34. Elsen, A., Rodin, MOMA
35. Gideon, S., Space, Time and Architecture
36. Schwartz, B., The New Humanism
37. Barr, A.H., ed., Painting and Sculpture in the MOMA
38. Baur, J.I.H., William Zorach
39. Fry, E.F., David Smith
40. Krause, R.E., Terminal Iron Works: The Sculpture of David Smith
41. Elsen, A., Seymour Lipton
42. Hammacher, A.M., Jacques Lipchitz: His Sculpture
43. Whitney Museum, 200 Years of American Sculpture
44. Lippard, L., Tony Smith
45. Giedion-Welcker, C., Constantin Brancusi 1876-1957
46. MOMA, Richard Hunt

p. 2

General Reading

47. Grohman, W., Henry Moore
48. Janson, H.W., The Sculpture of Donatello, 2 Vols., (Italian Renaissance)
49. Krautheimer, R. Krautheimer-Hess, T., Lorenzo Ghiberti
50. Vasari, G., The Lives of the Painters, Sculptors and Architects
51. Burckhardt, J.C., The Civilization of the Renaissance in Italy
52. Goldwater, R., What is Modern Sculpture? Modern Sculptors

Greek Sculpture

53. Richter, G., A Handbook of Greek Art 1960
54. Richter, G., The Sculpture and Sculptors of the Greeks 1950

Egyptian Sculpture

55. Breasted, J.H., A History of Egypt
56. Smith, W.S., The Art and Architecture of Ancient Egypt, Penguin

Periodicals-Magazines

57. Art Journal, College Art Association of America
58. Art Forum
59. Art News
60. Art in America
61. Art International
62. Horizon
63. New York Times

See Art Index (Ref. section) for articles listed by person and/or sculpture.

Modern

64. Karshaw, D.H., Archipenko: International Visionary
65. MOMA/Gabo-Pevsner
66. Kirstein, L., Elie Nadelman
67. Barr, M.S., Medardo Rosso
68. NB 813, G6, A342, Julio Gonzalez
69. Bourdon, D., Christo
70. Geist, S., Broncusi/The Kiss
71. Jouffroy, A., Miro/Sculpture
72. Hoff, A., Wilhelm Lehmbruck
73. Hohl, R., Alberto Giacometti
74. Wasserman, Daumier Sculpture
75. Millard, The Sculpture of Edgar Degas
76. MOMA/, 5 European Sculptors/Gabo-Pevsner-Lehmbruck-Maillet-Moore

p. 3

General Reading

77. Kennedy Galleries, Lenard Baskin
78. L.A. County Museum, American Sculpture of the Sixties
79. Giedion-Welcker, C., Jean Arp
80. Peiss, P., Antoine Pevsner
81. Marck, Van Der, George Segal
82. Glemcher, A., Louise Nevelson
83. Rosenberg, H., Barnett Newman
84. Bowness, A., Barbara Heworth 1960-69
85. Rosenthal, N., George Rickey
86. NB 623 M24 R6, Manzu
87. NB 623 M24 R28, Manzu
88. George, W., Maillol
89. Penrose, R., The Sculpture of Picasso
90. Jianou, I., Zadkine
91. Lippard, L. Changing: Essays in Art Criticism
92. Lippard, L., Six Years: The Dematerialization of the Art Object from 1966-1972
93. Malevich, K., The Non-Objective World
94. Kubler, G., The Shape of Time
95. Burnham, J., Beyond Modern Sculpture
96. Hammacher, A.M., The Evolution of Modern Sculpture
97. Rosenberg, H., Art on Edge