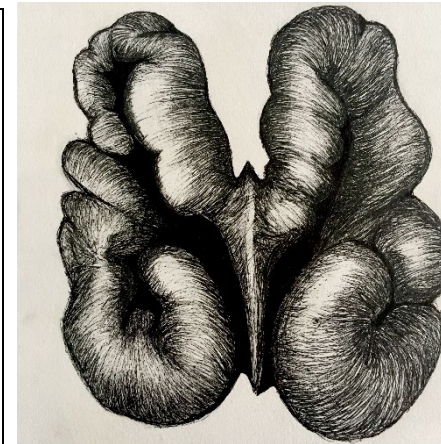


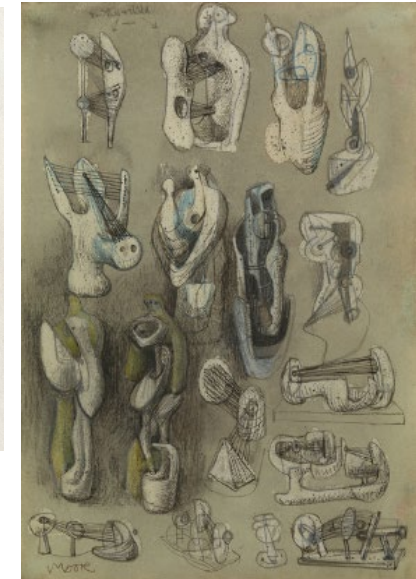
Topic: **Made and natural objects, Constructed spaces and natural environments. (3D Form)**

I need to know: How to interpret Shape vs Form, modelling vs reduction methods of construction and being able to apply appropriate surface embellishment.

Key Words	Definitions
Shape	A shape refers to the external boundary, outline, or external surface of a 3D object.
Form	Form refers to the three dimensional quality of an object. It is a surface or boundary that describes a volume or space.
Volume	Volume is the quantity of three-dimensional space enclosed by a closed surface, for example, the space that a substance or shape occupies or contains.
Weight	Weight might be used in a number of ways in sculpture. A work might be determined by a specific weight of clay to work with, limiting the scale of work. It might also refer to how a sculpture might be made to communicate the weight of something i.e. a figure might be carved with muscular tension and distortion of form to embody the weight of the person.
Line	As a visual element in art and photography, a line can be explicit and also implied. When joined it forms a shape. The quality of line used can convey meaning: i.e. thick - heavy, thin - fragile, faint - delicate, bold - loud, curved - natural, straight – mechanical...
Primary Source	In the study of art history, a primary source is an artefact, document, diary, manuscript, autobiography, recording, or other source of information. In practical work, the artist looks directly at the subject of study, i.e. the real face, object or landscape.
Secondary Source	In the study of art history, a secondary source interprets and analyses primary sources. Secondary sources are one or more steps removed from the event. In practical work, the artist may use a photograph/s to draw from combining multiple sources of information.
Synthesis	Bringing together a number of visual and tactile resources to design a unique sculptural form. The outcome might resemble elements of each but may not be recognisable.
Visual Analysis	When drawing you will ask yourself many silent questions. This internal conversation you will have with yourself is visual analysis, it is what will help you to make judgements about line, shape, tone, texture, contrast, colour.
Measuring	There are various techniques for measuring the real world to enable you to translate what you see onto a 2D surface for others to understand.
Estimating	Estimating in art usually occurs between the processes of measuring, comparing proportion and translating the real world to the 2D or 3D surface. By re-comparing, your estimations become progressively more accurate with increasing information.
Reduction	In sculpture this refers to the idea of taking away. i.e. Carving wood / stone away from a block. Once material has been taken off it is not possible to put it back on.
Modelling	In sculpture this refers to the addition or manipulation of a plastic, pliable material. i.e. Clay, plaster, wax.



Peter Randle Page. Using line to describe form.



Henry Moore. Sculpture study sheet. Using line and tonal washes to describe hypothetical forms and concepts.



Student work modelled in clay.



Gaudi and Gehry's Architecture. Sculpture and architecture are the same things. They share the same visual grammar.

Links to further resources: <https://www.tate.org.uk/art/art-terms/s/sculpture>
<https://www.nga.gov/collection-search-result.html?classification=sculpture&pageNumber=2>

Topic: **Made and natural objects, Constructed spaces and natural environments. (3D Form)**

Asymmetry	Something asymmetrical has two sides that don't match. In art this might result from accurate observation but might also be exploited to 'unsettle' the viewer. In composition, such as the rule of thirds or golden section, it is not unusual to use asymmetry to develop ideas of beauty and aesthetics.
Aesthetics	Aesthetics is a branch of philosophy that examines the nature of art and our experience of it. An aesthetic experience could include a mixture of feelings and determines our appreciation of beauty and taste. It is complex, relies heavily on objective rules, and often influences our decisions and choice. Since virtually everything made or caused by humans will have occurred through a conscious or unconscious design process, you are directly or indirectly influenced by art every day. Clothes, phones, cars, food, websites, buildings...
Site specific	Sculpture is often designed and made for a specific location. This might determine what the work looks like i.e. scale, appearance, material...
Installation	If not made for a specific permanent location, a sculpture might be installed temporarily in various locations. The installation might exploit viewpoints, proxemics, sound, the passage of people to add to the effectiveness of the work.

Thinking, questioning and communicating your visual intelligence using practical skills in ART.

You will be able to organise your thoughts, understanding and expertise in **ART** this term under the following headings.

Skills: *Measuring, estimating, proportion, line, shape, form, 3D dexterity...*

Contexts: *History, responsibility, connections, location, installation...*

Rules: *Adaptability, exploration, organisation, symmetry, aesthetics...*

Audience: *Personal space, community space, tactile, purpose...*

Resolution: *Primary and secondary sources, scale, representation, abstraction, resilience, resolving...*

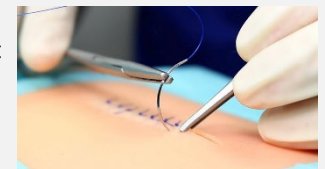
Communication: **Abstraction**, *representation, evaluation, talk, community engagement, manage emotions...*

Legacy: *Materials, honesty, heritage, culture, celebration, purpose...*

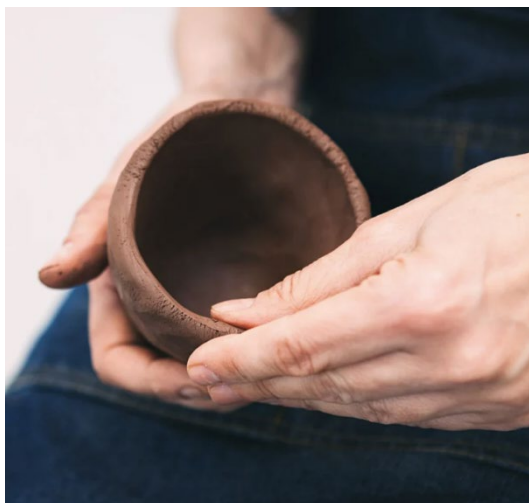
Throughout the year we will be asking you to articulate (to say, explain and use), a number of **Personal, Learning and Thinking skills** to help you develop your knowledge and understanding. This term we will be asking you to reflect upon your **Creative Learning**: Generate ideas, explore, ask questions, extend thinking, question assumptions, experiment, adapt.

Further thinking (why does this matter?):

On a functional level, it is important to us that we can adapt our thinking and improvise with increasingly sensitive, manual dexterity to solve all manner of everyday challenges.



On a more complex level, the plasticity of materials we use to create can mirror the plasticity of our brains. Learning to adapt, modify and improvise are complex cognitive processes often present in the modelling process.



Making a basic thumb pot form.



Adding clay to a form.



Clay being bisque fired to 1080°C in a kiln.



Peter Randall-Page. Planning what to carve away.

Links to further resources: <https://www.tate.org.uk/art/art-terms/s/sculpture>
<https://www.nga.gov/collection-search-result.html?classification=sculpture&pageNumber=2>