

Figure Sculptures

- Objective: Students will create a sculpture that conveys a body language of their choosing.
- Art Context: Juan Muñoz "Conversation Piece" 1996
- Technical: Clay coiling, pinch pots, glazing
- Vocabulary: Body language, proportion, articulation, palette, Expression
- Supplies: Clay, small-medium sized paper bowls, paper towels or paper, knife for smoothing/details, small needle tool for poking holes, glaze, and small/large brushes.



Production Outline:

1. Each student gets a paper bowl and will create a pinch pot to fit inside the bottom of the paper bowl with a thick ledge.
2. The students will lay coils along the thick ledge of the pinch pot in the bottom of the bowl and build inside the paper bowl until they reach the top rim of the bowl.
3. The coils will start to bring the coil opening to a close but not completely. Students will coil the bowl closed until the opening becomes about the size of a golf ball. (To prevent the bowl from caving in, stuff paper inside. This also opens up the opportunity for students to turn their sculptures into rattles)
4. Students will then create another pinch pot for a torso. The deep pinch pot torso is turned upside down and connected to the bottom form. (Paper should be stuffed inside the pinch pot torso as well).
5. Students then use various techniques to attach arms, neck, and head to create a figure with whichever body language they wish to communicate.
6. Students or teacher much poke a hole to prevent damage to the sculpture while the piece is drying/firing.

Lesson Outline:

1. Demonstrate making a body out of clay and introduce corresponding vocabulary.
2. Begin by giving the students the opportunity to create a figure out of clay. First, they get a chunk of clay and are simply asked to create a body with decent proportion. Set up bodies and do a quick walk around viewing of their classmates. Then, they crush the figure and create a body that has an identifiable body language. Set up bodies and do a quick walk around viewing of their classmates. This figure is crushed and volunteer students are asked to model and students will copy their classmates' body language as exercises. Each of these activities should have a time limit.
3. Student fill out a planning worksheet to plan their body language with color. The body is planned from two different angles. Talk about and show realistic palette rendering versus Juan Munoz solid palette. This worksheet also has a rubric/checklist so students may begin to see the progression of the project. Once the planning worksheet is complete, they get a bowl and can begin production (above).
4. Students may glaze their work. Once their work has been glazed and fired, students complete a reflection worksheet. Once their project is complete, students will put their projects together in small groups to recreate a form of the "Conversation Piece" and write a story based on their projects. Or a form of large group/small group critique may be utilized.

