

The Figure in Clay



Contemporary Sculpting Techniques by Master Artists



THE FIGURE IN CLAY
Contemporary Sculpting Techniques
by Master Artists

ARLEO
BOGER
BURNS
GONZÁLEZ
JECK
NOVAK
SMITH
TAKAMORI
WALSH



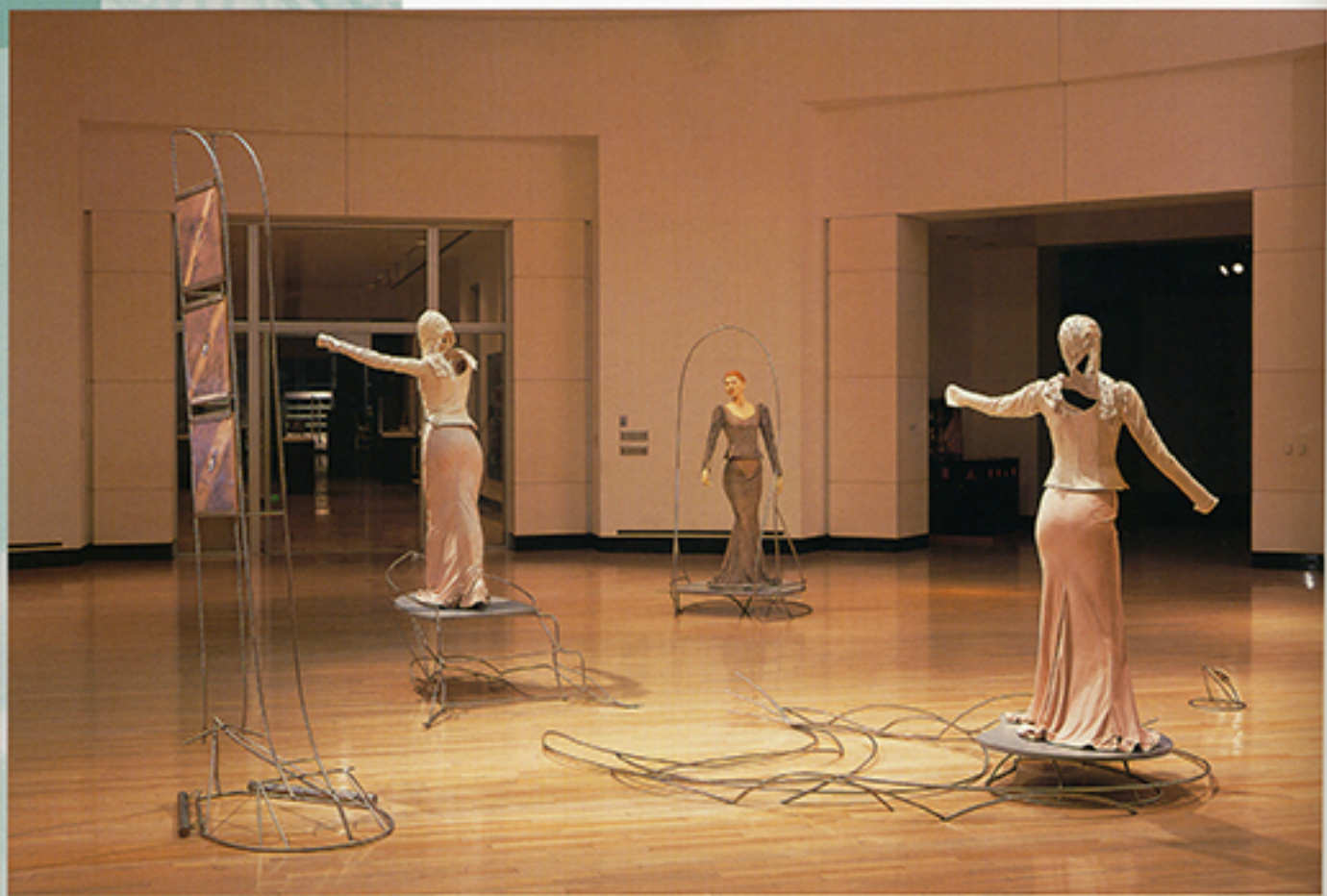
LARK BOOKS

A Division of Sterling Publishing Co., Inc.
New York

Nan Smith

THROUGH THE EYE

VISUAL ART PRACTICE IS A SOLITARY ENDEAVOR WHEREIN the art mirrors those things the artist values. Introspective by nature, I'm compelled by the mysteries of life, to ask questions about why we're here. William Blake's lines, "To See A World in a Grain of Sand, / And a Heaven in a Wild Flower," reflect my search for a higher level of awareness.



Nan Smith, *Visionary*, 1995

Installation: 108 x 300 x 420 in. (2.7 x 7.6 x 10.6 m)

Press-molded, assembled, and sculpturally detailed earthenware; electric fired, cone 03; airbrushed underglaze, textural and transparent matte glazes, acrylic bisque stains, gypsum cement, stainless steel, wood

PHOTO BY ALLEN CHEVRON



Nan Smith, *Visionary*
(detail), 1995

PHOTO BY ALLEN CHEVFRONT

C O N T E N T S

INTRODUCTION <i>by Glen R. Brown</i>	8
ADRIAN ARLEO	
<i>Body Language</i>	16
CHRISTYL BOGER	
<i>The Narrative Figure</i>	42
MARK BURNS	
<i>Ceramic Pastiche</i>	60
ARTHUR GONZÁLEZ	
<i>From the Inside Out</i>	78
DOUG JECK	
<i>Clay Skin</i>	94
JUSTIN NOVAK	
<i>The Disfigurine</i>	108
NAN SMITH	
<i>Through the Eye</i>	124
AKIO TAKAMORI	
<i>The Surface As Canvas</i>	144
MICHAELENE WALSH	
<i>Figurative Components</i>	160
CONTRIBUTORS	176
INDEX	176



TECHNIQUE:
CASTING
+ MOLDS



Nan Smith,
White Mood,
2004

PHOTO BY
ALLAN CHEUVFONT



1 The first thin coat of plaster is carefully brushed onto the model's face. Brushing avoids air bubbles and allows the plaster to pick up small details. All areas of the skin and hair, including eyelashes and brows, were first coated with petroleum jelly. The custom-fit piece of cardboard acts as a separating plane during the casting.



2 The area around the nose and nostrils is carefully built up. No straws are placed into the nose because they would distort the shape of the nostrils. The plaster is applied, no more than 2 inches (5 cm) thick, in two thin coats and a thicker final coat. I keep the layer to this thickness so that the curing plaster doesn't create too much heat on the skin.



3 After approximately 30 minutes, the hardened plaster mold is removed from the face. I use a blow dryer to help speed the set time of the plaster.



Nan Smith, *White Mood*, 2004

20½ x 16½ x 17½ in. (52.1 x 41.5 x 44.5 cm)

Underglazed and glazed earthenware, electric fired, cone 03

PHOTO BY ALLAN CHEUVRONT