

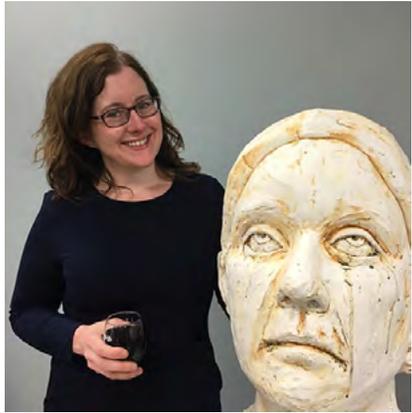
Storied Statues

Family Art Day Project



Peninsula School of Art

Artist Spotlight



Meghan Sullivan

When Meghan Sullivan visited Rome, she noticed all of the history preserved in the city and its museums and wondered why some things were preserved, while others were not. Following her curiosity, she researched the history of classical Roman portraiture. She found that leaders had different stories they wanted to tell through their statues, and the ways they are portrayed reflect those stories.

Meghan uses her own art to tell stories. She titled the sculpture of her father pictured on the right *Even if His Mind Fails*. In his later years, Meghan's father started losing his memories, forgetting who he was. The family had to tell him stories about his past and what kind of man he was. This sculpture shows an older man surrounded by forget-me-not flowers.



Meghan titled the sculpture on the left *Speak*. Look closely at the sculpture. What do you see? Who might this person be? Make up a story about them using details from the sculpture.



Classical Roman Portraiture

Three portraits from different time periods in the Roman empire are pictured below. Look at them carefully. How is each one different?



The first portrait was made at a time when responsibility, morality, age, experience, and courage on the battlefield were valued. Therefore, the man is portrayed realistically as middle-aged, with a serious expression and close-cropped military hair.

The second is of Caligula, who was described by someone at the time as an ugly, balding old man. However, to promote the belief in a clear succession within a kind family of rulers, his portrait shows a young, beautiful man with a strong family resemblance to his predecessors,



even though they were not actually related.



The third portrait is of Constantine the Great, who wanted to separate himself from previous, short-lived, bearded soldier emperors and tie himself to the "good" emperor Trajan. His portrait shows a serene, clean-shaven young man with the idealized symmetry and hairstyle found in Trajan's portraits. Christianity played an important role in Constantine's life and vision for the empire, so he is shown looking up to the heavens as if he is the direct servant of God.

Should it stay or should it go?



This is a statue of Edward Ward Carmack, a Tennessee Senator and newspaper editor who endorsed prohibition. He also endorsed the lynching of three black businessmen and incited a mob to attack the newspaper editor, journalist, and activist Ida B. Wells. In 1908 Carmack died in a shootout with a political rival who was later pardoned. The Tennessee Women's Christian Temperance Movement put up his statue at the state capitol, where it stood for over 90 years before being pulled down last May.

Think about the stories this statue told. Why might some people have wanted to remove it? Why might others have wanted to keep it up?

What do you think should happen to the statue? Why?

Let's get started...

Think of someone who you admire or who is important to you. What about them do you admire? Why are they important to you?

I chose my mom because she is patient and always willing to listen. To show this, I made her expression calm and her ears really big.

Think about your person and how you could show the traits that made you select them in a portrait. What expression will be on their face? Will any part of them be larger than life? What will they be wearing? Will you sculpt the whole body or just the head and shoulders? Will they have anything with them?

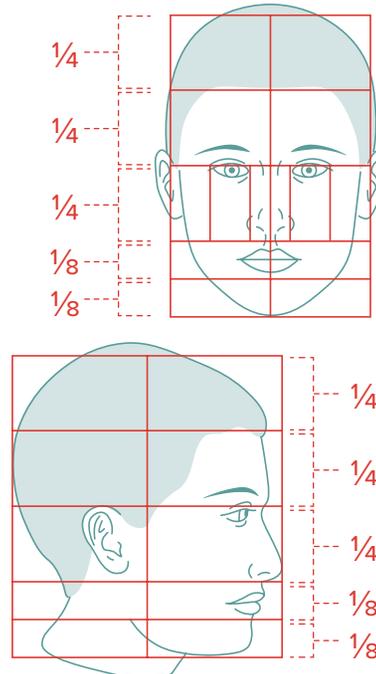


Tips & Tricks

- Work on a piece of cardboard or fabric to keep your clay from sticking to your table.
- Anything can be a clay tool, from your fingers, too a pencil eraser, to a fork.
- Keep any clay that you are not working with sealed in the plastic bag. If it gets too hard, wrap it with a damp paper towel.
- Keep a cup of water on hand to moisten the clay when needed.
- When attaching large pieces of clay, or small pieces that you don't intend to smooth together, rough up both pieces where they will touch and wet them with a bit of water. Known as score and slip, this helps lock the two pieces together.
- If you want to add fine details without messing up the overall shape, let the clay harden a bit before you start work on the details.

Proportions

Everyone is different, but this diagram shows the average proportions of a face.



Steps

These are the steps for a head and shoulders, but you can make the full body if you like. Just make sure to save at least two thirds of your clay for the body.



1

Divide your clay into three equal pieces.



2

Shape the first piece into a log for the shoulders, and cut part of the second piece to make a neck.



3

Score and slip where the neck and body join.



4

Blend the neck into the shoulders.



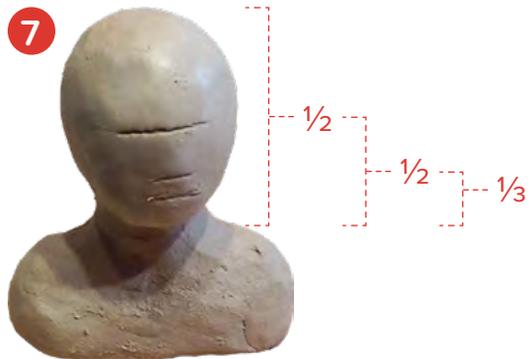
5

Roll the rest of the second piece of clay into an oval for the head. Score and slip where the head and neck join.



6

Blend the neck into the head.



7
Mark three lines as shown.



8
Make two dents on the top line for the eyes.



14
Make a dent under the nose to define the top lip. If your person is smiling, add lines at the corners of the mouth.



15
Make two holes for eye sockets and two balls for eyes. Let the eyes harden until you can't easily smush them.



16
Place the eyes in the sockets.



8
Score and slip a small ball just above the second line.



9
Blend in the ball to make the nose.



10
Define the nostrils.



17
Flatten two more balls and cut them almost in half for the eyelids.



18
Add the eyelids, using the smaller halves for the bottoms. Blend them in.



19
Make lines $\frac{1}{2}$ and $\frac{1}{4}$ up the sides of the head to map the ears.



11
Press in a bit below each side of the nose to make the chin and cheeks.



12
Mark the curve of the mouth at the third line.



13
Blend in a small roll of clay for the bottom lip.



20
Carve away clay around the top, bottom, and back of the ears.



21
Carve the outer curve of the ears.

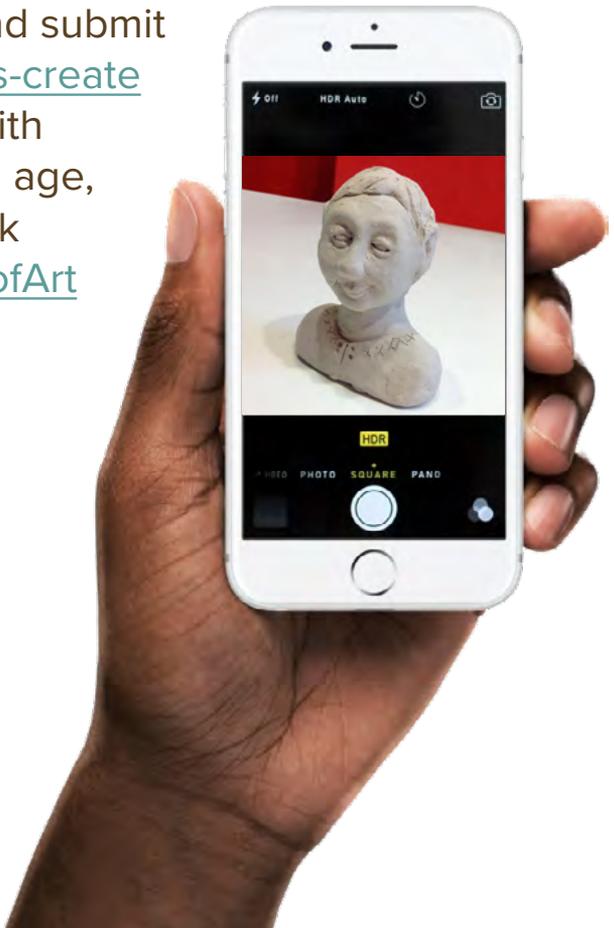


22
Carve the inner curve of the ear.

Share what you made!

This winter, PenArt is having an online exhibition of work inspired by Family Art Day projects! *Kids Create* will go live on PeninsulaSchoolofArt.org on March 1, 2021.

To be part of it, take a picture of your creation and submit it at bit.ly/enter-kids-create or share it, along with your first name and age, with us on facebook [@PeninsulaSchoolofArt](https://www.facebook.com/PeninsulaSchoolofArt)



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