

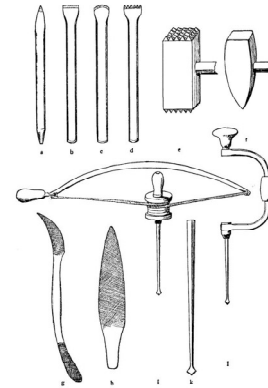
## The Persistence of Realism

*The Dying Gaul* 1984

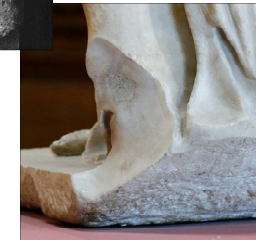
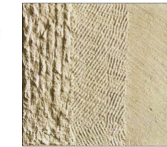


*The Dying Gaul* c 230 BC

### The sculptor's workshop



16. SCULPTOR'S TOOLS: (a) point or punch, (b) flat chisel, (c) bull-nosed chisel, (d) claw-chisel, (e) double-edge, (f) pointed hammer, or trimming hammer, (g, h) rasps, (i) turning drill, (j) drill, (k) auger



## SAMPLE SLIDES



Above all, Mueck is a master at orchestrating tensions that both attract and estrange. His figures invite close-up inspection of blemishes, hairs, veins, and expression, taking you on a psychogeographical journey. If you stare long and deeply enough, you experience a horrific beauty. Yet the very same verisimilitude creates a weird distance that is as equally penetrating of our current existential state.\*



In the masterpieces of Greek art, connoisseurs and imitators find not only nature at its most beautiful but also something beyond nature, namely certain ideal forms of its beauty, which, as an ancient interpreter of Plato teaches us, come from images created by the mind alone

J. Winckelmann

Dualities

Introduction to figurative sculpture in the Western tradition, with a particular focus on the thread of realism that extends from the Ancient Greeks to our own time. The shifting social and artistic contexts for such sculpture are described and techniques are explained. In particular, the practice, works and achievement of Praxiteles and Ron Mueck are discussed and compared. Critical viewpoints are considered with particular attention being paid to the art/craft debate.