

# **Educator Manual**



## **The Sydney and Walda Besthoff Sculpture Garden**



**New Orleans Museum of Art**

# **Sydney and Walda Besthoff Sculpture Garden Educator Manual**

**Written and Edited By:  
The Education Department  
New Orleans Museum of Art  
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## **Field Trips to the Besthoff Sculpture Garden**

**Admission to the Garden is always free. Hours are Wednesday through Sunday, 10:00 a.m. to 4:45 p.m.** To book a self-guided tour, please call the Education Department at 658-4128 or email at [education@noma.org](mailto:education@noma.org). Please remember that while students are allowed to touch the works of art, climbing on the sculptures is prohibited. Pets, food and drinks (other than water bottles) are not allowed in the Sculpture Garden, but there are ample spaces for picnic lunches in City Park.

## **New Orleans Museum of Art General Information**

### **Hours:**

**Wednesday, Noon to 8:00 p.m.**

**Thursday through Sunday, 10:00 a.m. to 5:00 p.m.**

**Free Admission to Louisiana Residents through November 2009  
(with proof of residency)**

**One Collins C. Diboll Circle, City Park  
New Orleans, Louisiana 70124  
504-658-4100  
[www.noma.org](http://www.noma.org)**

**Images from the Sculpture Garden are available online for educator use at <http://www.noma.org/press/SculptureGardenImages>.**

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# Introduction to the Sculpture Garden

The New Orleans Museum of Art's Sydney and Walda Besthoff Sculpture Garden opened to the public on November 23, 2003. Located adjacent to the Museum (NOMA) in historic City Park, the five acre garden is one of the premier sculpture gardens in America. The garden opened with fifty sculptures by major twentieth-century European, American, Israeli and Japanese artists and nine sculptures have been added to date for a total of fifty-nine works. Henry Moore, Jacques Lipchitz, Barbara Hepworth, George Rickey, Louise Bourgeois, and George Segal are among the world-class artists whose work is included in the collection of modern and contemporary art, provided mainly by a generous donation from the Sydney and Walda Besthoff Foundation.

For nearly three decades Sydney and Walda Besthoff have been collecting modern and contemporary sculpture. Their interest in collecting began in 1975 with the purchase of an office building in downtown New Orleans to serve as headquarters for K&B Incorporated, the family-owned retail drug store chain. Located on historic St. Charles Avenue at Lee Circle, the building was designed in 1960-62 by the architectural firm of Skidmore Owings and Merrill for John Hancock Insurance. For the large plaza surrounding the building, the architects commissioned an eighteen foot high granite sculptural fountain by Isamu Noguchi. The piece, entitled *The Mississippi*, evokes its placement near the river while the soaring fluted column recalls the sculpture of Robert E. Lee, towering in nearby Lee Circle. Prompted by the acquisition, the Besthoffs began looking for other sculptures. The first piece of contemporary sculpture purchased to accompany Noguchi's *The Mississippi* at the K & B Plaza was a kinetic sculpture by the American artist George Rickey. The son of an engineer and the grandson of a clockmaker, Rickey was fascinated with knowing how things work. Rickey became intrigued by Alexander Calder's mobiles and by the combination of order and randomness implied by kinetic sculpture. *Four Open Rectangles Excentric, Square Section* is an excellent example of Rickey's space-probing pieces in which ordered geometric shapes are set in random motion by the whims of the wind. It was the first piece of modern sculpture purchased by Mr. Besthoff. A second piece by George Rickey, *Four Lines Oblique*, also demonstrates the artist's interest in mechanics. This piece is among those presented in the Sydney and Walda Besthoff Sculpture Garden.

After the establishment of the Sydney and Walda Besthoff Foundation in 1978, the growth of the collection of twentieth century and contemporary sculpture began to accelerate, both with large-scale works displayed on the K&B Plaza and smaller sculptures on view throughout the eight-story corporate headquarters. From the beginning, the Foundation's collection has been open for public viewing. In 1992 discussions began between the Besthoffs, the New Orleans Museum of Art and the City Park Improvement Association which led to the creation of a Sculpture Garden to permanently display the Besthoff Foundation collection in an expansive natural setting. The Besthoff Foundation donated the majority of the sculptures and the largest gift of construction funds. City Park provided the five-acre setting adjacent to the Museum. NOMA made the commitment to raise the necessary funds to construct the Garden and maintain it in perpetuity, as well as including sculptures from the permanent collection of the Museum.

The garden was designed by the design team of Lee Ledbetter Architects of New Orleans and Sawyer/Berson Architecture and Landscape Architecture of New York. There is a gated main entrance flanked by two pavilions located next to NOMA at Dueling Oaks Drive. Secondary entrances face City Park's Timkin Center (formerly the Casino) and the Pavilion of the Two Sister's at the New Orleans Botanical Garden. Special care has been made to preserve the beauty

of the natural environment in every stage of the Garden's design. The root patterns of the live oaks have been preserved in the design of the walkways. A re-configured lagoon bisects the site and creates two distinct halves: a mature pine and magnolia grove adjacent to the Museum and a more open area of two-hundred year old, Spanish moss laden live oaks across the lagoon near the New Orleans Botanical Gardens. The lagoon has been reshaped to provide two basins, each of which contains one sculpture. There is also a small cascading Garden Pool which encourages visitors to interact with the environment as they carefully make their way over the stepping stones. The pine grove and the oak grove provide lush settings for the sculptures, creating viewing areas, or "galleries," within the garden. Visitors who stroll through the garden will find themselves in awe of the beautiful setting and the incredible collection of modern sculpture.

A tour of the Sydney and Walda Besthoff Sculpture Garden at the New Orleans Museum of Art treats visitors to a wide variety of works that celebrate the many styles of modern and contemporary art. The accessible, casual setting enables residents and tourists, adults and children, art enthusiasts and new audiences to experience this world-class collection of modern and contemporary sculpture in a naturally inviting landscape. Since the 2003 opening, thousands of students of all ages have enjoyed the Sculpture Garden with their classes, reveling in the ability to touch and see art in an environment outside the Museum walls.

This Educator Workshop and Manual are designed with the educator at the forefront, with the goal being to provide you with the tools necessary to prepare an exciting and educational visit to the Garden with your students. A brief history of modern sculpture and the brief paragraph on each artist featured in the Garden will introduce you to the various cultures, periods and art styles on view while providing background information for further research. Meandering through the winding paths on a tour with your students is sure to be a hit, but how can you get them to really look at and begin to understand the works of art? The six detailed lesson plans in this manual highlight great ways to incorporate our six featured sculptures into your classroom curriculum both before and after your visit, and the activity suggestions and hand-out sheets include a wide variety of projects that can be completed while on your visit.

However, remember that in addition to scavenger hunts and writing projects, teaching basic techniques for viewing and thinking about sculpture can add dimension to your visit to the Garden. Sculptures are unique, because in most cases you can walk around the object and see it from all angles. The environmental setting becomes an integral part of the art. When you look at the sculpture with your students, discuss their first impressions of the work. What does the sculpture look like? What does it appear to be made of? How does the sculpture feel? Is it smooth, rough or jagged? Does the sculpture feel like you thought it would feel? Describe the subject, the materials, and the placement of the piece in the Sculpture Garden. What do you think the artist meant when he or she created the art? These questions are sure-fire ways to inspire creative thinking, and we hope this manual helps make your next visit memorable and thought-provoking. We hope to see you in the Sculpture Garden!

NOMA Education Department

# A Brief History of Modern Sculpture

During the course of the twentieth century, sculpture emerged as a major art form for the first time since the seventeenth century in the Western art world. The eighteenth and nineteenth centuries were dominated by academic Classicism and traditional monuments. Sculpture had held a dominant position in the history of art from ancient Egypt through the Baroque period (seventeenth century), when the Italian sculptor Bernini made new strides in dynamism and emotionalism. Yet in the eighteenth and nineteenth centuries, sculpture seemed to become stagnant. Commissions were made and parks and public squares were filled with public monuments in the classical tradition, but the basic style of these traditional artworks did not encourage sculptors to experiment with new forms or subject matter. When Auguste Rodin appeared on the scene in Paris in the last quarter of the nineteenth century, sculpture once again became elevated to a prominent position. Rodin is often credited with re-charting the course of sculpture almost single-handedly, and with giving the art form a new impetus.

Twentieth century developments in painting influenced the development of sculpture as well. Formal experiments, expressionism, and Surrealist tendencies encouraged new explorations for sculptors. Rodin reacted against the established academic traditions. Working in Paris in the late nineteenth century, Rodin looked foremost to nature as his inspiration as well as to the great artists of the Renaissance. He particularly admired Donatello and Michelangelo, claiming “My liberation from academicism was via Michelangelo.” Rodin worked from nature and was as revolutionary to the art of sculpture as the Impressionists and Post-Impressionists were to painting. He built his forms out of clay and later cast them in bronze and plaster. The sculptor also instituted such unconventional methods as using nonprofessional models and posing them in nontraditional poses. His work centered on interpretations of the human form, a seemingly traditional act, yet his attention to surface detail and musculature challenged the traditions of polished Academy. Rodin also issued a challenge to the stale traditions of sculpture by his notions of “completeness” in a work of art. He believed that incompleteness in a work of art may serve as reminder of the process of creation, celebrating the ability of the artist to make a work come alive.

Other artists of the twentieth century began to experiment with form, color and subject matter in new and intriguing ways. The Impressionists’ break from the established rules of the French Academy in the 1870s encouraged artists to continue experimentations with expressionism, form and the imagination. These experiments would lead to the developments of German Expressionism, Cubism, Constructivism, Surrealism, Abstract Expressionism, Minimalism, and kinetic works among others. Modern artists in all media fell under the influence of one or more of these developments.

Expressionist tendencies developed in France and in Germany and were inspired by the works of the Post-Impressionists, Vincent van Gogh and Paul Gauguin, who had explored the emotive qualities of color in their works of the 1880s and (for Gauguin) 1890s. In France, Henri Matisse and the artists associated with the Fauves, continued to experiment with bright dissonant colors in a distorted, flat space. Expressionists in Germany also experimented with emotions in their artwork. Vasily Kandinsky was among the first artists to achieve pure abstraction. For Kandinsky, art was a matter of using rhythmic lines, colors and shapes, rather than narrative. His spiritual take on art and non-representational approach would affect the later twentieth century Abstract Expressionists and Color-Field Painters.

The Post-Impressionist Paul Cézanne had a very powerful effect on developments in Western art. Working during the late nineteenth century, Cézanne probed the use of form in painting, reducing each painted element to its basic structural quality. Cézanne insisted that the natural world can be “reduced to a cone, a sphere, and a cylinder.” Expanding upon these ideas in the years 1908-1914, Pablo Picasso and Georges Braque worked closely to develop Cubism. The collaboration between the two artists resulted in a new analysis of form in painting. Objects became shattered across the picture plane, allowing the viewer to see multiple perspectives of the object at one time. These experiments soon affected sculpture as well, with works created by such artists as Jacques Lipchitz.

The formal explorations of the Cubists working in Paris also concerned artists working in other parts of Europe. Futurism in Italy was born as a literary concept and societal movement which called for a vigorous artistic style which expressed the power and aesthetic of the machine age. Futurism was influenced by the faceting of the Cubists, yet also demonstrated an interest in motion and progress. While the works of the Futurists embraced movement in art, they did not go so far as to add a kinetic component. This would be left to later generations. Kinetic artists such as Alexander Calder, George Riky, Lin Emery and John Scott are indebted to these early twentieth century ideas.

Another strand of twentieth century art that helped encourage sculptors to achieve new forms was the imaginative exploration of the human mind as seen in the works of the Dada artists and Surrealists. Dada and Surrealism relied upon the non-rational intricacies of the human mind, turning to dream imagery and chance happenings as artistic fodder. Marcel Duchamp helped create and spread the ideas of the Dada artists, who originally met in Zurich, Switzerland to lament the chaos of World War I. These artists, poets and writers decried the madness of war and sought to eliminate intellectualism in art. Instead they proposed the irrational and the unconscious as a basis for art-making. Duchamp’s contributions to Dada art include his famous *Fountain*, an appropriated urinal which he set on a pedestal and signed “R. Mutt.” Duchamp called his appropriations “ready-mades,” found objects which he adopted, titled and installed as art. Challenging the public conception of art, Duchamp set the tone for many experiments of conceptual artists of the late twentieth century.

The Surrealist artists, centered in Paris in the 1930s and 40s, continued in the vein initiated by the Dada artists as they sought to explore irrationalism in their artwork. Two distinct styles emerged within Surrealism, although both attempted to gain access to unconscious phenomena. Artists such as Joan Miró, Jean Arp and Max Ernst practiced a type of Surrealism described as biomorphic, where they created irregular, abstract forms based on shapes found in nature. The second type of Surrealism is represented by the artists Salvador Dalí and René Magritte. These Surrealists attempted to represent the irrational by depicting dream imagery and combining incongruent forms in a realistic style. In Dalí’s *The Persistence of Memory* the artist painted a barren landscape and filled it with melting watches. Heavily influenced by the writings of Sigmund Freud, Dalí painted his dreams in fine detail. The melting watches, which represent the passing of time and fading of memory, are often remembered as a symbol of Surrealism. The works of René Magritte are also grounded in realism. Magritte juxtaposed objects in surprising, often humorous ways.

American artists contributed to new stylistic trends as well. David Smith, an American sculptor, is often associated with the American Abstract Expressionists, including artists such as Willem de Kooning and Jackson Pollock. These artists combined elements of Expressionism, Fauvism and Surrealism to arrive at personal styles which were impulsive, abstract and modern. Pollock is

remembered for his drip paintings, created as the artist dripped latex house paint from brushes and sticks as he danced around a canvas laid out on his floor. David Smith made explorations into new materials and processes as he developed his abstract style. Smith felt that art should express its age, and that artists should develop new materials indicative of their time in history. Working in steel, Smith explored new forms.

Contemporary American artists John T. Scott and Deborah Butterfield continued to express new ideas in sculpture. Scott's kinetic works relied upon the explorations of space, initiated by the Futurists and were also inspired by African traditions and the city of New Orleans. *Spiritgates* was commissioned by NOMA to grace the exterior courtyard. The gates are utilitarian, kinetic and symbolic. There are three possible positions of the gates: open, closed, or partially open. Each of these phases represents a different historical reference. When they are fully open they resemble two identical twins and are inspired by African Ibeji twin figures. At the partially open position the gates reference the pyramids of Egypt and indicate the heritage of architecture. When the gates are closed, they resemble the closed shutters seen on so many New Orleans houses. Surrealist tendencies can be seen in the work of Deborah Butterfield, whose *Horse* looks as if it is made of driftwood, but is actually cast in bronze. Butterfield works consistently on the theme of the horse, adopting different materials for her explorations of the horse form.

These examples show how sculpture has risen to a position of prominence in the art world during the 20th century. Contemporary sculptors continue to test new media and create new forms. Advances in modern art and the rise of the modern concept of "art for art's sake" contributed to new techniques and explorations in form, space and concepts. Rodin's early contributions instigated a mood of reform that continues to flourish in today's artistic climate. NOMA's Sydney and Walda Besthoff Sculpture Garden is a showcase of these developments.

# Sculptures in the Garden

(listed alphabetically by artist)

***Open Spaces, 1970***

**Yaacov Agam, Israeli, 1928-**

**Stainless Steel, 108'' x 96'' x 96''**

Yaacov Agam is the most famous and prolific of all Israeli artists. He was born in Rishon Le Zion in Israel in 1928. He is the son of an orthodox rabbi, and religious ideas, especially the Kabbalah, or Jewish mysticism are very important influences on his art. He started painting in 1940 after reading *Lust for Life*, a book about Van Gogh, written by Irving Stone. He was arrested in 1945 by the British on suspicion that he was a member of the Haganah, or Jewish underground militia. Upon his release in 1946, he started to study art in Jerusalem. He then went to Zurich in 1949 and Paris in 1951 to continue his studies. Agam has always been a pioneer in art, always looking for new ideas and mediums. In the 1950s and 60s, he was one of the very first artists to work with computers and electronics to create art. Agam is considered by many to be the inventor of kinetic art. His art invites viewer participation and literally changes as the viewer interacts with it. His most famous work is *Star of Peace*, a kinetic medallion that is awarded to people who work for peace in the Middle East. Other famous works are the Salon Agam at the Palais de l'Elysee (official residence of the French president) and the *Fountain of La Defense* in Paris. He started to create sculpture in 1967 and quickly received many major commissions. *Open Space* is very atypical of Agam's work; it is not kinetic and it is not revolutionary in either form or material. The areas around this sculpture should be considered a part of the work. Rather than being open as the name suggests, the form of the sculpture actually frames the view of the space around it. The various parts of the sculpture are at different angles and are different sizes to allow the viewer to see various different interpretations of the areas around the sculpture.

***Element #29, 1991***

**Siah Armajani, American (born Iran), 1939-**

**Painted steel, 114'' x 80'' x 798.5''**

Siah Armajani was born in Tehran and came to the United States in 1960 to study at Macalester College in St. Paul, Minnesota, where he still lives and works. He formally studied many different areas, from anthropology to pure mathematics to art, demonstrating a wide range of interests. He originally worked as an architect and then starting in the late 1970s he began to focus more and more on sculpture, holding his first show in 1979. Armajani is considered one of the founders and great practitioners of Constructionism. He has many well-known large-scale works including one in Battery Park in New York and the famous Irene Hixon Whitney Bridge which connects the Walker Art Center and the center's sculpture garden while spanning sixteen lanes of interstate traffic in Minneapolis. His interest in architecture is reflected in his sculpture. The *Elements* series is a group of sculptures based on architectural elements such as doors and windows. *Element #29* depicts a balcony with purple rail and black doorway. In the middle of the balcony is a table on a ledge, and the table holds a steel mesh box, perhaps a cage of some sort. Armajani skillfully creates a well-defined scene that allows the viewer's imagination to create the story behind this piece.

***Pablo Casals' Obelisk, 1983***

**Arman (born Armand Fernandez), American (born France), 1928-2007**  
**Bronze, 240'' x 84'' x 60''**

Arman was born in Nice, France in 1928. His father was an antiques dealer who gave Arman his first painting lessons. In the late 1940s, he met Yves Klein and Claude Pascal and the three artists became lifelong friends. He had many jobs before he was able to fully support himself as an artist. During his early years he worked as a furniture salesman, judo school instructor and harpoon fisherman. In 1958, he got the idea to drop the "d" in his name due to a printer's error. *Pablo Casals' Obelisk* is Arman's tribute to the famous Spanish-Puerto Rican cellist and human right activist, Pablo Casals. This sculpture is representative of Arman's work. He loves to make art out of collections of various objects. It is a massive tower of parts of cellos. Each part is definitely a cello, but it is not complete. Arman also borrows the form of the obelisk, which has been one of the chief forms of monumental art since the earliest days of art. The Nouveau Realism style of the cello parts, the use of the bronze and the monumentality of the obelisk form combine beautifully to make an eloquent monument to a great artist and humanitarian.

***Aurora, 1950-57***

**Saul Baizerman, American (born Russia), 1889-1957**  
**Hammered Copper, 78'' x 35'' x 20''**

Saul Baizerman's sculpture technique consisted of hanging large sheets of metal (usually copper) from the ceiling and hammering both sides of the metal sheets into shapes. He would often hit with such force that he would knock himself to the ground. The constant blows of hammer against metal gave him nerve damage and caused a loss of hearing. This female nude sculpture is named after the Greek goddess of the dawn. The contraposto stand and incompleteness of the figure is reminiscent of classical Greek sculpture, while the texture of the surface and the sensuous, smooth curves of the body give this work a modern feel. The combination of classical and modern work to produce a sculpture that accurately captures the beauty, grace and nobility of the Greek goddess Aurora.

***Ruth and Naomi, 1979***

**Leonard Baskin, American, 1922-2000**  
**Bronze, 52'' x 30'' x 14''**

Leonard Baskin is considered one of the great figurative artists of Abstract Expressionism. He counted as one of his mentors, Ossip Zadkine, whose work is also featured in the sculpture garden. He was the son of a Rabbi from New Brunswick, NJ and he often drew inspiration for his art from his religious faith. About his own work, he said, "my sculptures are memorials to ordinary human beings, gigantic monuments to the unnoticed dead: the exhausted factory worker, the forgotten tailor, the unsung poet...Sculpture at its greatest and most monumental is about simple, abstract, emotional states, like fear, pride, love and envy." This sculpture beautifully shows two of the great heroines of the Bible as ordinary humans with ordinary emotions. Their feelings are clearly seen in their faces and in their mutual embrace of support for each other. The bands across their bodies act to bind them together more closely while they act as a barrier between them and the outside world. This sculpture shows these women as ordinary people whose resolve and strength transform them into heroines.

***Mother and Child, 1988***  
**Fernando Botero, Columbian, 1932-**  
**Bronze**

Botero's distinctive style in both painting and sculpture using voluminous smooth shapes and sharp shifts in scale is immediately recognizable. He stretches the concept of human proportion in innovative ways. Presented in both a satirical and humorous manner, in Botero's art humans and animals alike are obese.

***Hercules the Archer, 1907***  
**Antoine Bourdelle, French, 1861-1929**  
**Bronze, 98'' x 94.75''**

Antoine Bourdelle was one of the most important French artists of the early 20<sup>th</sup> century. He was the student and assistant to Rodin with whom he had a close relationship. After 1900, he became one of the most popular and influential art teachers in Paris, teaching such famous artists as Giacometti. *Hercules the Archer* is Bourdelle's most famous work. It shows Hercules fifth labor, the shooting of the Stymphalian birds. The model for this sculpture was Commandant Doyen Parigor who was killed at the Battle of Verdun. This is the tenth and final casting of the second edition of the original. It was acquired by the Museum from a group of French art that was impounded in the United States during World War II. In 1958, this statue caused a stir when it was moved from the Great Hall to the plaza in front of the Museum. Glenn P. Clasen, a city councilman, thought the nude statue was "offensive, indecent, and bad for school children," and he requested that the statue be returned indoors. The Museum complied with Clasen's request, prompting a storm of outrage from the citizens of New Orleans that played out in the front pages of the *Times-Picayune*. The statue was returned to its position outside, and it is still outside today.

***Spider, 1995***  
**Louise Bourgeois, American (born France), 1911-**  
**Bronze, 10'7'' x 24'8'' x 23'2''**

In May 1999, *ARTNews* magazine named Louise Bourgeois as one of the 25 most influential artists of the 20<sup>th</sup> century. She was born in Paris where her parents ran a workshop that repaired tapestries. During the years of World War I, she moved all over France with her mother following her father who was in the military. Her mother died when Louise was eight years old. Her tumultuous early years greatly impacted her work. She studied art at the Grande Chaumiere where she had the job of overseeing the models, who happened to all be prostitutes. She came to admire these women. She married the American art historian Robert Goldwater and moved to New York in 1937. During World War II, she worked with Miro and other European expatriate artists. In 1977, she was honored with an honorary doctorate from Yale University. She became a very prolific artist and her works include many prints, drawings, and paintings. However, her best-known works are sculptures, and she is considered one of the first installation artists. *Spider* is a good example of the menace, anxiety and drama that has come to characterize her works.

***Barrier (The Big Bird), 1967-70***  
**Fritz Bultman, American, 1919-1985**  
**Bronze, 66'' x 96'' x 30''**

Fritz Bultman was born, raised, and educated in New Orleans. His family was very wealthy and generous patrons of the arts. Growing up, Fritz Bultman became acquainted with many of the most famous artists of his day. Tennessee William's play *Suddenly Last Summer* was even set in Bultman's house. In 1931, Bultman started to study art with Morris Graves in New Orleans. In 1935, he moved to Munich to continue his studies, but quickly left, upset by Nazi influences on the arts in Germany at the time. He later studied at the New Bauhaus in Chicago, and in 1938, he moved to Provincetown, MA to study with Hans Hofmann. Bultman taught in many universities and colleges throughout the United States, and he became a member of the First Generation of Abstract Expressionists. Unfortunately, his importance in this famous group has been overlooked, because he was in Europe when *Life* published its famous group portrait of these "Irascibles." In 1951, he was given a grant by the Italian government to study bronze casting in Florence. *Barrier (The Big Bird)* is part of a series of sculptures which he created after a trip to Greece, that were inspired by the burning of Troy. The rough textured surface and smooth lines of this piece are common features of Bultman bronzes. Bultman often used this very symmetrical motif with out-stretched parts as a symbolic reference to the ideas and teachings of Christ.

***Right Angle Chairs, 1983***  
**Granite, 38'' x 20'' x 27''**  
**Settee, 1983**  
**Granite, 34'' x 57'' x 36.5''**  
**Scott Burton, American, 1939-1989**

Born in Greensboro, Alabama, Scott Burton graduated from Columbia University and received his MA from New York University. In the early 1970s, he was working with performance art, which he called Behavior Tableaux. While working with these Tableaux, he became more and more interested in the backdrops for the performances. From this interest, he started to sculpt furniture, for which he is best known. His sculpted furniture has found its way into many of the world's most prestigious museums, such as the Tate Gallery in London and the Museum of Modern Art in New York. Burton envisioned that his sculpted furniture would create a new dynamic between art and the viewer of the art. These pieces are designed to be interactive and to engage the viewer and give the viewer a place to sit and rest, thus making the viewer a part of the art. The hard angles and cold granite create interesting non-visual sensations that can be enjoyed by the participants in Burton's art. So go ahead, take a seat and enjoy.

***Horse, 1999***  
**Deborah Butterfield, American, 1949-**  
**Cast bronze, 86'' x 99'' x 46''**

Deborah Butterfield was born in San Diego on the day of the 75<sup>th</sup> running of the Kentucky Derby. She has always said that this fact was the cause of her great love of horses. She was educated at the University of California at Davis and after graduation, she moved with her family to a ranch in Montana where she works today. She restricts her subject matter to horses in an attempt, "to communicate with another species, which happens to be the horse, and perhaps to

gain more and different information.” In the 1970’s, her horses were large mares that were highly realistic plaster over steel and painted like a canvas. Her later work is much more abstract, using everything from mud to chicken wire and tar. For this piece, she took found pieces of wood from her ranch and constructed them into a horse. She then photographed the piece from all angles and took it apart. She cast each piece of wood in bronze and then reconstructed it. This technique gives the sculpture the illusion of being of wood and provides the piece a direct connection to the earth.

***Acme, 1990***

**Saint Clair Cemin, American (born Brazil), 1951-  
Copper, 59” x 44” x 44”**

Saint Clair Cemin was born in the town of Cruz Alta in southern Brazil. In 1974, he moved to Paris to study at the Ecole des Beaux Arts. In 1978, he moved to New York, and shortly after he arrived, he saw a retrospective of the works of Joseph Beuys at the Whitney Museum. The works that he saw inspired him to start to make sculpture. Cemin works in every material imaginable and creates sculpture in every size. He is considered one of the wittiest and most challenging of the postmodern sculptors, and he is known for his interesting combinations of materials and forms. *Acme* of 1990 is an excellent example of the kind of sculpture created by Cemin. The sensuous and simple curves of this sculpture combine with the warmth of the copper to make it very inviting to the viewer. *Acme* is a sculpture that invites the viewer to interact and experience this work with touch as well as with sight.

***Two Sitting Figures, 1979-80***

**Lynn Chadwick, British, 1914-2003  
Bronze, 66” x 33” x 56”**

Lynn Chadwick was born in London in 1914 and was educated at Merchant Taylor’s School of Architecture. After graduation, he started a career as a draughtsman. In World War II, he served as a pilot for the Fleet Air Army. After the war, he continued his architectural work until 1946. He then started his own firm designing textiles, furniture and architecture. This company was successful and allowed him the freedom to experiment with sculpture. At first, he designed mobiles based on insect and bird forms. In 1956, Chadwick was awarded the First Prize at the prestigious Venice Biennale, beating the great Italian sculptor Giacometti who had been a student of Bourdelle and Rodin. Chadwick became friends with Henry Moore and Barbara Hepworth and his sculpture reflects their influences. This pair is representative of his style. The figures are large and highly abstract in their design. The limbs are very delicate and the heads have been replaced with geometric forms. This sculpture is dignified yet approachable, and to some degree humorous.

***Figure with Tear and Arrow, 1982***

**Sandro Chia, Italian, 1946-  
Bronze, 72” x 38’ x 53”**

Sandro Chia was educated at the Accademia di Belle Arti in his hometown of Florence, Italy. After graduating from the Accademia in 1969, he spent two years traveling in Europe and India. In 1971, he moved to Rome where he concentrated on what he called “mythical conceptual art.”

In the late 70s, he went back to painting and printmaking. He quickly became one of the major artists in the new *Transavanguardia* movement. This movement sought to use images from the past as a foundation for new art. They abandoned the modernist idea that art should have a linear pattern, thereby giving them freedom to express themselves in new ways while using the past for inspiration. This reclining human figure clearly shows the influence of 16<sup>th</sup> century mannerism on Chia's work. Although the idea of the image is definitely from the past, the rough surface of the bronze gives this work a strictly modern feel. The ambiguity of the form also allows the viewer to see this sculpture in many ways and impose their own interpretation of the work.

***Conversation with the Moon, 1960***

**Pietro Consagra, Italian, 1920-2005**

**Stone and cast bronze, 49.5'' x 50.25'' x 4''**

Pietro Consagra was born in the village of Mazara del Vallo in Sicily. He studied art at the Accademia di Belle Arti in Palermo from 1938-1944. After he finished his studies in Palermo, he moved to Rome where he quickly became known as an abstract sculptor and a leading thinker for the abstract movement. In 1947, he was one of the founders of *Forma I* a group of abstract artists, and he wrote the manifesto for the group along with many books which placed him at the forefront of art theorists of the time. In 1960, Consagra was awarded a City of Venice Prize for an Italian artist at the Venice Biennale, and the same year he created *Conversation with the Moon*. Like most of Consagra's, this work is in the form of a double-sized low relief. The bronze castings contrast beautifully with the marble, and the shadows of the cuts he made in the surface of the stone. Although it is an abstraction, this piece accurately captures the image of the shapes on the surface of the moon as seen from Earth.

***Standing Man with Outstretched Arms, 1987***

**Stephen De Staebler, American, 1933-**

**Bronze, 86.5'' x 50.5'' x 35.5''**

Stephen De Staebler was born in St. Louis and grew up in the Midwest. He graduated with honors in religion from Princeton University and studied at Black Mountain College. He was awarded a Fulbright Scholarship to Italy in 1955 and spent time there studying art history. In 1957, he enrolled at the University of California at Berkeley as a graduate student in sculpture. In 1961, he studied under Peter Voulkos and became interested in the use of clay. De Staebler is best known for his monumental clay sculptures. These clay sculptures were an unprecedented technological breakthrough because kiln size had previously limited the size of ceramics. His sculptures also broke with the tradition of monolithic clay forms, and he followed these innovations with a shift to bronze. Bronze allowed the artist to break the bonds of gravity imposed by the fragile nature of ceramics. This example by De Staebler represents a synthesis of his ideas about art. The figure is very human, though battered and worn. It appears to be a Christ-like figure, perhaps an architectural fragment from an old church, precariously balanced on one toe. The work highlights the delicate balance of the connections between heaven and earth and religion and man and the effect of time on these relationships.

***Standing Man with Radiating Words, 2006***

**Leslie Dill, American, 1950-  
Bronze**

Dill's images and constructions explore the nature of the human body and its clothing. Her work utilizes language by the addition of words in her sculptures, particularly lines of poetry. On the back of this sculpture of a man with wings made of radiating letters, a brief quote is inscribed at the bottom---"How ruthless are the gentle"---from a poem by Emily Dickinson, Dill's favorite author who also explores questions of gender and feminism in her work.

***Large Pulcinella, 1965-67***

**Sorel Etrog, Canadian (born Romania), 1933-  
Bronze, 113'' x 51.5'' x 27''**

Sorel Etrog was born in Iasi, the traditional cultural heart of Romania. Although he is Jewish, he managed to survive the pogroms and Nazi occupation of Iasi during World War II, which are considered by many historians to be the worst of the war. He started his art training in Romania in 1945, and immigrated to Israel in 1950. He completed his studies at the Institute of Painting and Sculpture in Tel Aviv. He moved again to Canada where he has spent the years since. Etrog has received many honors and had made many well-known works. His most interesting sculptures are the small award statues known as *Genies* that serve as the Canadian Film Awards. These statuettes were originally known as *Etrogs*. This sculpture is named after one of the central stock characters of the Italian Commedia dell'Arte. This character was a melancholy dreamer that represented Neapolitan culture. Although Pulcinella often gets into trouble because of his attitude, he always emerges unscathed. The Pulcinella character is known by his simple costume: loose white pants and tunic with a coppolone, or tall white hat. This sculpture is not so much a physical depiction of Pulcinella as it is a spiritual depiction. The tall, central part of the sculpture is vaguely reminiscent of Pulcinella's famous hat. Although the chain links in the bottom portion are representative of oppression, they cannot hold down the free spirit that is Pulcinella.

***The Day Weights On My Night, V, 2000***

**Luciano Fabro, Italian, 1936-2007  
Marble with gold leaf**

Fabro was a founding member and theorist of *Art Povera* (Poor Art), an art movement begun in Italy in the late 1960s, which championed unusual materials and unorthodox ideas. He is best known for a series of sculptural reliefs in the shape of Italy. In this late work, Fabro explores the poetic nature of night and day and the passage of time. He has used the traditional material of richly grained marbles, with one form piercing the other. On the surface he has carved and gold-leafed a delicate pattern of star constellations in the sky.

***Civitas, 1988***  
**Audrey Flack, American, 1931-**  
**Patinated and gilded bronze maquette, 57.5”**

Audrey Flack has always been considered a maverick in the art world. She was born in New York and was actively recruited by Josef Albers, then chair of the Yale University School of Art and Architecture, to attend his school in an attempt to upgrade the quality of students in that department. The problem was that he was a follower of the ideas of the abstract expressionists, and she was not. Flack firmly believes that the greatest art is art that can be easily understood by ordinary people. It is said that only an armed truce between the two allowed her to graduate. Because of her convictions concerning the nature of art, she was often considered an outcast and hopelessly middle class by the artistic elite of the 1950s and 60s. This changed in the 1970s and 80s, when she led the way in the revival of still-life and the creation of the photo-realist movement. Audrey Flack is also considered one of the preeminent feminist artists in the world today, and feminism is a strong influence in her work. Although she is best known for her paintings, in the 1980s Flack started a series of indoor and outdoor sculptures based on classical and imaginary female deities. “Civitas” is the Latin word for “state” or “city.” This work captures the idea of state as goddess. The billowing folds are reminiscent of the ancient masterpiece the *Nike of Samothrace*. The star on the forehead and the raised jewel are all symbols of the modern state. The hemisphere which serves as the base for this figure is also an ancient symbol for the universe, so the state is seen as the eternal and dominant force of all things in this piece.

***Riace Warriors, I, II, III, IV, 1983-88***  
**Dame Elisabeth Frink, British, 1930-1993**  
**Patinated Bronze, 83”**

Dame Elisabeth Frink is considered by many to be one of the most important British female artists of the 20<sup>th</sup> century. She was born in Thurlow, Suffolk and trained at the Guildford School of Art 1946-49 and at the Chelsea School of Art 1949-1953. She became closely associated with the post-war school of British sculptors like Reg Butler and Bernard Meadows. She became a member of the Royal Academy of Art and became a Dame of the British Empire in 1982. Her technique was to cast layer upon layer of bronze, using plaster between the casts to create texture and to give color to her statues. She is best known for her sculptures of natural forms, especially birds. She often worked in series, and her later work concentrated on the male figure as the theme of her work. This series is based on the *Riace Warriors*, two rare early classical (ca. 480 BCE) bronze Greek statues found off the coast of Italy in the 1970s. Frink created a total of five sculptures for her series: *Riace Figures*. About this series, Frink wrote, “The original figures were very beautiful, but also very sinister...these were...mercenaries. In other words, they were thugs. Even though I don’t particularly like sinister things, thuggishness is a bit of a preoccupation with me.” About the use of colored patinas on this series, she said, “It’s a way of showing that beauty in a sense hides what they are up to.”

***Source Figure, 1991***

**Robert Graham, American (born Mexico), 1938-2009  
Bronze, 106''**

Robert Graham was born and raised in Mexico City. He came to the United States to study at San Jose State College in 1961 and then went to the San Francisco Art Institute from 1963-1964. He currently divides his time between New York City and Venice, CA. One of Graham's most noted works is the *Memorial to Duke Ellington* in Central Park, New York City. His most prominent work is the *Olympic Gateway* for the 1984 Olympic Stadium in Los Angeles. In 1996, Graham created five panels and cylinders for the Franklin Delano Roosevelt Memorial in Washington DC. Graham's subject of choice is the idealized human nude, especially the female nude. *Source Figure* shows the history of life on Earth. It is a collection of symbolic references to fertility and creation. A smaller than life, nude female figure, sometimes described as an African goddess, stands atop a column that represents the sea, the cradle of all life on Earth. The crabs at the base are a clear reference to the early forms of life from which we evolved and to the cycle of decay and rebirth found in nature.

***River Form, 1965***

**Dame Barbara Hepworth, British, 1903-1975  
Bronze, 33.5'' x 74'' x 32.5''**

The New York Times obituary for Dame Barbara Hepworth called her, "one of the world's foremost sculptors... whose place in the annals of modern sculpture seems secure." She was born in Wakefield, Yorkshire and studied at the Leeds School of Art from 1921-1924. She then went to study at the Royal College of Art from 1924-1925. One of Hepworth's classmates in both Leeds and the Royal College was Henry Moore, with whom she had a strong life-long friendship. Hepworth is considered one of the founders of Abstract Expressionism, and in the 1930s, she was a member of many influential, avant-garde groups. In 1939, she moved to St. Ives, in Cornwall and continued to win acclaim for her works until her tragic death from a fire in her studio in St. Ives. The Tate Museum opened the Barbara Hepworth Museum in 1976 at her Cornwall estate. Hepworth was very prolific and created 579 sculptures, 140 of which are bronzes, over the course of her career. Hepworth drew much of her inspiration from the sea. *River Form* reminds the viewer of a pebble that has been gently worn down in a stream or river and clearly shows the mature style of Hepworth. The smooth lines, depression in the center and holes in the sculpture are typical of her later work.

***Sunyatta, 1979***

**Linda Howard, American, 1934-  
Brushed aluminum, 100''x 77'' x 102''**

Linda Howard was born in Illinois and currently lives in Florida. She graduated from the Art Institute of Chicago. Her favorite medium is brushed aluminum bands, which she stretches out and forms into shapes of various sizes. She then arranges these components along an axis creating light and whimsical sculptures. "Sunyatta" is a word of Sanskrit origin and means "emptiness of a separate self." In Taoism and Buddhism, it is used to describe the concept that nothing exists without everything else and that the basis for being is one-being. *Sunyatta* is from her *I Ching* series, and reflects her interest in eastern philosophy and religion. The basic shape of the aluminum rods in this piece resemble the trigrams and hexagrams found in the ancient

Chinese system of divination found in the *Book of Changes*. The shape of the piece suggests the trigram for “mountain.”

***LOVE, Red Blue, 1996-97***

**Robert Indiana, American, 1928-  
Aluminum and acrylic polyurethane enamel**

Indiana was one of a small group of artists in New York around 1960 that began incorporating advertisements, comics, billboards and other manifestations of popular culture into their art--- thus creating Pop Art, a unique American style. Indiana’s love of literature caused him to monumentalize letters and words in his paintings and sculptures. His most famous is LOVE, which has become a Pop icon, even appearing on a U.S. postage stamp.

***Grande Val de Grace, 1977***

**Jean-Robert Ipousteguy, French, 1920-2006  
Bronze, 90” x 54” x 60”**

Ipousteguy was born in the small village of Dun-sur-Meuse, just outside of Verdun, shortly after World War I. He moved to Paris in 1938 and took night classes in drawing and design in the studio of Robert Lesbounit. This was to be the only formal art education he was ever to have. He worked as an architect while he taught himself painting, printmaking, and sculpture. After World War II, he was caught up in the debate about modernism and decided to become an artist. In 1949, he devoted himself to sculpture that combined abstract and naturalistic forms. After a trip to Greece in 1960, he started to use the human form as the subject of his work, eventually merging the figure and architectural elements. This work, *Grande Val de Grace (Big Valley of Grace)*, explores one of Ipousteguy’s favorite subjects: death and resurrection. The sculpture shows two injured male figures, one just the upper body, the other complete. One figure, the partial one, struggles to survive while the other, the complete figure, is in a state of collapse. This piece is part of an original edition of castings and was commissioned for the military hospital in Paris of the same name.

***Open Suspense, 1968***

**Menashe Kadishman, Israeli, 1932-  
Cor-ten steel, 120.5” x 87” x 15”**

Menashe Kadishman was born in Tel Aviv in 1932. He studied art from 1947-1950 at the Avni Institute in Tel Aviv. He then went to Jerusalem to study with Rudi Lehmann. In 1959, he moved to London to study, and he remained there until 1972 when he returned to Israel. Kadishman believes that all things can be used for art, and he uses a variety of materials for his sculptures. During the 1960s, he worked in an abstract-minimalist style, using geometric shapes carefully constructed so as to appear to defy gravity. This work is made of Cor-ten steel, an alloy of steel and copper, which is lightweight and resistant to atmospheric corrosion. The suspense comes from the large beams seemingly precariously balanced on the curved shape below. The curved shape also can be seen as a reference to a question mark, yet another suspense.

***Rebus 3D-89-3, 1989***

**Ida Kohlmeyer, American, 1912-1997**

**Painted aluminum, 109.5'' x 97'' x 36''**

Ida Kohlmeyer was born in 1912 to Polish immigrants. She had a privileged upbringing and was educated in private schools in New Orleans. Kohlmeyer was thirty-seven years old when she took her first painting class at Newcomb College. Kohlmeyer's work was greatly influenced by two artists: Hans Hofmann and Mark Rothko. A giant in 20<sup>th</sup> century abstraction, Hofmann inspired her with his theory of painting as invention. Kohlmeyer was inspired by Rothko's contemplative nature and physical involvement in the act of painting. Kohlmeyer's mixing of aesthetic, cultural, spiritual, and intellectual influences combined with the teachings of modern masters created her unique form of expressionism with a pictorial language. Ida Kohlmeyer's sculptures are reminiscent of her drawings. It is as if she transformed her pictorial language from paper to painted aluminum. Her art is an exercise in color images and patterns as can be seen in *Rebus 3D-89-3*. Kohlmeyer creates what looks like coded images and places them in a towering form. Rebus means a riddle made up of pictures and symbols. The visual riddle that she has presented is a combination of the gestural and symbolic aspects with her innate playfulness of color and form. She has given no system of encoding for her secret language and the viewer must contemplate this riddle for himself.

***Heroic Man, 1930-34***

**Gaston Lachaise, American (born France), 1882-1935**

**Bronze, 98'' x 50'' x 32''**

Lachaise was born in Paris and developed an interest in art at a young age. At sixteen, he was accepted into the prestigious Academie Nationale des Beaux-Arts. After falling in love with an American woman, he moved to New York in 1912 where he worked in the studio of Paul Manship. He soon established his own studio and quickly became one of the most prominent of American artists, well known for his voluptuous sculptures of nude women. *Heroic Man* is one of his few depictions of the male figure. With one arm of his monumental body outstretched, the hero stands proud and triumphant like a winning athlete or warrior.

***Sacrifice III, 1949-57***

**Jacques Lipchitz, French (born Lithuania), 1891-1973**

**Bronze, 55'' x 40'' x 25''**

Jacques Lipchitz has been considered to be the modern successor to Auguste Rodin because of his handling of symbolic themes in an expressive manner and in his preference for modeling his materials over carving. Lipchitz was born in Lithuania in 1891 and studied architecture at Vilno. In 1909 he moved to Paris where he studied sculpture at the Academie des Beaux-Art and Academies Julian and Colarossi. While in Paris he became friends with noted artists Diego Rivera, Pablo Picasso and Juan Gris. It was from these friendships that he gained an interest in more modern art. In 1914, encouraged by his acquaintances as well as his natural adoration for African tribal sculpture, Lipchitz fell under the influence of Cubism and abandoned his prior stylized naturalistic forms. Following Picasso's lead and inspired by his compatriot, Archipenko; Lipchitz successfully adapted the theories of Cubism to sculpture. In works from 1914-1927, Lipchitz sculpted in his Cubist style of interwoven planes in three-dimensional works. By 1930, the artist began softening the jagged-edge style of Cubism and returned to

realism in figurative sculpture. With the Nazi invasion of France in 1941, Lipchitz fled to New York, where he lived and worked until his death in 1973. *Sacrifice III* shows Lipchitz's interest in mythological and biblical subjects. He worked on various versions of *Sacrifice III* between 1949 and 1957. These are years that the artist spent in the United States, having taken refuge during World War II. It reflects his personal experience of persecution and displacement. *Sacrifice III* depicts the Biblical story of Abraham and the sacrifice of Isaac. Lipchitz uses allegory to portray Isaac as the rooster in Abraham's hands. The lamb that was sent to replace Isaac is shown between Abraham's legs.

### ***Cosmos, 1973***

**Seymour Lipton, American, 1903-1989**

**Nickel Silver on Monel Metal, 70'' x 73'' x 36''**

Seymour Lipton was a self-taught sculptor working first in wood. In 1967, he became the Fine Arts Commissioner for New York City. Lipton explored subjects of universal significance such as the relationship of man to his environment. His forms suggest machines, human anatomy and other life forms. His interest in exploring organic forms and representing these forms three-dimensionally led him to develop a new technique for metal sculpture. He brazed nickel silver rods to sheet of Monel metal (a corrosion-resistant alloy of nickel, copper, iron and manganese). This technique together with the textured surface lends *Cosmos* its organic feel. The life-like quality of the surface responds to Lipton's feeling that "it's a piece of metal containing a presence, a parallel of my presence, of my life."

### ***The Labors of Alexander, 1967***

**Rene Francois-Ghislain Magritte, Belgian, 1898-1967**

**Two piece cast bronze, 25'' x 60'', Ax, 53''**

Rene Magritte was a Surrealist whose work features wit, irony and the juxtaposition of images to startle and amuse the viewer. Unlike other Surrealists, Magritte did not rely on subconscious expression in his work. His work relies on the constant interplay between the relationship of images and words to question perceived reality. Like other Surrealist works, the Belgian artist's works call into question the ability of the mind to rationally discern seriousness from humor or reason from chaos. Magritte is probably most known for his series of paintings of a faceless, nameless man in a bowler hat, as well as a series of paintings of a man's smoking pipe with the words "Ceci n'est pas une pipe (This is not a pipe)." The titles of his paintings are usually as elusive and dumbfounding as his paintings and serve to confound the viewer. Late in his life, Magritte commissioned eight of his paintings to be reproduced in the three-dimensional bronze form. In 1967, Magritte chose the paintings that were to be transposed. The models of the sculptures were cast in wax and Magritte approved and signed the works to be completed in bronze. Unfortunately, the artist died before the sculptures were completed. The inspiration for this sculpture, *The Labors of Alexander*, was originally painted in 1950. The image of the felled tree had been used in several of Magritte's paintings. This image, like most of the artist's works, questions the common sense of the viewer. A tree has recently been cut, and the ax is now secured underneath the root of the tree stump. Who could have chopped down the tree? Where are they now? Could the tree be responsible for its own demise? How did the ax get under the tree root? These questions are, of course, left unanswered.

***Venus Without Arms, 1922***  
**Aristide Maillol, French, 1861-1944**  
**Bronze**

Maillol often presented his female nudes as both full figures and partial figures, in this case without arms. This practice was inspired by Rodin's work and by fragmentary sculptures surviving from ancient Greece and Rome. Also Maillol felt that without arms, the viewer's attention was focused more fully on the female torso.

***Tortoise, 1921***  
**Paul Manship, American, 1885-1966**  
**Bronze, 25'' x 49'' x 26''**

Paul Manship was born on Christmas Day in 1885 in St. Paul, Minnesota and took night classes at the St. Paul Institute of Art. He later studied at the Art Students' League and the Pennsylvania Academy of Fine Arts in Philadelphia. Manship focused primarily on the creation of architectural and garden sculptures, working mainly in bronze. He became famous in the 1920s and 1930s for his Art Deco style figures such as the fountain sculpture *Prometheus* at Rockefeller Plaza in New York City. Manship's work was profoundly influenced by the realism of the art of ancient Greece and the abstract qualities of Etruscan art. These styles merged to create Manship's signature style of streamlined figures moving in space. *Tortoise* is a departure from his figurative work. Rather than a sleek human figure, he has represented a realistic large tortoise which appears to have climbed up the bank of the lagoon.

***Large Seated Cardinal, 1983***  
**Giacomo Manzù, Italian, 1908-1991**  
**Bronze**

Devoted to representing the human figure, Giacomo Manzù's emphasis on design and simplified form set his work apart from his more traditional contemporaries. He sought to create sculptures that were not simply representational, but also acted as symbols of universal meaning for all viewers.

Manzù was the son of a shoemaker and at age thirteen, apprenticed as a craftsman. He learned to carve and worked with wood, stone, and plaster. Unexposed to contemporary art, Manzù was captivated by classical sculpture, the work of Michelangelo, and also Aristide Maillol's figures, which he discovered in books. After a short trip to Paris in 1929, Manzù moved to Milan and began creating his first sculptures--many of which he would ultimately destroy.

In the 1930s, Manzù explored various materials from painted terra cotta and stucco to marble and bronze. He created three-dimensional figures as well as reliefs, focusing on genre scenes and figures from the Bible. By the end of the decade, Manzù had established several subjects to which he returned for many years. These included life-size nudes, scenes of the Crucifixion and Deposition, the Catholic cardinal, and the painter with his model. Manzù favored bronze, but he also made marble versions of some of his favorite works. He gradually achieved recognition for his sculpture and accepted several teaching positions. He created a number of commissions for bronze doors including the monumental *Door of Death* for St. Peter's Basilica in Rome. In the

1950s, he explored a range of new subjects including ballerinas and skaters, mothers and children, and lovers.

The stylized clothing of this serene, seated cardinal creates a dramatic pyramidal form. An unbroken conical sweep, the cardinal's vestment or robe extends from his feet to his mask-like face. Covering his forehead, his headdress, known as a miter, functions as the "tip" of the pyramid. The folds in the vestment emphasize the bronze's weight and volume but also create tension and dynamism, enlivening the form. A tiny hand emerges from beneath the garments to remind us that there is a body beneath this powerful bronze cladding. But body and vestment form an indissoluble whole.

In the early 1930s, Giacomo Manzù visited Rome, where the sight of the Pope flanked by two cardinals in St Peter's Basilica struck him as a singularly timeless image. From the late 1930s to the late 1950s, the sculptor produced more than fifty cardinals--standing and seated, large and small, in bronze, alabaster, and marble. Over this long series, Manzù increasingly contained the cardinal figure in rigid compact forms that evoked funerary pyramids or pillars. With only one exception, the cardinals were all conceived without a model, their features invented entirely by the artist.

### ***Perfect Vehicles, 1988***

**Allan McCollum, American, 1944-**

**Moonglo on cement, 78'' x 36'' x 36''**

Los Angeles native Allan McCollum is a self-taught artist who worked as a professional artist in the late 1960s. In 1975, he moved to New York where he is a Professor of Fine Arts at Columbia University. McCollum's *Perfect Vehicles* of 1988 responds to material culture and the concept of the assembly line. He works in series, focusing on abstractions of precious things from modern society. Each individual component of this particular series is the shape of an oriental covered vase, yet rather than the careful craftsmanship of ceramics and glazing, McCollum casts his vases in cement and paints them in bright monochrome. This is intended to be a symbol of the overwhelming power of mass-production and the crassness of the marketplace.

### ***Reclining Mother and Child, 1975***

**Henry Moore, British, 1898-1986**

**Bronze, 94.5'' x 53.5'' x 47.5''**

Henry Moore was born in Yorkshire, England in 1898. At his parents' insistence, he trained first as a school teacher, but enrolled in art school after World War I. Although Moore joined an English Surrealist Group in 1937, he never became a true surrealist. Instead the artist developed a personal, figurative style that moved towards greater abstraction throughout his career. In 1940, after Moore's London home was damaged by a Nazi bomb, the artist purchased Hoglands Estate in Perry Green in Hertfordshire. Hoglands would eventually become a huge complex of arts related facilities. Moore was a member of the Royal Academy and received more than seventy awards and honors during his life, including international sculpture prizes at the 1948 Venice Biennale and the 1953 Sao Paulo Biennale. Moore was a very prolific artist. He was fascinated by sculptural traditions from all over the world and was particularly interested in non-western art, especially African and pre-Columbian. He often chose the reclining figure or a mother and child as his subjects. This work combines both interests. Moore sought to convey

the timeless, universal qualities of humanity, and he felt the bond between mother and child expressed this perfectly. Characteristic of Moore's work is his exploration of the voids, the negative space created by the surrounding form. The arrangement of interpenetrating solids and voids creates tension, yet the organic feeling of his voluptuous form is somehow comforting.

***Las Mesas Bench, 1989***

**Jesus Bautista Moroles, American, 1950-  
Granite, 156'' x 66'' x 56''**

Jesus Moroles was born and raised in Texas. He received his Bachelor of Fine Arts at the University of North Texas in 1978, and in 1980, he received a grant to live and work in Pietrasanta, Italy. Moroles works predominantly in stone, especially granite. The sculptor works the stone to create interplay of rough and smooth surfaces, creating deep pockets and whimsical weaves. Moroles uses this technique to great effect in this piece. The mixture of textures, the geometric surfaces, the layers of carving and the color of the stone are reminiscent of the mesas found in the American Southwest, where Moroles resides.

***Bachi, 1979***

**Masayuki Nagare, Japanese, 1923-  
Red granite, 72'' x 30'' x 8''**

In 1969, the Museum of Modern Art in New York selected Masayuki Nagare as one of the seven artists that best represent the 20<sup>th</sup> century. He was born in Nagasaki Prefecture in Japan and studied at Ritsumeikan College in Kyoto. Nagare bases much of his art work on traditional Japanese culture, especially Samurai principles. Nagare trained as a sword maker for many years and *Bachi*, one of his signature works, may reflect this training. This piece combines Nagare's love of Japanese culture with his very modern style of sculpture. It shows a pick, or *bachi*, used to play the traditional Japanese musical instrument known as the samisen. Nagare often contrasts a highly polished surface with an area of rough, unfinished stone. This quality is visible at the base of this piece and indicates highly polished craftsmanship humbled by imperfection.

***Castle of the Eye II, 1973***

**Minoru Niizuma, Japanese, 1926-1998  
Marble, 112'' x 25'' x 25''**

Minoru Niizuma graduated from the National Tokyo University of Fine Arts. He is considered one of the most influential artists of his generation because of the large number of students he taught over the years at the Brooklyn Museum Art School and Columbia University. His abstract sculptures, all carved in stone, particularly marble, show an oriental reverence for natural materials. His forms often are inspired by folk art, fabrics and ritual vessels. Here stacked blocks, with the repeated pattern of square-within square on all four sides, create a powerful, self-contained structure reminiscent of a medieval Japanese castle.

***Rain Mountain, 1982***

**Isamu Noguchi, American, 1904-1989**

**Galvanized steel, 96.5" x 21"**

Isamu Noguchi is considered to be one of the best sculptors of the 20<sup>th</sup> century. He was born in the United States; his father was a Japanese poet and his mother was an American writer. He grew up in Japan until the age of thirteen when he was sent to the U.S. to study art. In addition to his internationally renowned sculptures, he has made significant contributions to architecture, furniture, theater and landscaping. The sculpture *Rain Mountain* in essence is a modernized version of the Japanese landscape painting. Recollecting the paintings, the flat slices of steel resemble Japanese mountains, while the molted surface conveys a wet, misty landscape. Noguchi's sculpture, *The Mississippi*, can be seen at K&B Plaza on Lee Circle.

***Safety Pin, 1999***

**Claes Oldenburg, American (born Sweden), 1929-**

**Coosje van Bruggen, American (born Netherlands), 1942-2009**

**Stainless steel**

Oldenburg is recognized internationally as the greatest Pop Art sculptor. He is famous for monumentalizing ordinary objects of daily life, such as scissors, a water faucet, a garden trowel and a typewriter eraser. The radical change of scale in his works has a humorous, even satiric quality. His sculptures make the viewer rethink his own size and relationship in a world of giant objects. In his recent work, Oldenburg has collaborated with his wife, Coosje van Bruggen.

***Tree of Necklaces, 2003***

**Jean-Michel Othoniel, French, 1964-**

**Murano glass and stainless steel**

Jean-Michel Othoniel was born in 1964 in Saint-Etienne in the Loire Valley in France. He currently lives and works in Paris. As a young artist with international renown, Othoniel has participated in several expositions of contemporary art including Document IX in 1992 and Feminine/Masculine at the Georges Pompidou Center in Paris in 1994 as well as the 1997 Venice Biennial. Othoniel works in many non-traditional media including glass, film and sulfur. In 1997, he began working with Murano glass to complete an exhibition at the Peggy Guggenheim Foundation in Venice where he created a "Garden of Eden" that included large scale glass necklaces and pieces of fruit. *Tree of Necklaces* was commissioned for the Sydney and Walda Besthoff Sculpture Garden. The piece consists of six, multi-colored strands of glass beads suspended from one of the historic live oaks that populate the garden. New Orleanians are accustomed to the sight of beads draped in the trees along Mardi Gras parade routes, so Othoniel's extra large variety of beads should be a familiar sight. The artist created the large blown glass beads in Murano, Italy and personally oversaw the installation of the necklaces in New Orleans.

***Overflow XI, 2008***

**Jaume Plensa, Spanish, 1955-**

**Stainless steel, 87 3/4" x 96 1/2" x 100 3/8"**

Jaume Plensa is a Spanish artist who was born in Barcelona in 1955, and he has been famous since the beginning of the 1980s thanks to his over-sized cast-iron forms. He has lived and worked in Berlin, Brussels, the United Kingdom and France (invited by the Studio Alexandre Calder) and now lives between Barcelona and Paris. He has created sculptures with glass, synthetic resin, light, sound, water, digital images and language. He is a true inventor of forms and is considered by many to be one of the most striking sculptors of his generation. Regarding his work as a sculptor Jaume Plensa has said that he, "especially works in the domain of the ideas, and not really with the matter nor the forms, even if each idea logically implies a material and a form, but here is not (*his*) first preoccupation." He added during an interview last year: "letters and words became my materials now... the association of the letters like body cells can create words in more complex organisms; and the words between them can form a text that, gathered with others, can write a culture."

***Una Battaglia, 1971***

**Arnaldo Pomodoro, Italian, 1926-**

**Bronze and stainless steel, 149" x 141" x 141"**

Arnaldo Pomodoro was born on Italy's central Adriatic coast. He was trained as an architect and early in his career he worked advising civil engineers on the reconstruction of war-torn buildings after World War II. He had an interest in art, first working as a jeweler and stage designer and later becoming interested in large-scale sculpture. In 1961 he joined *Continuita*, Pietro Consagra's group of abstract artists. Pomodoro's work focused on three themes, the free-standing column, the disc, and the sphere and cube together. The columnar themed sculpture translated into a later style as can be seen in *Una Battaglia* (A Battle). His interest in buildings and destruction is evident in this work from 1971. The artist was also greatly influenced by his upbringing in war-torn Italy. In *Una Battaglia* a shining shaft made of stainless steel penetrates the bronze decaying base. Pomodoro's metal work appears deeply gouged and deteriorated, revealing the inner structure. The absence of metal is just as important as its presence in Pomodoro's work. Technology and the passing of time are his themes. NOMA's *Una Battaglia* is one of two castings of this piece. The other was commissioned by the City of Modena, Italy as a World War II memorial.

***Monkeys, 1998-2001***

**Rona Pondick, American, 1952-**

**Stainless steel, 41.25" x 66" x 85.5"**

Rona Pondick was born and raised in Brooklyn. Her early sculptures focused on basic human urges, such as sleep and nourishment. She has worked in various materials including wax and lead, often creating fragments of the human body. She currently works mostly in stainless steel yielding a shiny, sensuous surface. Her latest series features animals. *Monkeys* presents a gleaming tangle of simians whose bodies morph into parts of the artist's own. Pondick has included casts of her face and arms which are strangely attached to the bodies of her monkeys. These hybrids embody cultural fears about genetic manipulation and experimental mutation.

***The Wader, 1996***  
**Laila Pullinen, Finnish, 1933-**  
**Granite and bronze**

While not well-known in the United States, Pullinen is considered the greatest contemporary sculptor in Scandinavia. Her early art studies in Rome gave her an appreciation for classical sculpture, which often is echoed in her work. Pullinen's sculpture utilizes contrasting materials: massive polished and rough stone against gleaming bronze, repose with movement, and weight with power.

***Venus Victorious, 1914***  
**Pierre Auguste Renoir, French, 1841-1919**  
**Bronze**

Pierre Auguste Renoir is best remembered as an impressionist painter. During the 1860s through the 1880s, he worked in the painterly impressionist style capturing images of his modern environment in and around Paris. Near the end of the painter's life, however, painting became extremely difficult as the artist developed arthritis. At this point, Renoir turned to sculpture and enlisted the assistance of a younger artist, Michel Guino. The new medium allowed the artist to go beyond painting and re-examine some of his earlier works in solid form and in three dimensions. *Venus Victorious* explores the mythological theme of the Judgment of Paris, depicting the goddess Venus standing and holding the golden apple that she won when Paris chose her above Hera and Diana as the most beautiful of the goddesses. According to Greek mythology, this was the historic beginning of the Trojan War, as Venus promised Paris the love of Helen in return for the golden apple. The younger artist Michel Guino worked from a Renoir painting of *The Judgment of Paris* to create this almost life-sized nude with sloping shoulders, small breasts, a long waist and wide hips, which resembles the classical style of Renoir's later paintings.

***Four Lines Oblique, 1973***  
**George Rickey, American, 1907-2002**  
**Stainless steel, 20' high**

George Rickey was born in South Bend, Indiana, the son of an engineer and the grandson of a clock maker. His family moved to Scotland when he was a young boy. Rickey studied at Oxford University, where he participated in drawing classes but ultimately finished his degree in history. After Oxford, he settled on becoming an artist and during the 1930s he spent time in Paris, New York and various universities in Illinois and Michigan. In 1941, he was drafted into the Army Air Corps and worked maintaining the computing instruments for B-29 bombers. It was during this time that Rickey discovered his genius for mechanics and interest in sculpture. He began his career in sculpture by making mobiles, and eventually started to make kinetic sculptures. Rickey once said, "...I never considered making any sculpture that didn't move." Rickey typically used simple geometric shapes and lines made of stainless steel, and then balanced them in such a way that the elements of the piece would move only by the forces of nature, gravity and wind. Rickey did not incorporate mechanical devices to provide motion. His search of the essence of movement led to the evolution of a new spatial vocabulary in visual art and influenced sculptors such as Lin Emery and John T. Scott. Rickey himself best described the

delicate dance of *Four Lines Oblique* when he said, “I wanted whatever eloquence there was to come out of the performance of the piece—never out of the shape itself.”

***We Stand Together, 2005***

**George Rodrigue, American, 1944-**

**Steel, aluminum, chrome and acrylic paint**

George Rodrigue was born and raised in Cajun country in southwest Louisiana. He came to prominence in the early 1970s with his paintings of bayou landscapes and scenes of Cajun life in the early 20<sup>th</sup> century. In 1984 he painted the image of a *loup garou* (a Cajun werewolf) for a book of folk tales, which led to his famous series of Blue Dog paintings, sculptures and prints which captured the public’s imagination. In the past twenty-five years the Blue Dog has become a universally recognized icon, who in his naïveté and innocence triumphs over adversity.

***Adam, 1990-95***

**Richard Rosenblum, American, 1940-2002**

**Bronze, 118” x 30” x 43”**

Richard Rosenblum, a native New Orleanian, was an artistic prodigy casting his first bronze at age seven. Later in life, Rosenblum’s classically modeled figurative sculptures evolved into a more abstract unique style. He collected the root systems of fallen trees and in his studio manipulated them into figures. *Adam*, one of the largest of his castings, recollects the creation of man.

***Travelin’ Light, 2000***

**Alison Saar, American, 1956-**

**Bronze, 82” x 24” x 18”**

The daughter of famed African American artist and educator Bettye Saar, Alison Saar grew up surrounded by the special challenges facing women artists and African American artists. Originally, this piece hung in a gallery space, but with its installation in the Sculpture Garden, the artist designed an Asian-inspired frame to hold the sculpture.

Artist Statement:

*Travelin’ Light* is a cast bronze bell that can be rung by viewers. It is fashioned after the Japanese bells that hang at temple complexes. The sound the bell makes is low and mournful. The head is open not only to let sound out, but also to show man’s descent into emptiness. Executed in bronze, *Travelin’ Light* depicts a man hanging from his ankles. He is hollow-passive, a victim of apathy. He has allowed himself to be trapped in a state of limbo where he no longer has the desire to push beyond the boundaries he faces. The work also refers to those who would rather not try than risk being hurt or failing. The title comes from the Johnny Mercer torch song, *Trav’lin Light* about no longer falling in love to avoid the pain that often accompanies passion, painfully and famously sung by Billie Holiday, whose *Strange Fruit*, a blues about the harrowing inhumanity of lynchings is regarded as one of the most anguished and painful vocal expressions in the history of art.

In another statement, the artist says, “People naturally jump to the conclusion that it’s about a lynching. But, it’s not. It’s really about how we sometimes sabotage ourselves. I guess the idea is that this guy could easily free himself. His hands aren’t tied. I see this situation in a lot of

people, in a lot of kids. It's about apathy...The title comes from a Billie Holiday song. In the song she's broken up with her boyfriend and is travelin' light, shuttin' doors, not pursuing happiness."

***The Drummer (Der Trommler), 1985***  
**Michael Sandle, British, 1936-**  
**Bronze, 106'' x 55''**

Michael Sandle, a British sculptor who grew up during World War II, has consistently drawn upon his early experiences to create work that is metaphorical and theatrical. His subject matter is often topics of war, death or ghosts. *The Drummer* is perhaps Sandle's best known work with casting of this statue in several locations, including the Tate Gallery in London. *The Drummer* is a Neo-Cubist statue of a soldier with an old-fashioned uniform and pack, going off to war. His face is covered by a hood that resembles a gasmask, hiding the individualism of the soldier. The figure is shown almost frozen between steps, the drum stick in his left hand making a graceful arch. This statue is a powerful commentary on war and the individuals that fight in them.

***Three Figures and Four Benches, 1979***  
**George Segal, American, 1924-2000**  
**Painted Bronze, 52'' x 144'' x 58''**

Regarded as one of the greatest American Pop artists, George Segal's figures are unmistakable. Segal grew up in New York City, the son of a kosher butcher and attended New York University and the Pratt Institute. The artist began his artistic career as a painter and student of Hans Hoffman. He gradually turned to sculpture because it enabled him to place humans in actual space. Like his fellow Pop artists, Segal attempted to demystify art and make it ordinary and accessible. Segal often said that his goal was to capture the paradox of individual solitude in the midst of populous places. These figures are placed in an actual environment of a mundane situation, such as a lunch counter, movie ticket booth, bus interior, or as in this case, a park bench. His works are usually created in plaster cast from an actual human figure and sometimes recast in bronze. Segal's work expresses the loneliness and tensions of modern life. His sculptures have often been compared to the paintings of Edward Hopper, a fellow American who imbued his work with a sense of mystery and loneliness. Both men captured the moment by creating snapshots of modern life. *Three Figures and Four Benches* is an excellent example of Segal's work as three figures are posed in an ordinary situation as if frozen in time. The three figures, intentionally rough and unfinished, sit near each other but do not communicate with one another. All three figures stare off into space wrapped up in their own thoughts. The viewer is forced to contemplate their relationship to each other and with their own environment.

***Untitled, 1991***  
**Joel Shapiro, American, 1941-**  
**Bronze, 84'' x 125'' x 54''**

Joel Shapiro is one of America's best-known modernist sculptors. He first associated with the minimalists of the 1970s, but he soon developed a less rigid, more personal style. Shapiro uses an economy of forms to suggest the human figure. Many of his works can be found in unexpected places such as an 18<sup>th</sup> century plantation and the Piazza Barberini in Rome. Most of

Shapiro's works are untitled, like this piece which was originally constructed in wood and then cast in bronze, leaving the impression of wood on the metal surface. Because the artist has not named the piece, the viewer is free to interpret the work in whatever manner he or she may wish.

***Virlane Tower, 1981***

**Kenneth Snelson, American, 1927-  
Stainless steel, 45' high**

Kenneth Snelson was born in Pendleton, Oregon. He studied art and design at the Corcoran School of Art in Washington, DC and at the University of Oregon in Eugene. Snelson was once a student of Buckminster Fuller, the creator of the geodesic dome, and he also studied engineering. *Virlane Tower* was commissioned by the Besthoffs and was previously on view at K&B Plaza. At 45 feet, it is the largest sculpture in the Besthoff Garden. It is based on what the artist termed "tensegrity," the force created by tension and compression. Snelson uses steel wires and rods, put together in such a way so that each piece is vital to the integrity of the structure as a whole. This gives the appearance that the steel rods are magically suspended in mid-air, when in reality, the wires and rods work together to form a very stable whole.

***La Poetesse, 1953***

**Ossip Zadkine, French (born Belorussia), 1890-1967  
Bronze, 64'' x 24'' x 31''**

Ossip Zadkine was born in Vitebsk, Russia. As a young student, he moved to Paris where he studied at the Ecole des Beaux Arts. While living in the artists' quarter of Montparnasse, Zadkine formed life-long friendships with other great artists such as Picasso, Archipenko, Modigliani, and Chagall, a fellow Vitebsk native. It was with these artists that Zadkine successfully applied the Cubist theories to sculpture. *La Poetesse*, is part of a critically acclaimed series of figures rendered in his personalized Cubist style. She plays an instrument, showing the ancient connection between music and poetry. The figure is reduced to its simplest form, the body stripped of its flesh, the woman and the instrument becoming one.

***The Future Generation, 1942-47***

**William Zorach, American (born Lithuania), 1887-1966  
Bronze, 39''**

Zorach was born in Lithuania but his family moved to Cleveland, Ohio when he was just six years old. He studied at both the Cleveland Institute of Art and the National Academy of Design in New York and taught sculpture at the Art Student's League from 1929-1960. In 1913, his Fauvist paintings were exhibited in the famous Armory Show, which is credited with bringing modern art to America. By 1922, the artist decided to dedicate himself to sculpture. His work was heavily influenced by ancient Egyptian and Greek art, resulting in a style that is simple and abstracted yet realistic. His sculptures almost always dealt with the human form. *The Future Generation* is an excellent example of the clean and simple lines that made Zorach famous. It shows a woman, seated on the ground holding her infant son on her lap. Zorach captures the maternal bond of love, pride and protection.

# Observing and Preserving the Environment

## Inspiration:



**Rene Magritte**

*The Labors of Alexander, 1967*

**Cast Bronze in Two Pieces**

## Objectives:

- Students will make texture rubbings and botanical drawings of tree and plant specimens found in the Sydney and Walda Besthoff Sculpture Garden.
- Students will compile images into a booklet.
- Students will write a research report about an endangered plant species.

## Goals:

- For students to become familiar with and able to recognize different tree and plant specimens
- For students to improve drawing from observation skills
- For students to learn about endangered plant species in their immediate environment and methods of conservation in use to protect them

## Materials:

- Sketching Materials (drawing paper, pencils, colored pencils and sharpeners)
- Crayons, Pencils, Colored Pencils, or Compressed Charcoal and Sharpeners (for texture rubbings)
- Bookbinding Materials (staples, string, etc.)
- Writing Materials (paper, pen, word processor)

## **Procedure:**

Before visiting the Sculpture Garden, discuss with students the different parts of the plant including: root, stem, leaf, seed, and more and chart in class. Introduce different vocabulary words such as: fungi, lichen, moss, fern, grass, forbs, coniferous tree, and deciduous tree.

During the Sculpture Garden visit, discuss with students the tone of Magritte's piece. Ask students how it makes them feel. Discuss what the artist's potential message might be. Could the artist be making a statement about the effect man has on his environment? Do they think the setting of the piece is ironic? Following this discussion, have students use the Sculpture Garden Field Guide included in this manual to locate six different specimens of plant/trees. Next, have students sketch from life the specimens they found. While in the garden, have students search the grounds for leaves, pine needles, or other plant materials from which to make three different texture rubbings. Bark still on the tree will also make an excellent rubbing. Texture rubbings can be obtained by laying a piece of drawing paper flat over the surface of a leaf or bark, holding paper in place with one hand, and then with the other hand rubbing a crayon, or some other dry media over it. Once the specified number of drawings have been completed, have students compile images to present their observations in the form of a booklet.

After returning to the classroom, students should begin researching native Louisiana plants that are endangered and write a short report on the plant of their choice. The report should include plant characteristics, habitats, a brief description of how/why the plant has become endangered, and an explanation of any efforts being made currently to protect the species.

## **Standards and Benchmarks:**

**English Language Arts:** ELA-1-E,M,&H1-5 ; ELA-1-E6-7 ; ELA-2- E,M,&H1-6 ; ELA-3-E,M,&H1-3 ; ELA-3-E,&M4-5 ; ELA-4-E,M,&H2 ; ELA-7-E,M,&H1

**Science:** SI-E-A1 & 3; PS-E-A1; LS-E-A2,3 & 4; LS-E-B1 & 2; LS-E-C1 & 2; SE-E-A1&5; SE-M-A1

**Visual Arts:** VA-CE-E&M2,5,6&7; VA-CE-H2,6&7; VA-AP-E4; VA-AP-H4;

# Less is Moore

## Inspiration:



**Henry Moore**

*Reclining Mother and Child, 1975*

**Bronze**

## Objectives:

- Students will experiment with additive and subtractive 2-D and 3-D art techniques
- Students will learn about realistic vs. abstract art
- Students will learn about figurative sculpture
- Students will pair up to turn their classmates into a living work of art

## Goals:

- For students to understand the difference between additive techniques and subtractive techniques
- For students to be able to recognize realistic, abstract, and figurative works of art
- For students to see how artists make aesthetic decisions and experiment with making such decisions on their own

## Materials:

- Construction Paper- 3 different color sheets/per student
- Scissors
- Glue
- Salt Dough Clay (See resource sheet in back of manual for recipe)
- Chunk of Soap or Wax
- Plastic Spoon or Knife

**Procedure:**

Upon entering the Sculpture Garden your group will be faced with Henry Moore's piece, *Mother and Child*. Introduce the terms 3-dimensional, sculpture, figurative, realistic vs. abstract and positive/negative space. Have students walk around the sculpture identifying as many "holes," or negative spaces as they can. Are all of the negative spaces visible from the front? How do the negative spaces change when the students' perspective is changed? Have students make three sketches from three different perspectives to demonstrate this concept; consider using the *Sketching a Sculpture* Activity Sheet. Ask students to concentrate on drawing only the shapes that they see. Next, have students pair up in the Pine Grove and take turns being artist and model. Models will pose their bodies based upon the decisions of the artist. Artists will get to instruct models to make a total of 6-8 moves (i.e. arms, legs, elbows, wrists, feet, head, etc.) to reinforce the concept that figurative art uses the human body and that artists make individual and aesthetic decisions. While on their visit to the Sculpture Garden, reinforce the ideas of figurative sculpture as well as realism vs. abstraction by having students list five examples from each (i.e. 15 total) category of sculpture. Remember that these ideas can be interpreted in different ways, so students should briefly explain in a sentence or two how they settled on their choice.

Once back at school, discuss positive/negative space and additive vs. subtractive techniques in terms of 2-D and 3-D images. To demonstrate this concept in 2-D, provide each student with three pieces of construction paper, scissors, and glue. Have students lay down two sheets of paper on their desk. Taking the third sheet, have students fold in half and begin cutting shapes (one at a time) out of the paper's folded edge. Next, have students lay the folded sheet flat out onto the first sheet of paper on their desk. Then, have students place the cut out piece in the same location on the second sheet of paper on their desk. With each shape cut out (subtractive) and pasted (additive) onto the opposite sheet of paper, a mirror image will begin to develop on the two sheets. Continue subtracting shapes until the student is satisfied with their composition. Finally, glue down the folded sheet onto the first sheet on the desk. Don't miss this opportunity to introduce the ideas of symmetry by pointing to the axis of symmetry in the pieces each student created. To demonstrate 3-D additive and subtractive techniques, give each student a chunk of soap and a plastic spoon or knife with which to carve it. Recommend to students that they include two or more negative spaces within their chunk of soap. Next, give each student a ball of salt dough clay with which to recreate their carved soap sculpture. Discuss with students how each method of sculpting drew on different techniques (subtractive and additive).

**Standards and Benchmarks:**

**Dance:** D-CE-E,M&H1

**Visual Arts:** VA-CE-E,M&H2&3; VA-AP-E4; VA-AP-H4; VA-CA-E&M1; VA-CA-E,M&H5

# What History Sounds Like

## Inspiration:



**Alison Saar**

***Travelin' Light, 1999***

**Bronze**

## Objectives:

- Students will research a period, figure, or event central to African American history as directed by their teacher and write a paper about what they learned
- Students will be introduced to the physics of sound, how sound is made, how it behaves, and what it looks like
- Students will write a report and also create a work of art which incorporates sound and commemorates a specific period, figure, or event in African American history

## Goals:

- For students to see and experience a work of art that references history
- For students to be inspired and empowered by figures and events in African American history
- For students to understand how sound works and how it is made

## Materials:

- Writing Materials (paper, pen, word processor)
- 3-D materials Capable of Making Sound (anything from clay or paper-mache to recycled cans and plastic bottles)

## Procedure:

Before coming to the Sculpture Garden, discuss major topics in African American history and have students begin to research a figure or event that most interests them. Inside the Garden, have students discuss their reactions to the Saar piece. How does it make them feel? Is the tone of the piece a sad one? What do you think the artist's intentions were in incorporating sound? Next, discuss sound itself with your students. This piece is located right on the water so it is a perfect place to watch pelicans or fish disrupt the water's equilibrium and observe the behavior of sound waves. Another way to demonstrate the behavior of sound as a vibration or wave is to have two students hold an end of a rope and each jerk their end back and forth on the ground.

After students understand that sounds travel in waves, begin discussing pitch and how the highness or lowness of pitch affects the frequency and height of sound waves. On the *Travelin' Sound* Activity Sheet provided have students chart what they think the Saar sculpture's sound wave would look like. Then have them pick two other sculptures in the Garden to chart what they think their sound would be if they made one. Have students explain why they think this sculpture would make this sound and whether it is loud, soft, high-pitched, or low-pitched. Review students' worksheets and explanations to ensure that they have a solid understanding of the sound concepts covered.

Upon returning to the class room, have students interpret the event or figure they have been researching into a sculpture inspired by *Travelin' Light*. Each sculpture must make a sound, but it can be made from any materials available. Finally, art projects and reports can then be handed in together.

## Standards and Benchmarks:

**English Language Arts:** ELA-1-E,M,&H1-5 ; ELA-1-E6-7 ; ELA-2- E,M,&H1-6 ;  
ELA-3-E,M,&H1-3 ; ELA-3-E,&M4-5 ; ELA-4-E,M,&H2 ; ELA-7-E,M,&H1

**Social Studies:** G-1C-H2 ; G-1C-E6 ; G-1B-M2 ; E-1B-M7 ; H-1C-E3 ; H-1A-2,3&4 ;  
H-1B-M14,15&18 ; H-1A-H1,2&3 ; H-1B-H6&7

**Science:** SI-H-A6; PS-E-C1; PS-H-G1

**Visual Arts:** VA-CE-E,M&H1,2,3&5; VA-CA-E&M1; VA-CA-E,M&H5

# Little Objects + Oldenburg = Big Impression

## Inspiration:



**Claes Oldenburg  
Coosje van Bruggen**

*Safety Pin, 1999*

**Stainless Steel**

## Objectives:

- Students will use everyday objects as measuring tools to discuss ratio
- Students will explore the meaning of exponents as it relates to the increase in scale of Oldenburg's monumental sculptures
- Students will pick an object that they use in their daily life as inspiration for a monumental sculpture that they will depict in drawings and/or 3-D models

## Goals:

- For students to understand that measurement can be taken in a number of different ways and using a variety of "units" as measurements
- For students to be able to visualize the concept of exponents
- For students to improve drawing and or modeling techniques
- For students to gain an appreciation of how scale influences the way we think and feel about a work of art

## Materials:

- Writing Utensils
- Small Objects (Safety pin, Clothespin, Flashlight, Toothbrush, Shuttlecock, etc.)
- Rulers or Measuring tape (with metric and standard unit measurements)
- Sketching Materials (drawing paper, pencils, colored pencils and sharpeners)
- Modeling Materials (Scissors, Glue, Tape, Cardboard, Paper-Mache, Salt Dough)

## Procedure:

Before coming to the Garden, discuss with students systems of measurement. Have students measure their own height using a ruler or measuring tape in standard and metric units. Next, on a sheet of paper, have students take a measurement of their own foot, placing a mark at both the heel and toe. Using that piece of paper, have each student find the number of “feet” in their height.

In the Garden, give each student a safety pin or a photocopy of a safety pin. Ask students to write down what they think of the safety pin and how it makes him/or her feel. Then ask students to write down what they think of Oldenburg’s safety pin and how it makes them feel.

In the classroom, have available samples of the actual objects Claes Oldenburg made into monumental sculptures. Have each student measure the length of the actual object. Then giving the students the height measurements of the monumental sculptures (below), have students find the number of safety pins, clothespins, etc. it would take to equal the height of the monumental sculpture. Have students make a ratio for each of the monumental structures given (1,000:1 actual safety pins to Oldenburg sculpture or 500:1 actual clothespins to Oldenburg sculpture). After calculating the number of actual objects to a sculpture, have students express the increase in scale exponentially (1 safety pin raised to the 1,000 power or 10 safety pin raised to the 100 power or 100 safety pins raised to the 10 power). Students can also make charts or diagrams to express the information visually.

- 1.) Claes Oldenburg, *Corridor Pin, Blue*, 21 ft. 3 in. high x 21 ft. 2 in. wide, 1999
- 2.) Claes Oldenburg, *Clothespin*, 45 ft. high x 12 ft. wide, 1976
- 3.) Claes Oldenburg, *Flashlight*, 38 ft. 6 in. high x 10 ft. 6 in. wide, 1981
- 4.) Claes Oldenburg, *Cross Section of a Toothbrush with Paste, in a Cup, on a Sink: Portrait of Coosje's Thinking*, (Toothbrush), 19 ft. 8 in. high x 9 ft. 2 in. wide, 1983
- 5.) Claes Oldenburg, *Shuttlecock*, 17 ft. 11 in. high x 15 ft. 1 in. wide, 1994

Finally, have students select an object from their everyday life, which they would like to make into a monumental sculpture. Have students draw plans and/or create a model of the sculpture in its environment. In the drawing or model, students should include an object to represent a human figure and have the work be as close to scale as possible.

## Standards and Benchmarks:

**Math:** N-1,6&9-E; M-1,24&5-E; D-1-E&M ; D-2-E; D-6-E&M; D-3-M ; D-8-H

**Visual Arts:** VA-CE-E,M&H2&3; VA-AP-E4; VA-AP-H4; VA-CA-E&M1; VA-CA-E,M&H5; VA-AP-H6

# Name that Creature

## Inspiration:



**Louise Bourgeois**

***Spider, 1996***

**Bronze**

## Objectives:

- Students will learn about the different ways in which scientists classify animals
- Students will explore the Garden to create a list of all of the different animals they see inside (both sculptural and living!)
- Students will diagram the similarities and differences in characteristics/classification of animals they see inside the Garden with the spider represented in the Louise Bourgeois sculpture
- Students will make drawings of an animal from their imagination, which includes features or clues that indicate how it would be classified
- Students will hone researching skills, while reporting on the spider of their choice

## Goals:

- For students to understand how and why scientists classify animals
- For students to explore different techniques of comparing and contrasting and information presentation
- For students to experiment with drawing through both observation, as well as imagination to create works of art
- For students to gain a greater appreciation of nature and the variety of the species that exist on this planet

**Materials:**

- Writing Materials (paper, pen, word processor)
- Paper/Sketchbooks
- Crayons, Colored Pencils, or Drawing Pencils and Sharpeners

**Procedure:**

Before coming to the Sculpture Garden, discuss the ways in which scientists classify animals. In class, introduce terms of classification (i.e. vertebrates and invertebrates; herbivores, carnivores and omnivores; as well as Kingdom, Phylum, Family, Genus and Species) and the meanings of each. Discuss with students why scientists find it useful to categorize animals into groups. In the garden, have students list all of the different animals they see (for example: lizards, pelicans, cranes, bees, and butterflies) on the way to the Louise Bourgeois's *Spider*. Ask students to observe the *Spider* sculpture. Is the spider depicted more naturalistic or artistic? Can you see all of the different parts of the body? How many legs should a spider have? Does it have the correct number of legs? How is this different from an insect?

At the end, have students make Venn diagrams illustrating the similarities and differences between the spider and all of the animals they listed as having seen in the Garden. Then, using all the animals (both living and sculptural) they have seen in the Garden as inspiration, allow students to create their own imaginary animal. Ask students to include clues as to its defining characteristics in the drawing. Then have each student present their picture to the class and reference the clues as to whether their animal is an invertebrate or a vertebrate or is a carnivore or herbivore.

Following the activities in the Garden, have students return to the class to research a spider of their choice and report on it.

**Standards and Benchmarks:**

**English Language Arts:** ELA-4-E,M&H4

**Mathematics:** D-1-E&M ; D-2-E ; D-6-E&M ; D-3-M ; D-8-H

**Science:** LS-E-A2,3& 4; LS-E-B1 &2; LS-E-C1 &2; LS-H-C4,5&6

**Visual Arts:** VA-CE-E,M&H2&3; VA-AP-E4; VA-AP-H4; VA-CA-E&M1; VA-CA-E,M&H5;

# Speak for Yourself

## Inspiration:



**George Segal**

*Three Figures and  
Four Benches, 1979*

**Painted Bronze**

## Objectives:

- Students will write a play or story based on their creative interpretation of the Segal sculpture to be acted out either in the Garden or in the classroom
- Students will practice writing dialogue with correct grammatical notations (middle/high school level)
- Students will practice writing a story that has a beginning, middle, and end (elementary school level)

## Goals:

- For students to improve narration skills
- For students to gain a deeper sense of sequence
- For students to develop confidence in presentation/public speaking skills

## Materials:

- Writing Materials (paper, pen, word processor)

**Procedure:**

Have students observe the Segal sculpture. After looking at the piece, have students take notes and formulate a basic plot for a story that explains where the characters came from, how they all ended up on this bench, and where they will go from there. Next have students take turns acting out the plots of each other's stories. **Middle/High school level-** Upon returning to class, have students turn in a paper based on their notes, written in full dialogue with proper punctuation. **Elementary school level-** Students will write a story that has a clear beginning, middle and end, using trigger words such as: next, then, and afterwards.

**Standards and Benchmarks:**

**English Language Arts:** ELA-2-E,M&H4; ELA-3-E,M&H2; ELA-4-E,M&H4

**Theatre Arts:** TH-CE-E&H1,2,3,&4; TH-CE-M2,3&4; TH-CA-E,M&H1,2,3,4&5

# Activity Suggestions

## **Art Movements**

Before visiting the garden, have students research and write a report on a twentieth century art movement. While on their visit, have students identify any artworks in the Sculpture Garden that fit into that movement and why to incorporate into a final paragraph for their report. If no sculptures can be found for their movement, have students choose one sculpture and write why it is NOT a part of that particular movement.

## **Heel to Toe**

Use the map of the Sculpture Garden, have students choose a set of four sculptures located near each other. They should walk the distance between the four sculptures using the heel to toe method and write down the results. Upon returning to the classroom, have students measure their foot and calculate the distance between all sculptures, compare the distances and give ratios for all sets of combinations.

## **Shapes in Sculpture**

Find and examine Lipchitz' *Sacrifice III* and George Rickey's *Four Oblique Lines*. Compare and contrast the lines and shapes. Discuss the ways in which the shapes in a sculpture affect the overall composition. How do the shapes convey movement? What is the subject of these two works? What type of emotion do the shapes inspire?

## **Abstraction vs. Realism**

As a class discuss abstraction versus realism. Using online images, classify the sculpture in the Garden as abstract or realistic. Paint or draw a realistic landscape, and then recreate the same subject in the style of De Staebler, Butterfield, Chadwick and Moore. If possible, use salt dough to make a realistic three-dimensional work and then translate to an abstract work.

## **Gateways**

Using John T. Scott's *Spiritgates* near the entrance of the Sculpture Garden as an inspiration, have your class consider the use of a gate. Is the gate purely functional or does it have other qualities as well? How does the gate change when it is open versus closed? Does the gate change our feelings about the space? As a class project, design gates for the front of your school. What kind of symbols would you include? What materials would you use? Write a description of your gates and what they mean to you. Include a sketch of the gate and make a three-dimensional model if time/materials allow.

## **Photo Collage**

Have students bring their digital cameras on their visit to the Sculpture Garden and photograph interesting artworks, details of sculpture, plants, or architectural elements. After returning to the classroom, instruct students on the technique of collage and composition, including overlapping, shape, and cropping. Print photographs selected by each student and allow them to combine their photographs into a garden-inspired collage. Alternately, have the class work together to produce one mural-sized collage using photographs provided by each student.

## **Slideshow Jeopardy**

Using images of the Sculpture Garden available on NOMA's website, produce a slideshow to display to the class. Without revealing the label information of each work, ask students to guess the material, time period, art movement, and title of the work of art. Use the answers to discuss the wide variety of materials and techniques featured in the artwork, and ask why these particular media might have been chosen for the Sculpture Garden.

## **Throw Me Something Mister!**

A great project for young students, making salt-dough beads based on *Tree of Necklaces* by Jean-Michel Othoniel will allow them to master shapes, colors and patterns. Using the Salt Dough Recipe resource sheet, make up the dough and mix until it has a soft, pliable texture. Place the dough on a flat surface, cover it in flour and knead until smooth. Divide the dough and allow students to make bead shapes in various sizes and push a stick or pencil through to make a hole. Be sure to remind them to make the hole slightly bigger than needed as it will shrink a little when the salt dough is baked. Have students consider the variety of shapes of their Mardi Gras beads and try to replicate them! Make small square beads, again making a hole through the middle. Squash some of the round beads slightly to flatten them. Lay finished shapes onto a baking sheet and bake in the oven at the lowest heat for about 1 ½ hours. When the beads have cooled completely, children can paint them in bright colors and leave to dry. To string the beads, cut a length of yarn long enough to fit over the student's head and have them thread through the beads using a plastic needle. Take the needle off the yarn and tie the ends of the necklace with a double knot.

## **Balancing Act**

Drawing inspiration from sculptures in the Besthoff Sculpture Garden, students can learn about fitness and practice their motor skills. Have them study the sculptures either in the Garden or through online images and discuss the different poses of some of the figures. Explain that yoga can improve flexibility and strength as well as acting to quiet the mind. While on your visit or in the classroom (make sure to have plenty of space!), invite students to mimic the poses of the sculptures and introduce the following classic yoga exercises. (cont.)

Human Basketball Net --- Raise your arms straight above your head while lacing your fingers together. Alternately move your palms downward and upward while stretching and becoming aware of your breathing.

Tree Pose --- Standing up, draw your right foot up against the inside thigh of your left leg and balance. When steady, stand with your arms slightly bent reaching over your head with the palms together. Repeat with your left leg.

Cat Pose --- Get onto your hands and knees then raise your head up and sag your back down. Breathe slowly and drop your head down and arch your back like a scared cat. Stretch well during each movement and repeat.

On-the-Run-Stretch --- Lift your right foot onto a bench or desk (not a sculpture!) while slightly turning your left foot to the side for balance. Stretch down over your leg and reach toward your foot with both hands. Flex your foot. Relax and then move slowly upright. Switch legs to repeat.

Afternoon Meltdown --- Find a quiet spot near a wall and lay on your back while your legs stretch up the wall. Relax and breathe.

### **Found Object Sculpture**

Discuss sculptures in the Sculpture Garden that incorporate found objects and identify different ways in which these objects are used. Have students create compositions from found objects collected from home or the schoolyard. You may want to consider introducing some parameters so that students can focus the subject of their composition. Some suggestions are:

A narrative (descriptive of culture, family, history)

Functional objects (chair, clock, and vessel such as a vase or pitcher)

Portrait (choose objects that represent self, family, hero or villain)

Issues based (artwork that relates to an issue such as environmental degradation, prejudice, war, animal rights, etc.)

Younger students can focus on magazine clippings, scraps of paper, etc. Older students can actually glue or tie larger objects together using yarn, zip ties, wire or string.

### **What a Relief!**

In order to help students develop a greater understanding of the way in which a relief sculpture is created as well as three dimensions (height, width and depth), consider this sculptural relief design project using a small cardboard box and self-hardening clay. Make a foundation of clay, at least a 6-inch square and 1/2 inch thick in the bottom of the box. Roll coils of clay to make raised parts of the relief. Attach pieces firmly to the base. Pinch or pull details out of the base or use additional modeling material to make a design. Score the compound or make cross hatches with a plastic fork, toothpick, or other modeling tools. Use plastic straws, chop sticks, or textured items to cut away or press in surface details. Encourage students to be creative! After the clay is dry, remove from the box and paint the relief with a water-based paint to highlight the design.

## **Linear Toothpick Sculpture**

Discuss how the artists featured in the Sculpture Garden communicate visually in their work using the elements of design. The elements of design are form, space, texture, color and value, and line. Line is a mark made by a moving point. It directs a visual path from one point to another. In sculpture, a line can define the solid mass---it serves as the outline. Have students examine the *Virlane Tower* by Kenneth Snelson and describe his use of line. For the project, students will be given approximately 100 toothpicks (pre-counted in a zip lock bag). Have students begin by gluing with wood glue two, three or four toothpicks together creating a unit. The unit can be a geometric shape such as a square or triangle or as simple as two toothpicks glued side by side. The student will then create as many units as possible using all the toothpicks. Note that the wood glue will need approximately thirty minutes to dry. Once all the units have been created students will begin to create a three-dimensional form using all the units. The form created must show movement, repetition, negative space and line. The sculpture can be secured to a block of Styrofoam or wood for stability and then spray-painted. Have students critique each finished work and discuss what is successful about each one.

## **Sculpture Charades**

Have students complete the My Favorite Sculpture activity sheet while on their visit to the Sculpture Garden. Upon returning to the classroom, divide students into teams and play charades! Each student will act out his favorite sculpture for the other team, and keep score to see which team can guess the most number of sculptures. Consider having online images available for display during the game, and encourage students to pose and make movements in creative ways. If no one can guess the sculpture after several minutes, allow the student to provide verbal clues about his work.

## **Cropping Activity:**

This activity is designed to show students how looking closely at a portion of a work of art can lead to a greater understanding of the work of art as a whole. Have students sit in front of a work of art for a moment observing the piece as a whole. Then, using a viewfinder, tell them to look through the window to find a portion within the overall composition that is interesting to them. Next, have them create a drawing depicting only the selection that can be seen through the viewfinder. Once the drawing is complete, let them look again at the piece as a whole. Are there any details from the cropped drawing that they hadn't seen previously, while looking at the piece as a whole? How has drawing a selection of the piece added to their overall understanding of the piece as a whole?

## **Blind Contour Activity**

Blind Contour is a type of drawing that relies heavily on eye-hand coordination. The hand directly records what the viewer is seeing, without looking down at the piece of paper. The purpose of this activity is not accuracy but, rather careful looking at a subject. Sitting in front of a work of art with a piece of paper and a pencil, tell students to fix their eye on a certain point of the composition, and fix their pencil on a certain point on a piece of paper. Have them start

sketching the work of art, translating the movement of their eye to the movement of the pencil in on the paper. Remind them to work slowly and record what they see.

### **Drawing from Memory**

When studying works of art, viewers often do not look as deeply as they should or could and take the piece for granted. In this exercise, students will look closely at a sculpture for two minutes, capturing as much with their memory as possible. Have them look closely at the work, finding as many details as they can. Ask them to fill their mind with the composition. Where do their eyes enter the composition? How do their eyes travel within the composition? After two minutes, have them turn their back on the sculpture and record everything they remember about it on paper, either through sketching or writing.

### **Positive/Negative Activity**

Three dimensional pieces are made up of both positive and negative spaces. One cannot exist without the other. In this activity, students will discuss and practice seeing how the two interact with one another. They also will experiment to see which type of space our minds are more comfortable translating. Looking at a sculpture, have students create a contour drawing of the positive shapes that make up the object. Next, have them create a contour drawing of the negative shapes that make up the object. How do the two drawings of the same piece differ? Was one more difficult for them to translate than the other? Why?

# Vocabulary

**Abstract Expressionism:** The American style of art popularized during the 1940's in New York. Its prestige continued until the late 1950's. Characterized as non-geometric abstraction, it combined surrealist concepts with the importance of the individual as pioneer.

**Abstraction:** In painting and sculpture, having a generalized or essential form with only a symbolic resemblance to natural objects.

**Academic:** Associated with the French Royal Academy in Paris, which stressed traditional draftsmanship, somber color and beauty with classical or historical themes.

**Allegory:** the expression (artistic, oral or written) of a generalized moral statement or truth by means of symbolic actions or figures.

**Baroque period:** A period in Western Art History c. 1590-18<sup>th</sup> century. In Catholic countries the style formed out of a revolt against Mannerism and a desire to serve religious impulse of the Counter-Reformation. In Northern European countries the style reflected the ideas of modern philosophy and the scientific revolution. Baroque style is characterized by having dynamic movement and theatrical effects.

**Biomorphic:** Containing irregular, abstract forms based on shapes found in nature.

**Classicism:** Art and architecture which aspires to a state of emotional and physical equilibrium and which is rationally rather than intuitively constructed, art from Greek and Roman antiquity.

**Constructivism:** Abstract art movement that manifested itself in Russia immediately before the Revolution. Originated by Naum Gabo and his brother, Antoine Pevener, Constructivists sought to create art that was an investigation of properties such as line, color, form and construction.

**Contemporary Art:** Art of this time usually implies that the artist is still alive or the work was completed within the past twenty-five years.

**Cubism:** Begun in the early 1900's, Pablo Picasso and Georges Braque led this art movement which attempted to fully represent three-dimensions on a two-dimensional surface. Based on the object, cubism remained grounded in realism despite its unusual appearances.

**Dynamism:** Quality of works of art that show movement through strong diagonal lines, especially popular during the Baroque period.

**Expressionism:** It implies art in which the exaggeration of brushstroke or color communicates the artist's emotion. Expressionistic works tend to distort reality.

**Futurism:** An art movement founded by Italian writer F. T. Marinetti in 1909. Originally a literary movement, the emphasis was the modern era, celebrating the sensations and sounds of the technological world of the future.

**Figurative Style:** Representing the likeness of a recognizable human (or animal) figure.

**German Expressionism:** Style of art practiced by two groups in Germany, Die Brücke and Der Blaue Reiter. Both expressed emotions through choices of color, form, and line in their works.

**Ibeji:** From the Yoruba culture they are twin figures or the small statues used to represent deceased twins within a family.

**Impressionist:** An artistic movement or style of painting that began in the 1870's in France and is characterized by a desire to depict actual reflected light and spontaneity in depictions of modern subject matter.

**Kinetic Sculpture:** Art which incorporates an element of mechanical or random movement, or which gives the illusion of movement by the use of optical techniques. It was popularized by Alexander Calder with his mobiles in the 1930's.

**Minimalism:** A term coined in the 1960's to describe art which abandons all pretensions at expressiveness or illusion. Usually the art is three-dimensional and made of basic geometrical forms.

**Modern Art:** General name given to the succession of cutting edge styles in art and architecture which have almost dominated Western culture throughout the 20<sup>th</sup> century.

**Murano glass:** A style of blown glass popularized in Murano, Italy.

**Negative space:** An enclosed empty space in architecture, sculpture, or a painting which makes an essential contribution to the composition.

**Neoclassical:** Art and architecture which aspires to a state of emotional and physical equilibrium and which is rationally rather than intuitively constructed, art influenced by Greek and Roman antiquity, particularly characteristic of the revival of classical aesthetics during the 18<sup>th</sup> and 19<sup>th</sup> centuries in Europe and America.

**New Deal:** President Franklin Roosevelt's program for economic recovery during the Great Depression.

**Nouveau Realism:** A term coined by French art critic to describe the style of artists such as Yves Klein and Arman, who rejected the free abstraction of the period in order to make use of existing objects, particularly found materials.

**Obelisk:** A single tapering rectangular block of stone which terminates in a pyramid. Obelisks are particularly associated with ancient Egypt, where they were used as commemorative monuments.

**Pop Art:** A style of modern art popularized in the 1960's which celebrates popular culture, consumerism and mass culture (i.e. comic strips, pin-ups and packaging), with a mixture of irony and celebration. Pop artists include Andy Warhol, Roy Lichtenstein and Claes Oldenburg.

**Surrealism:** Andre Breton was a participant in and founder of the Surrealist movement (founded in 1924). The term is French for “transcending the real.” The movement absorbed the nonsensical Dada movement and was heavily based on the writings of Sigmund Freud. Surrealist practices are meant to liberate the unconscious through various methods and suspend conscious control.

**WPA [Works Progress Administration]:** Established by the U.S. Government in 1935, the WPA was a cultural program under the New Deal to help unemployed artists and artisans. They were hired to produce works of art and complete Construction projects for tax-supported institutions.

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# Scavenger Hunt!

Explore the Sydney and Walda Besthoff Sculpture Garden and find the answers to the following 25 clues! Be sure to write down both the artist and title of the sculpture!

1. The Ax that Can't Chop

---

2. The Arrow that Isn't There

---

3. A Horse that Is Not Made of Wood

---

4. A Little Man with a Big Weight on His Chest

---

5. Darth Vader's Musician Brother

---

6. The Doomed Chicken

---

7. Charlotte's Really Big Sister

---

8. Something for King Kong's Diaper

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9. The Four Swamp Things

---

10. The Dinosaur Egg

---

11. Slow and Steady Wins the Race

---

12. Ketchup and Mustard Jars

---

**13. What You Catch At Mardi Gras**

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**14. Curious George's Strange Family**

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**15. Spears that Sway in the Wind**

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**16. A Man Morphing into a Tree**

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**17. A Four-Letter Word**

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**18. Three People Who Can't Talk**

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**19. A Couple with Legs They Can't Stand On**

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**20. Lots of Instruments You Can't Reach**

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**21. Three Different Sculptures of Mothers with Children**

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**22. Primary-Colored Louisiana Native**

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**23. Includes More than Four Different Letters**

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**24. Works with the Pope**

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**25. Copper on the Periodic Table**

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# Scavenger Hunt!—The Answers

Explore the Sydney and Walda Besthoff Sculpture Garden and find the answers to the following 25 clues! Be sure to write down both the artist and title of the sculpture!

1. The Ax that Can't Chop

Rene Magritte, *The Labors of Alexander*

---

2. The Arrow that Isn't There

Antoine Bourdelle, *Hercules the Archer*

---

3. A Horse that Is Not Made of Wood

Deborah Butterfield, *Restrained*

---

4. A Little Man with a Big Weight on His Chest

Fernando Botero, *Mother and Child*

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5. Darth Vader's Musician Brother

Michael Sandle, *The Drummer*

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6. The Doomed Chicken

Jacques Lipchitz, *Sacrifice III*

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7. Charlotte's Really Big Sister

Louise Bourgeois, *Spider*

---

8. Something for King Kong's Diaper

Claes Oldenburg and Coosje van Bruggen, *Safety Pin*

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9. The Four Swamp Things

Elisabeth Frink, *Riace Warriors I, II, III, IV*

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10. The Dinosaur Egg

Barbara Hepworth, *River Form*

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11. Slow and Steady Wins the Race

Paul Manship, *Tortoise*

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12. Ketchup and Mustard Jars

Allen McCollum, *Perfect Vehicles*

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13. What You Catch At Mardi Gras  
Jean-Michel Othoniel, *Tree of Necklaces*
- 
14. Curious George's Strange Family  
Rona Pondick, *Monkeys*
- 
15. Spears that Sway in the Wind  
George Rickey, *Four Lines Oblique*
- 
16. A Man Morphing into a Tree  
Richard Rosenblum, *Adam*
- 
17. A Four-Letter Word  
Robert Indiana, *LOVE, Red, Blue*
- 
18. Three People Who Can't Talk  
George Segal, *Three Figures and Four Benches*
- 
19. A Couple with Legs They Can't Stand On  
Lynn Chadwick, *Two Sitting Figures*
- 
20. Lots of Instruments You Can't Reach  
Arman, *Pablo Casals' Obelisk*
- 
21. Three Different Sculptures of Mothers with Children  
Henry Moore, *Reclining Mother and Child*, Fernando Botero, *Mother and Child*, William Zorach, *The Future Generation*
- 
22. Primary-Colored Louisiana Native  
George Rodrigue, *We Stand Together*
- 
23. Includes More than Four Different Letters  
Leslie Dill, *Standing Man with Radiating Words*, Saume Plensa, *Overflow XI*
- 
24. Works with the Pope  
Giamcomo Manzu, *Large Seated Cardinal*
- 
25. Copper on the Periodic Table  
Siah Armajani, *Element #29*
-