

Sculpture: A Wyoming Invitational
Jesus Moroles

University of Wyoming Art Museum 2008
Gallery and Study Guide

Observe

The first step in understanding any work of art is to take the time to look closely. Here are some questions to consider when looking at the sculpture **by Jesus Moroles**.

Question

- What draws you to this sculpture: shape and size, colors, textures, lines, balance and proportion, shapes and forms?
- Are you drawn to this sculpture because it is a monument? What is a monument? Can you define that term?
- What else about it appeals to you?
- How would you describe the lines and textures and forms that you see?
- Can you identify the concepts behind the sculpture you are viewing? How are those concepts represented in the sculpture?
- Does this sculpture speak to you? Do you feel anything for this monument?
- Does it make you think of something you have never thought of before?
- What is it persuading you to think about or to do?
- What else about the art created makes you think or feel something?

Explore and Reflect

- What is three-dimensional art?
- How are two-dimensional and three-dimensional art different and the same?
- What qualities make three-dimensional art unique?
- Consider the sculptor's choice of materials along with scale, size, balance, proportion, form, structure, space.
- What is art?
- Is it an idea? A process? A product? All three?
- How does an artist take a concept and create art from it?
- Why do we make art?
- How do we find our creative processes?
- Do our human needs and wants motivate this process?
- Is it in response to personal thoughts and desires?
- How does a viewer recognize a concept in the artwork by observing it?
- What are examples of concepts?
- How does the sculpture you are viewing express ideas?
- Can viewing art and thinking about the concepts behind any artwork change the viewer's perceptions, thoughts, and feelings? How so?
- How does this work present the culture, the social and political climate of today? How so?

About the Sculptor

Jesus Moroles

After returning from a year of studio work in Italy in 1980, Moroles purchased his first large diamond saw, which began his long term commitment to create a studio. In 1983, Moroles began his construction in Rockport. The workings of the studio became a family effort with the artist involving his parents Jose and Maria, his brother, Hilario, his sister, Suzanna, and brother-in-law, Kurt Kangas as integral parts of the Moroles Studio. This facility is unequalled in the country for the making of large scale sculptures.

In 1982, Moroles received the prestigious Awards in the Visual Arts Fellowship for which his works were included in a two year traveling museum exhibition which originated at the Museum of Contemporary Art in Chicago, Illinois.

During this period, Moroles began making large scale works such as his 22 foot tall sculpture fountain, titled "Floating Mesa Fountain" for the Albuquerque Museum in New Mexico. In 1985, Moroles received a National Endowment for the Arts Matching Grant for an environmental installation of 45 sculptural elements and fountains for the Birmingham Botanical Gardens in Birmingham, Alabama.

In 1987, Moroles completed his most visible work, "Lapstrake", a 64 ton, 22 foot tall sculpture for the E.F. Hutton, CBS Plaza in New York City located across the street from the Museum of Modern Art. During this time he received significant national attention with his inclusion in the landmark museum exhibition, "Contemporary Hispanic Art in the United States." Originating from the Museum of Fine Arts in Houston, Texas, the exhibition traveled to the Corcoran Gallery of Art in Washington, D.C., the Museum of Fine Arts in Santa Fe, New Mexico, the Los Angeles County Museum of Art and the Brooklyn Museum.

Moroles' largest single work is the 1991 site sculpture, the "Houston Police Officers Memorial." Comprised of granite and an earthen stepped pyramid surrounded by four equal inverted stepped pyramids excavated from the ground, the sculpture spans 120 feet by 120 feet.

Moroles established himself as one of the master sculptors of his generation with the recently completed (1996) "sculpture plaza" for the Edwin A. Ulrich Museum in Wichita, Kansas. In the tradition of his esthetic mentor, Isamu Noguchi, Moroles designed and sculpted from granite, a "Granite Landscape" comprised of terraced slabs forming a stone riverway, a 30 foot long "Fountain Wall" and a 30 foot long "Granite Weaving" wall. Together, these works create a single environment that serves as an entrance to the museum and an outdoor site to exhibit important sculpture.

To date, Moroles' work has been included in over 130 one-person exhibitions and over 200 group exhibitions. He has lectured extensively about his work and the issue of public sculpture. His work has been the subject of numerous articles and reviews in *ARTNEWS*, *Arts*, *Artforum*, *Artspace*, *Artweek*, *Newsweek*, *Southwest Art*, *Time*, and *The New York Times* as well as several books such as *America Art Now*, *Art in the Eighties*, *National Museum of American Art*, *Contemporary Art in Texas*, and *Contemporary Art in New Mexico*, and *A Comprehensive Guide to Outdoor Sculpture in Texas*.

<http://www.moroles.com/artist.php>