



Sculpture: A Wyoming Invitational

University of Wyoming Art Museum 2008
Educational Packet developed for grades K-12

Purpose of this packet:

To provide K-12 teachers with background information on the exhibition and suggested age appropriate applications for exploring concepts, meaning, and artistic intent of work exhibited, before during, and after the museum visit.

Curricular Unit Topic:

To examine the breadth and the scope of large scale modern sculpture; artistically, culturally, socially, politically, and to observe its impact on the community and place it occupies.

The focus of this educational packet and curricular unit is to **observe, question, explore, create, and reflect.**

Observe:

Students and teachers will observe various large scale sculptures in and outside of the UW Art Museum, including Prexy's Pasture, Laramie's parks, university grounds, and in downtown Laramie and other sites in Laramie. Students will notice the different kinds of materials used in the making of the sculptures and they will notice elements of art: the scale and size, lines, textures, colors, composition, balance, proportion, perspective, volume, space, form and concepts. They will notice how these materials and principles of art interact with the physical space and the sculptures.

Question:

Students will have an opportunity to read, write, sketch, discuss, and listen to the sculptor (in some cases) and museum educators, and, then, come up with questions about the subjects and objects in the spaces they occupy in the work, and the concepts behind the sculptures, and, next, question the techniques of the sculptor with museum educators, and, finally, to question their own responses to the sculptures in the exhibition.

Explore:

Students will be encouraged to research any or all aspects of the sculptures and sculptor's concepts and techniques in the exhibition.

Sculptors in the Wyoming 2008 Exhibition:

Deborah Butterfield (American, b. 1949)

Patrick Dougherty (American, b. 1945)

Linda Fleming (American, born 1945)

John Henry (American, b. 1943)

Jun Kaneko (American, b. 1942)

John Kearney (American, b. 1921)

Charmaine Locke (American)

Jesus Moroles (American, b. 1950)

Charles Parson (American)

Carl Reed (American, b. 1944)

Steven Siegel (American, b. 1953)

James Surls (American, b. 1943)

Ursula von Rydingsvard (German, b. 1942)

Wanxin Zhang (American, b. 1961)

Create:

Students will be given time to practice sketching and creating sculptures based on their responses to the sculptures they view or they will follow their own concepts for building a sculpture of some size and scale.

Reflect:

Students will evaluate their finished sculptures with other students from their classes and with teachers and museum educators. They will be given feedback on the art work and the concepts behind the making of the sculpture. After this process, each person will then write an essay about their process of making art and the concepts behind the work. This portion of the museum experience can be carried out in the student's home school and classroom.

Sculpture: A Wyoming Invitational

Introduction

Sculpture: A Wyoming Invitational will be displayed throughout the UW campus and city of Laramie. This is an exhibition of large scale work comprised of as many as 15 major works of international, national, and regional reputation.

Highlights include internationally renowned sculptor Deborah Butterfield whose life-scaled work is composed of found and welded metal, a process that predates her transition to cast bronze. An indoor work, Billings (1996), will be located in the Art Museum lobby, which will also serve as the information center for exhibition while the museum's galleries are closed for renovation and updates.

North Carolina sculptor Patrick Dougherty is known for his extraordinary large-scale work created from saplings. Whether free-standing or integrated with architectural structures reminiscent of hives, cocoons, huts, and haystacks, Dougherty interweaves his material into forms that appear both natural and manmade. He will be on location for three weeks in July to create a work for the university campus.

Texas artist Jesus Moroles is considering integrating granite into a 30 foot high totem created from abandoned tanks or pipeline; a proposal from Denver artist Charles Parson is to create a 40-foot long glass and steel work suspended between two berms; new works from Colorado artists James Surls, Carl Reed, and Charmaine Locke will be on display; and an Ursula von Rydingsvard sculpture constructed of 4x4 inch cedar beams will be located on the Museum Terrace.

With sculptures arriving or being created on location between April and June, 2008, *Sculpture: A Wyoming Invitational* will evolve to completion over a period of time. There will be opportunities for students and volunteers to assist with some of these installations and extraordinary educational opportunities will exist for students of all ages to learn about these artists, their creative process, and the behind-the-scenes view of just how these large-scale works are installed. A fall celebration of the exhibition is planned. Watch the webpage for information and details.

History and Background

What is sculpture?

Sculpture is any **three-dimensional form** created as an artistic expression. Sculpture is primarily concerned with space: occupying it, relating to it, and influencing the perception of it. Extracted from www.blumoonwebdesign.com

What is a three-dimensional form?

(From *Principles of Three-Dimensional Design: Objects, Space, and Meaning* by Stephen Luecking, 2002)

Form:

Form is the imposition of organization, structure, and purpose onto matter.

Design:

Design wed expression and logic, consolidates imagination and reality, through form.

Elements of Form:

The basic elements of form are point, line, plane, volume, color, and texture. These fundamental elements combine, interact, and unite under the control of a designer into the myriad visual and spatial forms that make up the built world.

Every form requires a conceptual component and a material component that are integrated to produce that form's unique character: The conceptual component imparts shape to the form and the material component adds richness, color, and texture.

Point, line, plane, and volume are the conceptual elements of form. These elements have no actual physical substance. They are ideas, abstract tools the human mind uses to analyze, define, and structure space.

A true point, for example, denotes only position, but has no dimension and therefore no physical existence. The dot left by a pencil's tip on a sheet of paper; though read as a point, possesses minimal length, width, and even thickness. This dot is a physical substance that manifests position.

Characteristics of Three-dimensional Form:

In three-dimensions form includes actual plane and volume, which in two dimensions exists only through illusion. Three-dimensional form tackles the exigencies of real existence and must be viable in physical space.

The designer's imagination is tempered, controlled, and focuses by physical laws. The purely visual concerns of the two-dimensional designer are significantly supplanted by the more literal concerns of material and structure.

Space:

A realm of openness we call space is necessary in order to manipulate material into form. This may seem obvious, but the serious consideration of space and its implications is essential to good design.

Without form, space is a featureless void, but without space, form tends to become merely constrictive chunks of matter. Space activates and defines form, while form activates and defines space.

Notes on the Meaning in Object Art

Meaning in art is experiential, but meaning is too often confused with explanation. The easier it is to explain the artwork's message, the more meaning it is presumed to possess. The error here is confusing the ease with which an experience can be translated into words with its meaning.

Most visual art, however, is nonverbal. Some artists go to great lengths to remove easily translated messages from their work, and seek instead to convey more ineffable experiences—something words cannot touch. Even art with clear verbal messages attempts to bolster those messages with a strong visual experience.

Object art can be even less dependent on verbal translation than is two-dimensional art. This is because objects possess physical presence. They exist in a spatial context and often demand the behavioral interaction of the viewer.

What Can Sculpture Do?

*When I first saw **Paint and Henry**, I walked around and around them, admiring their absolute horsiness. They were as peaceful as if they were standing alone in a field, out of the human gaze. Since then, I have never met a horse lover who did not gasp at the truth of Butterfield's horses, and then again at the paradox that they are made of such industrial materials, barbed wire, bronze, pieces of junked cars, discarded metal letters.*

There are few artists, among them Rembrandt, Degas, and Rodin, whose every line strikes the viewer as just right. Often this quality is most evident in drawings where the viewer is not distracted from the primacy of the line by color and composition. Not every artist has such technique, but those who do seem born to their art, so automatic in their understanding of figures or objects that their talent adds an extra dimension to their thought or intention that maybe even they themselves do not appreciate. It is in this way that I begin to make sense of Deborah Butterfield's horses. Whatever they mean, however she intends them, however they fit into contemporary art or women's art or even into Butterfield's life, first and foremost, they are extraordinarily right.

--- Jane Smiley

. . . I want my art to be about man touching stone, but with nature all around it. . . Part of what I attempt to do with my sculpture is to bring the quarry into the gallery—to make the stone important by drawing attention to it, and to show the finished pieces as the result of an interaction between man and nature. I always choose pieces that can retain a suggestion of their original formation. By working directly in response to the character of the stone, I hope to expose the truth of the material.

--Jesus Moroles

Ursula von Rydingsvard's works break through the traditional idea of sculpture as an "object." Her works are not singular in expression nor are they scaled for presentation on a pedestal. Rather, her singular works are compositions of roughly hewn repeated forms that are large in scale and consciously placed within the gallery or landscape setting. The sculpture is now more than a work to contemplate from a distance but one to be experienced – to walk around and through.

--UWAM

Jun Kaneko's mission when he creates ceramic sculptures of dangos is to brighten the heart and lift the spirit of those who encounter them, and to make the world a happier place through their presence.

--Arthur C. Danto, 2001

By weaving natural materials, such as willow and elm saplings, Patrick Dougherty creates wondrous freeform sculptures that elicit a sense of controlled chaos as their flowing network of sticks adopt whimsical shapes, often suggesting fanciful vessels and shelters. Fond memories of childhood explorations in the dense forests of the Carolinas have served as a direct influence in his work today.

--Sioux City Art Center 2005

Sculpture since 1945

Like painting, sculpture since 1945 has been characterized by epic proportions. Indeed, scale assumed fundamental significance for a sculptural movement that extended the scope—the very concept—of sculpture in an entirely new direction. “Primary Structure,” the most suitable name suggested for this type, conveys its two chief characteristics: extreme simplicity of shapes and a kinship with architecture. Another term, “Environmental Sculpture” refers to the fact that many Primary Structures are designed to envelop the viewer, who is invited to enter or walk through them. It is this space-defining function that distinguishes Primary Structures from all previous sculpture and relates them to architecture. They are the modern successors,

in structural steel and concrete, to such prehistoric monuments as Stonehenge.

Made on a large scale, most Primary Structures are obviously monuments. But just as obviously they are not monuments commemorating or celebrating anything except their designer’s imagination. They offer no ready frame of reference, nothing to be reminded of, though the original meaning of “monument” is “a reminder.” Monuments in the traditional sense died out when contemporary society lost its consensus about what ought to be publicly remembered; yet the belief in the possibility of such monuments has not been abandoned altogether.

--*The History of Art*, by H.W. Janson and Arthur F. Janson, 6th ed., 1991

About the Sculptors in the exhibition

Deborah Butterfield (American, b. 1949)

Deborah Butterfield first gained wide notice at the 1979 Whitney Biennial. Horses have been the single, sustained focus of Butterfield’s work for over 30 years. Her early work, fragile creations of mud, sticks, straw, and found metal, evoke horses either standing or resting on the ground. Since the mid-1980s she has been creating medium and full-size horses from driftwood branches, casting the finished sculpture in bronze. A true lover of horses, Butterfield is an accomplished dressage rider.

Butterfield is one of the world’s leading sculptors and teachers of fine arts, with a solid career and many honors to her credit. She received her Bachelor of Arts degree from the University of California at Davis, in 1972, followed by her Masters of Fine Arts degree in 1973. In 1997, she received an Honorary Doctorate of Fine Arts from Rocky Mountain College in Billings. This honor was repeated in 1998 by Montana State University, Bozeman, Montana. Butterfield’s teaching career began in 1974 at the University of Wisconsin, Madison.

In 1979, she became an assistant professor at Montana State University, Bozeman, and in 1984 became an adjunct assistant professor and a graduate student consultant. Her honors and awards are numerous and include a National

Endowment for the Arts Individual Artist Fellowship in 1977; a John Simon Guggenheim Memorial Fellowship in 1980; a National Endowment for the Arts Individual Artist Fellowship in 1980; a Citation for Excellence Award from the UC Davis and Cal Aggie Alumni Association in 1992; and an American Academy of Achievement Golden Plate Award in 1993.

Butterfield has exhibited across the United States and Europe. Her work is widely collected and she has been commissioned to create site-specific sculptures by a number of significant museums and public sites, including the Whitney Museum of American Art; the Metropolitan Museum of Art; Israel Museum; San Francisco Museum of Contemporary Art; the Walker Art Center Sculpture Garden, Minneapolis, Minnesota; and the Denver Art Museum. -- www.tfaoi.com/aa/5aa/5aa365.htm



Deborah Butterfield, *Billings*, 1996, found steel, welded, 87 x 102 x 32 in., lent by the artist



Patrick Dougherty, *Close Ties*, 2006, woven saplings, Brahm Estate, Scotland.

Patrick Dougherty (American, b. 1945)

Combining his carpentry skills with his love for nature, Patrick Dougherty gained knowledge of primitive techniques of building and experiment with tree saplings as construction material.

In 1982 his first work, *MapleBodyWrap* was included in the North Carolina Biennial Artists' Exhibition sponsored by the North Carolina Museum of Art. In the following year, he had his first one person show entitled *Writing it Out in Maple* at the Southeastern Center for Contemporary Art in Winston-Salem, North Carolina. His work quickly evolved from single pieces on conventional pedestals to monumental scale environments which required saplings by the truckloads. During the last two decades, he has built over 150 works throughout the United States, Europe and Asia

Linda Fleming (American, born 1945)

Linda Fleming is primarily a sculptor who has worked out of the Bay Area since the late 1970s and has shown nationally since 1967. Recent solo shows include (Dis) Integrated Ingredients, at Linda Durham Contemporary Art, Galisteo, New Mexico; Protracted Meditations, Graphite Drawings, at Flora Lamson Hewlett Library, Graduate Theological Union, Berkeley, California; and Parallel Universe, at Linda Durham Contemporary Art, New York. Her sculptures have had many public installations, and her work is part of such collections as the Stanford University Museum of Art; Berkeley Art Museum; Albuquerque Museum; First Bank, Miami, Florida; and Neiman Marcus, San Francisco. Fleming has also received numerous grants and awards, including those from Adolph and Esther Gottlieb Foundation, Inc., New York; Pollock-Krasner Foundation, New York; and California College of Arts and Crafts, Oakland, California. Fleming was educated at Carnegie Mellon University in Pennsylvania and currently teaches at California College of Arts and Crafts.



Linda Fleming, *Refugium*, 2007, laser cut steel, 105 x 228 x 108 in, lent by the artist

-- www.sfgfhf.net/bio_fleming.php

Jun Kaneko (Japanese-American, b. 1942)

Kaneko is a prolific artist. In addition to the dangos*, his ceramic works range from relatively small tiles, slabs and sculpture to monumental, commissioned walls and installations. Throughout his career, drawing has been the elemental mainstay that informs his work, not as sketches, but as individual investigations of material resulting in complete works. He says, "In drawing, each piece of paper behaves so differently. I'm sensitive about the thickness of paper, the density, how it moves with absorption of ink and water, which is a unique problem in Japanese calligraphy. Rice paper absorbs water right away. All this distinctly affects your attitude of mark making."

*dango – a monumentally large, gaily painted and patterned ceramic sculpture – is Jun Kaneko's distinctive contribution to contemporary art and, no less importantly, to modern life. The term, at once ironic and affectionate, means "dumpling" in Japanese. It refers in part to the comfortable shapes of the gigantesque dangos, but it also associates them with pleasure and deliciousness, not just despite but because of their daunting scale: the largest dangos are 11 feet high! The dangos' mission is to brighten the heart and lift the spirit of doors, in gardens or courtyards, parks and public spaces, where they share sky and air with ordinary men and women who cannot have too much of the color and innocence they radiate.



John Henry, *Star Pointer*, 2005, corten steel, 70' 2" x 17' 10" x 31', on the grounds of Purdue University

John Henry (American, b. 1943)

John Raymond Henry (b. 1943) is an internationally renowned sculptor. Over the past 30 years, Henry has produced many monumental and large-scaled works of art for museums, cities and public institutions across the United States, Europe and Asia. He has created some of the largest contemporary metal sculpture (90 to 100 feet high) in the United States, and his sculpture is designed, engineered, fabricated and erected by his own studio in Chattanooga, Tennessee.

Henry's sculpture has been described as huge welded steel drawings. He arranges linear and rectilinear elements that appear to defy gravity and float. Many suggest a moment of arrested motion where flying or tumbling elements are frozen. There is a simple elegance and an unexpected sense of immediacy and lightness in his work.

Henry was a founding member of ConStruct, the artist-owned gallery that promoted and organized large-scale sculpture exhibitions throughout the United States. Other founding members include Mark di Suvero, Kenneth Snelson, Lyman Kipp and Charles Ginnever. Mr. Henry continues to curate exhibitions in the United States and in Europe, drawing on his nationally recognized expertise regarding sculptors and their work.

-- en.wikipedia.org/wiki/John_Raymond_Henry

John Kearney

John Kearney creates welded steel sculpture from automobile bumpers and works in bronze. Large and small scale sculptures include themes that are primarily animal and figurative forms. Works in major museums and collections throughout USA, include: Museum of Contemporary Art, Chicago; Detroit Children's Museum; Ulrich Museum in Wichita; Standard Oil Building in Chicago; Illinois State Capitol Visitors Center, Springfield, IL; and Mitchell Museum, Mt. Vernon, Illinois.

Kearney studied at Cranbrook Academy of Art in Bloomfield Hills, Michigan, and Università per Stranieri, Perugia, Italy. Awards and honors include: Fulbright Award to Italy in 1963-64; Italian Government Grant in 1963-64; Visiting Artist American Academy in Rome, 1985, 1992, and 1998; Wallace Truman Prize, National Academy of Design 1953, and others.

Numerous One Man exhibitions since 1951 include: New York City at A.C.A. Gallery, 1964 to 1979; Berta Walker Gallery, Provincetown, MA, 1992 to 1997; and in Rome, Venice, Chicago, Detroit, Wichita, Wellfleet, and others with group exhibitions in Rome, N.Y., Santo Domingo, Niamey, Nigeria, Indianapolis, St. Paul, Omaha, Art Institute of Chicago, Art Chicago, Taipei, Sarasota and others.

-- www.contemporaryartworkshop.org/artists/kearney/kearney.html



Charmaine Locke (American)

Charmaine Locke creates intimate sculpture and drawings that often explore and defines Mother Earth imagery and mythology. She has exhibited widely throughout the United States since 1977 and her work is included in many private and public collections. She has her husband, sculptor James Surls, have organized many pivotal events in the greater Houston area before relocating to Basalt, Colorado. Both considered to be visionaries, their community work had a huge impact on the art scene, helping to develop non-profit alternative arts institutions and exhibitions.

-- www.andersonrancheditions.org/index.cfm?contentPage=artists.cfm&getArtist=87

Charmaine Locke, *Open Book*, 2004, bronze, 1 of 5, 79 x 63 x 40 inches, lent by the Surls Locke Personal Collection

Jesus Moroles (American, b. 1950)

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.

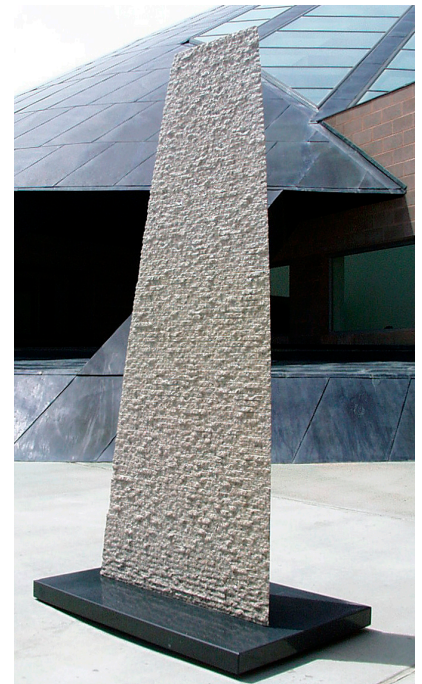
In 1982, Moroles received the prestigious Awards in the Visual Arts Fellowship for which his works were included in a two year traveling museum exhibition which originated at the Museum of Contemporary Art in Chicago, Illinois.

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.



Jesús Bautista Moroles, *Eclipse*, Vermont granite, 78-1/2 x 33-1/4 x 7-1/2 inches, 1990, University of Wyoming Art Museum Collection, gift of Harvey and Mireille Katz, in honor of Olga Mordo, 1998.8

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*.

-- www.moroles.com/artist.php

Charles Parson (American)

Charles Parson's work has been extensively reviewed, and has been the subject of many feature articles. He has appeared numerous times on television and radio, discussing both his art and the state of the arts. Reviews, features and articles on his work have appeared in many publications, such as the Chicago New Art Examiner, Artspace Magazine, American Artist, Plano-Star Courier, Artweek, Icon Arts Journal, the New York New Times, and Sculptural Pursuit Magazine.

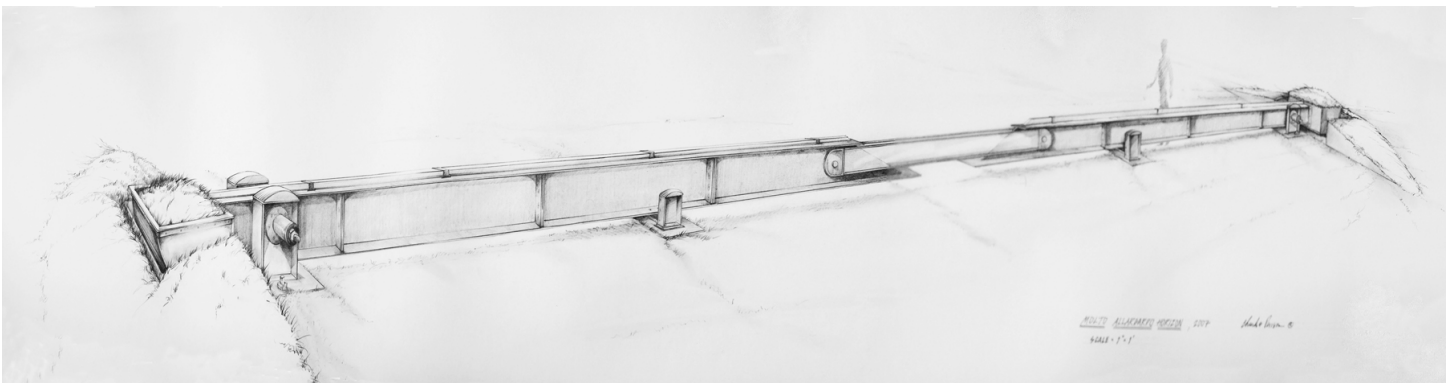
Awards are the Denver Art Museum's Alliance for Contemporary Arts 1999 AFKEY Award; Innovation in the Arts Award from the Colorado Federation of the Arts; a Co-visions Recognition Grant from the Colorado Council on the Arts and Humanities; and Museum Educators of the Year Award from the Colorado Arts Education Association.

Parson has taught for many years. In August, 2005 he joined the staff of the urban-based Community College of Denver, on the Auraria Campus in downtown Denver. There he is the Senior Chair of the Arts Departments and teaches various visual classes. He also has done a large range of diverse art-related employment activities, including designing and producing exhibits at the Denver Museum of Nature and Science, where he is still a contract muralist/illustrator.

Exhibition highlights of the recent past included a 7000 square foot exhibition of drawings, constructions, sculptures and sound installations, interior and exterior, at the Arvada Center for the Arts and Humanities; exterior and interior works at the Dahl Art Center in Rapid City, South Dakota; a large exterior sculpture in the City of Greeley, Colorado Public Arts; exterior and interior sculptures and wall constructions and drawings at Artyard Gallery, Denver. Parson is installing exterior sculptures on his developing Sisu Sculpture Grounds on 35 remote acres in Colorado.

Representative large-scale include the two-and-a-half story tall sculpture, Steeple, at Northshore Sculpture Park, Chicago; Subtended Connection, II originally seen in Brooklyn now at Stetson University in Florida; a three-story tall sculpture, Earthgate, and the 14' Structural Underbelly at the Arvada Center for the Arts and Humanities in Colorado; the 16' tall Monument to a Wyoming Rancher in Greeley, Colorado; a 15' tall exterior work in Kansas City's Stretch Sculpture Garden; the 15' work, Frame for a Caret, previously on display at the Purdue University Campus is installed at the Sisu grounds.

-- www.charlesparson.com/resume.html



Chuck Parson, *Molto Allargando Horizon*, 2008, proposal sketch for Prexy's Pasture, University of Wyoming, pencil, courtesy of the artist

Carl Reed (American, b. 1944)

Reed continues an unbroken lineage of artists, craftspeople, and designers. His mother was an artist from Sweden. Her parents were products of the Arts and Crafts Movement. As a child, Reed spent influential time on their farm, absorbing lasting impressions of rural life with Nordic inflections: nothing wasted, the natural world closely observed, restrained design, and equal respect for manual labor and the life of the mind. His father was also an artist, descended from farmers and tradesman who included both a maker of wooden patterns for agricultural machinery and a builder of covered bridges. Reed still uses some tools in making his sculpture that belonged to those ancestors. He recently collaborated with his son, a landscape architect, on a large integrative sculptural landscape.

Reed's work reflects a strong belief in sculpture as art that must be conceived and experienced in full three-dimensional space. A formalist, he often uses forms to activate space, particularly in public work, which is on a scale that people can enter and physically engage. His public projects also frequently incorporate landscaping, lighting, water, and such functional elements as sculptural seating, in order to fully compose a site and make it viable at any hour and in all seasons. His grounding in Scandinavian aesthetics has been enriched



Carl Reed, *Braced Ring with Outlyer*, 2008, stone, steel, dimensions variable, lent by the artist

by finding direct relationships with Japan, particularly regarding austerity, the transcendent capacity of humble materials, and value gained through age, wear, and exposure. Finally, his work negotiates the intersection of traditional techniques and materials with modern technology and contemporary thinking. By example, he works in metal, stone and wood using both ancient hand tools and specialized power equipment. Conceptually, his exploratory, fragmentary objects ask questions and invite personal interpretation rather than providing clearly defined answers.

-- www.carlreed.net

Steven Siegel (American, b. 1953)

The impressive trash sculptures of Steven Siegel build on the rich tradition of using garbage and found objects to create art. Large boulders of compressed cans and plastic bottles and multilayered newspaper ridges call attention to the abundant source material yet stand on their own as sculptural forms in the landscape. We are reminded of the new human geology of landfills; a type of sedimentary deposition of waste transformed by the artist into temporary pods and monoliths.

Siegel's minimalist trash forms are richly nuanced with the weight of thousands of experiences massed into bundles. What is our aggregate impact on the earth? How can something as common and unconscious as drinking bottled beverages and using cardboard packaging generate something as massive as a public sculpture? It's as if Siegel uses our waste as punctuation amid pretty art parks and landscapes.



Steven Siegel, *Grass, Paper, Glass*, 2006, found recycled material, 8 x 8 x 8 ft each, Grounds for Sculpture, Hamilton, NJ

The artist also makes smaller finely crafted works that resemble potholders, insect nests or mysterious bundles found on the side of the freeway. They speak of a tidy assembling of facts to create beauty out of the scattered detritus of modern life. It is refreshing to find work that deals with the issue of trash powerfully while avoiding preachy didacticism. Steven Siegel's testaments to our modern world say what they need to say by simply being what they are. While not solutions to the problem of our growing waste streams, they elegantly call attention to our collective responsibility to recycle and deal with them.

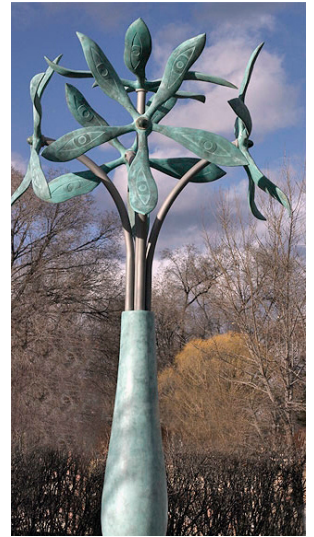
-- greenmuseum.org/content/artist_index/artist_id-89_nosplit-z.ht

James Surls (American, b. 1943)

James Surls is one of the most preeminent artists that the state of Texas has produced. His wood-and-steel sculptures are in the collections of the major art museums in the state, and many in the nation, and he has placed many commissioned pieces in major private and corporate collections.

Surls was given the Living Legend Award by the Dallas Visual Art Center in 1993. In 1991, he was named Texas Artist of the Year by the Art League of Houston. In 1999, Surls had solo exhibitions at the Marlborough Chelsea Gallery in New York City (catalog), the Glassel School of Art of the Houston Museum of Fine Art, the El Paso Museum of Art, the Gerald Peters Gallery in Dallas, and at the Barbara Davis Gallery in Houston. Surls's most recent group show was with Charmaine Locke at Anderson Ranch in Snowmass Village, Colorado. Surls has been working with Flatbed since 1990, when the workshop began editioning his signature, large-scaled woodcuts and linocuts. Flatbed soon encouraged Surls to try making etchings, and he has been exploiting that process successfully ever since, in addition to his relief prints. Surls now lives and works near Aspen, Colorado.

-- www.flatbedpress.com/Artist-Info.cfm?ArtistsID=502&Object=#Bio



James Surls, *Standing Vase with Five Flowers*, 2008, bronze, sited at the San Antonio Botanical Garden

Ursula von Rydingsvard (German, b. 1942)



Ursula von Rydingsvard, *Doolin Doolin*, 1995-1997. cedar and graphite, 83 x 212 x 77 in., private collection, lent by Neltje

Ursula von Rydingsvard's wood sculptures resonate with a sense of history and human presence. Their varied shapes and surfaces, while essentially abstract, suggest the human figure, landscape elements, household utensils, and farm implements. Her work is partially influenced by memories of the German work and refugee camps where she spent the early years of her life before emigrating to the United States. The titles and forms of her sculptures also recall the countryside and tools familiar to her Polish farming family.

Sculpting mainly with cedar since the mid-1970s, von Rydingsvard has developed a hybrid technique that involves both constructing and carving her works. In his introduction to the exhibition catalogue, Stephen Fleischman writes:

“Von Rydingsvard employs repetitive processes, layering and removing material like the natural forces of erosion. Yet this methodical approach allows for a high degree of improvisation. Her sculpture seems to take form in a subconscious state, where the artist's mind makes connections based on the shapes that appear before her.”

She frequently applies graphite or paint to the highly textured and complex surfaces of her sculptures. The flexibility of her technique allows her to construct both intimate and extremely large-scale work.

Von Rydingsvard's work has been exhibited at the Whitney Museum of American Art; the CAPP Street Project, San Francisco; the Denver Art Museum; and the Center for Contemporary Art Ujazdowski Castle, Warsaw, Poland. Her sculpture is included in major public collections such as The Metropolitan Museum of Art, The Brooklyn Museum, and the Walker Art Center in Minneapolis. Her outdoor work has been installed at the Minneapolis Sculpture Garden; the Storm King Art Center, Mountainville, NY; and the Laumeier Sculpture Park in Saint Louis, among other sites.

-- members.aol.com/MadArtCtr3/ursula/ursula.htm

Wanxin Zhang (Chinese- American, b. 1961)

About his work, Warriors, Pit # 5: To stand among Wanxin Zhang's larger than life ceramic figures is to stand between the past and the present. Imbued with a powerful sense of the human spirit, each sculpture is unique, poised, and authoritative. Their command lies not in their collective multiplicity, but in their individuality.

A recurring theme among Zhang's figures is the tension between past and present and the evolution to the future. Several of the figures incorporate contemporary manifestations of new societal roles or activities. . . Zhang's creative process is similar to the original processes used in the creation of the 2, 000 year old Qin soldiers.

Born in Changchun, China, Zhang was educated in China at the Art School of Jilin and the Institute of Fine Art of LuXun. In the United States, he earned an MFA in sculpture from the Academy of Art College in San Francisco. He has participated in many museum shows, including the Arizona State University Art Museum, the Owensboro Museum of Art in Kentucky, and the San Diego Museum of Art. He also has a piece that was collected by the National Gallery in Beijing. He has exhibited primarily in California and teaches at the Academy of Art College.



Wanxin Zhang,
Waiting, 2007, fired
clay, glaze, and
underglaze, 76 x 24 x
18 inches.

Lesson Overview

Students will learn about the sculptors in this exhibition and their work. They will view one or more of the sculptures in the museum or outside of the museum. They will learn about how sculptors choose their materials, the scale and size of their work, balance, shape, line, texture and more. They will learn about the spaces they choose to frame their work in or about how they use the place and space to inspire their work, or both. They will learn techniques that the sculptors in this exhibit use and have used in their work.

They will learn about the concepts behind these sculptures and how they are created and how they work with the materials and the space. They will explore how place affects the materials and how viewers interact with the sculpture and space/place. Students will look to see what new and original ideas come from viewing the sculptures. Students and teachers will consider the concepts behind the sculptors' work and what these concepts mean to us, the viewers.

In the Shelton Studio in the UW Art Museum students will be given the opportunity to work on their own sculptures. They might draw and sketch first or dive right into choosing and working with various materials at hand. While doing this work they will consider how and why they chose these materials, size, shape, balance, and texture of their materials.

Students and teachers may research and engage in conversations about the work of the Sculptors in the exhibit before arriving at the art museum, using this educational packet to explore ideas about sculpture and the sculptors in the exhibition. While in the museum or at sculpture sites in Laramie, they will spend time closely observing the work, discussing it, writing about it, and sketching it. They will begin conversations on the techniques the different sculptors use and on the materials they use to convey their art. These conversations will hopefully lay the groundwork for future opportunities to pursue these ideas in their home classrooms and schools.

Essential Questions

Grades K-12

- What is three-dimensional art? What is two-dimensional art?
- How is three-dimensional art different conceptually from two-dimensional art?
- What is sculpture? What does the word mean?
- How is a sculpture Art?
- Why is sculpture as art named sculpture instead of construction or building?
- How can a sculpture change the space or the place they occupy?
- How does the physicality of a sculpture involve you in art differently than a painting?
- How have the world famous sculptures you might have seen in a place in the world made you see the place differently? For instance: the Picasso in front of Chicago's Civic Center.
- How does sculpture make you feel as you are viewing it?
- What does sculpture make you think as you are viewing it?
- How do you respond to the scale and size of the sculpture?

Art questions to consider

- How many kinds of materials do you see when you view the individual sculptures? Name them.
- What kinds of materials can be used to create a sculpture? How does it matter what materials are selected?
- How do you know a sculpture is art?
- What is appealing to you about each sculpture?
Scale, Balance, Shape, Line, Texture
- What is unappealing to you about each sculpture?
Scale, Balance Shape, Line, Texture
- How does each sculpture change the space or place it occupies?
- Can a sculpture move? Is it still art if it has motion?
- What techniques are used in the construction and creation of each sculpture? Can you name them?

Pre-visit Activities

In order to prepare students for their museum visit and extend learning possibilities, we suggest that teachers and students consider the following activities.

- Students will research and read about each sculptor.
- Students will read about the history of modern sculpture after 1945.
- Students will read and research techniques used in making sculptures.
- Students will read and research about the kinds of materials sculptors use.
- Students will make a list of things they see every day that are approximately the same height as the sculptures they will be viewing at the museum.
- Students will look through magazines and newspapers to find pictures of a variety of different-sized objects. They can then lay them out and arrange them in any order to notice size, scale, proportion, etc.
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Prerequisite Skills and Knowledge

Museum staff will work with teachers to ensure that all projects are age and skills appropriate. At the very minimum:

- Students should have some familiarity with sketching and drawing objects.
- Students should be able to manipulate simple tools, such as scissors, pencils, and materials such as clay, string, metal, everyday objects, natural objects, and such.
- It would be helpful if students read about the sculptors and have an understanding of what three-dimensional art is and could be.

Museum Activities

Part 1 – Time frame: 45 minutes

- Students will closely observe the works of one or more of the fourteen sculptors in the *Sculpture: A Wyoming Invitational* exhibition.
- They will identify materials in each sculpture they observe.
- They will identify concepts behind the individual artist works.
- They will identify scale, balance, line, shape, form, pattern, repetition, texture, color, light, and shadow, technique and style in the individual work.
- Students will discuss what they see with museum educators.
- They will explore the sculptors' work in relationship to the concepts the students identify in response to the work.
- Using worksheets, students will respond in writing or drawing or both to the work they view by recording their observations and their thoughts about the work.
- Students will answer questions on a museum worksheet.
- Students will engage in discussions about their observations, answers and sketches with one another, teachers, and museum educators.

Part 2 – Time frame: 45 minutes

The following projects may be considered individually, or combined, or museum staff will work with teachers to develop specific projects which support ongoing classroom work.

- Students will explore the concepts of the sculptures they viewed by creating a sculpture of their own.
- Students will explore the use of various materials in the making their sculpture.
- Students will explore techniques in the making of a sculpture by using a variety of materials.

Post-visit activities

We have found that students achieve maximum benefit from a museum visit when time is scheduled for post-visit activities. Here are suggestions for them.

- Students discuss or write about their museum experiences, reviewing what they have learned, what has special meaning for them, and how they will use new information and skills.
- Students continue to create more art using the same concept/s they used in the creation of an art sculpture in the Shelton Studio.
- Students will use a rope or string and create shapes on the sidewalk or school yard by joining the ends of the rope and string. They will trace shapes with chalk to create a design.
- Students will cut shapes out of various colors of stiff paper. Then, they will fasten together the shapes to create a sculpture with interest in positive and negative shapes.
- Choose one of the sculptures and write a poetic description of it using the shape of the sculpture to shape the poem.
- Use toothpicks and glue to construct a sculpture made of lines.
- Use string to create a sculpture through space.

Research one or any of the following in relationship to Three-Dimensional art and create a work using the aspects you researched to inform your creation.

Spatial Principles:

- Positive/Negative
- Position
- Direction
- Scale
- Point of View
- Frame of Reference
- Form and Context

Plane and Space:

- Planes of Space
- Plane and Volume
- Planes and Shape

Organization:

- Balance
- Repetition with Variety
- Proportion
- Continuity
- Focus and Emphasis
- Economy
- Implied Structure
- Informality
- Randomness and Chance
- Order and Predictability

Surface and Relief:

- Light and Shadow
- Surface
- Depth of Relief

Mass and Void:

- Surface and Volume
- Geometric Volumes
- Form in Nature
- Stress Curves
- Generated Forms

Line and Point:

- Line and Surface
- Line as Object
- Pattern and Density
- Line, Point, and Dematerialization

Color and Material:

- Inherent and Applied Color
- Illumination
- Texture and Value
- Properties of Material
- Strength
- Composites

Structure:

- Force and Structure
- Structural Configurations
- Lines of Force
- Surface Structures
- Modular Structures
- Joining
- Secure Balance
- Hierarchical Structure

Time and Kinetics:

- Patterns in Time
- Medium and Motion
- Objects as Events
- Process and Performance

Environment and Space:

- Installations
- Archetypes of Place
- Designating Place
- Behavior and Place
- Place and Ritual

Suggested use in the curriculum

The study of the different materials and techniques that the sculptors used in *Sculpture: A Wyoming Invitational* and their contextual connections tie to multiple curricular areas including art, history, social studies, writing, reading, geography, philosophy, and technology. Museum staff will work with teachers to address specific Wyoming Teaching Standards and to align museum projects and studies with ongoing classroom curricular units.

Some recommended resources

These are a few of many resources available. We welcome other suggestions that teachers and students find helpful which can be added to this list.

- UW Art Museum website
- Exhibition descriptive materials (contact the museum education program for more information)
- *Color* by Paul Zelanski and Mary Pat Fisher, Prentice Hall, 2003.
- *Principles of Three-Dimensional Design* by Stephen Luecking, , Prentice Hall, 2002
- *Form, Space, and Vision*, by Graham Collier, Prentice Hall, 1972.
- *Modern Sculpture: A Concise History*, by Herbert Read, 1985
- *Sculpture (Midi Series)* by Georges Duby, 2006
- Research on the internet about the sculptors and their media.
- Research on the social, political, historical, geographical, and technological connections with the art sculptures.

Materials to be supplied to each student

Materials for selected Shelton Studio projects are provided by the art museum.

Assessments and documentation of museum tour and studio experiences

In order to ensure that our museum tour program is meeting the needs of teachers and students, we ask that participants complete evaluation surveys. Surveys will be distributed to teachers and students, but they are also available on-line as a *pdf* file to be downloaded, or they may be requested via e-mail wbredehoft@uwyo.edu.

1. Students will self-assess using a quick survey that asks them to consider their response to the gallery discussions and research, and their studio experience.
2. Teachers will assess the overall visit by completing a quick survey that asks for their observation and assessment of students' experiences, as well as assessment of the overall process of the museum visit.
3. Museum staff and artists/teachers will record their observations and assessments.
4. When studio time permits, we will ask students to briefly discuss their art work completed in the Shelton Studio visit.
5. Museum staff may take photographs of students and teachers to document the learning taking place and the work produced during a museum visit. These are available upon written request to teachers who would like to use them as art of teaching and student portfolios.