

# The Form of Things

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## A Self-Guide to Sculpture in the Meadows Museum Collection



MEADOWS MUSEUM

SMU • DALLAS

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## Welcome to the Meadows Museum!

The Meadows Museum, a division of Southern Methodist University's Meadows School of the Arts, houses one of the largest and most comprehensive collections of Spanish art outside of Spain, with works dating from the tenth to the twenty-first century.

The museum's collection of Spanish art and the galleries for its display were a gift to Southern Methodist University from Algur Hurtle Meadows (1899-1978), a prominent Dallas businessman and founder of the General American Oil Company of Texas. During the 1950s business took Meadows frequently to Madrid, where repeated visits to the Prado Museum inspired what would become a lasting interest in the art of Spain's Golden Age. By 1962, Meadows had amassed his own distinguished holdings of Spanish paintings, which became the foundation of the Museum's collection.

The Elizabeth Meadows Sculpture Garden opened in 1969 in honor of Algur Hurtle Meadow's second wife, Elizabeth Meadows. International in scope, the collection includes a select group of sculptures by major twentieth-century masters -Auguste Rodin, Aristide Maillol, Alberto Giacometti, Henry Moore, David Smith, and Claes Oldenburg.

In addition to one of the finest collections of sculpture to be found on any university campus in the nation, the permanent collection includes masterpieces by some of the world's greatest painters: El Greco, Velázquez, Ribera, Murillo, Goya, Miró, and Picasso. Highlights of the collection include Renaissance altarpieces, monumental **Baroque** canvases, exquisite rococo oil sketches, polychrome wood sculptures, Impressionist landscapes, modernist abstractions, and a comprehensive collection of the graphic works of Goya as well as works by leading artists of the region - Frank Reaugh, Jerry Bywaters, Otis Dozier, Alexandre Hogue, and William Lester.

\* The definitions of **bold** words can be found in the Vocabulary section of this packet.

## ***Guidelines for Visiting the Meadows Museum***

**Following these guidelines will help keep the works of art safe:**

- Do not touch the artwork.
- Only use pencils when writing and sketching in the galleries.
- Food, beverages, and chewing gum are not allowed in the galleries.
- Leave backpacks on the bus. If you have a backpack, it can be left under the main staircase.
- No cameras are allowed in the galleries.
- Student groups must be accompanied by an adult chaperone at all times.
- One adult chaperone is required for every ten students.

### ***Why We Ask You Not to Touch***

#### **PROTECTING ART FOR FUTURE GENERATIONS**

It's only natural for visitors to the Meadows Museum to want to touch the beautiful artworks. Usually the visitors do not realize the cumulative damage that results when many individuals touch objects, even very lightly. Before your visit, try the following classroom activity to help your students understand why they cannot touch the art on display at the Museum. Although many of the museum's sculptures are outdoors, they still need protection. Please remind students not to lean on or touch the sculptures.

**Step 1:** Take two pieces of ordinary white paper (about four by five inches) and pass one of the sheets around the classroom. Ask each student to rub it between his or her fingers for a moment before passing it along. The activity will work even better with sunglasses or a small mirror.

**Step 2:** After everyone has touched the paper, have students compare it to the piece that was not passed around.

**Step 3:** Discuss with students how much dirt and oil is on the sheet that they touched and how these residues can damage works of art. Tell students that thousands of people visit the Museum each year, and speculate on what the paper might look like if thousands of people had touched it! Use student comments as a springboard for a discussion on the importance of protecting art for future generations. Why is it important to preserve artworks? What can we learn from art? What artworks at home or in the community would students want to preserve? Why?

## Reading A Label

Throughout the Meadows Museum, you will see captional information about the art and artists presented on labels throughout the galleries. The following exercise, featuring a work from the self-guide materials, teaches how to read this information.



AUGUSTE RODIN (1840–1917)  
*Eve in Despair*, 1915  
Marble  
Elizabeth Meadows Sculpture Collection, 69.06

What is the name or title of the artwork?

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When was the artwork made? (note: on some works you will see c. which means circa, or about)

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What is the name of the artist who made the artwork?

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When was the artist born?

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Is the artist still alive? \_\_\_\_\_ If not, when did the artist die? \_\_\_\_\_

What materials were used to make the artwork?

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When did the Meadows Museum acquire the artwork?

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Note: The acquisition number for this work is 69.06. This was the sixth artwork purchased by the Museum in 1969.

## Before Your Visit

Use the following questions to start your students talking about sculpture and how we experience sculpture in our daily lives. Ask the students to discuss public art that they have seen in their local areas.

### Talking about Sculptures

- How can you interact with a sculpture in a different manner than a painting? [Paintings are two-dimensional while sculptures are three-dimensional meaning the viewers can typically experience them in the round and walk around them.] How does moving around the sculpture differ from just looking at a painting?
- Have you made a sculpture before? What kind of materials did you use? How big or small was the artwork? Discuss the variety of *scale* between sculpture in small scale and sculpture made for public spaces.
- Discuss the various types of materials artists use. Why would artists choose certain materials? How does the intended location affect the material chosen for the works?
- Discuss the texture and shapes of the works. How is texture important to the artist?
- Thinking about sculptures you have seen outside in public spaces, what kind of materials are they usually made out of? Why do you think artists choose those materials?
- Most outdoor sculptures are intended to be permanent. Discuss with students how sculptures can change outside. What factors would cause a change in the sculpture's appearance (corrosion, damaging weather, human presence, bleaching from the sunlight)?
- How does the setting of the sculpture affect the way the work is viewed? How would the sculptures seem different if they were placed in an open field? What about a crowded plaza in the middle of a city?

## About Sculpture

A sculpture is a three-dimensional work of art, meaning the work shares the space with the viewer. Because of this, viewers can identify with a sculpture in a different way than with a painting. Looking at sculpture is a dynamic activity; the work changes as the viewer moves through space and time. Sculptures range from objects in the round that can be viewed from any direction, to incised reliefs, which are images cut into flat surfaces. Sculpture is also tactile—it contains various textures and forms. There are four primary techniques to produce sculpture: modeling, carving, **casting**, and construction/assemblage. Sculptures are typically made from durable materials such as metal (including *bronze*, steel, aluminum, iron, lead, wire, copper, and sheet metal), plaster, plastic, stone, wood or found objects. The majority of the sculptures in the Meadows Museum Sculpture Collection are made from bronze, stone, or steel.

Frequently, sculptures are created for public display and are positioned in sites, such as plazas, memorials, and parks. When many sculptures are grouped together in a garden setting, it may be referred to as a sculpture garden, such as the sculpture plaza at the Meadows Museum. Some sculptures depict historical and Biblical people and events; while others, at first glance, may look as if they do not represent anything we can identify in real life, but in fact they do. These works are called **abstract art**, where artists depict objects in simplified shapes that illustrate certain characteristics and eliminate other features.

While paintings traditionally hold the most popular appeal, sculpture is probably the oldest of the arts with the earliest known sculpture dating back to around 32,000 B.C. However, fewer sculptures have survived from previous civilizations. Many have been lost or reused since they were made from precious materials. After the 17<sup>th</sup> century, sculpture became less important in the mind of artists and patrons of the arts. It was not until the mid-1800s that sculpture returned as a vital art form. The subject matter became less dependant on Biblical or classical themes. Instead, formal issues of light, form, and space bridged the gap between sculpture and painting. Non-western (African, Oceanic, and Asian) sources became influential to western (European) audiences. We will see the affect of non-western sources in the Meadows collection through the sculpture of Alberto Giacometti, Isamu Noguchi, and Fritz Wotruba. Painters also began to experiment with sculpture as a means to expand their search for inspiration. Artists in our collection such as David Smith and Claes Oldenburg were both painters and sculptors.

**Modern** sculptors showed less interest in naturalism and paid more attention to stylization, form, and contrasting qualities of the surface of the material. Artists placed importance on psychological realism over physical realism. In more recent modern art, artists' interest in the psychological resulted in more abstractedly stylized sculpture (as in the work of Henry Moore and Alberto Giacometti). In the later 20th century, many artists continued to work in traditional mediums but

began to explore abstraction or simplification of forms and eliminated realistic details. While artists look to one another for inspiration, many referred back to the great masters of 20<sup>th</sup> century sculpture such as *Constantin Brancusi*, a Romanian sculptor who used simplified forms and focused on subjects such as birds and fish. While he is not included in our sculpture collection, he had a great influence over the works of other artists, such as Noguchi.

During the middle of the 20<sup>th</sup> century, artists began to explore new avenues. Some removed their sculptures from traditional pedestals and hung the work on cables to allow movement and create kinetic sculptures. Others began to explore new materials, using found or discarded objects to create what is called assemblages. Pablo Picasso and Julio Gonzalez produced iron Cubist sculptures. (The Meadow's permanent collection includes paintings from Picasso and drawings from Gonzalez. You may want to further look into their influence on modern sculpture.) Additionally, some sculptors orchestrated the construction of their works using cranes to piece together large-scale sculptures in wood, stone, and metal. Other artists, valuing the idea or concept behind a work of art over the actual object, took a more hands-off approach in their work and created drawings and designs for art works, which were then fabricated by others.

More recently, artists blurred the boundaries of art by mixing sculptural materials with sound, light, video projection, and two-dimensional images to create three-dimensional environments. This form of art, known as installation art, went beyond the traditional viewing of a sculpture. Installation artists modify the way viewers interacted with a particular space by creating an immersive, multi-sensory experience in which a viewer can participate.



## Self-Guided Visit Activities

### During Your Visit Activity for Grade K-5: Sketching Sculpture

Use the following activity sheet to engage your students with observing and using art terms that are associated with looking at sculpture. Have the students fill in the artist's name and title of the sculpture. Also have them sketch or at least draw an outline of the form of the sculpture.

Ask the students to explain what the art term means and why they chose each sculpture to represent the terms.

You may discuss with student prior to their visit some of the following terms and concepts.

Sculptural shapes are usually organic or geometric.

**Organic** shapes are irregular or uneven. Their outlines curve to make free form shapes. Organic shapes are often found in nature.

**Geometric** shapes are precise and look as if they were made with a ruler. The square, the rectangle, the triangle, the circle, and the oval, are the five basic geometric shapes.

Space is an element of art that refers to the distance between, around, above, below, and within things.

**Positive Space** In sculpture, refers to the actual form of the object.

**Negative Space** refers to the empty spaces between the forms of the sculpture sculpture, and the space surrounding it.

Texture is another important element within sculpture.

**Texture** is the way something feels or looks as though it might feel, if touched. In paintings artists create the illusion of texture through use of color, line, shape, etc. In sculpture texture is actual and can be produced through the use of a variety of materials and the way they are molded. Sculptural texture ranges from sharp and coarse to polished, shiny, smooth surfaces.

## **Activity Worksheet to Use on a Self-Guided Visit: Sketching Sculpture**

Look closely at the sculptures in the Meadows Museum. Fill in the artist's name and the title of the sculpture. Then sketch the general shape of each pair of art terms.

### **Organic**

Artist:

Title:

### **Geometric**

Artist:

Title:

### **Positive Space**

Artist:

Title:

### **Negative Space**

Artist:

Title:

### **Smooth Texture**

Artist:

Title:

### **Rough Texture**

Artist:

Title:

### **During Your Visit Activity for Grade 6-12: Sculpture Critique**

Use the following activity to aid students in thinking critically about an artwork. Have your students choose a sculpture and write a one-page critique. Ask them to look closely at the surface and details of the sculpture and to walk around the work to view it from different angles. Then use the questions to begin to think more in-depth about the artwork.

You may also ask the students to explain their reason for choosing each particular sculpture to write about.

**Activity Worksheet to Use on a Self-Guided Visit: Sculpture Critique**

Student Name \_\_\_\_\_

Artist and Title \_\_\_\_\_

Medium \_\_\_\_\_

Describe the surface of the sculpture. Is it smooth or rough? Can you see evidence of the artist's hand? How did the artist construct this work?

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What do you think the artist intended to communicate through this sculpture?

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Find another work in the sculpture collection that reminds you in some way of the initial work you chose. Write a brief comparison of the two works.

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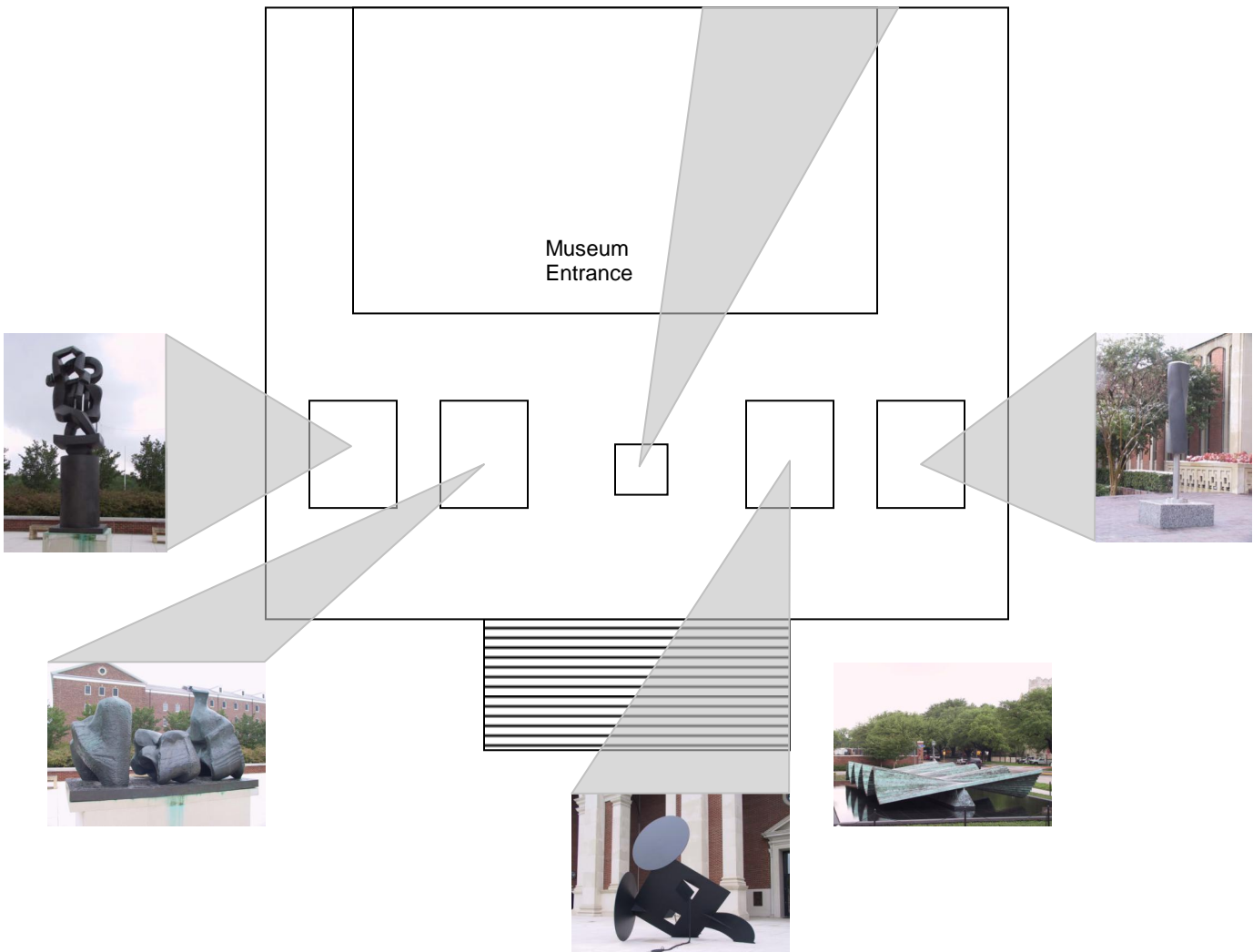
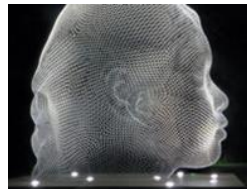
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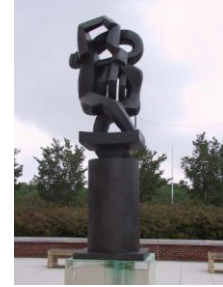
### ***Navigating the Meadows Museum with these materials***

This packet is designed to prompt looking. The activities and questions in this packet are created for use with the sculpture collection located in the Elizabeth Meadows Sculpture Garden on the Plaza in front of the Meadows Museum as well as select sculptures through the galleries inside the museum. Please be sure to check with the Education Department to make sure which sculptures will be on view inside the museum. The works on the plaza are permanently installed there. Below is a diagram of the plaza. **Choose just three or four works to use in discussion with your students while you are at the museum.** Due to the size of the museum, if you come to a gallery where there is already a group touring, please be sure to keep voices lowered, or try to bypass the gallery and return when it is free.

Sculpture from left to right: *Joy of Life*, **Jacques Lipchitz**; *Three Piece Reclining Figure no. 1*, **Henry Moore**; *Sho*, **Jaume Plensa**; *Geometric Mouse II*, **Claes Oldenburg**; *Spirit's Flight*, **Isamu Noguchi**; and in front, *Wave*, **Santiago Calatrava**.



**Jacques Lipchitz (1891-1973)**  
*Joy of Life (La Joie de Vivre)*, 1927  
Bronze  
140 x 25 x 25 inches



### **Questions for Teaching**

- Move around the sculpture and describe what you see. How are the shapes in this work interconnected?
- Do you see a figure in this work? Why or why not?
- Have each student choose a one word title for this sculpture.

### **About the Sculpture**

In 1927, Jacques Lipchitz had what he called “one of the great commissions” of his life, the *Joy of Life*. The artist was asked by Viscomte Charles de Noailles to create a sculpture for his estate at Hyères in the south of France. Although a commission, the sculpture was personal for Lipchitz, as it was inspired by his sister, who was ill at the time. In hopes of cheering her up, the artist set out to create an uplifting work, which he describes as representative of a dancing figure with a large guitar. *Joy of Life*, Lipchitz writes, creates “its own sense of three-dimensional space by the large masses which are interpenetrated from every point of view so that space flows around and through the sculpture.”

### **About the Artist**

In early 20<sup>th</sup> century Paris, Lipchitz was involved in the Cubist movement where he formed close relationships with Pablo Picasso and Juan Gris. Although the interaction with other artists influenced Lipchitz’s work, in 1924 he left Montparnasse in order to seek solitude. Because Lipchitz endured many personal struggles throughout his career, such as the death of his beloved sister, as well as a fire in 1952 that destroyed almost all of his work, he described making art as, “a struggle against dying.” For him, each new obstacle heightened his passion for making art. He has been described by some scholars as the father of Cubist sculpture, and broke ground with his 1916 work, *Man with Guitar*, in which a hole was cut through the center. This sculpture, now in the Museum of Modern Art in New York, reinforces to the viewer that this is not a natural figure, but a man-made piece of art. In much the same way that Cubist painters sought to underline the two-dimensional quality of their work, Lipchitz worked to emphasize the three-dimensionality of sculpture.

### **For Further Comparison**

- Discuss the use of positive and negative space in relation to David Smith’s use of space in *Cubi VIII*.

**Henry Moore** (1898-1986)  
*Three Piece Reclining Figure no. 1*,  
1961-62  
Bronze  
64 ½ x 111 x 54 inches



### Questions for Teaching

- How would you describe the shapes used in creating this sculpture? Are these shapes *organic* or *geometric*?
- Walk around the sculpture and discuss how different viewpoints create various images. How does an alternative view of the sculpture change the way it looks?
- Discuss the texture of the sculpture. Is it rough or smooth? List similar textures you might find in nature.
- Henry Moore based many of his works on natural forms and landscapes. In what ways do these forms resemble nature/landscapes?

### About the Sculpture

Henry Moore used the human figure as his central subject-matter throughout his career. He believed in a 'truth to materials' which meant accepting the natural character of stone, wood, or bronze. In this work, Moore sculpted a reclining figure that becomes a metaphor for landscape where the body resembles rugged cliffs, caves, and rocks. As a result, the figure is not easily identifiable within the work. Furthermore, the sculpture evokes associations of vertebrae and bones. While *Three Piece Reclining Figure no. 1* is composed of three separate sections, the parts are interrelated in such a way that the eye sees them as one unit. The fragmented sections also recall ancient Greek sculptures with lost arms and body parts that have vanished over the years. The surface of the work is covered with a patina, a thin greenish color that is the result of oxidization on the metal surface. This intentional surface texture evokes images of ancient sculptures and act as a metaphor for the passage of time and the artist's increasing concern for the effects of age.

### About the Artist

After WWI and WWII British sculptor Henry Moore felt disillusioned with modern society and the industry that was associated with it. He believed that non western art forms and ideas could reinvigorate the exhausted art of Western Civilization. Using Non-Western sources, the artist attempted to return to a more innocent place through using artifacts from ancient civilizations as inspiration such as, Africa, Egypt, Pre-Columbia, China, Oceania and Native America. His female figures that echoed the landscape tradition through their bodies, were embraced by the artist as part of his English artistic heritage.

### For Further Comparison

- Discuss the similarities and differences of Moore's texture as compared to the surface of Giacometti's *Femme de Venise IV*.

**Jaume Plensa** (b.1955)  
*Sho*, 2007  
Stainless steel  
10 x 13 feet



### Questions for Teaching

- What do you notice first as you move around this work? How would you describe the person in this sculpture?
- Does the large scale of this work cause us to look at the human head and its contours in a new way?
- At night, this sculpture can be lit from underneath. How would viewing this work during the day differ from experiencing it at night?

### About the Work

Jaume Plensa's work is deeply influenced by the human body, as can be seen in *Sho*, where he creates an intimate portrait on a monumental scale. The sculpture is of a young girl's head whose facial features are poetically formed in a stainless steel grid. The artist is concerned with both the physicality as well as the spirituality of the human body. Mimicking the idea of the unity of cells to create a larger mass, Plensa manipulates the wire into small squares and carefully intersects the sections to create a large-scale artwork that is dependent on the relationship of its smaller elements. Leaving the face void of detailed features allows the sculpture to become more universal and in turn more relatable to many viewers. In terms of conveying the spiritual aura of the human body, Plensa views art as a living organism born from a living process and in turn creates works that speak to these notions and portrays a life, or energy, of their own. *Sho* can be lit from underneath, so that at night it glows with the same "energy" that the artist feels is emitted from people. The various elements that are often incorporated into his pieces, particularly light, are suggestive of the energy of lived experience and thought.

### About the artist

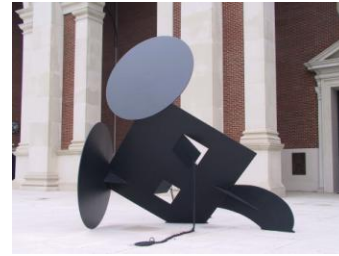
Born in Spain, Jaume Plensa has established himself as a transnational success over the past two decades. He was raised in an atmosphere where books and music were prominent. According to the artist, the piano was a particularly special instrument for him as a child. Plensa transposed this idea of physicality into his art, stating, "Music, books, the body...all of the elements are the essence of my work today." His works, in both museums as well as public spaces, are focused on the interactions of the materials used, in addition to the relationships that are formed between the viewers and the artwork. The artist is concerned with the idea of space, and its public role in urban settings, and believes his sculptures have the ability to form the personality of a place. The artist believes that art is a consequence that helps people understand life; therefore it is important to him that both social as well as individual interactions transpire from viewers engaging with his artwork.

### For Further Comparison

- Compare this figurative work to other sculptures in the Meadows collection. How is *Sho* similar to works such as *Crouching Woman*? How is it different?



**Claes Oldenburg** (b. 1929)  
*Geometric Mouse II*, 1969-1970  
Cor-tan steel and aluminum  
122 x 180 x 84 inches



### Questions for Teaching

- Begin by asking your students what they think this sculpture represents. The artist combined images of Mickey Mouse and a film projector to create the sculpture. Can you find the shape of Mickey Mouse? Can you find the shape of the film projector?
- How big is a mouse normally? Why would Oldenburg make this sculpture so big?
- Oldenburg made similar versions of this sculpture in other sizes. How would the affect of this work change if it was larger? Smaller?

### About the Sculpture

Claes Oldenburg created *Geometric Mouse II* by combining an image of Mickey Mouse and profile of a film projector. The projector's reels make up the ears while the eyes are constructed from camera shutters. *Geometric Mouse II* contains tension between the recognizable and abstract objects; both of which are blown up to monumental proportion. Additionally, *Geometric Mouse* is a symbol of the process of projection as well as of the projected image itself. Oldenburg made his *Geometric Mouse* sculptures in many scales that range from small tabletop size ("Scale A" at 145 x 143 x 73 inches) to "Scale X" which is monumental in dimension (20 x 15 x 12 feet). The Meadow's *Geometric Mouse II* is "Scale D." Oldenburg also places autobiographical associations on the *Geometric Mouse*, particularly with the image's links to Mickey Mouse. Both Disney's popular cartoon character and Oldenburg are seen as "anti-heroes," both full of mischief, pranks, and whimsy.

### About the Artist

Claes Oldenburg was born in Sweden and moved to the United States in his youth. As a *pop* artist, he was interested in the materialistic culture of the 1960s and 1970s. By enlarging the scale of everyday, familiar objects and then rendering them in hard and soft forms, the artist creates parody and humor while at the same time emphasizing the formal qualities of the object itself. Oldenburg also explores geometric qualities of hard surfaces and clean contour lines. His end result produces an animated human-like quality in his sculptures. Furthermore, the large scale of his objects takes away their everyday meanings and allows the viewers to see the sculptures in a more abstract manner. For Oldenburg, public art was the most appropriate means to convey his ideas of the "poetry of scale," which involves producing multiple sizes of the same object.

### For Further Comparison

- Compare the construction of Oldenburg's *Geometric Mouse II* to how David Smith assembled *Cubi VIII*.

**Isamu Noguchi** (1904-1988)  
*Spirit's Flight*, 1979  
**Basalt** and stainless steel  
12 feet



### Questions for Teaching

- Noguchi titled this sculpture *Spirit's Flight*. Why do you think he chose this title? What does it communicate about the work?
- Discuss the geometry of the sculpture's shape. How does Noguchi use subtle changes in the shape of the piece to gradually alter the form?
- This sculpture was designed as a memorial for the founder of the Meadows Museum. Why would someone have a sculpture created in his or her honor? Is this what you think of when you think of a memorial sculpture?

### About the Sculpture

*Spirit's Flight*, a spiral pylon placed on a steel rod with a granite base, is universal in its geometric shape as well as its material. The pylon, which is a shape similar to a short pyramid, became part of Isamu Noguchi's formal vocabulary. The artist's preference for stone as a medium is about his belief that stone has universal character since it is the most basic of material. While the work appears minimal at first glance, it is composed of complex geometry. The sides of the column are slightly bowed, while the bottom and top are convex. Paired with the concavity near center of the pylon, subtle S-shaped curves are formed. This creates an effect of a figure in motion (seen through a bulging center and twisted form) that connects *Spirit's Flight* to Noguchi's continual interest in choreography. This sculpture is derived from *Spirit of Flight*, 1970, where an elongated and squared column twists in subtle gradients. The helix shape also relates back to Noguchi's curiosity about nature through the double helix shape of a DNA molecule, which had recently been discovered in the 1950s, as well as the solar system (through the slight linear shifts that resemble similar movement of the planets). This sculpture was designed as a memorial for the Algur H. Meadows, founder of the Meadows Museum. It is also the Meadows Award for Excellence in the Arts. The Meadows School of the Arts commissioned Noguchi to create the sculpture and a limited edition of bronze miniature versions for each recipient of the award.

### About the Artist

Isamu Noguchi believed he could feel at home anywhere because his home was nowhere. The artist was born in Japan but spent his childhood in the United States, splitting his adult life between New York City and Japan. His sense of homelessness was addressed in his artworks through a longing to create places for social connection and interaction. In fact, most of his mature works were public sculpture commissions. His belief system was shaped through his time in Japan during his youth, his experience of working alongside Constantin Brancusi, his friendship with architect **Buckminster Fuller**, and his belief in the social responsibility of art through the political consciousness of 1930s.

### For Further Comparison

- Both Noguchi and Oldenburg make use of geometry in their sculptures. How do they use shapes and angles in a different manner?

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**Santiago Calatrava** (b. 1958)

*Wave*, 2002

Steel, bronze, nylon, granite

40 x 90 feet



### Questions for Teaching

- Discuss the placement of *Wave*. Why do you think this work was chosen to be placed in front of the Meadows Museum? How does it relate to the architecture of the building? How does it relate to its own setting within the fountain?
- The relationship between movement and structure is an important idea in Calatrava's work. Describe how the sculpture moves. How do you think it operates?

### About the Work

The idea of mimicking the elements of nature can be seen in Santiago Calatrava's *Wave* which consists of 149 green-patinated bronze bars that rock back and forth atop a pool of water. In this combination of organic and geometric, Calatrava remains true to his goals of creating a successful relationship between movement and rest. The sculpture's placement in front of the Meadows Museum mimics the rising and falling architectural elements of the museum, while exhibiting an energy that brings life to the façade of the plaza. The use of water emphasizes the importance of nature, in addition to reflecting the movement of the sculpture. Calatrava claimed that his inspiration for the work was the students at SMU. The artist stated, "Wave sends out a message of lightness, repetition and hope. Hope, that with new ideas and techniques, art can come alive."

### About the Artist:

Born in Valencia, Spain Santiago Calatrava's sculptural structures are influenced by his background in art and engineering. This combination, as well as his focus on the poetics of architecture, have set him apart and made him one of the most sought after architects in the world. Following his formal education at Escuela Tecnica Superior de Arquitectura, Calatrava secured small commissions until 1984 when he undertook what would be his most pivotal structure thus far – the Bach de Roda Bridge in Barcelona. His works function as bridges between movement and stability. When creating architectural works, the artist's goal is to create a harmony between the geographic landscape, the culture, and human nature of society. Calatrava feels that the movements of people as well as elements of nature should be mimicked by the architectural elements surrounding them. In addition to being concerned with the interactions between his works and their communities, the artist is also interested in highlighting the beauty of structures, such as bridges, bus stations, and airports. An example of Calatrava's ability to bring a higher level of aesthetics to functional structures is Dallas' own Trinity River Project. The artist is designing three bridges. Just as his other bridge projects have focused on the relationship of the cultural and landscape to the structures, Calatrava hopes to bring a new beauty and energy to this area of Dallas.

### For Further Comparison

- How does the sculpture resemble a landscape? Compare the use of landscape in *Wave* to how Moore's *Three Piece Reclining Figure no. 1* resembles a landscape.

**David Smith (1906-1965)**  
*Cubi VIII*, 1962  
Stainless steel  
91 ¾ x 38 x 34 inches



### Questions for Teaching

- Describe *Cubi VIII* (pictured on the left) based on what you see. Placed outdoors, how would viewing this work at different times of the day affect your experience of it? What affect would a cloudy sky versus a sunny sky have on the surface of the work?
- Discuss positive and negative space. How do the terms apply to this work?
- Some say Smith's works resemble architecture. How is *Cubi VIII* like a building? If not a building, what do you think it resembles?

### About the Sculpture

David Smith embraced new technology and industrial materials for his *Cubi* series, yet through the subtle scratch marks in the surfaces that bear traces of the artist's hand, he both focuses attention on the surface and makes it seem insubstantial. The exteriors also fulfilled Smith's desire to fuse painting and sculpture together. How the light reflects across the textured surface make the sculpture seem transparent while at other times there is a sense of color that is not really there. The works were intended to be experienced so that viewers could notice how the surface changes as the light of day vary. Smith assembled the pre-cut sheets of steel into geometric shapes in a *collage*-like construction that was seen at the time as a sign of modernism. In this series, Smith also created new types of compositions through the use of voids where solid forms were expected. Jacques Lipchitz, another sculptor represented in the Meadows collection, also makes use of positive and negative space in his works.

### About the Artist

American sculptor David Smith was formally trained as a painter at the Art Students League in New York, but it was a job on an auto assembly line at a Studebaker plant in South Bend, Indiana that would influence his career as a sculptor. Smith's job as a welder and riveter allowed him to become familiar with steel and the machines used in building cars. It was not until years later that he realized art was being produced by Pablo Picasso and Julio Gonzalez using materials (steel) that were typically associated with labor. Smith's reduction to basic geometric structures is also seen in the Meadow's collection in the work of Austrian sculptor Fritz Wotruba (upper right corner). Wotruba rejected of the anatomy of the human body and instead accentuated the basic structures. While Smith's shapes are not related to the body, both artists constructed their sculpture as if the pieces were building blocks that result in block-like forms stacked in a seemingly causal arrangement.

### For Further Comparison

- Compare the two works pictured above. Think about how they might have been made. What about the process could have been the same? Different?

**Alberto Giacometti** (1901-1966)  
*Femme de Venise IV*, 1956  
52 ¼ inches



### Questions for Teaching

- Discuss the texture of the artwork. Why do you think the artist chose to include a rough texture on the surface?
- Giacometti was in Europe during WWII and experienced first hand the effects of the war. How do you think the artist is responding to the war through this artwork?

### About the Sculpture

The figure of a standing woman, *Femme de Venise IV*, is one of fifteen statues Alberto Giacometti created for the 1956 **Venice Biennale**. The similar figures were *modeled* in many versions with the artist using the same armature (a basic structure on which to build a sculpture) and clay for each figure. Every night his brother and studio assistant, Diego, would take a *plaster cast* of the previous night's work and Giacometti would build the new figure off this model. Each one displays a different expression and height. The figures look as if they have been eaten away-- the surfaces are rough with varying details, such as the presence of hair and arms. The near life-size figures were displayed on a single, low platform that forced the viewers and the statues to share the same public space. This relationship between the audience and the sculptures was new and innovative at the time. While *Femme de Venise IV* was made in the 1950s, Giacometti's post war figures convey experiences that were both personal and, at the same time, were a universal expression of the isolation and destruction of the preceding war years.

### About the Artist

Alberto Giacometti was born in Switzerland in 1901 but spent a majority of his life in Paris as a part of an avant-garde circle of artists. He first experienced success as a **Surrealist** artist; however, after his father's death in 1934, his Surrealist creations abruptly came to an end. Giacometti later strove to re-imagine sculptures that would not be an actual likeness but instead a visual reminder of the figure. In doing so, he began to create figures that were elongated and thin without recognizable faces. He believed the most fundamental aspect of sculpture was the relation between the body and the void of surrounding space. As a result, Giacometti placed figures together in groups that suggested crowds in streets and squares, yet each individual figure retains a sense of isolation. Giacometti typically depicted female figures as melancholy, stoic, and without an impression of movement while male figures were depicted in midstride. Eyes are incorporated into both types of figures that gaze out at the viewers.

### For Further Comparison

- How does the elongated body of this female compare to the female figures in Maillol's *The Three Graces*? What are some words that describe each sculpture?

**Auguste Rodin (1840-1917)**

*Eve in Despair*, 1915

Marble

68 x 30 x 34 inches



**Questions for Teaching**

- What does the title of this work tell you about the sculpture?
- Walk around the sculpture and examine it from multiple view points. How does the texture of Rodin's surfaces affect the viewer's perception?
- Discuss the contrast of the rough and smooth surfaces within the work. Why would Rodin include such extremes in texture?
- Rodin intentionally chose to not finish the figure's face. Do you think the statue would be more effective if we could see Eve's face or does the rest of the body contain enough emotion?

**About the Sculpture**

Auguste Rodin first sculpted a figure of Eve, from the Biblical creation story of Adam and Eve, as a figure on his *Gates of Hell*, which he began working on in 1877. *Eve in Despair* is a similar figure to *Eve*, 1881. In fact, Rodin reused many of the same plaster moulds for many of his sculptures and would rework the surfaces. This figure of Eve is depicted without a finished head-- only thick arms, legs, and torso. The artist began working with fragmented bodies in his 1878 *Torso of a Man*. Rodin believed if the big details were accurate and properly fitted together, fine points and body parts could be omitted. Thus, Eve's arms and legs were all that was needed to show the anguish and despair that Eve felt from her expulsion from the Garden of Eden. To further emphasize her agony, the artist depicts the body as if it is turning into itself. The smooth, polished marble surface of the body contrasts with the rough areas of stone behind the legs and back creating further tension between the two textures.

**About the Artist**

Auguste Rodin was born in Paris in 1840 to a working class family. The artist, whose work was considered to be on par with the Italian Renaissance Master Michelangelo during his lifetime, was rejected three times by the Ecole des Beaux-Arts before he found critical acclaim with his bronze sculpture, *Age of Bronze*, in 1877. Within the previous tradition of sculpture, scenes typically depicted Biblical or mythological stories or portraits of heroic individuals. However, Rodin removed these themes from his sculptures. Instead he embraced the spiritual dignity and distinctness of the individual. The artist did not attempt to portray an ideal version of a human; instead, Rodin left the surfaces of his works rough and imperfect. These expressive facades have gauges into the skin and show the marks of the manufacture. These marks, in a previous time, would have been polished away. But Rodin chose to keep them as a way to show that he had touched the stone.

**For Further Comparison**

- Rodin, Giacometti, and Maillol all depict standing figures of women. Compare and contrast how each artist produces different results through the use of texture, shape, and material.

### Anonymous

*St. Ignatius Loyola*, 1609-1622  
Wood, polychromed and gilded  
26 5/8 x 19 1/4 x 13 7/8 inches



### Questions for Teaching

- What is unique about the way the artist created the patterns on the cape and shirt?
- How does the artist depict St. Ignatius? What might his profession be? What can you tell from this sculpture based on what you see?
- During the 1600s sculptures like *St. Ignatius Loyola* were paraded through the street during church celebrations. Discuss the idea of portable art and its purpose within a religious context.

### About the Sculpture

This bust of St. Ignatius Loyola, founder of the Jesuit order of the Catholic Church, has distinct qualities of a portrait of an individual yet departs from the traditional depiction of St. Ignatius known through his death masks and other illustrations. St. Ignatius was a soldier during the early 1500s. The figure in this sculpture holds a copy of a Jesuit Rule text opened towards viewers and points towards the text with the index finger of his right hand (now damaged). This references the Jesuit order's active role in educations in schools and universities in Spain. The inscription on the base, "B. Ignatius," suggests that this sculpture was made between his beatification (beatification is the third of the four steps in the canonization process of becoming a saint in the Roman Catholic Church) in 1609 and his canonization in 1622. His beatification would have created an immediate need for images to decorate reliquary altars in Spain, where celebrations were being held to honor the saint. The small size of the statues was popular because they were portable and were able to be sent all over Europe. Brightly painted polychrome wood sculptures were a dominant medium in Spain from the late Gothic period through the Baroque era. Polychromed means more than one pigment was used to color the artwork. The bust-length view of the saint was a typical format for reliquary objects but the painting treatment was more closely linked to Renaissance portraits. A reliquary was an object that contained relics, or actual body parts, of the saint. The figure's features reveal precisely painted tendons, veins and wrinkles in his flesh painted in a manner called **encarnado** (the naturalistic treatment of the skin areas). While the artist most likely conceived sculpture in four views and not in the round, the right arm sets the figure into motion and the open cape further enlivens the stiff figure. The richly brocaded garment contains three distinct patterns created through the technique of **estofado**, where the ornamentation is achieved through application of paint over gold leaf which is then incised to reveal the gold beneath.

### For Further Comparison

- Compare and contrast the different functions of *St. Ignatius Loyola* and Montañés' *St. John the Baptist* keeping in mind their intended purpose within the Catholic Church.

**Juan Montañés (1568-1649)**

*St. John the Baptist*, First half of the seventeenth century

Mahogany, polychromed, with traces of gilding

48 x 27 x 24 ½ inches



**Questions for Teaching**

- Based on observation, what materials do you think were used in the making of this sculpture?
- Painted pieces such as this one are known as polychrome sculptures. How is the effect of color different from other sculptures you have looked at in the Meadows Museum?
- Why would it be important for Catholic images such as this one, to be made to be life-like? (The Church wanted its members to relate to the figures of saints used in service in a personal way. It also relates to the relationship between people and saints who were believed to be intercessors to God.)
- Discuss the relationship between the figures of St. John the Baptist and the lamb. How do the two interact with each other?

**About the Sculpture**

A young St. John the Baptist, dressed in a traditional camelhair robe tied with a rope, is seated on a rock gesturing toward a lamb at his side (The animal represents Christ. In fact it was St. John who first pointed out Christ's divinity to the world stating, "Behold the Lamb of God."). This pose breaks with the closed, static forms of previous styles and moves to a more open, dynamic form of the figure gesturing openly within 17<sup>th</sup>-century *Baroque* art. His decorative collar and the soft folds across his body add to the realism of the sculpture. The sculpture most likely served as the central image of a wooden retable (a massive altar screen). Since it is finished in the round and includes support in its hollow base, it most likely was intended to be removed on special feast days when it could be carried in a procession.

**About the Artist**

Juan Montañés was trained in Granada but moved to Seville in 1588, where most of his works remain today in monasteries, convents, and churches. He was called by his contemporaries the "God of Wood Carving" and became one of the most famous sculptors of the Spanish Golden Age. He was known for a combination of Renaissance classicism with Baroque depictions that became characteristic of Spanish Baroque art. Montañés was also active as painter and made a bust for King Philip IV in 1635. This bust was a huge sensation in Madrid. In fact, Velázquez, one of his contemporaries along with Zurbarán, painted a portrait of Montañés working on the King's bust.

For more information on the techniques used to restore a polychrome sculpture, the J. Paul Getty Museum, Los Angeles, CA, has produced a video on the restoration of *Saint Ginés de La Jara*, by Luisa Roldan, a contemporary of Montañés. You can find the video at: <http://www.getty.edu/art/exhibitions/roldana/video.html>

**For Further Comparison**

- Compare the formal qualities of *St. Ignatius Loyola* to Montañés' *St. John the Baptist*.



## **Post-Visit Activity for Grades K-5**

### **David Smith's *Cubi VIII*: Geometric Shape Construction**

Supplies: Blocks of wood in numerous sizes, scissors, paint, paintbrushes, glue

Students will choose at least five blocks of wood in different sizes and glue them together to create a composition inspired by David Smith's *Cubi VIII*. They can build up a composition and consider the use of positive and negative space. Additionally, students can re-create the surface of Smith's sculpture by applying paint or tin foil glued to the surface to achieve Smith's textures.

## **Post-Visit Activity for Grades 6-12**

### **Jaume Plensa's *Sho*: Wire Sculptures**

Supplies: Wire (plastic-coated wire or twisty wire), scissors, glue, pencils (to draw out shapes), blocks of Styrofoam, or cardboard.

Inspired by Jaume Plensa's *Sho*, have students use wire to sculpt the shape of a head. They can either create a self-portrait, a friend's portrait, or an imaginary image of a head. Ask the students to think about grids and connecting sections in making their sculpture. If desired, they can paint their sculptures. Once finished have them attach their head forms to a cardboard or Styrofoam base.

## Sculpture Vocabulary Terms

**Abstract Art:** A work of art that in which the artist uses a recognizable subject but portrays it in an unrealistic manner. Abstraction is a generalization, simplification of forms. It may be reflect an emotion or feeling, rather than tell a story and recognizable forms may be distorted, or rearranged.

**Additive:** Sculptural process that produces a form by combining or building up material from a core or armature. Modeling in clay and welding steel are additive processes.

**Baroque:** (17<sup>th</sup> century) A period of art that displayed a taste for extravagant forms, heavy ornamentation and dynamic compositions and contrasts in paintings and sculpture. Characteristics of Baroque art include sumptuous display, everyday realism, dramatic use of light and shadow, and elaborate decoration.

**Basalt:** A hard, dense, dark volcanic rock that has a glassy appearance.

**Brancusi, Constantine:** (1876–1957) An influential Romanian sculptor who created simplified geometric forms in stone, wood, and bronze.

**Bronze:** Bronze is composed of various alloys of copper and tin, sometimes with other metals. A bronze sculpture is most often created through the lost-wax method of casting.

**Casting:** The act of making a work of art from a hollow mold by pouring molten metal, liquid plaster, or other material into the mold to let it cool and harden.

**Collage:** The process of gluing or attaching paper or objects to a two-dimensional surface.

**Edition:** A number casts made from one mold. They may be a limited edition (a fixed number of casts produced) or an open edition (limited only by the number that can be sold or produced before the mold wears.) Most modern artists produce only limited editions, normally signed by the artist in pencil, and numbered to show the unique number of that cast and the total edition size.

**Encarnado:** A technique that produces a naturalistic treatment of the skin areas.

**Estofado:** The gilded ornamentation of the fabric areas achieved through the application of colored paint over gold leaf which is then incised to reveal the gold beneath.

**Fuller, Buckminster:** (1895–1983) American architect, engineer, and mathematician, best known for the development of the geodesic dome (spherical shell structure based on a network of great circles lying on the surface of a sphere).

**Geometric** shapes are precise and look as if they were made with a ruler. The square, the rectangle, the triangle, the circle, and the oval, are the five basic geometric shapes.

**Modeling:** An additive sculpture process in which material is built up into the final product, often over an armature (the wooden or metal framework that supports a large

work of sculpture). The material must be pliable, such as clay, wax, or plaster, and the sculptor uses his/her hands and tools to build up the form.

**Modern Art:** (1860s-1970s) An art historical term used to describe new styles and attitudes toward the past and the present. It began as a response to Western society's urbanization and industrialization and often challenged the traditional values and beliefs of the middle class and others.

**Negative Space** refers to the empty spaces between the forms of the sculpture, and the space surrounding it.

**Organic** shapes are irregular or uneven. Their outlines curve to make free form shapes. Organic shapes are often found in nature.

**Plaster cast:** A copy made in plaster of a sculpture. Plaster is applied to the original to create a mould or cast of the original. This mould is then removed and fresh plaster is poured into it, creating a copy in plaster of the original.

**Pop Art:** (1950s-1960s) Art which draws its subject matter or appearance from mass media and consumer culture through transforming "low" culture such as advertisements, comics, and tabloid photographs into the "high" culture of painting and sculpture.

**Positive space:** In sculpture, refers to the actual form of the object.

**Pylon:** a tower-like structure.

**Texture:** Texture is the way something feels when you touch it. Artists also create the illusion of texture in artworks such as paintings, drawings and prints. A rough texture can be created through flaking, sharp, coarse materials. Smooth textures can be created using shiny, polished, clean surfaces.

**Scale:** The comparative size of a thing in relation to another like thing or its 'normal' or 'expected size.' Scale can refer to an entire work of art or to elements within it.

**Subtractive:** Sculpture made by removing material from a larger block or form through chiseling or carving. .

**Surrealism:** (1924-1945) An art movement in which artists aimed to express unconscious, non-logical sensations and inspirations. Surrealists often created hallucinatory, dream-like images, in a realist style.

**Venice Biennale:** A major contemporary art exhibition that takes place once every two years in Venice, Italy.