



CLASS 1: September 14, 2009

AGENDA

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| 9:00-9:20 | Workshop Outline and Day's Overview |
| 9:20-9:30 | ACTIVITY 1: Small Groups: Share goals and challenges |
| 9:30-9:45 | ACTIVITY 2: (A) Have a group discussion based on the questions below. (B) At the end of your discussion, write down one great compelling question, as a group, that you feel would stimulate discussion when looking at your artwork. |
| 9:45-10:00 | ACTIVITY 3: Decide as a group which other objects you want to see with the remaining time you have. Everyone should spend some time with Zenobia before we meet up with Jessica. |
| 10:00-10:15 | Meet at Zenobia for recap and chair set up |
| 10:15-10:30 | Break |
| 10:30-11:30 | Jessica Smith, Chief Curator of American Art |
| 11:30-12:30 | Sample Talk Review, Homework |

HOW TO LOOK AT SCULPTURE, David Finn (1989)

"A sculpture exists in space like a human being, or like a mountain, tree or cloud, and it needs to be approached as a terrain that must be explored in order to be fully appreciated."

To fully enjoy sculpture, consider these suggestions:

- *Sculpture is a three-dimensional art form*, so walk around it. Look at it from all sides.
- *Focus on details*. Examine its shape, texture, materials, how it interacts with the ground, any repeated elements and how light falls on its surfaces. Does it express an emotion? An idea? How? Would the piece convey something different in a different setting?
- *Think about the artist at work*. Every piece of art reflects a series of choices, such as what material to use and whether to carve or cast. What does it seem the artist intended to accomplish? How do you respond to it?



GROUP WORKSHOP QUESTIONS

Hosmer : Hosmer 's work has been described as epic, monumental, skilled and having an attention to detail. Discuss how this description does /doesn't fit *Zenobia* (Room 3) and *Puck* (Room 3).

Vonnoh/Cassatt: Look at the bronze *Young Mother* by Vonnoh (Room 1) and the painting *Mother and Child* by Cassatt (Room 1). Describe similarities/differences between both pieces? If you have time, look at the nearby Diana bronze. How is this work different from the previous works?

Beaux: Chase called Beaux "the greatest woman painter of modern times". Look at both *In the Studio* by Chase (Room 2) and *Charles Wellford Leavitt* by Beaux (Room 1). Are there elements in Beaux's painting that might have inspired Chase's remark?

Arequipa: -Look carefully at the 4 pieces of Arequipa pottery (Rooms 4 and 5). How are they similar/ different from one another? How is Arequipa pottery similar/different from other studios shown in nearby cases? Articulate a description of the style of pottery coming out of the Arequipa studio.

Clara Huntington: Try standing in the same position as *Nude Woman* (Sculpture Courtyard). Discuss whether or not you feel the artist used a real model for this relief sculpture.

Ives: Compare and contrast Pandora (Room 7) and Ruth (Room 3). Which is more idealized/realistic? Which is more a symbolic/moralistic? Which one do you relate to more and why?

Story: *Bust of a Woman* (Room 3) illustrates details through many different types of marks in the stone. Based on your observations about how the artist carved this bust, how do you think he felt about the subject?

Davidson: How does this sculpture of *Elizabeth Laroque* (Room 4) remind you of other times or cultures? How would your opinion of this piece change if it were only one color or carved from a different material?

Gregory: Think of a word to describe each sculpture of *Fancy* (Room 4). Share the words and describe why you picked each one. Compare/contrast both sculptures.

DISCUSSION SUGGESTIONS

"The purpose of dialogue is not to come to consensus but to get to know different points of view and to examine possibilities." – MJ Zander, Creating a Place for Dialogue

- Silence is OK. Don't be overly anxious to speak just to fill the silence.
- Give everyone ample time to look at the artwork AND time to think.
- Let everyone speak once before you speak twice.
- Respect that conversations have natural ebbs and flows.
- Different points in a conversation call for initiation of ideas, support, challenge and perspective on those ideas. If your dialogue is missing one of these, offer it to the group.
- It's OK if people have different points of view. Not everyone has to agree.
- Allow adequate time for closure.