

TEACHING SCULPTURE: A RATIONALE AND RESOURCE KIT

by

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ABSTRACT

This resource kit presents reasons for ensuring that sculpture becomes an integral part of British Columbia schools' art curriculum. An approach to creating readiness, a glossary, a criteria-based definition of sculpture, and a system of critical analysis is offered. The resource kit is complete with maps, slides, background information, classroom and fieldtrip activities. Its aim is to present, based on local resources, an integrated approach to the historical, critical, and productive domains of sculpture. An entire section of the thesis reviews, as a model for this approach, over one hundred and fifty pieces of sculpture found in Vancouver. Another section focuses on the technical aspects of producing sculpture. One media is developed as a model for each technique. Other media are listed with pertinent written and audio visual resources and examples of sculptors known for their work with these media. The appendix presents material to show the diversity of sculpture, both contemporary and historical, in local and international environments. The intention of the resource kit is to provide teachers with information concerning what sculpture can be, what sculpture is, and when, how, and why it is created. The hope is that this introduction and overview of this visual expression area will facilitate sculpture becoming an equitable part of British Columbia school art programs.

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Susanne McFeely

April, 1983

SECTION I

Reasons for the Thesis

This project was conceived during a graduate studies course in sculpture--an exciting entry into the realm of three dimensional forms and their effect upon their settings. Since that course, many hours of research have been invested in learning what sculpture can be, and how, when, and why it is created. As the research progressed, so did the yearning to create three dimensional work of my own, and so did the desire to share the excitement and knowledge of sculpture with other teachers and students whose seemingly infectious enthusiasm in my sculpture workshops supported, in my mind at least, the efficacy of my research, artistry and teaching.

Throughout this period, my sculpture sensibilities rang discordant with what I perceived as an inequitable art curriculum in British Columbia. Little sculpture is taught in the elementary and secondary schools in this province. Compared to the other areas of visual expression, sculpture has been a nonentity. This project was prepared to make teachers aware of what they and their students are missing if sculpture is not a basic part of a year's art program.

The Ministry of Education's Grades 8-12 A Curriculum Guide/Resource Book, Province of British Columbia, Sept. 1981 [Draft] includes sculpture as a visual expression area but such an inclusion does not enable teachers inexperienced in the area of three dimensional art themselves to teach sculpture. Assistance

in viewing, discussing, critically analyzing, and making sculpture is necessary. This project endeavours to provide this necessary assistance.

Yet another reason for this study is the concern that I felt for the lack of adequate information regarding a survey of sculpture. There is a wealth of material in the 'how to' category of specific areas such as boxed assemblages, carving techniques, etc., but very little is readily available to teachers that deals with the scope of sculpture or how to introduce the subject to students who have had little or no experience with three dimensional art. This project provides one possible approach to such a survey course.

The final reason for this study being undertaken is the belief that teachers trained in art education should have as much opportunity to study sculpture as they do drawing and painting, graphics, design, and ceramics. In these other areas of interest a three year program of studies is possible at the University of British Columbia's Faculty of Education. Students who graduate from these programs are generally proficient in the creation of their own work and well trained to expose their future students to these specific fields of study. Such an opportunity is not possible in sculpture. Hopefully some day this situation will change and sculpture will be an integral part of art programs taught in elementary, secondary and post-secondary institutions in British Columbia. Before detailing the specific contents of this study, reasons are outlined as to why sculpture should be studied in the first place.

Reasons for Studying Sculpture

Many reasons can be given for studying sculpture, however, many of them are not exclusive to sculpture since they pertain as well to the other art disciplines. Encompassing reasons are listed below followed by a discussion of those more specific to sculpture alone.

We study all art forms to:

1. Communicate and express feelings, thoughts, beliefs, values, frustrations, concerns, conflicts, hopes, dreams, fantasies, inspirations.

2. React to experiences.

3. Read visual statements be they expressive, utilitarian, ornamental, philosophical, religious, political or of a documentary nature.

4. Develop visual literacy whereby we perceive the environment anew in order to be more critically aware, more selective, more discriminating, more capable of making wise value judgments.

5. Provide problem solving situations in which challenges are posed, personal decisions are made, individual solutions are found. As in the following quote:

A friend has pointed out that what I do is 'more therapy than it is art.' I was, at first, quite confused about this, for the word 'therapy' is a complex word often misused and occasionally used as a put-down; especially when used with the word 'art'. I began to relax about this when I discovered that the root of the word 'therapy' is 'to cure.' To cure, not in the sense of making well something that is sick, but to cure in the sense of to ripen. To ripen as the seed ripens into the fruit, as the child ripens into the adult, as our voice ripens into our song. If this is what it means to be a therapist, to aid in the process of ripening, then it is something to work for. (Berensohn, 1968, p. 146.)

I believe these reasons can best be summarized by quoting McFee. She states that, "The key purpose of education is the growth and development of individuals from wherever they may be to wherever their aptitudes for creating and comprehending may lead" (1977, p. 323).

The reasons for studying sculpture in particular are the following: We live in a world full of three dimensional forms but we seldom explore them. The sculptural forms in nature and in our man-made environment if noticed go uninvestigated; to quote Henry Moore, "Many more people are 'form-blind' than colour-blind" (1937, p. 449). The study of sculpture is the study of form. Sculpture is, by its very nature, part of our object-filled world. Through the study of sculpture we may be able to heighten the students' responsiveness to designed forms-in-space such as architecture, product design, and creative crafts. Indeed, it has been argued that "Sculpture . . . (is) the nearest and most intimate approach of the arts to life since its essence is three dimensionality" (Rich, 1947, p. 9).

Interest in form is evident in young children. Morris (1981), in her paper Preschoolers Response to the Visual Environment, writes that the majority of the children in her study responded actively and positively to three dimensional stimuli and to questions and comments concerning such stimuli. This early interest in three dimensional stimuli needs to be acknowledged and encouraged by teachers.

The second reason for studying sculpture has to do with fostering in students an understanding of the relationship between art and history. Since prehistoric time sculpture has

been an important part of many cultures. Gaunt writes, "(sculpture is) a vast and wonderful repository of ideals and ideas in tangible form through all recorded time" (1957, Foreword). He goes on to state that, "as well as being an entity in itself (it) is also a key to history . . . a language through which almost every culture has revealed its essential character, sometimes in the absence of all other testimony" (Ibid., p. 10). To consider a study of our artistic heritage that does not include sculpture would therefore seem invalid. So far I have dealt with the historical and critical reasons for learning about sculpture. It is equally important to present reasons for students to produce their own three dimensional art as an inherent part of their study.

One needs only to observe a very young child exploring his form-filled world. All the child's senses, not just that of sight, become involved in his explorations. Similarly it is not adequate to simply talk about form, including sculpture. There is a great need on the part of students to touch, model, pound, pull, cut away, shape, mould, join and build their own forms--to experience for themselves the variety of three dimensional art. D'Amico and Buchman (1972) support this statement by acknowledging that "For generations children have manifested their interest in three dimensions through their fascination with building blocks or by making sand structures on the beach" (p. 7). Röttger (1962) supports this claim that students need to create three dimensional objects when he maintains that "children especially have the urge and ability to give form to any shapeless mass" (p. 7).

A further reason for incorporating sculpture into an art program is that tools are few and materials are inexpensive. A wide variety of activities when working with the addition technique (see Glossary) in particular, are free, thus enabling both the teacher and students to work in the relaxed atmosphere of not having to consider the expense of materials. Furthermore, two of the four techniques, manipulation and addition provide opportunities for the student to freely experiment. 'Mistakes' as the student may view them can readily be 'erased' through further modelling or the reorganization of temporarily assembled objects. The student is not committed to the preservation of his first attempts at a project. As Reed and Towne (1974) have found, students feel the use of found objects is "less frightening than blank paper" (p. 15). Many teachers are already aware, from personal experience, that students may be reluctant to draw a human figure whereas they are more apt to build, carve or model one. Another endorsement of the addition technique is found in Lidstone and Bunch (1975) who declare that "the creative abilities and enthusiasms of the child are never more fully satisfied than when he is working with natural and found materials" (p. 10). There is a sense of achievement and a sense of mystery in the transformation of already formed found objects. This transformation into an object of the child's own making contains a sense of magic which is highly intriguing to the student. Further support to the view that sculpture should be taught in our schools is gained from D'Amico and Buchman (1972):

From the experience of the authors, and from extensive studies and research made over a period of more than thirty years at the Art Center of the Museum of Modern Art, it has been learned that children of all ages have interests and abilities that necessitate three dimensional expression. Certain individuals, in fact, are more three- than two-dimensional in their perception, and expression of their creative development depends on the inclusion of appropriate outlets. (p. 7.)

And finally the study of sculpture with local works as its base (as in this study) is indirectly advocated by local art critic Art Perry. In an article on the Vancouver International Stone Sculpture Symposium held at Vancouver's Van Dusen Botanical Garden, Perry refers to the problem the general public has in dealing with three dimensional art:

The concept of sculpture is not in the Vancouver art temperament. Few in the local art audience really attempt any comprehension of the three dimensional art object--painting apprehension is the norm, and that is basically what people feel most comfortable having near them. This is not idiosyncratic of just B.C. It is an accepted aesthetic problem in all art centres. Call it the 'tyranny of the rectangle' or the 'fixed frontality of the flat format' or just plain cold feet to any object that intrudes into your space. Whatever. The fact remains that sculpture is the most misunderstood of all visual art forms. (Gallery Gazette, Sept. 1975.)

Contents of This Study

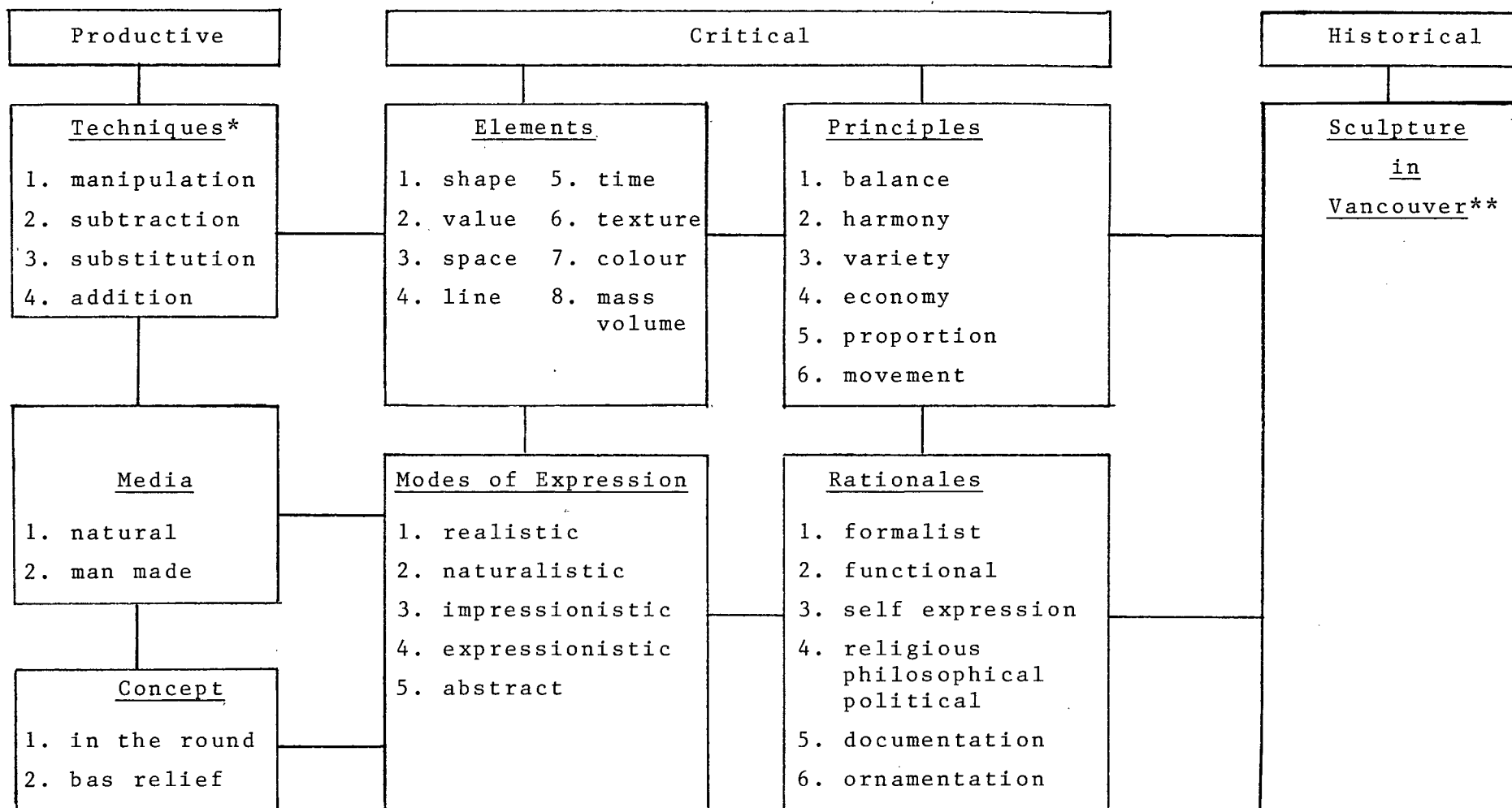
Table I immediately follows the contents of this study. This integrated approach for teaching sculpture is based on the three domains--historical, critical and productive--that Elliott Eisner used in The Kettering Project (Hardiman and Zernich, 1974, pp. 327-338). Under these three headings the media, techniques, concepts, elements and principles of design, modes of expression, a locally based art heritage, and the rationales of

sculpture have been organized to demonstrate one method of surveying the visual expression area of sculpture. Section I being the introduction to the thesis, Section II is entitled Creating Readiness. The activity of selecting and handling natural and man made forms is advocated in order to provide an opportunity for both the teacher and students to become familiar with the elements and principles of design. The glossary and its introduction that follows is included to facilitate the acquiring of the language of sculpture. The definition of sculpture--what it can and what it must be--is next. Edmund Feldman's systematic approach to critical analysis, as presented in his book Varieties of Visual Experience (1971) is also part of this creating readiness section. A preface to approaching the local scene concludes Section II and introduces Section III: Vancouver Sculpture.

Section IV is based on Table II. As Vancouver sculpture is presented as a model only, so also is Table II, and as a result Section IV also becomes a representative model. The focii are the four techniques of sculpture and the various media that could be used when working with each technique. The media listed in this section are presented in conjunction with an annotated bibliography which includes print materials, audio visual resources and where possible, examples of major sculptors that work with that media. This information is provided in the hope that teachers can develop their own activities using the four media outlined in detail as models. The four models incorporate the historical, critical and productive domains of sculpture emphasized throughout this thesis.

In the summary and conclusion questions are posed not only for the teacher but also for students. Mention is made of the limitations of the resource kit and areas yet to be developed regarding the provision of a complete sculpture curriculum. The appendix includes a thirty-eight page compilation in chart form of the cultural and historical heritage of sculpture. This reference is an attempt to provide teachers with information regarding all types of sculpture with an emphasis on local and national sculptors. The headings include sculptor, dates, nationality, media, technique, 'style', female, local, and a description of the sculpture and the sculptor's 'trademarks.'

Table I
An Integrated Approach for Teaching Sculpture



* becomes the basis for Table II.

** focus of Section III; reference is made to international sculpture in Section IV (refer also to the appendix).

References for Section I

- Berensohn, P. Finding one's way with clay. New York: Simon and Schuster, 1972.
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- Feldman, E.B. Varieties of visual experience. Art as image and idea. New York: Harry N. Abrams, Inc., Pub., 1976.
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- Hardiman, G.W., & Zernich, T. (Eds.). Curricular considerations for visual arts education: rationale, development, and evaluation. Champaign: Stipes Publishing Co., 1974.
- Lidstone, J., & Bunch, C. Working big. A teacher's guide to environmental sculpture. Toronto: Van Nostrand Reinhold Co., 1975.
- McFee, J.K., & Degge, R.M. Art, culture and environment. A catalyst for teaching. Belmont: Wadsworth Publishing Co. Inc., 1977.
- Moore, H. The sculptor speaks. The Listener, August, 1937, XVIII.
- Reed, C., & Towne, B. Sculpture from found objects. Worcester: Davis Publishers, Inc., 1974.
- Rich, J.C. The materials and methods of sculpture. New York: Oxford University Press, 1947.
- Röttger, E. Creative clay design. New York: Reinhold Publishing Corp., 1962.

SECTION II: CREATING READINESS

Tuning In: Natural and Man-made Forms

This section presents one approach to preparing the students to be more receptive to sculpture. It is suggested that students each be given the responsibility of collecting and bringing into the classroom either or both natural and man-made forms (see lists following for some recommended objects). Students should choose forms that interest them. Forms they find on trips to the beach, park or vacant lot. Forms they find in their own homes, at garage sales, or grocery stores. They may have treasures from past holidays that they consider to be unusual or intriguing. Students could share their prized collectibles in a show-and-tell time and then work through activities A and B, below. Alternatively, they could work in small groups and make group presentations to the class. A labelled display of these student-found objects could form a summary of this creating readiness activity and include some of the terms listed in the glossary.

A. Natural Forms:

bones	cones	rocks
shells	weeds	branches
nuts	driftwood	gourds
seeds	twigs	fruit
Pods	fungi	vegetables

Activities:

1. Ask yourself what makes these forms created by nature so

fascinating. Does one form remind you of another? Why do you think a seed or shell, etc. has that particular shape?

2. Look at each form individually and examine it in order to find the elements* and principles of design (consult Table I and the glossary).

3. Look at each form from different points of view--walk around it, change the position/level of the objects so that they are higher/lower/at eye level.

4. Look at the form under different light conditions, both natural and artificial. Experiment with focused light in a darkened room. Record some of these changes in perception on film and later note how a change in scale, through slides projected on a screen for example, changes the impact of the form on the viewer.

5. Repeat numbers 3 and 4, grouping the natural objects in clusters of two or more objects. Note the spaces between the forms. What interesting negative shapes can be created?

B. Man-made Forms:

egg cartons and other plastic,	cardboard, glass,
paper containers	electrical components
tools	flatware
toys	tableware
motors	small appliances
machine parts, gadgets	nuts, bolts, screws
ornaments	utensils

*Consult the Glossary for definitions of underlined words.

Activities:

1. Repeat numbers 2 to 5 of previous activities but using man-made forms.

Summarizing Activity: Combine natural and man-made objects, striving to compose a balance between organic and geometric shapes.

Glossary of the Language of Sculpture

As stated in the new secondary art curriculum it is important that "a student should demonstrate knowledge of and ability to use vocabulary in sculpture." Students need to be able to talk about, critically analyze and ask questions about sculpture. None of this is possible unless there are common 'terms of reference.' Not only descriptive words but techniques, tools, equipment, and supplies are included in this list. It is evident that many more terms could be included in this list; some terms could be the basis for volumes of material being written. The glossary is not presented as a complete vocabulary of sculpture. It is, however, as succinct and complete as possible; a result of five years as both a student and teacher of sculpture; of viewing, of reading about and coming in contact with terms that needed defining and understanding. It may be difficult for a teacher to decide how to use such a list. For this reason I make the following suggestions as to how teachers can increase student vocabulary in sculpture.

If an exhibition of actual sculptures done by students or others is not available arrange a 'gallery wall' or display of fifteen to twenty photographs from magazines, exhibition

catalogues, posters, and newspapers of a variety of sculpture. Each photograph/work could be 'labelled' by the teacher, groups of students, or the class, using flashcards that adequately describe each sculpture (consult Table I and the glossary). These flashcards could be in place for a week or whatever time deemed necessary by the teacher for students to study the descriptive words. The cards should then be removed, and the students asked to describe a photograph or actual sculpture in the display. Conversely, the teacher could read one flashcard at a time and ask a student to point to the photograph/sculpture described.

Another activity would be to display only the flashcards and have students create a plasticine, clay, wire or paper example of a description on any one of the flashcards. As a follow-up these unlabelled creations could be labelled by classmates with an appropriate flashcard. A final suggestion is to consult Table I which includes key terms found in the glossary. The organization of Table I into the productive, critical, and productive domains of sculpture, their sub-headings, and terms of reference could assist the teacher in determining how to increase students' sculpture vocabularies.

GLOSSARY

abstract

consult Table I

- "Includes all sculpture, because the initial conversion from nature to the inanimate is probably the greatest abstraction of all. But technically only that sculpture which has its origins in nature and, like realism, is the result of interpretation, generalization, simplification, rearrangement, and elaboration is known as abstract" (Coleman, 1968, p. 11).

- the original device, image, or source of inspiration is no longer recognizable, e.g. George Norris' Untitled sculpture at Pacific Centre,

Section III: Area 4 - Downtown A.

- abstract sculpture can be geometric or organic

abstractexpressionistsculpture

popular during the 1950's and 1960's in the United States when improvisation, spontaneity, and loose structure were combined with new materials

addition

consult Table I;

a technique used in order to produce sculpture, developed in Section IV

- an assembling; a construction of fabrications; a putting together of two or more materials, often discards

- commonly referred to as assemblage

<u>amorphous</u>	without definite form; shapeless
<u>armature</u>	a framework for supporting malleable material in modelling
<u>Art Deco</u>	"A style of decoration prevalent in the 1920's and 1930's and characterized by zig-zag and geometric ornament. Its name derives from that of the Exposition de Arts Décoratifs held in Paris in 1925" (Kalman, 1978, p. 273).
<u>assemblage</u>	see <u>addition</u>
<u>balance</u>	a principle of order; consult <u>Table I</u> -used in relation to weight or gravity, and in relation to the other principles of order and the elements of design
<u>Baroque</u>	a style of art and architecture characterized by much ornamentation and the use of curved lines; especially popular during 1550-1750
<u>bas relief</u>	see <u>in relief</u>
<u>biomorphic form</u>	an <u>abstract</u> form whose contours are more related to plant and animal configurations than they are to <u>geometric</u> shapes
<u>bisque</u>	a clay object that has been fired once

<u>braze</u>	to solder with a metal that has a high melting point
<u>bronze</u>	an alloy consisting chiefly of copper and tin
<u>cameo</u>	a carving in relief so that the raised design is usually in a layer of different colour from its background
<u>capital</u>	the top part of a column or <u>pilaster</u> -the decorative head of an upright support
<u>carving</u>	a process of reduction; the removal of surplus material from a block, until the desired shape is achieved
<u>cast</u>	a form that results from a watery mixture being poured into a mould, allowed to become solid, and then removed
<u>cement</u>	a powdered substance made of burned lime and clay -when mixed with water and sand it forms <u>mortar</u> -when mixed with water, sand and gravel it is called <u>concrete</u> ; the mixtures harden like stone when dried -a particularly fine grained cement is known as <u>ciment fondu</u>
<u>ceramic</u>	sculpture in clay that has been fired

<u>chasing</u>	to ornament metal by <u>engraving</u> ; <u>embossing</u>
<u>ciment fondu</u>	see <u>cement</u>
<u>cire perdue</u>	lost wax casting whereby the original figure is modelled in wax, encased in an investment compound, and then burned out so that it can be replaced by molten metal
<u>classicism</u>	a form of art derived from the study of antique, usually Greco-Roman, exemplars
<u>collage</u>	an art form in which bits of rather flat, lightweight substances are pasted on a surface in an unusual relationship, for special effect
<u>colour</u>	<p>an element of design and sculpture which evokes emotion, mood, and atmosphere;</p> <p>consult <u>Table I</u></p> <p>-the natural colour is usually preferred to applied colour when producing manipulative, subtractive, or cast sculpture</p>
<u>concave</u>	hollow and curved like the inside half of a hollow ball
<u>conceptual art</u>	theoretical art that is rarely realized other than in a blueprint, draft or drawing format; also called 'idea art'

<u>Constructivism</u>	principally a Russian movement which grew out of collage
<u>contemporary</u>	of this generation or this decade
<u>content</u>	the meaning or significance of a work of art -is produced by form but is intangible -it cannot be described with accuracy
<u>contour</u>	the outline or periphery of a figure or object
<u>convex</u>	curving outward like the surface of a sphere
<u>critical domain</u>	Elliott Eisner's term used in the <u>Kettering Project</u> (1969); an aspect of sculpture in which meaningful experiences with works of art are encouraged as students learn to analyse symbols, themes, materials, and the art work's relationship with the other art works
<u>Cubism</u>	"parent of all abstract art forms which grew out of the efforts of Picasso and Braque to replace the purely visual effects of Impressionist preoccupation with the surface of objects with a more intellectual conception of form and colour" (Walker, 1973, p. 43).

<u>Dada</u>	(French: hobby-horse) developed in Zurich during W.W. I; -a product of a period of hysteria and shock lasting between 1915-1922 which was deliberately anti-art and anti-sense intended to outrage and scandalize
<u>density</u>	is determined by how closely sculptural forms are massed as well as by the quantity rather than the quality of the material used
<u>design</u>	an arrangement, an ordering which communicates content
<u>distort</u>	to change the normal form or appearance
<u>documentation</u>	a rationale for producing sculpture; consult <u>Table I</u> -any art form which by its existence declares that an event took place or ascertains what a certain individual looked like, e.g. <u>George VI</u> found in <u>Section III: Area 1</u> ; <u>Lord Stanley</u> found in <u>Section III: Area 2</u> .
<u>economy</u>	a principle of order; consult <u>Table I</u> the purpose of which is to achieve the maximum effect with the simplest design

<u>elaboration</u>	the addition of more details on a theme or a surface
<u>embossed</u>	a design carved into an object so that the design is raised above the surface
<u>engraved</u>	a design carved into an object with a sharp tool so that the design is cut into and below the surface
<u>environmental art</u>	that which alters the landscape in an attempt to establish a reciprocal relationship between site and work
<u>expressionistic</u>	a mode of expression; consult <u>Table I</u> -based on the artist's moods, opinions, and emotions so that there is inherent or implied emotion
<u>figurative</u>	recognizable subject matter, i.e. <u>representational</u> -the opposite being <u>non-figurative</u> usually referred to as <u>abstract</u>
<u>flux</u>	a substance such as <u>borax</u> or <u>rosin</u> , used to help metals fuse together by preventing oxidation as in soldering
<u>forge</u>	to form or shape metal with hammer blows after the metal has been heated

form

1. "The manner in which the artist presents his subject matter or content in creating a work of art. Form is the product of his organization, design, composition, and manipulation of materials.

2. In the more common meaning of the word, the individual masses, shapes, or groupings in an art work are its forms," (Mayer, 1969, p. 152)

-is tangible, discernible

formalist

one of the rationales for producing sculpture; consult Table I

-the sculptor's main interest is the working out of forms, the organizing and designing of objects, e.g. Minimal sculpture

free form

having an irregular, usually curvilinear outline

functional

a rationale for producing sculpture; consult Table I; anything that was at one time influenced by an artist's design and has a practical use

Futurism

an artistic movement originating in Italy in 1909

-the Futurists opposed traditionalism and sought to depict dynamic movement by

eliminating conventional form and balance and by stressing the speed and violence of the machine age

geometric

one of 2 kinds of abstract art characterized by straight lines, triangles, circles and similar regular forms in contrast to organic abstract art

glyptic language

emphasizes the material from which the sculpture is being created, whether the material is stone, bronze or clay; the tactile, colour, and tensile qualities of the material are retained

Gothic

"Monumental sculpture in the round was revived for the first time since antiquity during the Gothic period. It had a graceful, sinuous elegance and great emotional appeal, although the International Style showed a renewed concern for weight and volume, as well as for realistic observation." (Mayer, 1969, p. 172).

greenware

shaped, dried but unfired clay objects; known to be very fragile

grog

crushed fired clay that is added and thoroughly mixed into unformed clay to increase

its strength, particularly useful for
handbuilt sculpture

harmony

a principle of order; consult Table I
it is the result of the use of elements
in such a way that there is conformity
among the parts plus good proportion,
unity, and balance

historical domain

Elliott Eisner's term used in the Ketter-
ing Project (1969); includes a systematic
study of individual art works, the art-
ists' biography, the study of art objects
in their cultural context, and the relev-
ant history of art

holograms

laser beams are used to produce three dim-
ensional images

impressionistic

a mode of expression; consult Table I
-possesses only a vague visual semblance
of a subject thereby allowing the observer
to interpret what he sees
-for example a portrait or a figure study
in which clues only are given as to the
sculpture's content
-e.g. The Skater by Giacomo Manzu, found
in Section III: Area 3 - The West End

<u>idealize</u>	to show as perfect or more nearly perfect than is true
<u>incised</u>	cut into; see <u>engraved</u>
<u>in relief</u>	<u>bas relief</u> (low relief); consult <u>Table I</u> foreground shapes or figures project outward from a continuous background plane -although the bas relief has the third dimension of depth, this depth is shallow; it does not include the back of the carving i.e. it is <u>frontal</u>
<u>intaglio relief</u>	a design is <u>incised</u> , etched, or <u>engraved</u> into a hard material so that it is below the surface
<u>in the round</u>	consult <u>Table I</u> -sculpture that is manipulated on at least four sides -there are an infinite number of views, each view leading into the other
<u>investment</u>	an outer covering used in casting
<u>Junk Sculpture</u>	an art form popular in Europe and the United States during the 1950's which was derived from Kurt Schwitter's use of street debris (see <u>Section IV: Part 1 - Addition</u>)

kinetic

"any sculpture which is involved in the process of change--any sculpture that is not static. It can move, light, grow, expand, fuse, or make a sound. The energy needed for change may be natural, mechanical, electrical, or chemical. The change itself may take a fraction of a second, or it may take centuries." (Chichura, 1974, p. 9).

kitsch

derives from the German 'Verkitschem'--to make cheap

-artistic rubbish or 'low art' that apes the effects of past fine art styles and in the process cheapens them

laminating

gluing together cuts of wood

lignum vitae

a very hard, hardwood

line

consult Table I; an element of design

-sculptural line is difficult to produce and tends to be highly formal in clay as it is similar to two dimensional drawing; with wire it becomes three dimensional
-has the ability to create movement and direction across the surface and around the bulk of a piece of sculpture

<u>linear language</u>	enfolds space in a line-like substance, e.g. wire as opposed to <u>glyptic</u> or <u>plastic language</u>
<u>lost wax</u>	see <u>cire perdue</u>
<u>malleable</u>	substance that can be hammered, pounded, or pressed, pushed and pulled into various shapes without being destroyed
<u>mallet</u>	a wooden hammer with a short handle that is used for driving a chisel in wood and stone carving
<u>manipulation</u>	a technique used to produce sculpture; consult <u>Table I</u> -a modelling or building up of form by <u>one</u> pliable material which must maintain its shape and support most of its weight (although an <u>armature</u> might be needed)
<u>maquette</u>	a model or sketch in clay, wax, etc. often created in miniature compared to the <u>scale</u> of the finished sculpture
<u>mass</u>	a design element which refers to the impression of weight and volume that the viewer may experience; consult <u>Table I</u>
<u>matrix</u>	"that within which, or within and from which something originates, takes form, or

develops, e.g. a die or mold for casting or shaping." (Guralnik, 1970, p. 875).

Minimal Sculpture

also called ABC Art, Anti-Illusion, or Bare Bones Art

-sculptors such as Donald Judd, Sol Le Witt, Robert Smithson, Ronald Bladen, Walter de Maria, Tony Smith, Dan Flavin and Larry Bell reacted against the emotional self expression of the Abstract Expressionists

-minimal sculpture has a clarity and simplicity that is more resistant to assimilation than more figurative sculpture

mobile

an art form invented in 1932 by Alexander Calder and named by Marcel Duchamp; an object created, adapted, and selected by the maker, then arranged and balanced on one or more wire arms therefore free to move in space with respect to or independent of one another

mould

a pattern, hollow form, or matrix for giving a certain form to something in a plastic or molten state

-there are four types;

1. flexible mould - a mould elastic

enough so that it can be removed from fairly complex models without damage to the mould or to the model. This type of mould is subject to considerable distortion and shrinkage.

2. piece mould - a mould made in sections so that the reproduction of more than one cast of the same model can be made. Reassemblage of cast sections can be difficult.

3. sand mould - similar to a waste mould with the additional feature of limited complexity.

4. waste mould - the type of mould by which only one cast can be made; the mould is destroyed in the process of removing the cast. This is the most accurate type of mould.

monolithic

a large single block

monumental

appears larger than lifesize

-refers to the sculpture's impact; it can convey feelings of grandeur, nobility and permanence

motif

a theme; a repeated figure or design

movement

a principle of order; consult Table I

-leads the eye in certain directions suggesting motion; there are two types of movement:

1. implied within the object; draws various parts of the composition together,

e.g. the twin fountains on Beach Avenue
found in Section III: Area 3 - The West
End

2. real motion involving time, e.g.
kinetic sculpture

naturalistic

a mode of expression; consult Table I
-imitates an object as faithfully as possible; it is a specific object/image, e.g.
Robert Burns found in Section III: Area
2 - Stanley Park.

negative space

the void or open space found within and
around a form in its setting

organic

having some of the characteristics of a
living organism; another term often used
is biomorphic
-one of the two types of abstract art, in
contrast to geometric abstract

ornamentation

a rationale for the production of sculpture; consult Table I
-whenever the artist decorates an object
or adds to its beauty or aesthetic quality
-such decoration includes body and environmental sculpture, jewelry, etc.

papier mâché

Fr. pp. of macher (L. masticare); to reduce to a pulp

-an ancient art found in Persia, Japan,
China and Europe

patina

overall surface colouration made up of many
subtle variations of colour and value of
metallic objects

pediment

a triangularly shaped low-pitched gable on
the front of some buildings; flourished in
the Grecian classical style of architecture

perception

the process of making sense out of what we
see

philosophical

political

religious

rationales for producing sculpture; consult
Table I; or as Feldman states 'instrument-
alist art' . . . which the artist makes and
uses as an instrument for changing other
people's beliefs socially, politically, and
religiously (School Art, vol 75, #6, p. 20,
Feb. 1976).

-these rationales also helped to maintain
cultural values as in the Middle Ages when
Christian ideals were sculpted on the walls,
Baptismal fonts, etc. for the instruction of
the illiterate congregation

pickle

a chemical bath used to clear metal of
scale; preserve wood, etc.

<u>pilaster</u>	"a shallow rectangular upright support set into a wall and used mainly as decoration" (Kalman, 1978, p. 275).
<u>plane</u>	"a surface that contains every straight line joining any two points lying in it" (Guralnik, 1970, p. 1088).
<u>plaster</u>	manufactured from gypsum formed by the depositing of salts in inland lakes; a white mineral rock with the scientific name calcium sulphate dihydrate
<u>plastic language</u>	fluid, malleable media and/or form -plastic media such as clay and wax has great immediacy -there is some degree of action or <u>movement</u> in sculpture that possesses plastic language
<u>productive domain</u>	Elliott Eisner's term from the <u>Kettering Project</u> (1969); has four factors whereby students learn to manage materials, invent forms, perceive qualitative relationships, and create spatial and aesthetic order, with expressive power
<u>proportion</u>	a principle of order; consult <u>Table I</u> its part to part relationships in terms of size; it requires judgment and is therefore personal

<u>rasp</u>	a rough file with raised points used on wood and/or stone
<u>rationales</u>	consult <u>Table I</u> ; "the essential reason for sculpture has been to express something considered of vital importance to a community; to give shape to its ideas and forces that would have been formless otherwise" (Gaunt, 1957, p. 9).
<u>realistic</u>	a mode of expression in which the object is easily recognizable but it is not a specific one of a kind; consult <u>Table I</u> e.g. <u>The Postman</u> , a bas relief sculpture found in <u>Section III: Area 4 - Downtown A</u>
<u>relief</u>	a shallow manipulation on one plane and is therefore viewed only from the front -there are two types: a) <u>intaglio</u> i) simple line ii) depression (concave) b) <u>cameo</u>
<u>repoussé</u>	a relief form which is worked from behind the face of the sculpture
<u>representational</u>	recognizable subject matter; see <u>figurative</u>
<u>rhythm</u>	a repeated motif which varies according to the interval between repetitions so one may

speak of quick, moderate, measured or slow rhythm

Romanesque

"designating or of a style of European architecture of the 11th and 12th centuries, based on the Roman and characterized by the use of the round arch and vault, thick massive walls, interior bays, etc." (Guralnik, 1970, p. 1234).

-there was also a style of sculpture that corresponded to this--its characteristics are religious solemnity, decorativeness and symbolism.

scale

when proportion is concerned with the relationship of the parts to the total sculpture or the total sculpture to its surroundings; a critical concept when dealing with sculpture

-refers to the size of the piece in reference to the human body

self expression

a rationale for producing sculpture; consult Table I; expression of the artist trying to communicate a feeling, attitude, or idea

sgraffito

a method of decorating in which a design is created by incising or cutting lines through

one layer of plaster or stucco to reveal the contrasting colour of an underlayer

shape

an element of design; consult Table I
it is a generally measurable area; enclosed by contour and caused by line, contrasting colour, texture, or value
-usually depends on the position of the viewer and the direction of the source of illumination

shim

a thin wall, often a metal sheet, that separates two pieces of a mould from each other

size

has a physical and emotional meaning, idea, or vision

slurry

a watery mixture of a fine insoluble material such as clay, cement, or plaster

soft sculpture

implies limpness and pliability like human flesh
-involves the tactile quality and it is not so concerned with perpetuity; Claes Oldenburg was the first to create such an art form, e.g. Soft Typewriter (1963).

solder

a metal alloy used when melted for joining or patching metal parts or surfaces

<u>sound sculpture</u>	especially important in time-based art such as <u>kinetic</u> sculpture and Performance Art
<u>space</u>	an element of design; consult <u>Table I</u> -"the distance, expanse, or area between, over, within, etc. things" (Guralnik, 1970, p. 1363).
<u>sprues</u>	openings through which molten metal is poured into a mould as well as the waste metal cast in such an opening
<u>stabile</u>	a rigid, free standing figure
<u>staging</u>	refers to planning and executing both the placement of a work of sculpture and the design of the setting so as to present each to its best advantage
<u>subject matter</u>	"is the theme or story that is represented in a work, and is the only component independent of the others, but when subject matter is used independently of the other components (i.e. <u>form</u> and <u>content</u>) the result will not be an art form" (Coleman, 1968, p. 12).
<u>substitution</u>	a technique used to produce sculpture; consult <u>Table I</u> -a casting, a reproducing of a given shape by pouring a temporarily fluid material

into a mould. The solidified material is the reproduction.

-it is an imitative device.

subtraction

a technique used to produce sculpture;

consult Table I

-a carving away; a process of reduction;

the removal of surplus material from a

block until the desired shape is achieved

Surrealism

"the principles, ideals, or practice of producing fantastic or incongruous imagery in art or literature by means of unnatural juxtapositions and combinations" (Webster, 1971, p. 2301).

symbol

something that stands for or represents

something else and makes visible that which

otherwise might not be clearly understood

symmetry

similarity of form or arrangement on either

side of a dividing line or plane

terracotta

Italian for 'baked earth'; fired clay, modelled or moulded and baked until it is very hard; see bisque

texture

an element of design; consult Table I

it is that tactile quality of a surface

which affects both the sense of touch and

the sense of light. There are two sources:

1. indigenous to the material
2. that which the artist produces on the surface

"it is the seasoning that enlivens three dimensional designs; it invests surfaces with rhythm and movement and gives subtlety and variety to the play of light" (Stevens, 1965, p. 56).

theme

an idea or point of view expanded on in a work of art

-it is the underlying or essential subject of an artist's creation

time

consult Table I; an element of design

-there are three sources of time:

1. the time taken by the viewer to view the piece--almost completely beyond the control of the artist
2. controlled by the artist--this is the time required by the object to complete mobility or change within itself; it is designed into the sculpture
3. the permanency of the piece--e.g. some sculpture has been created to destroy itself or to be acted upon and sometimes destroyed by its environment/setting. This destruction/deterioration can take place in a few minutes or take centuries.

topiary

the art of trimming and training shrubs or trees into ornamental shapes

value

is the element which permits most sculpture to be visually understood; consult Table I; it is the quality of light which ranges from light to dark and which results from the absorption or reflection of light by a surface

-often it is value which describes all of the other elements except time

variety

a principle of order; consult Table I
it is the dissimilarity of parts and is achieved by utilizing parts of contrasting or opposing natures, or by elaborating on parts until their complexity competes, or contrasts with other more simple parts

volume

an element of design; consult Table I
the total form, both the solid and the controlled space

wedge

1. used in clay--meaning to knead the clay in order to combine the clay and water contained therein completely; at the same time preventing air bubbles from being trapped in the clay

2. used in casting--meaning a hard material tapered to a thin edge that can be

driven along a shim line of a piece mould
in order to separate one section from another

weld

to unite pieces of metal by heating until
molten and fused or until soft enough to
hammer or press together

Defining Sculpture

Sculpture is definitely the term of greatest significance in this thesis. It is of crucial importance that students clearly understand what sculpture can be, i.e., the range of possibilities, and what distinguishes sculpture from other three dimensional forms. With this thought in mind I propose the following approach to defining sculpture.

It is my experience that most people have a narrow view of what sculpture can be. In an attempt to broaden the students' understanding of sculpture, a teacher could ask them to bring to class a photograph, a definition and/or an example of what the student believes sculpture can be. Following a sharing time and/or bulletin board display in which no reference is made as to the aesthetic quality of the examples chosen, see how their contributions compare with the following list of what sculpture can be:

- a memorial statue in a public place
- a stone carving of a nude in an art gallery or museum;
an angel on a headstone in a cemetery
- a fountain in front of a bank
- a statuette or figurine in a residential garden
- a bronze figurine in the foyer of a theatre
- an adventure playground on a school ground
- something worn (jewelry, body sculpture); eaten (bread, cookie dough sculptures); held ('feelies'); experienced (sat in, climbed on, played around); even smell and sound can be involved.
- something on a wall, hanging from a ceiling, or resting on all kinds of surfaces; indoors or out

- something soft or hard, temporary or permanent, miniature or monumental
- something considered to be traditional or classical, kinetic, conceptual, cubist, minimal, architectural, or environmental
- something considered to be impressionistic, expressionistic, realistic, naturalistic, abstract, figurative or non-figurative

Another list, related to what some say sculpture is, follows. This list could be illustrated after a careful study of history of art reference books. Some say sculpture is:

- to carve or cut out of stone as in the Latin word 'sculpere'.
- something made by a scientist-artist; one who orders and animates space and gives it meaning (Noguchi, 1968, Foreword)
- something created in order to make visible the emotions of the artist (Russian Constructivists' Manifest, 1920)
- a vast and wonderful repository of ideals and ideas in tangible form through all recorded time (Gaunt, 1957, Foreword)
- "frozen music" (Ibid., p. 40)
- something which, when well made, will not break if rolled down a hill (circa 1500)

It becomes apparent that any definition of sculpture must allow for this range of what sculpture can be. The following criterion of what sculpture must be 'defines' sculpture.

Sculpture must be:

- an actual form occupying actual space and capable of affecting the space around it
- include the third dimension whether minimally as in bas relief or to a greater degree as in the round
- created by man. If it is meant to be functional it must also

be more than useful

- a product of skill using the elements: line, shape, space, colour, texture, pattern, volume, mass, value and time

principles: balance, harmony, variety, economy, proportion, and movement

- greatly affected by light, the angle, and the distance by which it is perceived

- the embodiment of a special essence that makes one stop and 'see'; an essence that affects and stimulates both the mind and the senses. This essence, or presence, incorporates poetic vision; it has vital purpose and force and distinguishes sculpture from mass produced forms that fill our environment.

Critical Analysis: Feldman's Systematic

Approach

Having 'tuned into' sculpture through active involvement with natural and man-made forms, and having become similarly involved with its vocabulary, the critical analysis of sculpture becomes relevant. It must be acknowledged that art criticism has not been a major ingredient of school art programs. It is not an area many of us, as teachers, feel comfortable practising. Teachers are most likely to spend classroom time on the productive and, occasionally, historical domains of art. I feel it is now time to recognize the equally important matter of teaching critical analysis not only of our own work and that of our peers, but also of local, national and international artists. Critical analysis is like learning any new skill; it takes time, practise and discipline. I suggest that teachers demonstrate their

facility with Feldman's system several times before assigning students the task. It might be helpful, as an introduction to this system, for teachers to analyze a piece of their own work. Whenever possible, the sculpture under review should be present and in full view of all concerned. Don't be discouraged at feeling an initial discomfort or embarrassment; sculptural analysis is a skill that improves with experience. An outline is given below of Edmund Feldman's approach to critical analysis which he describes fully in his book, Varieties of visual experience (1971). Feldman's system is based on four stages: Description, Formal Analysis, Interpretation, and Evaluation.

1. Description. This should be a complete inventory of the sculpture being viewed in which the critic names the things that are seen. In describing a piece of sculpture one should categorically state the title and the elements of design used such as colour, shape, etc. (consult Table I) as well as give an informed description of how the sculpture is made and assembled. The viewer/critic should not criticize and make inferences about the value of the work.

2. Formal Analysis. This should be an attempt to discover how the sculpture has been organized, which is to say, how the principles of design, namely balance, proportion, harmony, variety, economy, movement, have been used or incorporated into the sculpture. Feldman suggests that Formal Analysis should be a description of the way in which we perceive forms.

3. Interpretation. This should be an attempt to express the meanings of the sculpture by discovering and relating its

themes, and the artistic and intellectual problems that have been addressed within the piece. This stage, Feldman says, "includes stating the relevance of these meanings to our lives and to the human situation in general" (p. 645). The ideas the sculpture presents should be acknowledged and the impact it has on our vision should be examined.

4. Evaluation. In this stage we rank the sculpture in relation to other works of its class and kind. We decide on the degree of its artistic and aesthetic merit. In judging, we should specify the range of art objects which have been considered relevant for making a judgment; that is to say, the critic should relate the work to the needs and outlook of the time in which the work was created. It is therefore important to be knowledgeable of our artistic heritage. Further, we need to determine the purpose/function/rationale of the sculpture and, finally, give it a technical evaluation.

While it is highly recommended that Feldman's approach to art criticism be initiated and encouraged by the teacher, it is also important to acknowledge other ways of approaching or relating to sculpture. To have a relaxed disposition toward sculpture and overcome the fear of not being able to verbalize what the artist is trying to say is also important. The viewer needs to have a relaxed disposition in order to be aware of the experience of the effect; the impact of the sculpture on their own sensibilities. To experience and to 'see' a sculpture there must be a union of the effects the sculpture has on our sense of sight, on our intellect, and on our emotions. Each person's

experience with a work is unique to that person. Moreover, this experience may change with time and with varying conditions; that is the 'magic' of non-verbal communication and art.

This acknowledgement of the importance of experiencing sculpture, of understanding the language of sculpture, and of critically analyzing sculpture should help students feel prepared to view actual works. With this objective in mind the following approach to viewing works of sculpture is presented.

Approaching the Local Scene

Even though photographs of sculpture appear on postcards, posters, and in books, and even though slides and films of sculpture appear in projections on a screen, the best way to 'see' sculpture is to experience it 'in person.' Experiencing sculpture is the major reason for the focus of this project being on locally displayed works. It is evident that one's perception of sculpture is increased by:

- walking around it
- viewing it - from different vantage points
 - at different times of the day and year
 - on many occasions
- touching it in order to be aware of the material and how it affects the viewer and enhances the piece
- being able to relate to it in terms of one's own size
- being able to take into account the relationship between the sculpture and its setting and how one affects the other.

More can be gained in an introduction to sculpture from a single well-organized fieldtrip than from an hour's reading or

lecture--with or without slide examples--about a sculpture that students may never see, touch, walk around, relate to personally, or experience. First hand, local viewing is an appropriate starting place for learning about sculpture; it is in no way meant to suggest that the study of international sculpture is of lesser benefit or importance. What is inferred is that sculpture not available on a first hand basis is best left until after the student has had an initial exposure to works that are in his 'own backyard.' For this reason, I have chosen Vancouver as the model for this resource kit, since it is the area of the province with which I am most familiar.

It should not be presumed that living in a major city is necessary in order to find local stimuli useful in an introduction to sculpture. I hope, rather, that teachers in small towns and communities throughout B.C. will be inspired to look at their own surroundings with a new and wider understanding of what sculpture is. I hope they will see that in and around their offices and buildings--private and government--along their main streets, in their shopping malls, in their residential gardens, public parks and playgrounds, there are rich resources of bas relief and in the round sculptural forms that can spark student interest in learning about sculpture.

A Preface to Vancouver Sculpture

Vancouverites are fortunate to have access to both outdoor

and indoor sculpture.* Much of Vancouver's permanently displayed and publicly accessible sculpture is documented in this study. Bas reliefs as shallow as sgraffito are mentioned whereas mosaic murals are not, due to their lack of depth in a three dimensional sense. Woven wall hangings have also been omitted partially for the same reason. Architectural and decorative sculpture, Northwest Coast Indian art, liturgical art, sculpture found in residential areas, parks and playgrounds is presented as a sampling only. It must also be noted that the sculpture referenced in this study is only on permanent display to the extent that it is enjoyed by its owner; it may be removed by its owner at any time, for any reason, not the least of which is the growing and changing nature of the city.

This sculpture, particularly the pieces found outdoors--often more readily available to the general public than work found inside buildings--should be examined by teachers and students. As Robinette writes, "Outdoor sculpture, by virtue of its setting, is probably the most people oriented of all urban art" (1976, p. 90). Huxtable states, "more people experience art (outdoors) than in galleries and museums" (Ibid.). It is in

*Regarding indoor sculpture, no mention is made of the various galleries and museums, both public and private, that regularly exhibit local, Canadian, and internationally recognized sculptors. Most of the galleries and museums have catalogues, biographies of artists, and slide documentation of their shows. Class tours are a possibility if prior arrangements are made. Local newspapers and magazines list and advertise exhibits. It is advantageous to become a member and/or be on the mailing lists of Vancouver galleries and museums in order to show support for the local art community and be notified of show openings and special events.

order to make this outdoor experience with sculpture more meaningful and consequential that this Vancouver model has been researched and presented.

Another reason for this model is that the sculpture in Vancouver is rarely labelled. The name of the sculptor, the title of the work, the patron, if any, the media, technique, date, dimensions, or a description of the piece is seldom provided on the sculpture site. This situation does little to remedy the problem of some students, majoring in sculpture at institutions such as the Emily Carr College of Art and Design, being unable to name three sculptors beyond their mention of Henry Moore.* Furthermore, secondary art teachers have had few resources to call upon to enable them to include the recognition of local sculptors as part of their art program, which is yet another reason for this Vancouver model as well as the appendix listing numerous local sculptors.

Resources that were used in the preparation of the information for the six sculpture areas of Vancouver are the following:

- Peggy Imredy's A Guide to Sculpture in Vancouver, published in 1980. Although this publication is poorly illustrated, inadequately proofread and is inappropriately titled, a more appropriate title being "A Guide to the Landmarks of Vancouver," this paperback contains useful information not otherwise available to the general public.

* Information gained in a May 1982 conversation with Ruth Beer, a sculptor and instructor at the Emily Carr College of Art and Design.

- Starting with Monuments: Stanley Park, a Vancouver Environment Educational Project, a University of British Columbia publication is mentioned in Section III: Area 2.
- Doris Munroe's thesis, Public Art in Vancouver (1972) is a catalogue of permanent art accessible to the general public. Art found within the city limits of Vancouver, the University of British Columbia and the Vancouver International Airport are listed according to the chronological order of their unveiling from 1905-1971. The date, item, location, artist, medium, size and descriptive information listed in the catalogue was gained from questionnaires answered by artists, architects, patrons, and government representatives.
- Exploring Vancouver 2. Ten Tours of the City and its Buildings (1978) by Harold Kalman, and
- The Pleasure of Seeing. Architectural Sculpture and Decorative Art in Vancouver (1982) by Gerald Formosa were two other resources found to be particularly useful in the preparation of Section III: Areas 3, 4, and 5. The last three resources referred to, cite further examples of architectural/ornamental sculpture than those listed within this study. On the other hand, this study provides a more up to date summation of the bas relief as well as in the round sculpture currently available to the general public.

The six self-contained parts of Section III that follow correspond to six areas of sculpture in Vancouver. The boundaries of these areas were conceived mainly as a result of trying to divide evenly the quantity of permanently displayed sculpture

within the city. Three of the areas, the University of British Columbia, Stanley Park, and the VanDusen Botanical Gardens are naturally 'self-contained' and readily facilitate the organization of fieldtrips. The sculpture found in The West End, Downtown A and B is more widely dispersed and is therefore less accessible for class fieldtrips than they are for small group activities. Recommendations for how to approach these three areas are presented within each area.

The contents of these six parts of Section III include the following:

- a map with the location of each sculpture clearly marked. Sculptures not photographed are not marked, however.
- a brief introduction to each area
- classroom activities which centre on the use of the slides contained within this study. Although it is acknowledged that slides are an inadequate way to perceive sculpture, they do facilitate a preview of local works. Viewing slides before 'experiencing' the actual sculpture will enable students to note the difference between looking at a slide reproduction and seeing sculpture first hand. They will gain an insight into what is missed in terms of a sense of scale, the relationship between setting and sculpture, the tactile sensation, and the possibilities of viewing the work from more than one angle.
- labelled slides and tabulated background information sheets regarding each of the sculptures could be used as a script for the showing of the slides. (Note the underlined words considered to be key points in the description of the work. These terms are defined in the glossary. Note also that in the

descriptive notes, value judgments and 'loaded vocabulary' as to the quality of the sculpture have been avoided.)

- fieldtrip activities which could be attempted on site or begun during the fieldtrip and completed back in the classroom. Often library and art room facilities are needed by the students to complete these activities. These activities include the critical, historical as well as some of the productive domains of the sculpture; more emphasis on the productive domain of sculpture occurs in Section IV.

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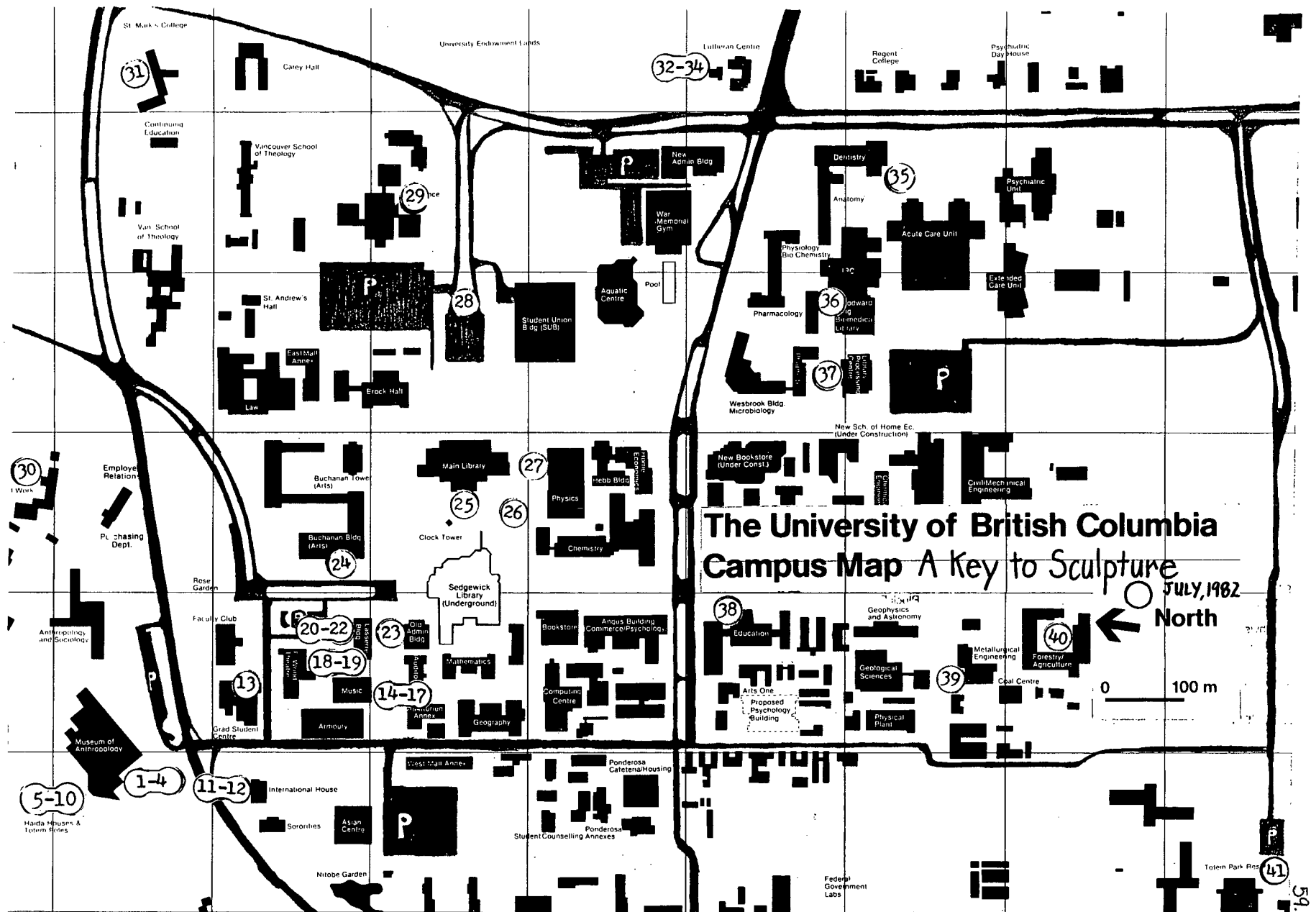
SECTION III: VANCOUVER SCULPTURE

Although initially it may seem a mammoth task for a teacher to peruse the slides, notes and activities including the underlined terms found in Section III, I think it would be time well spent. For a teacher working in the city of Vancouver it would be of benefit to become familiar with the sculpture available locally. Such familiarity would acquaint teachers not only with local sculpture but with local sculptors and patrons, with the media, techniques, styles, rationales, and modes of expression of these works. For teachers working outside city limits such a perusal would help them become familiar with the classroom/fieldtrip-historical/critical/productive domain format I have used. They may find this format useful for a study of the sculpture found in their own community.

At the same time it is recognized that sculpture is only part of a year's art program in the elementary and secondary schools, therefore decisions and omissions (consult the introduction to specific areas) will have to be made as to the quantity of material that can be made available to the students at any one time. Before introducing Section III it may be of interest to know and understand:

- what value is placed on local sculpture
- what rationales were used for the creation of the works
- what 'styles' are represented in the architectural reliefs on the buildings in downtown Vancouver
- what reception was given to the work as it was originally unveiled

- what notice is given to the sculpture at the present time
(newspaper clippings, city archivists and librarians can provide information)
- what the weather, our climate, our population do to the sculptures
- how the sculptures are maintained; does the city tend to the upkeep of outdoor sculpture.



Section III: Area 1 - The University of British Columbia

It would be an interesting survey to ask graduating students who have spent four or more years on the University of British Columbia campus what they recall of the more than forty sculptures to be found on the University Endowment Lands. Most graduates would probably have difficulty accepting that figure. The majority of the work goes unnoticed not only by students but also by the administration of the university. When researching this area it became apparent that existing files for campus sculpture were incomplete. U.B.C. is the province's largest university but one local newspaper reporter/art critic reported that U.B.C. has the most poorly managed art collection of any post secondary educational institution in the province.* A campus policy amounting to accept all gifts and allow no budget has only exacerbated this situation. U.B.C. art collection files are not kept by a central overseeing administration, rather there are a number of individually owned collections such as the donor's collection at the Faculty Club, the Fine Art Department's international contemporary teaching collection, the student owned collection begun in the late 1950's, the Department of Metallurgy's B.C. print collection, and the Graduate Centre's collection by members of the Fine Arts faculty. There is no one individual at U.B.C. who is aware of all the art on campus.

* Information found in Susan Merten's article, Grounds for Art, The Vancouver Sun, Friday, February 12, 1982.

Another reason is the lack of community pride taken in the sculptures. Several works such as Jack Harman's Fertility and The Miner, and Germaine Bergeron's Man, The Robot, and The Venetian, have had to be removed due to extensive damage inflicted on these sculptures. Plaques identifying other works have frequently been removed. A more respectful attitude on behalf of the general public is necessary before this vandalism will be brought to a halt.

Some general remarks can be made about the sculpture found on the University of British Columbia campus:

- it has been commissioned or donated by private individuals or groups
- only one work was done by a sculptor not residing locally
- there are twenty 'in the round' sculptures, twelve bas relief sculptures, one fountain, and three totem poles exclusive of the three dimensional art found within the Museum of Anthropology
- five works were chosen as a result of competitions held by the Northwest Institute, now called the Sculptors' Society of British Columbia in conjunction with the Extension Department of the university.

Classroom Activities and Slide Presentation

View the slides in order to familiarize yourself with the variety of sculpture at U.B.C. Find the answers to the following questions:

1. How many figurative pieces of sculpture are there on campus?
2. Which four sculptures are examples of the subtraction of stone?

3. Name the eight architectural/ornamental reliefs and note the media that were used.

4. Name the two sculptors who depict the mother and child theme?

5. Do you think the commissioned sculptures commemorating Bela Bartok, Dr. MacKenzie, Walter Gage, and King George VI are appropriate memorials? State your reasons.

(Show the slides using the Slide Notes Section III: Area 1 - The University of British Columbia.)

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SUBJECT
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III:1:2



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III:1:3



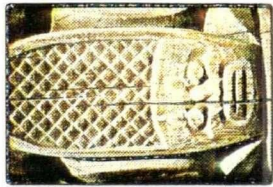
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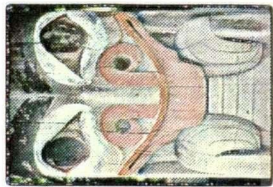
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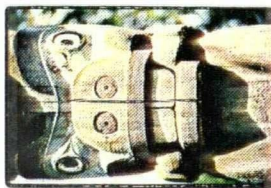
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12

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III:1:8



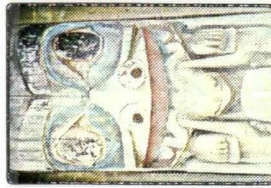
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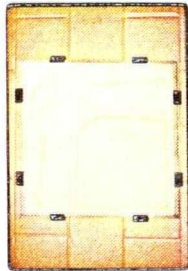
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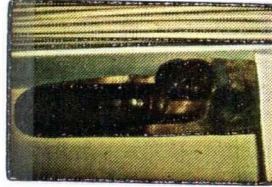
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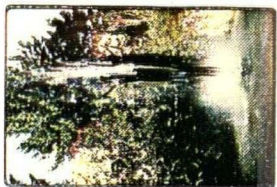
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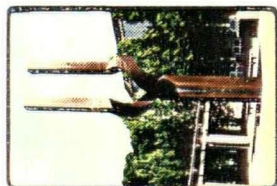
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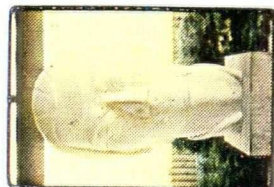
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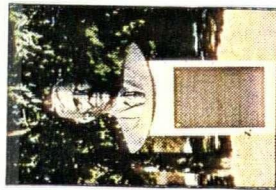
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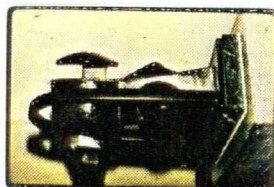


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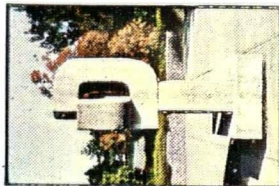


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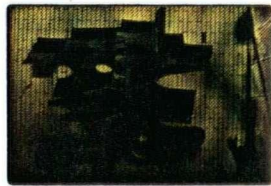


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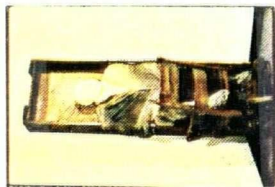
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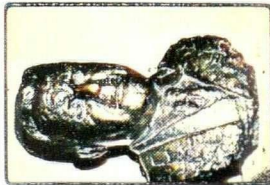
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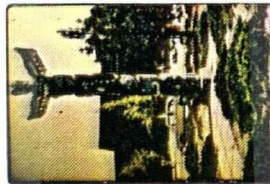


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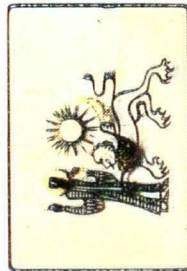
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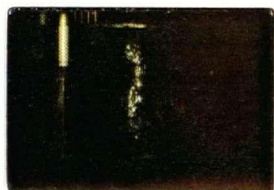


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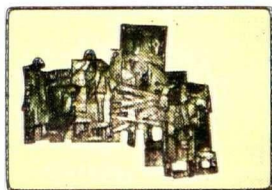


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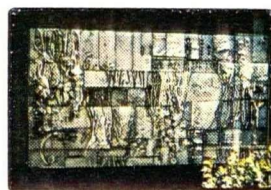
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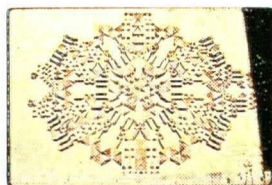
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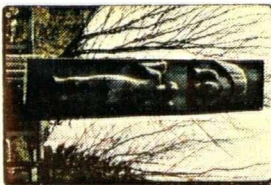
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SECTION III: AREA 1 -

THE UNIVERSITY OF BRITISH COLUMBIA

SECTION III: AREA 1 -

THE UNIVERSITY OF BRITISH COLUMBIA

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
1	Walter Harris Vernon Stephens Earl Muldoe Art Sterritt - 'Ksan Carvers (from Hazelton, B.C.) Arthur Erickson architectural firm	entrance doors	-Rayonier of Canada presented the red cedar - UBC Grad. Class of '74 and the Na- tional Museum of Canada helped finance the pro- ject	red cedar	bas re- lief - sub- trac- tion	H. 10' 6" thick	1974- 1976	Museum of Anthropol- ogy, 6393 N.W. Marine Drive	- Northwest Coast Indian motifs depicting the or- igin of the 3 main tribes of the Upper Skeena River - carved on both sides; tells the story of Skawah an ancient myth of the Gitskan people. The myth recounts how a young maiden married the man spirit from the sun after the animals in the forest failed to gain her hand. Skawah had 6 children whom the sun divided into 3 tribes - frog; wolf; firewood. - consult <u>The Pleasure of Seeing</u> #136
2	Bill Reid, created the miniature ver- sion - George Norris Garry Edenshaw George Rammell Jim Hart Reg Davidson assisted in the carving of the large work	<u>The Rav- en and The First Humans</u>	gift from Walter & Marianne Koerner	origin- ally a 4½ T man-made block of <u>lamin- ated</u> yellow cedar	subtr- action "in the round"		Apr. 1, 1980	-the speci- ally desig- ned rotunda of the Mus- eum of Anthropol- ogy	-unpainted -as Terry Noble (<u>Vancou- ver Guideline</u> , Vol. 10 No. 35, Jan. 23-29, 1981) states: "... it's a 3 dimensional story book for children and adults alike. A giant raven is perched atop a colossal clam shell, from which humanity struggles to free itself and enter this world made fresh and new by the Great Flood. A stylized piece derived from Haida Legend." -Joan Lowndes' article <u>Child of the Raven:</u> <u>Bill Reid</u> which appeared in the <u>Vanguard</u> Feb. 1982, pp. 20-25 is a useful resource for und- erstanding both the sculptor and his work.

SECTION III: AREA 1 -

THE UNIVERSITY OF BRITISH COLUMBIA

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
2	Bill Reid cont'd								<p>-the film <u>The Raven</u>, its genesis and evolution is available from the Canadian Film-makers Distribution Centre, 525 W. Pender St. Vancouver, V6B 1V5; 684-3014</p> <p>-consult <u>The Haida Legend of the Raven and the First Humans</u> as retold by Bill Reid, Museum of Anthropology, UBC, <u>Museum Note #8</u>.</p>
3	Bill Reid	<u>Haida Bear</u>	bequest from Walter Koerner	cedar	subtraction	101" L. x50" H.	1963	Great Hall, Museum of Anthropology	<p>-a contemporary "touchable" carving</p> <p>-note the characteristics of the bear (the heavy muzzle, teeth and tongue, square ears and massive body)</p> <p>-the textured surface is a result of the skillful use of the hand adze.</p>
4	Bill Reid assisted by Doug Cranmer		Canada Council Grant	cedar	-Haida house & totem pole -subtraction		1962	outside the Great Hall, Museum of Anthropology	<p>-part of a replica of a Haida Village including a dwelling house, grave house, double and single mortuary poles, memorial pole and the sea wolf figure.</p> <p>-there is also a National Film Board film entitled <u>Bill Reid</u> (106c0179 094 27.50 color). The following description is useful: "B.C. Metis artist Bill Reid, jeweller and wood carver, at work on a totem pole in the Haida Indian tradition. The film shows the gradual transformation of a bare cedar trunk into a richly carved pole, a gift of the artist to the people of Skidigate, Queen Charlotte Islands." (N.F.B. Catalogue, p. 50)</p>

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
5 10	Mungo Martin plus others; a "sampling" only of N.W. Coast Indian art			cedar	totem poles			on the grounds out- side The Great Hall of The Mus- eum of An- thropology	-formerly found in Totem Park. -full views difficult to photograph therefore de- tails of poles presented in slides. - a film recommended in the <u>Art 8-12 Curricu- lum guide</u> is <u>Totems</u> N.F.B. A-R 141 1944 10 minutes colour - The Museum of Anthropology has been refer- red to as a 'treasure house that teaches.' It houses not only a wealth of Northwest Coast art but also presents objects of cult- ural significance from around the world. Note that as well as visiting this museum and studying the artifacts including the special travelling exhibits, the museum also offers videotapes. - two films that might be helpful are: <u>A Very Special Building</u> 18 minutes; colour; Canadian Filmmakers Distribution Centre, 525 W. Pender St., Vancouver. <u>U.B.C. Museum of Anthropology</u> SO-728 PEMC 1976 30 minutes colour - consult the <u>Guide to the U.B.C. Museum of Anthropology</u> by Madeline Bronsdon Rowan and Margaret A. Stott, pp. 13-14. - it becomes obvious that a field trip to the Museum, independent of viewing the sculpture on the rest of the campus is advisable be- cause of the time necessary to appreciate the wealth that is contained within this museum.

SECTION III: AREA 1 -

THE UNIVERSITY OF BRITISH COLUMBIA

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
11	Edward Apt	<u>Memorial to Sopron</u>	-commissioned by a group of Hungarian-Canadians from the area of Sopron, Hungary	limestone	relief subtraction	24x3 x24"		2nd floor corridor, International House	-two hands clasped together -crudely carved letters "U.B.C. adopted Sopron 1956-1961" -References: <u>Foresters in Exile</u> , pub. 1970 <u>Adamovich & O. Lziklai Alumni Chronicle</u> , 1961, pp. 24-25.
12	Alfred Carlsen	<u>Madonna of the Cedars</u>		wood	subtraction	H. 50"	1968	2nd floor lounge, International House	-University Purchase Prize -small plaque identifying work -stylized faces of a mother and child - <u>frontal</u> ; low relief
13	Jack Harman	<u>Transcendence</u>		bronze	sand cast fountain -4 figures welded together	10' figures total height 15'	May 1961	Thea Koerner Graduate Student Centre fountain stands in a pool at the southeast corner of the building	-the design was chosen from 5 submissions -cast in Harman's North Vancouver studio -4 simplified and draped figures with outstretched arms face the respective points of the compass; plaque in place
14	Gerhard Class	<u>Tuning Fork</u>	Alfred Blundell \$5,000 gift	corten steel	welded, free-standing abstract	H. 23'	Sept. 1968	south of Music Bldg.	- <u>formalist</u> rationale -the winning design of a competition held at UBC -made at Tri Metal Fabricators, Vancouver -lower portion has heavier gauge steel due to wind factor -includes a well; a drain for rust particles that form as the metal weathers

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
14	Gerhard Class cont'd								-the piece was well received by the public and is almost immune to vandalism
15	C. Vincenzi	<u>Untitled</u>	Music Grad Class of 1974	bronze	cast figure		1974	inside the Music Bldg.	- <u>self expression</u> ration- ale -the upturned <u>head</u> , neck, shoulder, and arm of a man - <u>impressionistic</u> mode of expression
16	Jack Harman	<u>Bela Bartok</u> 1881- 1945	presented to U.B.C. and people of the province by the Hungarian- Canadians of B.C.	bronze and marble	bust substi- tution	H. 1½' plinth 4' H.	March 25, 1981	inside the Music Bldg.	-marks the century of the composer's birth and the 25th anniversary of the events of 1956 in Hungary - <u>naturalistic documenta- tion</u>
17	Sherry Grauer	<u>The Musician</u>	gift of Mr. Rich- ard A. Wyllie	wire mesh & auto putty	-manipu- lation	H. 3½' approx.	June 1968	Chairman of the Music Department Office, Music Building	-the work is made of different gauges of wire mesh -note the instrument it- self and the facial feat- ures of the musician
18	Otto Fischer- Credo	<u>Asiatic Head</u>	wife don- ated the sculpture to U.B.C.	conc- rete	substit- ution	H. 40" 80" diam.	1958	under cov- ered walk- way near Lasserre & south of the Freder- ic Wood Theatre	-shown at 1958 Sculpture Show held at U.B.C. by the N.W. Inst. of Sculp- ture and the Extension Dept. - <u>large stylized woman's head</u>

SECTION III: AREA 1 -

THE UNIVERSITY OF BRITISH COLUMBIA

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
19	Jack Harman	<u>Dr. Norman A.M. MacKenzie</u>	U.B.C. Alumni Assoc.	bronze	bust substitution	H. 30" plinth 52" H.	1976	between Lasserre and the Frederic Wood Theatre	<u>naturalistic documentation</u>
20	Frank Perry	<u>Florentine Door #2</u>	plaque states Rothman's of Pall Mall donor	bronze	substitution abstract	H. 15½" 4' base		in the corner near Room 401A, 4th floor Lasserre Building	-rough finish - appears to be painted black and varnished rather than left to patina naturally -exhibited in Centennial Sculpture 1967, Vancouver. -separated from 4' base by 1" jade-like stone -an inch thick arch is attached to a rectangular base - the "body" of the design is a combination of <u>geometric</u> and <u>organic</u> abstract shapes. - <u>negative space</u> is important to the overall design of the piece.
21	Jan Zach	<u>Reclining Figure</u>	given by the artist to Walter Koerner	red sandstone	free-standing subtraction	H. 22" x36" W.	1967	north side of the Lasserre Building	-stylized figure; note that the <u>reclining figure</u> theme was often used by other artists such as Henry Moore
22	Robert Clothier	<u>Three Forms</u>		cast concrete	free-standing abstract	H. 5½" from base	1956	north side of the Lasserre Building	- <u>formalist</u> rationale -won University's Purchase Prize in 1st Sculpture Show held at UBC in 1956 (\$400) -organized by the N.W. Institute of Sculpture in collaboration with the Extension Department of U.B.C.

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
23	George Norris Bill Reid (designers and carvers)	<u>Univers- ity Mace</u>	commiss- ioned by U.B.C.	yew with copper inset	bas re- lief subtr- action and addi- tion		Oct. 1959	stored in the Cerem- onies Office	- <u>functional</u> rationale -made of native B.C. materials -Native Indian designs -copper insets used, not silver as originally proposed
24	Gerhard Class	<u>Configur- ation</u>		sheet copper welded and solder- ed	wall relief	H. 6-7' x78" W.	1958	exterior wall Main Mall Ent- rance, Buchanan Building	-Canada Council contest winner 1958 (\$2000) -Committee chaired by B.C. Binning -patina the result of weathering
25	George Thornton Sharp, archi- tect of the architectural firm of Sharp & Thompson	<u>Monkey and the Bearded Man</u>		stone	plaques subtr- action		1923- 1925	Main Ent- rance of Main Library	-(too small and difficult to photograph) -reminder of the famous 'monkey' trial of 1925 and a challenge to reason and progress.
	(perhaps Charles Marega was the sculp- tor)			stone	plaques subtr- action			Main Ent- rance of Main Library	-Crest, 4 floral emblems, and horse with rider - architectural ornaments. -consult <u>The Pleasure of Seeing</u> #134
26	George A. Norris	<u>Mother and Child</u>	donated by anonymous donor 1957 (could have been Charles F. Scott, principal of V.S.A.)	bronze	substi- tution	H. 47" (39" H. without base)	1955 -exhibited at the B.C. Sculpture Show, 1958 and bought by the donor.	between Main Lib- rary and Physics Building	-intended for the ent- rance of the new Educa- tion Building along with a <u>Father and Child</u> . The building didn't get fin- ished for 10 years after the commission.

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
	John Lees	<u>Crystal Tree</u>	presented to the Dept. of Physics by Mrs. D. T. Lees	glass	manipulation		July 27, 1976	inside the main entrance of the Hennings Bldg.	(too difficult to photograph)
	Sherry Grauer	<u>Sky with Swimmers</u>	commissioned by and in the collection of Dr. F. A. Kaempffer	wire mesh & aluminum	manipulation	Part I: 5.5m x .84m x 1.5m Part II: 5.5m x	1972	Reading Rm. #311, Hennings Bldg.	(too difficult to photograph) -placid premises -"tucked away" location -2 sets of 4 vertical panels -1 set shallow; the other set 4 times deeper -series of cut-away sections of a swimming pool where a chain of activities is taking place - different positions of the swimmer presented - a crouching figure is split in two and separated by negative space
27	Sherry Grauer	<u>Bored Figure #2</u>	coll. of Dr. F.A. Kaempffer	stuffed canvas, plaster, wood	relief addition	188x71x 46 cm	1966	Rm. 332 Hennings Bldg., Dr. Kaempffer's office	-standing figure encased in a low relief 'stage'; hands in pockets; one foot on the seat of a wooden chair
28	Ellen & Edward (John?) Neel	<u>Thunderbird Totem Kwakiutl</u>	bought by A.M.S.	cedar	subtraction	H. 12'	dedicated in 1948	foot of Student Union Blvd.	-until 1976 the pole was in front of Brock Hall. -tells of the 5 tests of Tsikumin, chief magician of the Red Cedar Bark Dance and founder of Qui-Owa-Sutinuk, ancestors of the carver. -repairs to weather-damaged pole done by their nephew, Doug Cranmer. -plaque removed -removable wings in place

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
28	Ellen & Edward (John?) Neel cont'd								<ul style="list-style-type: none"> -much of the design painted on with black, grey, turquoise blue, white, red and brown paint. -frontal pole-back of the pole roughly shaped only. -positioned facing the sea and back to the main entrance of S.U.B. in keeping with the Indian custom of placing their totems between their longhouses and the sea.
29	Jack Harman	<u>Walter Gage</u>		bronze	bust substitution	H. 24½"	1972	main foyer of Gage Residence	<ul style="list-style-type: none"> -<u>naturalistic documentation</u> - in commemoration of Walter Gage's 50 years of service to the University
30	Ellen Neel of Alert Bay		presented to the School of Social Work by the B.C. Indian Arts and Welfare Society	cedar	totem	H. 7-8'	May 11, 1949	Student Lounge in the basement of the School of Social Work	<p>"...given as a symbol of the Native Indian in the field of higher education." (information gained from a framed paper "plaque")</p> <ul style="list-style-type: none"> -painting and carving well preserved as exhibited indoors. -wings have been removed and are stored in the Faculty Lounge. <p>-3 main figures; frontal pole. -yellow, green, white, black, brown and red.</p>

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
31	Lionel Thomas	<u>The Lion And St. Mark</u>	commissioned by the architects Gardiner, Thornton, Gathe and Associates	bronze and gold leaf	welded wall relief <u>linear</u>	15'x12'	1957	St. Mark's Theological College near Westbrook Mall and Chancellor Blvd.	-includes the stylized figure of St. Mark, the sun, and a lion, symbol of St. Mark the evangelistic. -reflects the afternoon sun and gives interesting shadow effects.
32	Tony Bisig	<u>Christ The King</u>		bronze sheets	welded		1967	Lutheran Student Centre Chapel	- <u>religious</u> and <u>functional</u> rationales -3 dimensional cross above the altar plus a crown of thorns motif for the overhead light fixtures.
33	Tony Bisig	a Circular Altar		bronze sheets	welded				-symbols of the Holy Trinity are subtly embodied in the relief
34	Tony Bisig	<u>The Twelve Apostles</u>	gift from the artist	fibre-glass?	relief		presented at the opening of the centre		-stylized group of figures
35	Robert Weghsteen Langley, B.C.		plaque states: "presented by the Van. Alum. Chapter of the Alpha Omega Frat."	glazed ceramic	mural -manipulation		May 1971	McDonald Building, South Entr.	- <u>abstract shapes</u> and <u>textural variety</u> - <u>architectural/ornamental relief</u>

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
36	Sir Charles Wheeler	<u>King George VI</u>	presented to U.B.C. by the Van. War Amps. Ass. of Canada funded by Mr. P.A. & Mrs. M. Woodward Foundation	bronze	statue substitution	H. 9'	June 21, 1958	Woodward Bio-Medical Library, Main Entrance	<ul style="list-style-type: none"> -<u>naturalistic documentation</u> -replica of the one on the mall leading to Buckingham Palace in London. -was previously located at the S.E. corner of U.B.C. Memorial Gymnasium.
37	George Schmerholz	<u>The Family</u>	Centre for Human Development, Gov't of Canada, Dept. of Public Works, 1976 Habitat	wood	subtraction	H. 5x3'	Sept. 1980	4th floor, Library Processing Building	<ul style="list-style-type: none"> -4 heads emerging from a chisel textured tree trunk -rounded, smooth, stylized portraits -<u>impressionistic</u> mode of expression.
38	Paul Deggan, of Lion's Bay	<u>Untitled</u>	purchased for the opening of the new Education Building; the award of \$2000 was given by the B.C. Teachers' Federation	copper aluminum and brass	wall relief	3 pieces, the largest 9x5'	Feb. 1965	Scarfe Building Exterior, North wall	<ul style="list-style-type: none"> -<u>linear abstract shapes</u> -design was chosen from a competition organized across Canada -jury chaired by Prof. Elmore Ozard -problem was to relate work to "unsympathetic" wall of light, glazed brick & deep grey mortar & to make the sculpture withstand possible vandalism

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
39	George Norris and John Fraser			mosaic brick	brick wall mural manipulation	20'x50'	1968	Forward Metallurgy Building, north entrance, design on both sides of the wall	-multicoloured -abstract of hexagonal symmetry, characteristic of many metals. -some bricks had metallic components pressed into them before firing -architects asked the artists to design a wall that would accentuate the entrance which was otherwise difficult to locate
40	George Norris	<u>Untitled</u> (Man About to Plant or Pick Alfalfa)	Dean Blythe and Mrs. Eagles	granite	subtraction	H. 3'	1967	MacMillan Building, The Forestry and Agricultural Quad- rangle	-small curved stylized figure of man planting/ picking a seedling. -donated as a memorial to Mr. and Mrs. Eagles' parents who were pioneers in the settlement of B.C. and as a token of homage to all who have laboured to improve our agriculture.
				plaster	substitution relief inscription	along 2 walls of the Board- room		Room 348, Agricultural Bldg.	-this inscription states: "Ceres first taught mortals to plough the land when acorns and wild strawberries failed" Vergil, Georgics I, 147-9 (not photographed)
	Zeljko Kujundzic, Kelowna	<u>Thunder- birds</u>		light- weight cast concrete	<u>architectural ornamentation</u>	each 6' x 6'; weight 1000 lb.	1967	12 Thunderbirds atop supporting poles of Thunderbird Stadium	-stylized Northwest Coast Indian motif -Vladimir Plavsic, a fellow Hungarian, was the architect of the stadium. (not photographed)

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
41	Simon Charlie, Salish	<u>Man Meets Bear</u>	plaque states work made possible by col- labora- tion bet- ween the residents of Totem Park and the Hous- ing Ad- ministra- tion U.B.C.	wood	totem subtr- action		1975	Totem Park Residences	-welcome pole -unpainted; frontal -two simplified figures.

Fieldtrip Activities

Now that you have been 'introduced to' the sculpture on the University of British Columbia campus through slides, arrange a visit to the campus in order to view the sculpture first hand. (Refer to the introduction to Section II for the reasons to view sculpture 'in person.')

A map is enclosed to help you locate the sculpture described and some on-site activities are recommended, such as the following:

1. Draw and/or photograph a pictorial essay of The Raven from different points of view (from far and near; from ground level and from a higher than eye level vantage point; from as many angles as possible). If you are using a camera be advised that flash is allowed within the museum, but it is requested it be used minimally, therefore a film of 400 ASA is recommended. A wide angle lens might prove very useful. If drawing is to be done, consider the use of paper that is approximately 45 x 60 cm in size. Imagine that you are drawing and/or photographing this monumental sculpture for a friend that lives far away and who may never see The Raven. What characteristics would you like to convey to your friend about this sculpture?

2. Use Feldman's approach to critical analysis and present a critique to the class of Gerhard Class' Tuning Fork.

3. There are two ceramic murals within this area; one done by George Norris, the other by Robert Weghsteen. What elements and principles of design do they share? How was each mural created? Why is the 'finish' for each mural suitable for the respective buildings? (Another ceramic mural that would suit

such a comparison is Jordi Bonet's The Fathomless Richness of the Seabed mural found in Slide Notes Section III: Area 3 - The West End.)

4. Find out as much as you can about the 'Ksan carvers from Hazelton, B.C. Describe their most recent projects. (Consult Slide Notes Section III: Area 3 - The West End.)

5. Compare and contrast* images of the mother and child theme. Compare:

- | | |
|-------------------------------------|-------------|
| - elements and principles of design | - mood |
| - historical context | - impact |
| - content | - symbolism |
| - technique | - style |
| | - imagery |

Begin with an in-depth study of Mother and Child by George Norris at the sculpture site on campus. Compare and contrast this sculpture with the following examples:

- Slide #42 - Madonna with Infant (Pitti Tondo), a marble relief done circa 1500 by the artist Michelangelo, located in Florence at the Bargello National Museum (Berti, 1969, fig. 12, p. 44).
- Slide #43 - Maternité, a carving in teak, 32" x 24", created by Canadian sculptor Suzanne Guité in 1960 (Boulanger, 1973, p. 55).
- Slide #44 - Mother and Child (no. 4), a bronze cast done in 1956 by Henry Moore. It is 17.2 cm high and in a private collection (Moore, 1966, p. 24).

* This is a suggested activity found in the Grades 8-12 A Curriculum Guide/Resource Book, Ministry of Education, Province of British Columbia, Sept. 1981, Draft, p. 177.

- Slide #45 - Mother and Child, 1941-45, a bronze created by Jacques Lipchitz. This sculpture is located in the Museum of Modern Art Sculpture Garden in New York.

6. Discover who George Sawchuk is and what he has done in the University Endowment Lands. Newspaper clippings will be useful as well as Bruce Ferguson's article, A Natural Politic: George Sawchuk, appearing in the Vanguard, April 1981, pages 10-17.

7. Bill Reid is one of the best known local artists who works in the Northwest Coast Indian tradition. Describe how Reid's assistants used the miniature raven Reid created for the carving of the four and a half ton block of yellow cedar to be found in the Museum of Anthropology.

MAP

**STANLEY
PARK**

VANCOUVER, CANADA

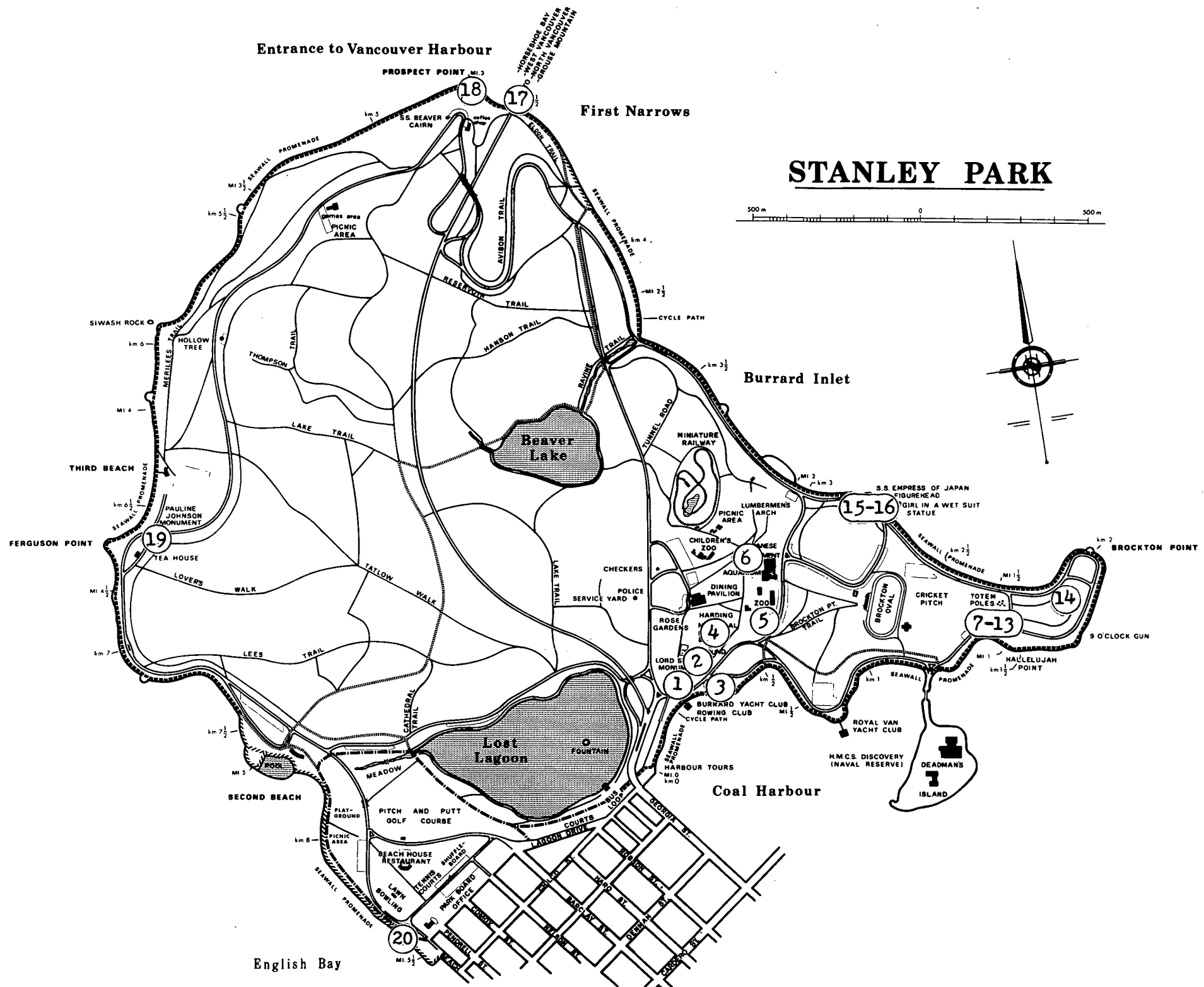
Lord Stanley,
Governor General of
Canada, dedicated
Stanley Park in 1889.

“...to the use and enjoyment
of people of all colours,
creeds and customs
for all time...”

BOARD OF PARKS
AND RECREATION
2099 BEACH AVE.
VANCOUVER, B.C. V6G 1Z4

1982

(Use of this map possible through the permission of the
Board of Parks and Recreation, Vancouver, B.C.)



(Use of this map possible through the permission of the Board of Parks and Recreation, Vancouver, B.C.)

Section III: Area 2 - Stanley Park

Classroom Activities and Slide Presentation

This world famous park is visited by thousands of people annually and yet how many of those visitors could describe in any detail one of the twenty sculptures located within its boundaries? What sculptures have you carefully looked at? What do you remember of what you saw? During your viewing of the slides of the sculpture found within this area, find the answers to the following questions:

1. How many works are examples of naturalistic documentation?
2. How many works were commissioned?
3. Most of the sculptures are 'in the round.' Name three works that include bas relief work.
4. Give six examples of statues and plaques that have been produced by the bronze casting method.
5. Most of the sculpture has been designed and created by local sculptors. Can you name other work in our city produced by Charles Marega or Elek Imredy?
6. What two works would you classify as examples of abstract sculpture?

(Show the slides using the Slide Notes Section III: Area 2 - Stanley Park.)

III: 2:1



III: 2:2



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III: 2:3

SUBJECT
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III: 2:4

SUBJECT
SUJETDATE
VIEW FROM THIS SIDE

III: 2:5

DATE
VIEW FROM THIS SIDE

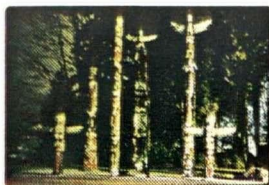
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III: 2:8

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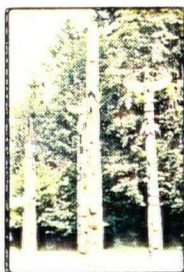
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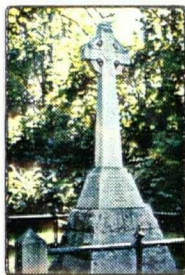


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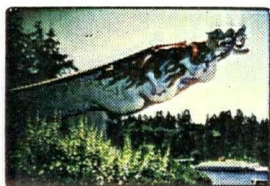
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III: 2:17



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SUBJECT
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III: 2:19



DATE
VIEW FROM THIS SIDE

III: 2:20



SUBJECT
SUJET

SECTION III: AREA 2 -

STANLEY PARK

SECTION III: AREA 2 -

STANLEY PARK

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
1	Sydney and Vernon March of London	<u>Lord Stanley</u>	Maj. J.S. Matthews, the City Archivist, helped to raise the money	bronze, granite base	statue substitution	H. 8'6" 1 1/2 T.	Mar. 10, 1960	the south end of the Stanley Pk. causeway	<ul style="list-style-type: none"> -arms spread in welcome to all -<u>naturalistic documentation</u> -park dedicated in 1889 by Lord Stanley, Gov. General of B.C. -statue commissioned in 1952 -the bronze arrived in 1956 -a 4 year controversy of where to place it -inscription: For the use and enjoyment of people of all colours, creeds, and customs for all time.
2	George A. Lawson	<u>Robert Burns</u>	Vancouver Burns Fellowship	bronze (\$5000) granite pedestal (\$2000)	<u>naturalistic documentation</u> statue substitution		Aug. 25, 1928	Georgia St. entrance, close to Lord Stanley	<ul style="list-style-type: none"> -one of 4 copies; one of which is in Ayr, Scotland, Burns' homeland. -3 bronze low relief plaques depict 3 scenes from 3 of his poems; a fourth plaque bears the poet's name and dates.
3	James Blomfield -designed the bronze work on the memorial Thomas Brock, R.A., sculptor of the 1897 Jubilee coins -designed the medallion of the queen	<u>Queen Victoria Memorial</u>	school children raised part of the funds plus a patriotic concert was held in 1902	bronze -granite from Nelson Island	cast in Salford England		May 24, 1909	faces Rowing Club	<ul style="list-style-type: none"> -first commissioned sculpture for Vancouver -right side of granite, the English coat of arms -left side of granite, Vancouver schools' coat of arms -<u>fountain</u> was intended to have water but vandals stole the 2 bronze drinking cups -original cost \$1850.

SECTION III: AREA 2 -

STANLEY PARK

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
4	Charles Marega	<u>Harding Memorial</u>	Kiwanis Club members charged 50¢ each	bronze, granite	<u>memorial</u>		Sept. 1925	near Malkin Bowl	<ul style="list-style-type: none"> -honors American President's visit to B.C. -includes a record of some of Harding's words spoken July 26, 1928; Harding died one week later -international competition for the design of the monument -built in the shape of a semi-circle, the memorial contains spacious stone seats which are flanked by 2 bronze eagles. In the center, mounted on the pedestal between the bronze figures of Columbia and Canada, is a relief profile of the President.
5	from the Skeena River area		donated by James F. Garden	cedar	<u>totem figure subtraction</u>		1903	opposite the bear pits	<ul style="list-style-type: none"> -stylized but worn figure shrouded in plant growth
6	James Benzie, local architect designed the monument	<u>Japanese War Memorial</u>	Canadian Japanese Association	granite	obelisk subtraction		April 9, 1920	between the Children's Zoo and the Aquarium	<ul style="list-style-type: none"> -to commemorate those of Japanese extraction who took part in WW.I -at first the pagoda lantern on top was lit at night -12 granite plaques name battles -one bronze plaque names those killed; the other those who returned -original cost \$15,000 -cherry trees added in 1932
		<u>Brockton Point Totem Park</u>							<p>A plaque states: "The totem was the B.C. Indians' 'coat of arms.' Totem poles are unique to the N.W. coast of B.C. and lower Alaska. They were carved from Western red cedar and each carving tells of a real or mythical event. They were not idols, nor</p>

SECTION III: AREA 2 -

STANLEY PARK

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
7	Alert Bay Kwakiutl	<u>Brockton Point Totem Park</u> cont'd <u>Wakius Pole</u>		cedar	totem subtr- action	40'	1899	Brockton Point	were they worshipped. Each carving on each pole has a meaning. The eagle represents the kingdom of the air, the whale the lordship of the sea, the wolf the genius of the land, and the frog the transitional link between land and sea." (Consult the brochure, <u>Totem Poles of British Columbia, Series I: Stanley Park</u> , by S.W.A. Gunn, for further information.) top Thunderbird Killer Whale Wolf Nan-wa-kawie Mythical Bird Grizzly Raven
8	Rivers Inlet Kwakiutl - restoration by Doug Cranmer	<u>Yakdzi Pole</u>	Vancouver Jubilee Committee	cedar	totem subtr- action		1936	Brockton Point	-replica of 1894 original -top Eagle Yakdzi (Chief) Sea Monster Whale Grizzly Octopus -the Yakdzi pole appears second from the left in the slide
9	Kingcombe Inlet Kwakiutl	<u>Tsa-wee- noh House Post</u>		cedar	horiz- ontal beam subtr- action		1927 placed near Lumberman's Arch; 1963 moved	Brockton Point	-made for Chief Tsa-wee- noh -Thunderbird and Grizzly holding a woman

SECTION III: AREA 2 -

STANLEY PARK

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
10	See-wit of Blunden Harbour Kwakiutl	<u>Nhe-is-bik</u> (Tethering Pole)	bought by Golden Jubilee Committee	cedar	totem subtr- action	60'	1892	Brockton Point	'How the salmon came to Rivers Inlet' top Thunderbird Chief Raven Salmon Wolf Whale Grizzly Monster of the for- est
11	Charlie James, Yaakutlas Kwakiutl -minor restor- ation by Doug Cranmer in 1963	<u>Si-sa- kaulas Pole</u>	bought in 1936 by the Art, Scientific and His- torical Society of Vancouver	cedar	totem subtr- action			Brockton Point	top Sister of Thunder- bird Ancestor of Si-sa- kaulas Killer Whale Sea Otter Sea Bear. Human head (the Si-sa-kaulas Pole appears in the centre of the slide)
12	Queen Charlotte Island, Haida	<u>Skedan Mortu- ary Pole</u>	obtained from Chief Henry Moody by the Golden Jubilee Committee	cedar	totem subtr- action			Brockton Point	-oldest in the group -for Chief Skedan -hieroglyphics on the back tell of the cost -top Moon Mountain goat Human faces Grizzly Killer Whale -other totems in Stanley Park are found at Prospect Point and in the park railway circuit.

SECTION III: AREA 2 -

STANLEY PARK

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
13				stone	<u>petro-glyph</u> <u>bas</u> <u>relief</u> subtr- action				animal shapes
14		<u>Chehalis</u> <u>Cross</u>	erected by friends and crew	con- crete cross on stone base	memor- ial		1906	driveway past Brock- ton Point	-in memory of 8 people who lost their lives on the steam tug <u>Chehalis</u> July 21, 1906
15	Elek Imredy	<u>Girl in</u> <u>Wetsuit</u>	brainchild of Van- couver Harbour Improve- ment Soc.	bronze on boulder	<u>figura- tive</u> <u>substi- tution</u>	350 lbs.	June 10, 1972	between Brockton Point and Lumberman's Arch	-like Copenhagen's mer- maid -represents Vancouver's dependence on the sea -cost \$25,000 -cast in Italy "Just off the mainstream of bustling human- ity, she's a constant amid so much flux, a guarantee amid so much uncertainty, a calm reality amid such frantic existence." (Vancouver Sculpture with Terry Noble, <u>Vancouver Guideline</u> , Vol. 10, No. 35, Jan. 23-29, 1981, p. 20.) Do you agree? Give your reasons.
16		<u>Empress</u> <u>of Japan</u> <u>Figure-</u> <u>head</u>	<u>The Prov-</u> <u>ince</u> , a Vancouver newspaper restored it	fiber- glass			1960		-the ship passed this point many times between 1891-1922 -figurehead restored in 1928 -fiberglass replica in 1960 -original in Van. Mari- time Museum.

SECTION III: AREA 2 :-

STANLEY PARK

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
17	Charles Marega	Lion's Gate Bridge lions		concrete	stylized substitution	each 6½' T.	Jan. 1939	on the east and west side of the southern end of the bridge	-bridge opened in 1938 -last pieces of sculpture done by Marega -there was public criticism that the lions were too stylized and too closely resembled the sphinx
18	Chief Joe Capilano Squamish tribe of the Coast Salish	<u>Thunderbird Dynasty Pole</u>		cedar	totem		1936	Prospect Point	-the only pole that stands at the original site on which it was raised top Son of Thunderbird Daughter of Thunderbird Mother of Thunderbird Giant Dragon -commemorates meeting of Squamish people with Capt. Vancouver in Burrard Inlet in 1792.
19	designed by James McLeod Hurry	<u>Pauline Johnson Memorial</u>	Women's Canadian Club	natural rock from around Siwash Rock	cairn -low relief of poet and crossed feather and arrow subtraction		May 19, 1922	between Third Beach and Ferguson Point	her portrait, a crossed feather and arrow on one side, and a canoe on the other, is carved in low relief into the natural rock -depicts one of her poems, <u>Song My Paddle Sings</u> , and title of her book, <u>Flint and Feather</u> -includes ashes and books -inscription: "E. P. Johnson 1861-1913 Tekahionwake"

SECTION III: AREA 2 -

STANLEY PARK

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
20	Charles Marega	<u>David</u> <u>Oppen-</u> <u>heimer</u>	money raised from gen- eral pub- lic as a tribute	bronze on gran- ite pedestal	<u>bust</u> substi- tution	1½ times life- size	Dec. 14, 1911	near Beach Avenue exit of Stanley Park	-was second mayor of Vancouver and also the main force behind reserv- ing the land for the park

Fieldtrip Activities

In order to help students focus on and 'see' a particular sculpture, it is recommended that some purposeful activity take place during or shortly after a fieldtrip. Some suggestions are:

1. Draw and/or photograph a pictorial essay of a particular sculpture from different points of view (from far and near; from ground level, eye level, and from higher vantage points; from the sides, the front, and the rear of the sculpture). If you are using a camera change the light setting and note the different results. Consider taking coloured prints, slides or black and white prints that could be 'blown up.' Include 'shots' of the sculpture and its setting; the entire sculpture and details of the sculpture only.

2. Use Feldman's approach to critical analysis and present a critique to the class of a particular sculpture.

3. Who was Robert Burns?	Pauline Johnson?
Lord Stanley?	David Oppenheimer?
President Harding?	Queen Victoria?

Why are they honoured in Stanley Park?

4. The majority of the sculptures found in Stanley Park are commissioned and portray famous people in the naturalistic documentation manner but there is also a good representation of Northwest Coast Indian art. What figures can you recognize among the totems at Brockton Point? What do you know about House Posts? The Kwakiutl, Tlingit, and Haida bands are represented. What similarities and differences do you notice among the various examples?

5. Compare and contrast* images using a variety of criterion such as:

- | | |
|-------------------------------------|-------------|
| - elements and principles of design | - technique |
| - historical context | - mood |
| - content | - impact |
| - style | - symbolism |
| - imagery | |

The following examples are recommended for this activity:

- Girl in Wetsuit with The Mermaid (the study of this famous landmark within Copenhagen's harbour is possible through a photograph only).
- the bust of David Oppenheimer with Edward Kienholz's John Doe (Slide #21); an assemblage completed in 1959. (Assemblage in California, 1968, fig. 6, p. 18.)
- Lord Stanley with Ronald McDonald (Slide #22) as seen at the entrance to the play area of the No. 3 Road restaurant in Richmond.
- the lions at the south end of Lion's Gate Bridge with the lions at the site of the new Vancouver Art Gallery, Georgia Street facade (consult Section III: Area 4 - Downtown A).

6. Produce a three dimensional art form that has a similar rationale to a sculpture admired within the park: e.g., a sculpture that commemorates an event such as the Japanese War Memorial.

7. Make notes on a group of sculptures that you think might be of interest to a friend visiting you from out of town. Prepare

* This is a suggested activity found in the Grades 8-12 A Curriculum Guide/Resource Book, Ministry of Education, Province of B.C., Sept. 1981, Draft, p. 177.

material enabling you to give an informed mini art tour for that friend: e.g., be familiar with some of Robert Burns' poetry; know the history behind the Chehalis Cross and/or the Empress of Japan figurehead.

8. Use the Vancouver Environment Educational Project, U.B.C. publication Starting with Monuments: Stanley Park, to further your study of the park and the landmarks within its boundaries.

III:2:21

p.97

III:2:22

SUBJECT
SUJET



CITY OF VANCOUVER B.C.

SCALE
1 INCH = 100 FEET

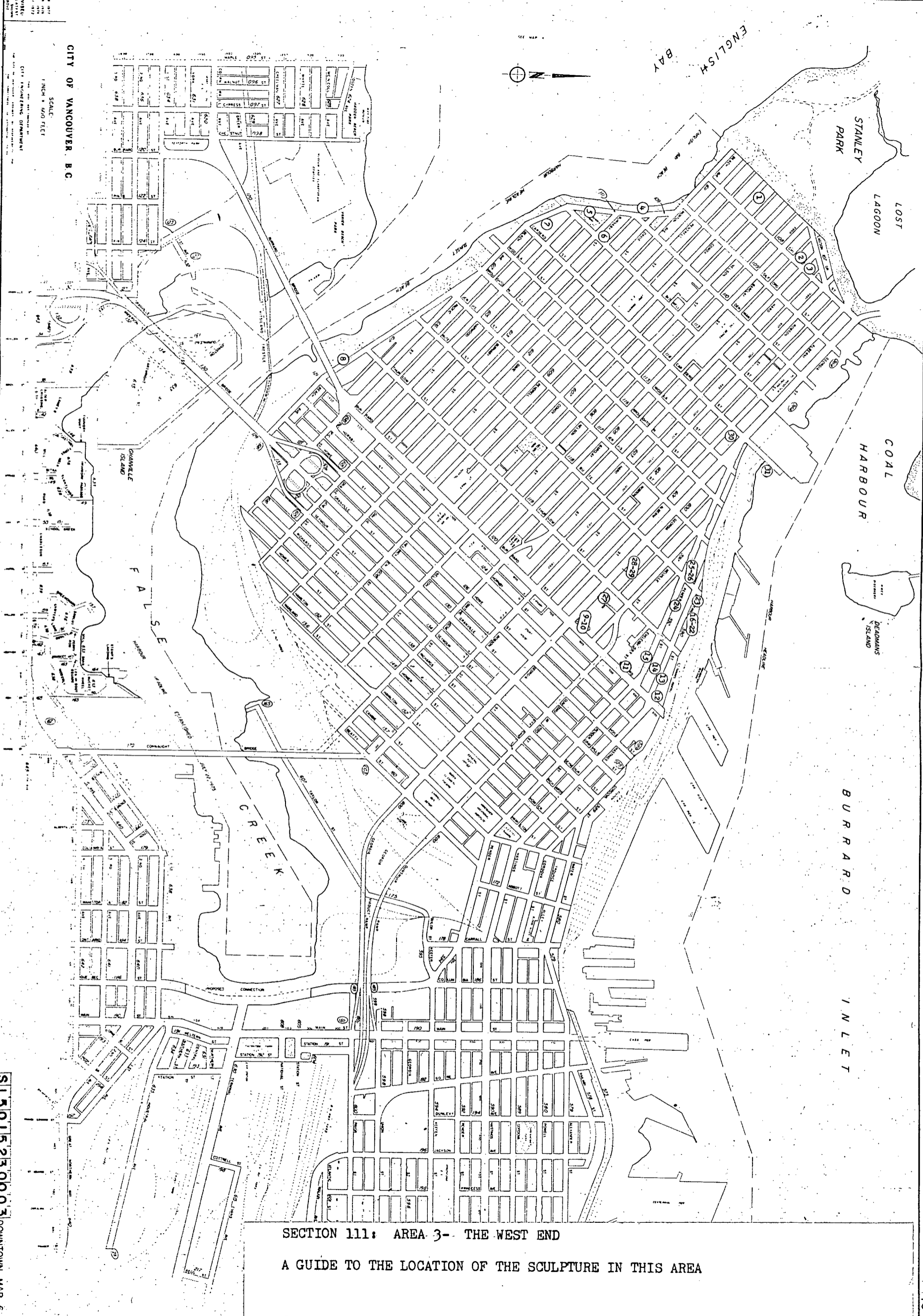
CITY ENGINEERING DEPARTMENT

SECTION 111: AREA 3- THE WEST END

A GUIDE TO THE LOCATION OF THE SCULPTURE IN THIS AREA

S15015230003 DOWNTOWN MAP 6

MC B1



Section III: Area 3 - The West End

This area refers to the part of the city bounded by:

- Burrard Street on the east
- Stanley Park on the west
- Burrard Inlet on the north
- English Bay on the south.

Classroom Activities and Slide Presentation

When you are previewing the slides, the background information notes, the questions to ask in the classroom and during the fieldtrip, determine how much material could be successfully covered in the time you can afford to spend on this area. It is recommended that you cover less material well, rather than try to discuss all the sculpture in the West End. During your viewing of the slides, find the answers to the following questions:

1. The commemorative sculpture in this area has more to do with local history than those in Stanley Park. Give reasons why the Joe Fortes Memorial, the sundial at English Bay, the Bentall bust, and the sculpture on Burrard Bridge were commissioned.
2. Where would you go to find Inuit sculptures in the West End? What images would you expect to find?
3. Why is Lutz Pi's creation called the 'Invisible Fountain'?
4. What media were used to construct the four fountains found in this area? How does our climate affect each of these fountains? Which media seem to be best suited to our climate?

5. Compare and contrast how Lutz Pi and Tsutakawa use water. How does this use affect the fountain? The passerby?

6. Lutz Pi's and Paul Deggan's fountain (consult Section III: Area 5 - Downtown B) have some elements and principles of design in common. What are they?

7. How does the Charles Bentall bust differ from the busts of Dr. MacKenzie (Section III: Area 1 - The University of British Columbia) and David Oppenheimer (Section III: Area 2 - Stanley Park)? How are the three busts very similar?

8. Lionel Thomas' twin fountains 'resemble a swirling mass.' How is this accomplished by the artist?

9. What is sgraffito?

(Show the slides using the Slide Notes Section III: Area 3 - The West End.)

SECTION III: AREA 3 -

THE WEST END

SECTION III: AREA 3 -

THE WEST END

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
1	Greta Dale, designer and carver			cement	4 sgraf- fito panels subtrac- tion bas re- lief murals		1960	2033 Comox, The White House	-4 stylized figures de- picted in 3 outdoor scenes; 2 of the figures are shown in the slide. The shadows and plant growth tend to obscure the relief mural. Which tools do you think were used to create the linear relief?
2	Jordi Bonet, Gerald Hamilton and Associates, architects			cast con- crete	bas re- lief wall panels		1960	845 Chilco, Lost Lagoon Terrace	<u>linear; ornamental</u> <u>architectural relief</u> ; repeated motif from ground to top floor of the high-rise apartment building. -consult <u>The Pleasure of</u> <u>Seeing #116</u>
3	Lutz K. Haufschild			alumin- um, mach- ined & etched	door pan- els, bas relief			815 Chilco	-linear; textural -organic shapes -metallic colours
4	Gerhard Class		presented by Cun- ningham Store Ltd. whose first store was opened at Denman & Nelson in 1911	bronze granite	cast sun- dial carved base	granite columns 5'	1967	English Bay beach, Beach Ave.	- "This sundial commemor- ates three English green- horns--Samuel Brighthouse, John Morton & William Hailstone who in 1862 filed the first claim and planned the first home and industry, in the then heavily wooded area now bounded by Burrard Inlet, Stanley Park, English Bay and Burrard St., to which

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
	Gerhard Class cont'd		-erected under the auspices of the Centennial Comm. of Vancouver in cooperation with the Parks Board						they received title in 1867." (inscription on a plaque on site) -straight and curved geo- metric designs have been carved in the granite base which illustrate sun- rise, midday, sunset and midnight -the sundial is on a raised circular platform.
5	Charles Marega	<u>Joe Fortes Memorial</u>	Kiwanis organized a public subscrip- tion -raised \$5,000	concrete bronze relief	<u>drinking fountain</u> plaque		Feb. 15, 1926	Alexandra Park, Beach Ave.	-depicts "Joe's" portrait & 3 children splashing in the waves in the bronze low relief plaque -honours Seraphin Fortes, Vancouver's first life- guard at English Bay - <u>functional</u> as well as <u>documentation</u> rationales
6	Egon Milinkovich		Tom Campbell	lime- stone painted white	subtr- action		1962	1255 Bid- well, Imperial Apts.	-solitary figure - one hand behind its head: stylized
7	Lionel Thomas		Block Bros.	steel tubing & brazed copper water jets	twin fount- ains		1965	1600 Beach Ave., Beach Tow- ers	- <u>curvilinear</u> -resembles a swirling mass

SECTION III: AREA 3 -

THE WEST END

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
8	George Norris	<u>The Swimmer</u>		welded stainless steel, bronze-coloured	free standing abstract		Nov. 1977	1050 Beach Ave., Vancouver Aquatic Centre	-welded sections from circles organized to give the impression of movement through water -rises out of a rock garden
	Charles Marega artist, J.R. Grant engineer, Sharp & Thompson consulting architects	Coat of Arms, 16 lion's heads, Capt. Vancouver bust, Capt. Sir Harry Burrard bust		cement	partial relief architectural adornment		1933	Burrard Bridge	(not photographed) -the same images at both the north and south ends of the centre section of the bridge -central work is Vancouver's second coat of arms - consult <u>The Pleasure of Seeing</u> #124 & #126
9	Chief Walter Harris, Chief Alfred Joseph, Earl Muldoe Ken Mowett Art Sterritt	<u>'Ksan Mural</u>	Royal Bank	Western red cedar hand painted	bas relief mural	120' x 8'; 9 panels, 3 massive central designs flanked on each side by 3 subsidiary panels -each panel cedar framed	1972	Burrard & Georgia mezzanine floor of the Royal Bank	-depicts the many exploits of Weget, or Man Raven, the legendary culture-hero of the Gitksan -the largest single work done in Hazelton; it took 5 carvers 3 months to complete -consult The Royal Bank of Canada's brochure <u>The 'Ksan Mural</u> , available at the site

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
10	Jack Harman	<u>Charles Bentall</u>	commissioned by his sons	-bronze -slab of marble	bust substitution		Dec. 4, 1977	Bentall Centre, 500 Burrard Street	- <u>naturalistic documentation</u> -unique-for-Vancouver mounting of the bust on a large horizontally placed marble slab
11	George Tsutakawa, Seattle	<u>Fountain of the Pioneers</u>	Bentall family firm, Dominion Construction	-silicon bronze plate -water	<u>fountain</u>	15'x9'	June 12, 1969	500 Burrard Street	-the artist's 27th fountain, his 4th fountain in Canada -"tribute to those people who pioneered this great province and whose vision courage and hard work harnessed the mighty rivers and husbanded the towering forests, that we who follow might enjoy a truly bountiful land." -the artist sculpts with water; the metal forms his shapes "A fountain involves 3 elements: heaven, earth, and water. Heaven is where everything is--space; earth is where the material comes from--bronze or stone; what really makes a fountain is water, the most elusive and mysterious element of all."--the artist's statement about the fountain (<u>The Province</u> (Vancouver), April 3, 1969, pp. 12 and 13).
12	McCarter and Nairne architectural firm		built by Stimsons Office Holding Co.	brick stone bronze plaster wood clay -stained glass windows -intricate wood-inlay elevators	bas relief <u>architectural ornamentation</u>		1929-1930	Marine Building, Burrard & Hastings -exterior and in the lobby	- <u>Art Deco period</u> ; carvings depict the history of transportation and discovery on the Pacific coast & marine motifs -over the arch of the main entrance the sun is portrayed setting over the Lion's Gate Bridge

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
	McCarter and Nairne cont'd			-ornamental plaster ceiling -terra cotta friezes -sand cast doors made in Vancouver -metal grill work					and the Orient, with wild geese and a fully-rigged ship as part of the scene -total cost \$2,500,000 -1933 Guinness bought the building -Heritage status 1975 -consult <u>The Pleasure of Seeing #1-9</u>
13	Jordi Bonet	<u>The Fathomless Richness of the Seabed</u>		<u>glazed ceramic</u>	<u>mural manipulation</u>	18'x32'	Oct. 22 1969	1055 West Hastings, Guinness Tower, Main Lobby	"By the abstract treatment of his subject the sea, with colour and texture, he has produced as he says, 'the textures and reliefs of waves of rippling sand, the delicate branches of coral reefs, the airy likeness of a sponge, the swift strength of the underwater currents,'" (information on site) -the mural is made up of rectangles of approx. 14x20" -glazes are in the beige and blue range
14	Jordi Bonet	<u>Resurgence</u>		aluminum	substitution mural		1977	Oceanic Plaza, 1066 West Hastings in the Main Lobby	-'depicts the driving force of man's creativity, natural forms and remnants are symbolically resurrected through the ascending central figure to the great inspirations of the mind. It is cast in the same aluminum material as the building's cladding' (information on site).

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
21		<u>Homage to Helios IV</u>)						<p>"The sculptural forms have evolved through the artist's close relationship with the materials used. The forms are influenced by the geometry of nature sometimes reflecting the formal aspects but more often revealing the inner core. A constructive monumentality transcends all forms."</p> <p>-an art critic describes them as spikey configurations of organic growth reminiscent of the forms in the painting of Graham Sutherland (<u>The Sun</u> (Vancouver), Aug. 25, 1967, p. 4a.)</p>
22		<u>Untitled</u>)	corten steel	free standing sculpture				
		<u>Lovers</u>)	cast concrete	abstract				-2 individual forms, red and black twists, "combined in a state of oneness."
23	Tunu Kangeak, Baffin Island	<u>Eskimo Family with Owl</u>	Board of Trade	stone	subtraction			1177 West Hastings, inside the building	-simplified figures - <u>frontal</u> ; shallow relief
24	E. Schulte Becham		commissioned in 1914 by Scottish National and Union Insurance Co.	bronze	substitution		1969	1155 West Pender, Royal General Insurance Co.	a <u>pair of lions</u> guarding the entrance -one paw rests on a shield bearing a coat of arms, atop of which is a crown -the well known turquoise patina has coated the bronze
25	George Norris			copper panels	three re-poussé murals	10'x10' 6'x8'; 9'x8'	1964	1201 West Pender, inside the lobby of the East Asiatic Building	- <u>sealife and bird themes</u> relating to the shoreline and the location of the building

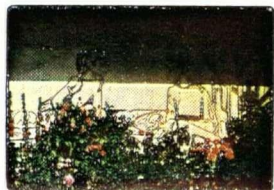
SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
26	Gerhard Class			pre-constituted marble cast in a plaster mould-a similar material to that used in the facing of the building	free standing abstract sculpture with in a reflecting pool	7'	1966	East Asiatic Building	- <u>organic</u> , flowing curvilinear lines -negative space an important part of this sculpture -the pyramidal shaped sculpture has rounded off edges
27	Giacomo Manzù	<u>The Skater (Grande Pattinatrice)</u>	purchased by architects	<u>bronze</u>	<u>figurative</u> cast in Italy	4'7½" plus pedestal	1957 (placed in present site in 1968)	1075 West Georgia, MacMillan Bloedel Building, in the south-west corner of the lobby	- <u>impressionistic</u> -eyes closed, difficult to discern facial expression -plus there are 60 works in this building done by artists from all the major creative centres of the Canadian Arctic (not on public display).
28	Robert Murray	<u>Pueblo</u>	permanent collection, Vancouver Art Gall.	steel, painted yellow	welded		1968	1145 West Georgia	-in storage June, 1982 as the upkeep when outdoors is a problem (it needs to be painted regularly).
29	Mia Westerlund	<u>Corner Series</u>	permanent collection, Vancouver Art Gall.	copper/steel sheets, concrete & acids			1978	1145 West Georgia	-does not consider herself to be a minimalist even though her shapes are <u>geometric</u> solids and like "primary structures."

SECTION III: AREA 3 -

THE WEST END

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
	Mia Westerlund cont'd								-she "paints with materials" and works from maquettes small enough to hold in your hand -her work has a <u>presence</u> It would be of interest to consult Ann Morrison of the Education Department for more information regarding the sculpture in the Permanent Collection of the Vancouver Art Gallery.
30	George Norris	Coat of Arms	Crown Life Insurance	concrete				1550 West Georgia Crown Life Insurance Building	-minimal relief; stylized figures
31	McCleary Drope			corten steel	welded free stand- ing sculp- ture			just west of the Bayshore Hotel	-solitary totemic figure

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p. III

III:3:3

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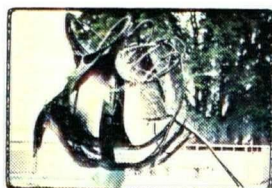
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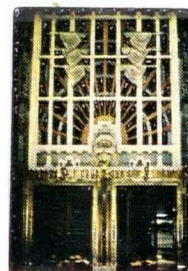
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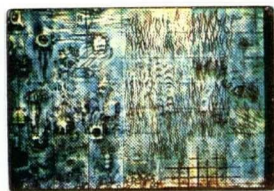


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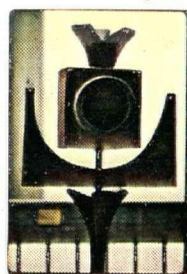
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III: 3:21



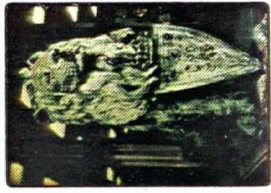
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P.112 III: 3:23



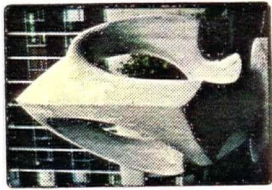
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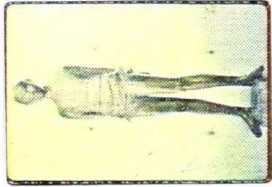
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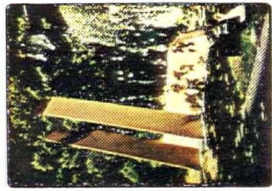
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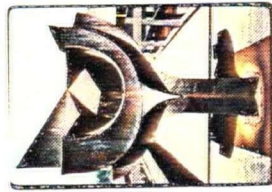
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III: 3:30



III: 3:31



III: 3:32



Fieldtrip Activities

In order to help the students focus on and truly 'see' a particular sculpture, it is recommended that some 'focusing' activity take place during a fieldtrip or shortly after a fieldtrip has taken place. Some suggestions are:

1. Which Heritage Building in this area is known for its Art Deco motifs? At what time was this 'school' of art most popular in Canada? In Europe? Where did it originate? Who were its leading exponents? Besides architectural reliefs, what other objects did these artists design?

2. Where would you find The Skater no matter what time of year? Do you think that is an appropriate title? Why? Why not? Consult modern art texts to find out what other impressionistic work Giacomo Manzù has created. What do you consider to be his 'trademarks' regarding selection of image, expressive intent, composition, and development of image?

3. The 'Ksan Mural (it is possible to link this mural with the substitution lesson on relief in Section IV).

- Why do you think the Royal Bank of Canada commissioned this work?

- How was it crafted?

- What stories does the mural tell about Weget?

- What other cultures have mischievous creatures as part of their folklore? What are their names? Briefly describe some of their escapades. Plan a relief for one such legend using white paper and black line and shaded areas to indicate what would and would not be carved away if you were to use this plan for the carving of a wood panel.

- What other art forms tell stories?
 - What elements and principles of design are obvious within this work?
 - Which creatures among the nine panels do you consider most easily recognizable?
 - Why do you think the six smaller panels are so highly stylized?
- Draft a design of an animal you have studied in some detail, within a similar format, again keeping in mind that such a draft could be used for a wooden relief carving.

4. What 'fathomless richness of the seabed' can you find in Jordi Bonet's ceramic mural?

- In what other ways besides motifs is this mural rich?
- Are you satisfied with the positioning of this mural? Why? (i.e., is it shown to best advantage?)
- Who is Jordi Bonet? What other works did he complete for clients in the city of Vancouver? (Consult Slide Notes of this area.)
- What does this mural add to the lobby of this building?
- How many people using this building seem to be aware of this mural?

Perhaps it is possible to conduct interviews with passersby to see what people know about this mural. Possible questions to ask are:

- What is the name of the artist?
- What is the title of the relief?
- What year was it placed on this site?
- What imagery can be seen in the mural?
- What media/technique has been used?

- What purpose does the mural serve?
- What skills are evident in the construction of this relief?
How do you think it was fabricated?
- Compare and contrast this mural with George Norris' located in the East Asiatic building regarding imagery, media, technique and setting.

5. How does The Swimmer's setting affect the sculpture?
What changes would you make if you had enough money to make some alterations?

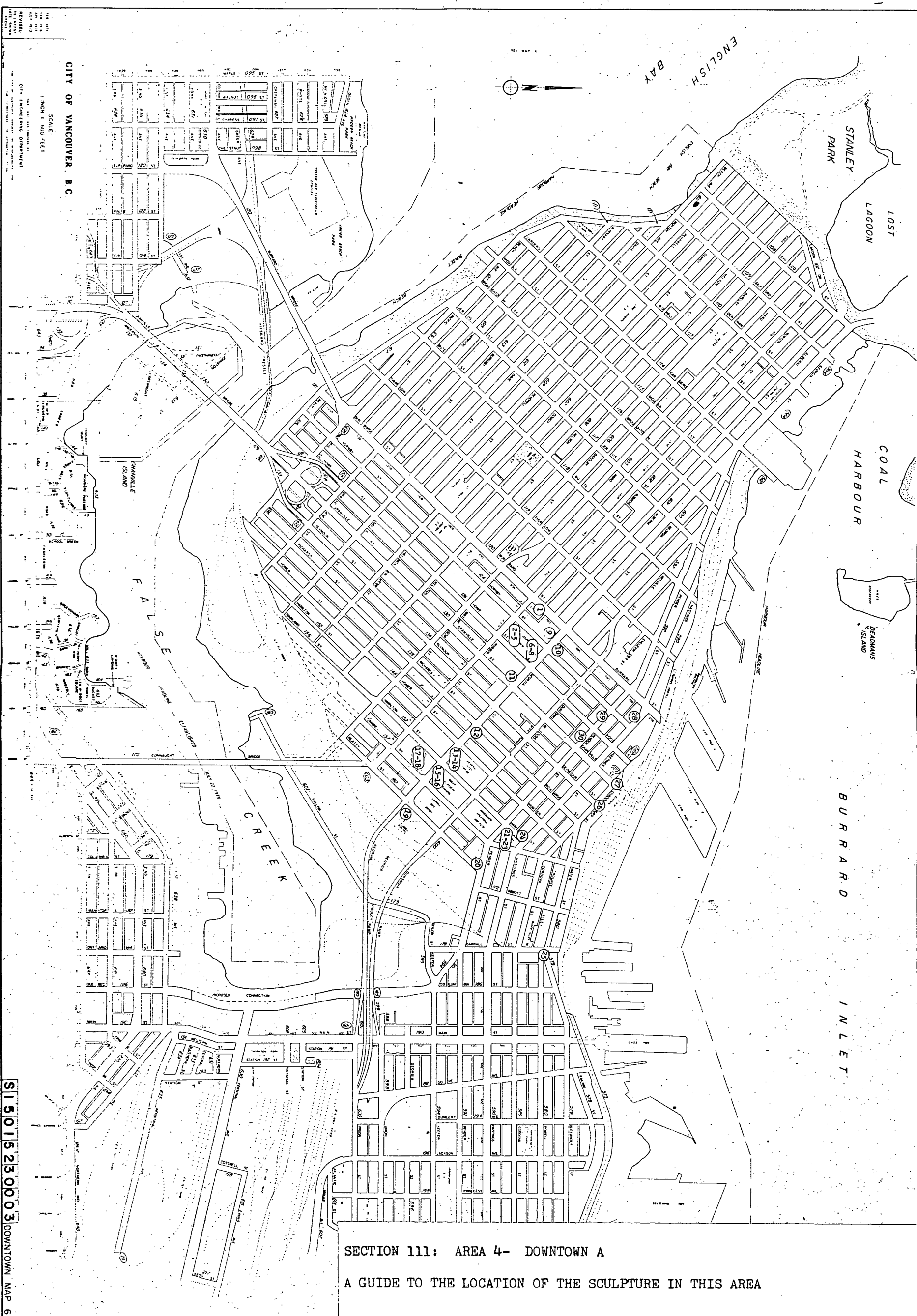
6. Next time you cross Burrard Bridge note what images are present. What can you imagine a creature from outer space thinking if the only art left in the world was that on the bridge?
What conclusions do you think he would make about our culture?

7. Who is McCleary Drope? Where does the theme Homage to Helios originate?

- What is corten steel? How can it be used?
- Why is it a suitable media for outdoor sculpture?
- Scale is important to all sculpture. Can you imagine this series being larger in scale? Do you think something would be gained or lost if this series was doubled in height, width, and depth? Why?

8. Compare and contrast the sculpture of Charles Bentall with the sign from the McDonald's restaurant in Richmond (Slide #32), noting for each the:

- | | |
|-----------------------|-------------|
| - rationales | - media |
| - modes of expression | - technique |
| - format | - setting |



Section III: Area 4 - Downtown A

This area is bounded by:

- Main Street on the east
- Burrard Street on the west
- Burrard Inlet on the north
- False Creek on the south.

Once again the area is large and the variety of sculpture within its limits substantial. It is necessary for the teacher to determine which sculptures would be of most interest to the students and how best to visit these sculptures in an organized fieldtrip. In this regard it would be helpful to determine whether or not any of the sculptures could become a part of a reading, history, geography, science, or current events program. Another possibility is the topic of hero worship being incorporated into a discussion group in a humanities class. The sculptures that honour and commemorate notable people would then be appropriate sculptures to view and study within this area. Moreover, if the teacher has already decided on the technique, media, theme, concept, mode of expression and/or rationale (see Table I) to be used in the productive part of the sculpture unit then it would be advisable to view and study examples of such sculpture within this area.

Classroom Activities and Slide Presentation

During the viewing of the slides find the answers to the following questions:

1. Name the two memorials that honour those who died in World War I and II.

2. Few sculptures in this area realistically depict the human figure. Can you name five that do so? Only two figures are of specific people, i.e., naturalistic. Name these two sculptures.

3. Where are the two locations of the birds to be found in Downtown A?

4. Why doesn't George Norris' Bridge Marker 'work'?

5. What do the Canadian Coat of Arms and Norris' Untitled sculpture at Pacific Centre have in common?

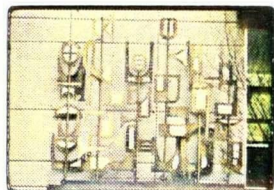
6. There are four fountains within Downtown A. Name the sculptors that created them.

7. What six sculptures do you consider abstract?

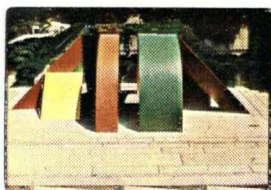
8. Why do you think groups such as the German-Canadian Committee donate a sculpture gift to the city?

(Show the slides using the Slide Notes Section III: Area 4 - Downtown A.)

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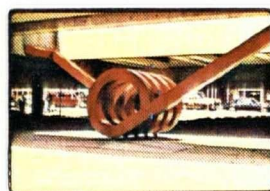


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III:4:3



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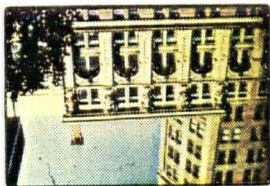
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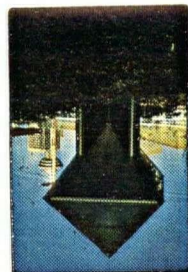


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III:4:20

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SUBJECT

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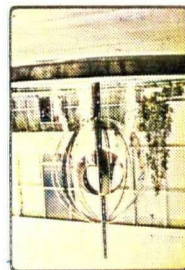
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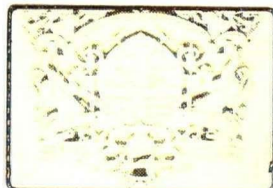
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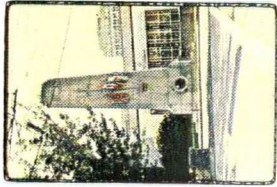


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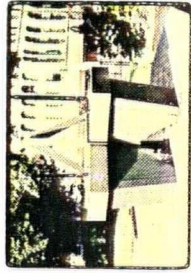
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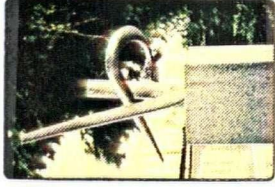
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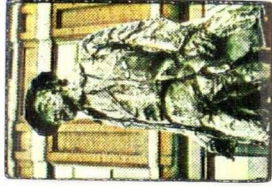
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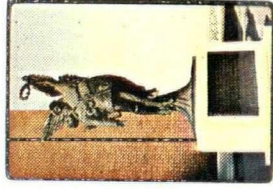


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SUBJECT

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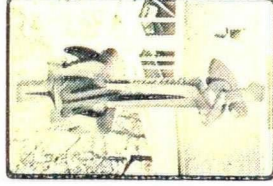
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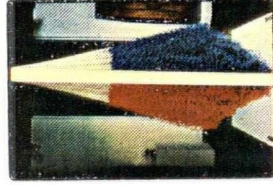
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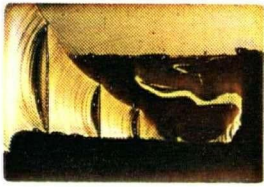
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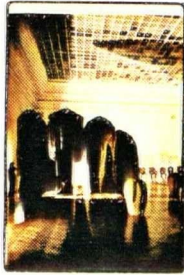
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SEAL EDGE WITH WARM IRON.
DO NOT TOUCH FILM.

III: 4:34



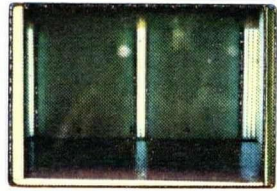
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SUBJECT



SECTION III: AREA 4 -

DOWNTOWN A

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
1	Lionel Thomas assisted by F. Lachnit	<u>Symbols from the Cunei- forms</u>	paid for by 75 cit- izens & the Lib- rary Board	bronze with parts of the surface covered with gold leaf & plexi- glass	illum- inated <u>mural</u>	5'x16'	1961	750 Burrard, Vancouver Public Lib- rary	-consists of 6 upright forms to which are att- ached 45 bronze planes, symbols of man speaking -based on the ancient Babylonian & Assyrian cuneiforms -cost \$7,000; work execu- ted in Venice, Italy
2	Mike Banwell	<u>Primary No. 9</u>		multi- coloured (pain- ted) steel sheets	welded		May 1981	Robson Square	-manufactured by Ebco Ind. Ltd. -geometric shapes - nega- tive space important to the work - can walk into and through the piece
3	Alan Chung Hung	"Spring"		red painted steel	welded		May 1981	Robson Square	-manufactured by Ebco Ind. Ltd. -attached to Plaza at 3 points, this coiled spring is an example of <u>monumental abstract sculpture</u> -it is also minimal-like in style
4	-small piece by Inuit art- ist Etungat (16 3/4") -Jack Harman's foundry cast the enlargement	<u>Bird of Spring "preg- nant bird"</u>	Devonian Foundation of Calgary financed the proj- ect	<u>bronze</u>	<u>styl- ized substi- tution</u>		Aug. 3 1979	Robson Square	-copy also made for Calgary
5	Jack Harman	<u>Themis- Goddess of Just- ice</u>	Province of British Columbia	bronze	substi- tution	H. 9'	1982	Robson Sq. 4th floor of Law Courts	-cast in Harman's N. Van- couver foundry -on a 1 metre base - <u>figurative, realistic</u> and <u>simplified</u>

SECTION III: AREA 4 -

DOWNTOWN A

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
6	Charles Marega	<u>King Edward VII Fountain</u>	donated by the Imperial Order of the Daughters of the Empire	concrete facade bronze relief of the King	memorial		May 6, 1912	west of the Courthouse/ Art Gallery (1983)	<ul style="list-style-type: none"> -originally facing Georgia Street -fountain no longer in use -includes 6 Tuscan columns and a lion (-behind the construction fence as of June, 1983)
									<p>-inscription: <u>In Memory of Edward VII 1841-1910</u></p> <p>Not monumental stone preserves our fame Nor sky-aspiring pyramids our name The memory of him for whom this stands Shall outlive marble and defacers hands. Shakespeare</p>
7	John Bruce, assisted by Timothy Bass -F.M. Rattenbury, architectural firm	2 lions		granite from Nelson Island	realistic subtraction	15 tons each	1911	800 West Georgia St.	<ul style="list-style-type: none"> -graceful flow of line gives the feeling of rhythm and movement -symbols of British justice -copies of those at Trafalgar Square -made at the workshop of J.A. and C.A. MacDonald, 1571 Main Street -hailed to the Courthouse by horse and set in place with a 20 T. derrick and a steam engine -on Sept. 8, 1939 the lions were desecrated with painted swastikas -on Nov. 3, 1942 one lion was blasted with dynamite; its hind quarters were destroyed but the damage was repaired by Herbert Ede and James Hurry -consult <u>The Pleasure of Seeing #92</u>
8	R.H. Savery of the Provincial Dept. of Public Works made the maquette -work carried out by Count		gift from the Prov. Gov't to commemorate B.C. Centennial	black Carrara marble mosaic tiles -represents the ocean	subtraction fountain with carved pillars	fountain complex is 72' x 36'; the center basin 10' diameter	Oct. 1966	800 block W. Georgia	<ul style="list-style-type: none"> -symbolic; realistic <u>figures in relief</u> -roughly carved like B.C.'s coastline -The carvings are "based on legends of the Celts or Gaels, the forebears of early B.C."

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
	Alexander von Svoboda of Conn Art Studios, Toronto cont'd					-the 2 main pil-lars 17' in ht. & 8' in circum-ference at the base			-there was controversy over whether or not there should be a B.C. artist chosen to design the mem-orial -one such criticism: "It has to be the most over programmed fountain in the world replete with changing jet patterns, elaborate mosaics high-lighted with gilt, heavy symbolism and hydraulic bombast." "From a distance you see 2 rough-hewn columns, seem-ingly as ancient as Stonehenge. But up close, look-ing through the foam and spray, you'll discover: a wizard, a dagger, a nymph or 2, a mysterious orb, an immortal, a jester, and numerous creatures from . . . somewhere! This is a work of magic & mystery, whimsy & wonder." (<u>Vancouver Sculpture</u> with Terry Noble. <u>Vancouver Guideline</u> , vol. 10, no. 35, Jan. 23-29, 1981, p. 19)
9	anonymous stone masons Archibald and Schofield, architectural firm			block granite from Queen Char-lotte Islands	subtr-action		1929	900 West Georgia Hotel Van-couver	- <u>architectural ornamenta-tion</u> -include eagles, lions, griffins, goats - many of these figures are repro-ductions or adaptations of 11th & 12th century cathedral carvings. Thomas Garrow, Scottish stone carver, did gargoyles only - in the <u>Gothic Revival</u> tradition. Czechoslovakian, Welsh, Armenian, Scottish & Turkish carvers enriched <u>capitals</u> on the <u>pilasters</u> of the brackets and <u>volutas</u> -a helmeted head of Turkish inspiration, winged drag-ons eating fire, a festooned bear and Indian port-raits are among the other relief carvings -consult <u>The Pleasure of Seeing</u> #79-87.

SECTION III: AREA 4

DOWNTOWN A

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
10	anonymous artists plus: J.F. Watson, C. Young and J.D. Hunter, artists -McCarter and Nairne, archi- tectural firm			brick, terra cotta, stone, plaster	manipu- lation & sub- traction bas relief. <u>figura- tive</u>		1928- 1929 1928- 1929	925 West Georgia Medical Dental Bld. around the entrance doors and on the sides of the build- ing 10th floor corners	symbolic of the medical and dental profession -other scenes are depic- ted above the door. What do they represent? (work- ing chemists, winged horses & a caduceus) <u>stylized nurses in army uniform</u> -Seattle firm worked from maquettes -consult <u>The Pleasure of Seeing #75-78</u>
11	George Norris	<u>Untitled</u>	purchased by Pacif- ic Centre Ltd.	polished stain- less steel	<u>linear abstr- act welded</u>		Sept. 1974	corner of Georgia and Gran- ville, Pacific Centre	-complete contrast to sur- rounding high rise build- ings; artist wants the piece to say something special to each viewer -feeling of excerpt by A.D. Hope: "As well as it can, the hooked fish while it dies, gasping for life, threshing in terror and pain, its torn mouth parched, grit in its delicate eyes, thinks of its pool again. As well as he can the poet, blind, betrayed, distracted by the groaning mill among the jostle of slaves, the clatter, the clash of trade, taps the pure source of song." -Norris says: "The role of art in architecture is to clarify, heighten and extend the spirits of the surroundings in which it is situated." concerning the piece: "Rely on your gut reactions . . . and don't worry about any self-conscious anal- ysis,"

SIIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
11	George Norris cont'd.				"Norris left this work untitled purposely to allow our minds to label and define it. Studying it--tall pedestal legs, a spindle body, expansive, delicate wings, a spiney tail looping out behind--it calls to mind a majestic, glistening, giant dragonfly, bowing gracefully to all who pass." (<u>Vancouver Sculpture</u> with Terry Noble, <u>Vancouver Guideline</u> , Vol. 10, No. 35, Jan. 23-29, 1981.)				
	Patricia Wheeler			sisal wool (mirrors)	wall & ceiling hanging wrapped, bound, bundled <u>addition</u> <u>soft sculpture</u> <u>architectural ornamentation</u>		1976	Capitol 6, 820 Granville St.	-linear; colourful -focus of the theatre lobby; the hanging is co-ordinated with the carpets and the drapes -Hopping, Kovach and Grinnell Design Consultants Ltd. (not photographed)
12	Jack Harman	<u>Horse</u>		bronze	substitution		June 1976	475 West Georgia B.C. Turf Building	"2 legged" abstract figure -cast by the Osborne Propeller Co. -shrubbery has almost obstructed the sculpture from view
13	Paul Huba	<u>The Postman</u>		red granite	bas relief subtraction figurative	16'	1956	Homer St. entrance	Why do you think the artist worked in this scale?
14	Pearson Iron Works	<u>Canadian Coat of Arms</u>		cast aluminum	substitution linear	H. 19'		300 block West Georgia, Main Post Office	What 2 animals & other emblems/symbols do you see? Who designed the <u>Canadian Coat of Arms</u> and when?

SECTION III: AREA 4 -

DOWNTOWN A

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
15	Frank Perry	<u>Floren- tine Door & Wall #3</u>		blackened bronze	free stand- ing substi- tution		1967	600 block Hamilton	-first prize at the Cen- tennial Sculpture Show 1967 -positioned at eye level, this work has 2 faces, the depth of the sculp- ture is less significant
16	Gerhard Class		centenn- ial gift from Ger- man Can- adian Committee to the city	bronze, stainless steel and water	cast <u>fountain</u>	20'	Dec. 19 1971	200 block West Georgia, Queen Elizabeth Theatre	-curved steel ribs -pole and circular centre made of bronze -a balance of <u>positive and negative space</u> -cast in Strassaker, Germany -"The concept, which resembles nothing as much as a giant gyro top, assumes an added respectability since it incorporates a foun- tain as a sort of utilitarian adjunct to compliment the sculptural theme. This sym- phony of water wheels within wheels perform- ing around the clock, with its pedestal firmly implanted in its watery stage, is in complete accord with the musical and live stage presentations transpiring nightly within." (Vancouver's Public Sculpture: <u>Personal Viewpoints</u> by Leonard Meyers. <u>Arts West</u> , Vol. 6, No. 6, June, 1981, p. 31.)
17	Richard Hunt Tim Paul		commis- sioned by the CBC & the Prov- incial Museum	wood	totem subtr- action		April, 1982	700 block Hamilton, CBC Build- ing	-Thunderbird and 3 other figures are represented -brown, black, red, tur- quoise, green, yellow and the unpainted wood are the colours -there are 4 negative spaces carved into each wing -the back of the totem is minimally decorated with black & brown paint -new pole has large cracks

SECTION III: AREA 4

DOWNTOWN A

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
18	Norman White	<u>Splish-Splash</u>	commissioned by the CBC	<u>light</u>	<u>kinetic</u>			lobby of the CBC Building	-the sound was turned off soon after <u>Splish-Splash</u> was installed
	Bob Davidson	<u>Interpretation</u> <u>-Reality</u>	commissioned by the CBC	wood	bas relief subtraction			in a second floor office, the CBC Bldg.	-necessary to make an appointment to view the work -N.W. Coast Indian motifs -in the past CBC has also "rented" sculpture from the Art Bank and displayed the works in and around their building. (not photographed)
19	George Norris			plexi-glass bronze	addition <u>geometric abstract</u>	H. 8'	1972	north-east corner of Georgia and Beatty, Abutment Park	-beacon-like bridge marker made of glass spheres contains liquid -pollution makes the reflection of traffic impossible -the city reneged on its promise to maintain the sculpture
20	anonymous artists -W.T. Whiteway architectural firm			terra cotta	"art nouveau" figures manipulation		1911-1912	100 West Pender, Sun Tower	-9 sculptured maidens (caryatids) support the base footing for the tower of this Heritage Building (8th floor) -5 are found on the Beatty St. side of the building -the upper torsos of the maidens are depicted -each holds a drapery; both elbows are bent, arms raised -lower part of "body" becomes a fluted column -same colour as brick building -highly adorned tower -consult <u>The Pleasure of Seeing</u> #71.

SECTION III: AREA 4 -

DOWNTOWN A

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
21		Cenotaph		granite	obelisk		1924	Hastings and Cambie, Victory Square	-sword, laurel, poppy wreath intertwined with maple leaves plus W.W. I helmets
22	Jack Hambleton		Mrs. Donald Stewart, honouring her son, Norman	stone	<u>memorial drinking fountain</u>		1960	Victory Square	<u>functional</u>
23	Gerhard Class	<u>Province News-paper Memorial</u>	Province Newspaper	solid cast aluminum granite pedestal		total H. 5'	1967	south-west corner of the Square	-a styrofoam pattern was used for the letters V and P -dedicated as a memento to the early days of the square and the 67 years of publishing, 1898-1965 in this area of the city
24	made in the March brothers foundry in England			bronze	bas relief plaque			south-west corner of Hamilton & Hastings	-commemorates the spot where Lachlan Hamilton began his survey for the C.P.R. in 1885--"in the silent solitude of the primeval forest he drove a wooden stake in the earth and commenced to measure an empty land into the streets of Vancouver." -forests represented on either side of this inscription are like columns -the crest "By sea and land we prosper" is also inscribed into the plaque
25	Vern Simpson	"Gassy Jack"	a Valentine Day gift to the people from Town Group Ltd. (4 area businessmen)	copper bronze	welded	H. 7'	1970	Carrall, Water, and Powell St. Mapletree Square	-memorial to Capt. John Deighton -erected without permission of city officials

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
26	Couer de Lion McCarthy	<u>Angel of Victory</u>		bronze marble and stone base	<u>war memor- ial</u>	13'x5' 3500 lbs.	Apr. 28, 1922	600 Cord- ova St., C.P.R. Station	<ul style="list-style-type: none"> -depicts an angel carry- ing a soldier heavenward -a tribute to the C.P.R. employees lost in W.W.I (and W.W.II dates added) -chosen from a competi- tion for Canadian sculp- tors -cast in Mt. Vernon, N.Y., identical ones in Montreal and Winnipeg -in 1967 citizens 'cleaned' the "dirty" sculpture and badly scratched the surface
								C.P.R. Station	<ul style="list-style-type: none"> -classical plaster work at the top of the walls of this Heritage Building newly painted as of June 1982 -hidden lighting; even so, too difficult to photograph -recessed ceiling panels divided into 6 sections
27	Michael Phifer		C.P.R.	columns of squared timber				north end of Gran- ville St., Plaza 200	<ul style="list-style-type: none"> -a geometric <u>abstract</u> of the forests in B.C. -the wood columns are cut at different angles -sign states that the sculpture is dangerous to climb--perhaps this possibility should have been a consideration of the sculptor; the plaza does need more seating arrange- ments for busy lunch hours -incised and felt penned graffiti marks are evident -lighting equipment is incorporated into the piece -the 3 tallest poles are minimally designed at the top. What do you think these marks represent?

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
28	Elza Mayhew		commissioned by architect W.W. Rennie of Thompson, Berwick and Pratt	bronze	high relief panel substitution	13'2" x 9'2" x 14"	Apr. 21, 1968	900 West Hastings, Bank of Canada, end wall of lobby	abstract totemic columns -the artist states, "Although it is abstract it is about people; where they live and go." (The Sun (Vancouver), April 22, 1968, pp. 1&2) -cast in Eugene, Oregon
29	Sorel Etrog	<u>Il Tranquillo</u>		bronze	abstract in the round sculpture but frontal		1967-1968	800 West Pender, Guaranty Trust	-interlocking links set into an organic shape -smooth & textured surfaces -curves & bends give the piece a feeling of motion
30	Robert Dow Reid, Kelowna			fibre-glass	figurative stylized		1976	700 West Pender, Pender Place	"Canada geese in migratory formation startled from their idyllic watery feeding ground & taking to the air from an illuminated rectangular pool. This sculpture is intriguing because the slightly abstract treatment does not detract from the readily recognizable forms. There is no mystic symbolism or surrealistic obscurity here. It boasts a conjoined concept of a flight of graceful birds, with wings extended, taking to the air without being unduly symbolic or excessively allegorical." (Vancouver Public Sculpture: Personal Viewpoints by Leonard Meyer. Arts West, Vol. 6, No. 6, June 1981, p. 31.)
	anonymous stone masons				architectural ornamentation			576 Seymour, Arts & Crafts Building (too difficult to photograph)	-4 muses are portrayed on the corners of the 6th floor of the building -the muses are white in contrast to the rest of the brick coloured building; building unadorned except for these figures.

Fieldtrip Activities

In order to help the students focus and 'see' a particular sculpture it is recommended that some purposeful activity take place during or shortly after a fieldtrip. Some suggestions are:

1. George Norris is one of British Columbia's most prolific sculptors. His work can be seen throughout Vancouver and the province. Untitled has been said to be one of Vancouver's most noteworthy contemporary sculptures. Do you agree with Norris' idea of not naming the sculpture? Why?

- Describe the relationship between the sculpture and its setting. How does one affect the other?
- Why is the polished stainless steel a particularly suitable material to use for this sculpture?
- What does the form remind or make you think of?
- Consult texts that describe welded sculpture. Find work done by sculptors that create linear forms such as George Rickey, Ibram Lassaw, Seymour Lipton, Richard Lippold and Herbert Ferber. Compare and contrast the kinds of lines, the movement, and the rhythms that are created by these artists. Compare Patricia Wheeler's wall hanging with these welded linear forms.
- Use Feldman's approach to critical analysis to analyze Norris' Untitled sculpture.

2. Two opposing views regarding the Centennial fountain in the 800 block West Georgia are presented within the descriptive notes. Do you agree with either position? Why?

- There are other controversies regarding local sculpture, for example, Robert Murray's Cumbria sculpture on the way to

Vancouver's International Airport; Alan Chung Hung's Gateway at Vanier Park. Why do you suppose the often apathetic public gets involved in such heated arguments over art?

3. The choice of Michael Phifer to create the wooden sculpture at Plaza 200 has been criticized by some Vancouver citizens because he is not a local Canadian sculptor. What are your views on the issue of supporting Canadian artists first? (This issue has arisen in the performing arts as well.)

4. Sorel Etrog is a fairly well known Canadian sculptor. What other work has he done? How would you describe his imagery? What makes you think you could 'recognize' his work? Use the enclosed slide, #31, Moses, Mother and Child to help you answer this question. This particular work was in front of the Canadian Pavilion at the 43rd Venice Biennale in 1966 (Withrow, 1967, p. 60).

5. Arthur Erickson's Courthouse complex has many potential 'sites' for sculpture: on different levels, in pools, and amongst the landscaped gardens. Examine this location carefully and design a sculpture with a specific setting in mind. The design can be a drawing or a three-dimensional maquette made of plasticene. Be sure to indicate scale. A photograph of your particular setting would enable your classmates to 'picture' what your idea would be like in situ.

6. Compare and contrast* images using a variety of criterion:

* This is a suggested activity found in the Grades 8-12 A Curriculum Guide/Resource Book, Ministry of Education, Province of B.C., Sept. 1981, Draft, p. 177.

- elements and principles of design
- historical context
- content
- technique
- impact
- symbolism
- style
- imagery
- mood

The following examples of soft sculpture are recommended for this activity:

- Compare Patricia Wheeler's Cinema 6 wall hanging (not photographed) with:

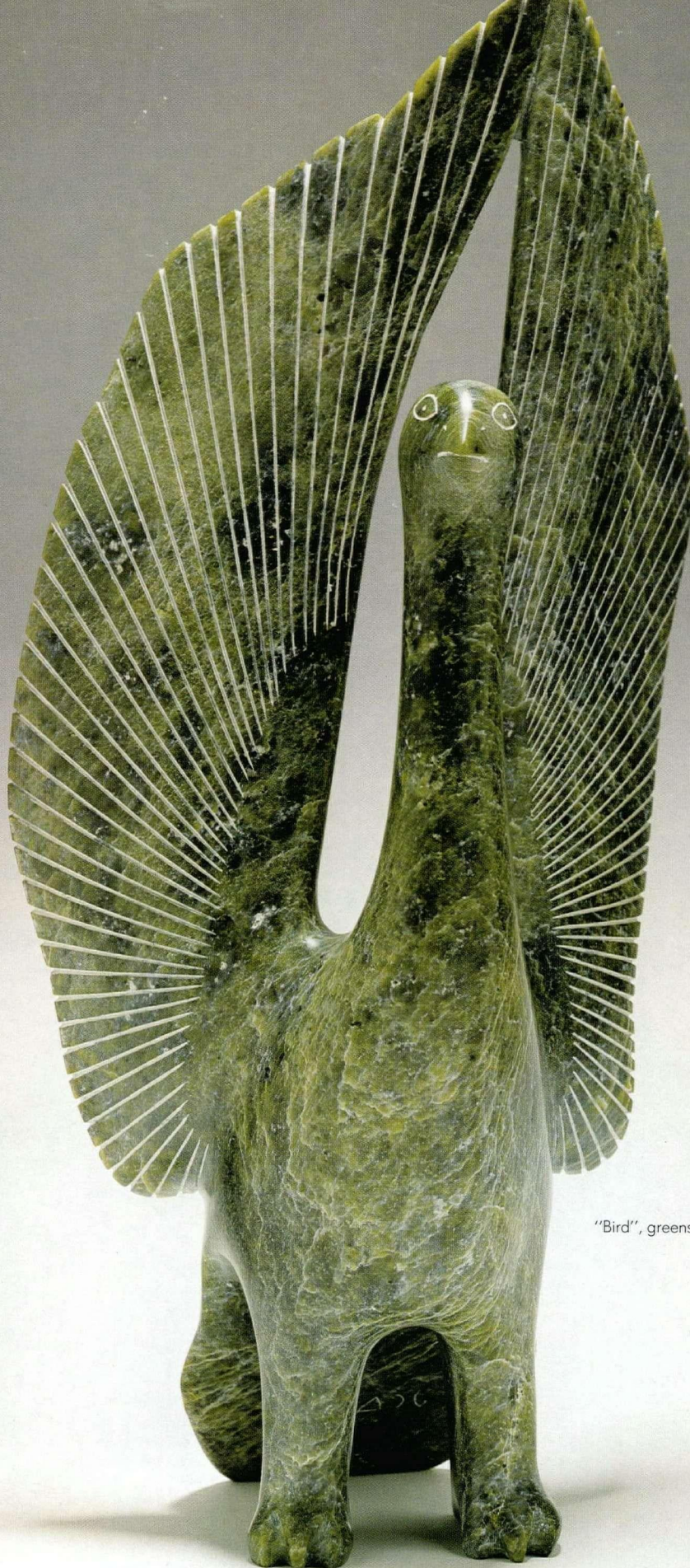
Claire Zeisler's Coil Series #4 (Slide #32) created in 1978 by wrapping natural hemp, wool and polyester; 9'8" x 6' x 5' (Constantine & Larsen, 1981, p. 41).

Christo (Javacheff's) Running Fence (Slide #33) created in 1976 of nylon canvas 18' x 24½ miles long, installed for three days in Sonoma and Marin Counties, California (Constantine & Larsen, 1981, p. 234), and Magda Abakanowicz's Exhibition, at the Art Gallery, New South Wales, Sydney in 1976 (Slide #34) (Ibid., p. 47).

7. What is the basic difference between Norman White's Splish Splash and a sculpture created by the artist Dan Flavin the nominal three (to William of Ockham) (Slide #35) created in 1963 of cool white fluorescent light; 8' high, The National Gallery of Canada, Ottawa (Geldzahler, 1969, p. 74).

8. Compare and contrast the original Bird, created by Abraham Etungar (photograph enclosed) of green stone, height 16", with Jack Harman's bronze cast, Bird of Spring, noting the influence of media, technique, scale and setting on the two sculptures. Do you have a preference? State your reasons.

ABRAHAM ETUNGAT



"Bird", greenstone, height 16¾ in.

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Photographs

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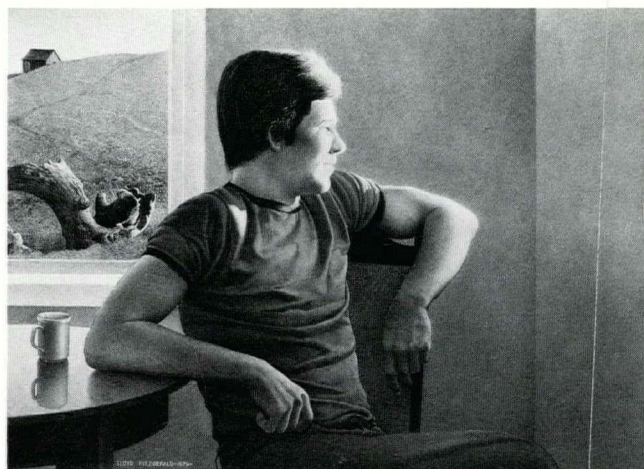
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Lloyd Fitzgerald Late Summer, 1979 acrylic, 20 x 30 inches

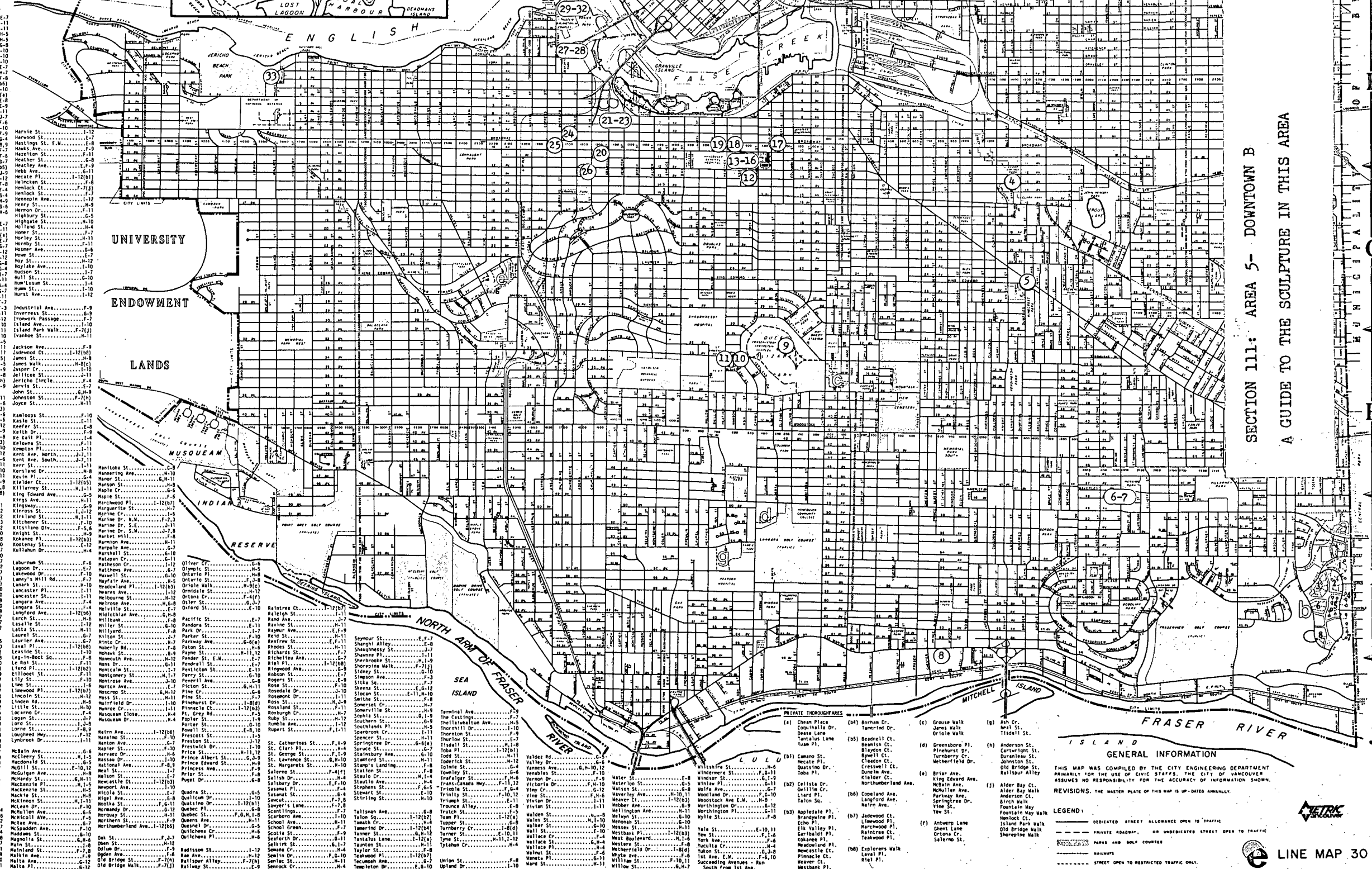
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STREET INDEX

STREETS WITHIN VANCOUVER CITY LIMITS

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SECTION 111: AREA 5- DOWNTOWN B
A GUIDE TO THE SCULPTURE IN THIS AREA


GENERAL INFORMATION

THIS MAP WAS COMPILED BY THE CITY ENGINEERING DEPARTMENT PRIMARILY FOR THE USE OF CIVIC STAFFS. THE CITY OF VANCOUVER ASSUMES NO RESPONSIBILITY FOR THE ACCURACY OF INFORMATION SHOWN.

REVISIONS. THE MASTER PLATE OF THIS MAP IS UP-DATED ANNUALLY.

LEGEND:

- DEDICATED STREET ALLOWANCE OPEN TO TRAFFIC
- PRIVATE ROADWAY, OR UNDEDICATED STREET OPEN TO TRAFFIC
-  PARKS AND GOLF COURSES
- BAYWAYS
- STREET OPEN TO RESTRICTED TRAFFIC ONLY.



Section III: Area 5 - Downtown B

This area is bounded by:

- the Fraser River on the south
- False Creek and Burrard Inlet on the north
- Blanca on the west
- Boundary Road on the east.

Classroom Activities and Slide Presentation

As you can see from the map, Downtown B is impossible to visit in one or even several fieldtrips; it covers such a wide area. It is therefore necessary for the teacher to either determine what sculptures are closest to her school or which 'cluster' of sculptures within Downtown B would be most feasible to visit, i.e., a 'mini-tour.' If you choose to visit sculptures close to your school that are not specifically mentioned in the following suggestions, use Table I as a guideline to help you find out as much as you can about 'your' sculpture. Moreover, look at this area and the other five areas within Section III in order to determine what kinds of questions can be asked about sculpture. The introduction to Section III: Area 4 - Downtown A could also help teachers utilize sculptures found within this area. Regardless of what sculptures you study it would be profitable to preview Downtown B sculpture in general via slides. During the viewing of the slides find the answers to the following questions:

1. The human figure is depicted in eight sculptures. Name these works.
2. The bust of Gerald Grattan McGeer is very much like

other busts within the city: David Oppenheimer, Stanley Park; Dr. MacKenzie, University of B.C.; and Charles Bental, The West End. What words describe these busts? Consult Table I and the glossary.

3. What events in Vancouver's history has Paul Deggan depicted in his mural at Cambie and 12th?

4. What is the major difference between Capt. George Vancouver as created by Charles Marega, found at City Hall, and Alan Chung Hung's Memorial to Capt. Vancouver, found at Vanier Park?

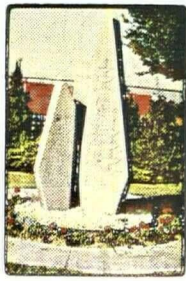
5. Describe the mood/impact of Letha Keate's Continuity.

6. There is another woman sculptor represented in Down-town B. What is her name and where is her mural to be found?

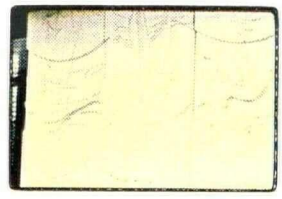
7. What five works would you classify as being commemorative?

(Show slides using the Slide Notes Section III: Area 5 - Down-town B.)

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III:5:2

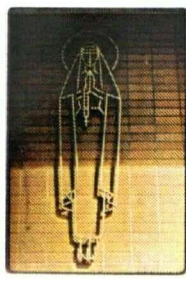


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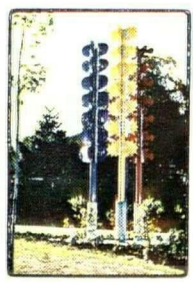


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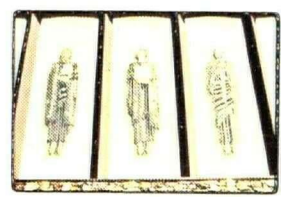
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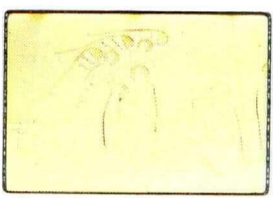
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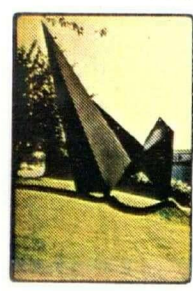
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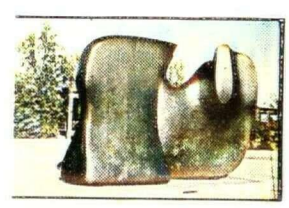
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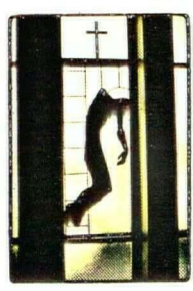


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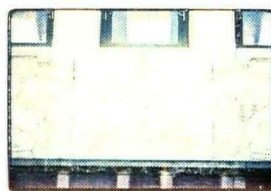
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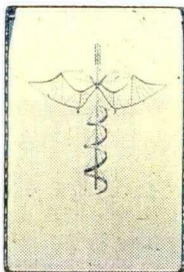
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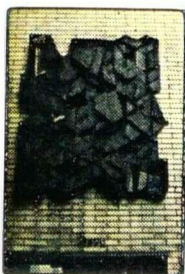


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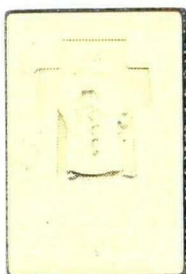
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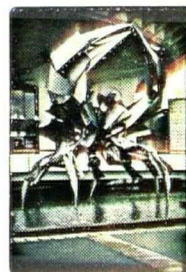
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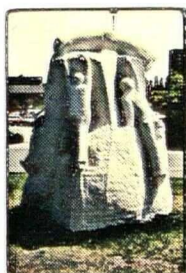
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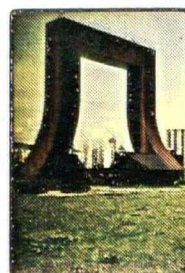
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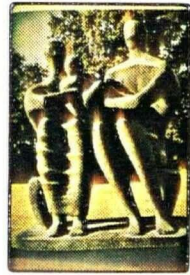


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SECTION III: AREA 5 -

DOWNTOWN B

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
1	Gerhard Class	<u>Hastings Mill Commemorative</u>	Vancouver Historical Society Centennial Project	B.C. granite	bas relief on a free standing 3 piece sculpture	3 forms varying from 5½' to 8'	1966	north end of Dunlevy St. adjacent to National Harbours Building	-linear, stylized designs representing 3 stages of the mills operation are incised into the 3 geometric forms of this landmark -commemorates the 100th anniversary of the building of the Hastings Mill, which was one of the first buildings to be constructed in Vancouver
2	Leonard Epp			3 panels of pre-stressed concrete	<u>mural</u>	each panel 16'x 9'	1969	803 East Hastings, Gulf & Fraser Fisherman's Credit Union Bldg.	represents the 3 main types of commercial fishing--gilnetting, seining, trolling -feeling of kinetic motion -design chosen by the architect R.F. Harrison and Associates from a closed competition -fish, fishboats, nets and float motifs are in bas relief of varying depths which create interesting shadow effects on the white concrete -consult <u>The Pleasure of Seeing #64</u>
3	Jack Harman	<u>Roger Bannister</u> <u>John Landy</u>		bronze	substitution	-base 10' -figures 10'	Sept. 27, 1967	3100 East Hastings, British Empire Stadium	-Harman worked from a photograph taken by Charles Warren at the British Empire Games, 1954 -the sculptor cast the <u>over-lifesize figures</u> in his own foundry
4	Elek Imredy			cast aluminum figure		approx. H. 4'	1970	1457 E.13th Our Lady of Fatima Church, outside wall	- <u>linear</u> portrayal of Our Lady of Fatima

SECTION III: AREA 5 -

DOWNTOWN B

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
5	Sam Carter	<u>Flower Totems</u>	Neighborhood Improvement Project for Kensington	metal brightly painted with 3 primary colours, yellow, blue and red				Kingsway & King Edward	an open air competition was held -the upper part of the 3 "totems" were removed as of Sept. 1, 1982.
6	Jack Harman			bronze mosaic tile insets; gold painted highlights	welded wall sculpture	approx. H. 8'	1962	6350 Nanaimo, Corpus Christi, exterior	represents the Apostles
7				sgraffito	bas relief			interior walls	represents the Gospels -beige walls; brown line drawings with painted gold highlights
				bronze	substitution			above the altar	-a crucifix; lifesize <u>realistic</u> ; not photographed
8	Gerhard Class	<u>Horizons</u>	commissioned by F. Cameron Wilkinson	fabricated corten steel	welded <u>geometric</u>	20' x 26' 7000 lb.	June 15, 1970	888 S.E. Marine Dr., Wilkinson Co. Ltd.	-cubism in metal; 3 dimensional geometric symbolism on a large scale -abstract study of line, form & geometric proportion -symmetrical & graceful simplicity -3 large wings stretching upwards and outwards in geometrical planes. The wings rest on 3 pointed tips which are secured to a concrete base hidden in the grass. -plaque proclaims "Created to commemorate the 60th Anniversary of the Wilkinson Co. Ltd."

SECTION III: AREA 5 -

DOWNTOWN B

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
9	Henry Moore	<u>Knife Edge</u>	gift to the city from Mr. and Mrs. Prentice Bloedel	bronze	free standing welded	12' long	1962 (placed on present site Dec. 6, 1969)	H.R. Mac-Millan Conservatory, Queen Elizabeth Park, near 33rd & Cambie	-2 piece monolith - <u>biomorphic shapes</u> -rounded and sharp edges -over lifesize -scarred surface is scratched, cut, drawn on, scribbled, jaggedly incised with the artist's personal calligraphy -one of 3 casts -a favourite 'plaything' of the young
10	George Norris	<u>Stations of the Cross</u>		lead	substitution molded figures stylized simplified		1964	4925 Cambie Holy Name Parish, placed before the windows	-plus jade-like marble altar relief the same as exterior design Christ on crucifix is elongated & emancipated
11	Elek Imredy			sgraf-fito			1969	4950 Heather, near 33rd Ave., Youville Residence exterior	-symbolic of the Sister's care of humanity--open hand with man standing on palm--both shapes encircled by a ring
12	Paul Deggan			pre-cast concrete & glass mosaic tiles	relief mural addition	9'6" x 60'	1970	Cambie & 12th, Plaza 500 Hotel	depicts the events of Vancouver's history -the artist states, "the site called for a richly sculptured relief to take advantage of slanting sunlight throughout the morning. "Plaza 500" becomes legible only when the sun is obscured. The work is conceptually three dimensional; close, it is a series of historical motifs in mosaic; middle distance it is an abstract relief; and far distance it

SECTION III: AREA 5 -

DOWNTOWN B

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
	Paul Deggan cont'd								becomes a sign reading the name of the hotel" (in answer to Doris C. Munroe's questionnaire as appears in her April, 1972 thesis, <u>Public Art in Vancouver.</u>)
13	Yanka Brayovitch, from Yugoslavia	<u>Gerald Grattan McGeer</u>	commissioned by a group of businessmen as a tribute to McGeer	bronze granite			Oct. 18, 1948	Cambie and 12th, City Hall, south side	<u>-naturalistic documentation</u> -McGeer was twice mayor of Vancouver during which time he was responsible for the building of the present City Hall; was a member of the B.C. legislature; a member of the House of Commons; and a Senator
14	Gerhard Juchum	<u>Lover II</u>	donated by the artist to City Hall	bronze		life-size	1972	Cambie St. side of City Hall	the sculpture was first placed without permission by the artist on Parks Board property between Sunset Beach and English Bay -City Hall provided a permanent base; the S.S.B.C. provided a plaque identifying the sculpture
15		<u>Vancouver's Coat of Arms</u>		stone	subtraction mural bas relief			north and south side of City Hall	<u>linear and depression</u> reliefs of the Coat of Arms, plus a depiction of the City Hall Building clouds, mountains and birds with 2 trees 'bordering' this mural
16	Charles Marega	<u>Capt. George Vancouver</u>	campaign for funds mainly the effort of Senator G.G. McGeer, then mayor of Vancouver	bronze granite	figurative substitution	8' figure 7' base	Aug. 20, 1936	north side of City Hall	<u>naturalistic documentation</u> ; erected by the citizens of Vancouver to commemorate the Golden Jubilee of the city

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
	plus: Allan C. Kelly, designer, Fred Townley & Matheson, archi- tectural firm			metal	relief panels doors				<u>Art Deco style</u> of sun rays, flying seagulls, mountains, water and the forests -consult <u>The Pleasure of Seeing #143</u> #144 - an Aztec wing & wave crest frieze outlines the shoulders of the building (not photographed)
17	Beatrice Lennie		commis- sioned by the Dom- inion Construc- tion Co., architec- tural firm	cast stone	5 pan- els, <u>mural</u> bas relief	7' x 30'; 6 tons	1949	307 West Broadway, Labour Temple, above the main ent- rance	-the central focal point is a great wheel of ind- ustry -other motifs include a beaver, a maple leaf, "T.L.C.," 2 figures shak- ing hands, war and peace, city and country symbols, a zeppelin, Canada and the U.S.A., a map of North America, and "A.F. L." -the sun's rays fragment the background in this realistic portrayal of Canadian indust- rial labour -consult <u>The Pleasure of Seeing #139</u>
18	Paul Deggan			cast concrete units	<u>foun- tain</u>		1980	601 West Broadway, Broadway Plaza	-totemic -geometric -architectural ornament- ation
19	George Norris			stain- less steel rods	welded			720 West Broadway, Heather Medical	a linear abstract of the medical profession's symbols

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
20	Lionel Thomas, A.R.C.A., Architect, C.B. K. van Norman and Associates	<u>Nature's Own Geometry</u>	commis- sioned by the arch- itect	copper bas relief	welded	relief mural 11' x 9'; entrance wall 7' x 6'; 2 pairs of push plates 7" x 7"	June 11, 1965	2695 Gran- ville, Block Bldg. on exterior wall above doorway	"All solid inorganic mat- ter found on earth, what- ever its size, belongs to one of the 7 basic types. These types are as fol- lows: cubic, tetragonal, rhombic, monoclinic, tri- clinic, trigonal & hexa- gonal. This is the theme for the bas relief & the enamelled glass on the copper wall." (plaque on site)
21	Jack Harman	<u>The Family</u>		-bronze -black marble base	substi- tution	father 12'5", 1700 lb. mother with baby 11'6"; 1600 lb. son 9': 900 lb. -4 fig- ures rest on 6' squ- are mar- ble base	1966	2250 Gran- ville, Pacific Press Bldg.	-larger than life figures are representational but <u>elongated</u> . "This gives them more spirituality; stops them being dwarfed by the monolithic struc- ture behind." (<u>Western Homes and Living/Vancouv- er Life</u> , April 1969, p. 18.) -figures were cast in Harman's own North Van- couver foundry -design chosen from a competition before the building was finished -some felt the sculpture appropriately depicted the role of a newspaper in the family and the im- portance of the family in the community -others felt that the sculpture was inappropri- ate, e.g., the nude boy was damaged

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
22	Bill Koochin			black granite	carved fountain			part of the garden at the main entrance of the Pacific Press Bldg.	-abstract; <u>organic</u> -no longer functions as a fountain
23	George Norris	<u>Spirit of Communi- cation</u>		-beaten copper figure -a canopy of brass	free standing sculpture welded	8'	1966	in the lobby of the Pacific Press Bldg.	"a male figure leans heavily backwards & sideways, as though to resist being carried off by the billowing openwork canopy to which he is attached by a harness." (<u>The Province</u> , Vancouver, April 17, 1966, p. 13) -the figure's mouth is open in a cry which reminds the viewer of a news vendor -typographical plates from early Vancouver and foreign language newspapers, photo-engraved in copper to form a collage; the canopy is made of cut-up mats; foundry cast -"type" is also used for the torso & oversized left arm of the figure -the artist said, "It could be thought of as the none-too-gentle transformation of 3 dimensional life into 2 dimensional print." (<u>The Sun</u> , Vancouver, March 14, 1966, p. 2.)
24	George Norris, artist -Gardiner, Thornton & Davidson, architectural firm		Federal Gov't. 1% building cost for art	"cast-in-place"	bas relief architectural border under the cornices	5'x 95'	1966	2405 Pine St., Postal Station 'D'	-abstract -consult <u>The Pleasure of Seeing #131</u> -"moulded vortex frieze shows constant change"

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
25	Beatrice Lennie artist -Mercer & Mercer, architectural firm	<u>Hippocrates</u>		cement, marble dust, sand, & water-proofing	mural bas relief	2000 lb.	1951	1807 West 10th Ave., Academy of Medicine	medical symbol of healer holding a sceptre & drake -consult <u>The Pleasure of Seeing</u> #129
26	Lutz Haufschild	<u>Wind Blown Mounds</u>		fibre-glass			1975	13th & Fir, southwest corner	2 <u>organic</u> golden yellow shapes plus <u>negative space</u>
27	Edward Apt	<u>Girl Waiting for School-bus</u>		cement fondu			1961	Burrard and Cornwall	-a most controversial piece when it was unveiled -simplified figure
28				concrete				Parkview Towers, Burrard and Cornwall	the largest sundial in the city
29	George Norris	<u>The Crab</u>	this fountain sculpture was commissioned by the Women's Activities group of the Centennial Committee of Vancouver as a gift to the citizens of Vancouver. (\$27,000) -\$20,000 Centennial Committee	stainless steel water jets	welded fountain	22'x 17' 1½ tons	1968	Planetarium and Museum, Vanier Park	-a competition with a 6 man jury was held -the curves of the crab echo the curves of the Planetarium -includes a reflecting pool and 7 spray jets <u>inscription:</u> Beneath this plaque is a time capsule to be opened on Canada's Bicentennial July 1, 2067. The crab was looked on by the Haida Indians as the guardian of the harbour and is also the sign of the zodiac for the period beginning July 1st - Canada's birthday.
30	George Pratt	"Children Climbing Rock"		stone	subtraction			Vanier Park	-simplified figures

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
31		<u>Discus</u>	donated by Gladstone chapter CJ-6, Order of Alpha on behalf of the "Helenes"	bronze	substitution		Nov. 1969	northeast side of the museum -within a reflecting pool	a replica of the classical Greek discus thrower
32	Alan Chung Hung	<u>Memorial to Capt. Vancouver</u> "The Gate to the Northwest Passage"	Historic Sites and Monuments Gov't of Canada	corten steel			June 1980	north of the museum, Vanier Park	-a winning entry in the competition - <u>abstract arch</u> plaque states: "Capt. G. Vancouver, R.N. 1758-1798. A veteran of Capt. Cook's voyages of 1772-1775 and 1776-1780, Vancouver went on to become one of the most important explorers of Canada's west coast. In 1791 he was given command of an expedition to the N.W. coast of North America for the purpose of establishing British sovereignty here & exploring the possibility of a northwest passage. On this voyage 1792-94 he charted much of the coast north of the 30th parallel, sailing up the inside passage, circumnavigating Vancouver Island & exploring many of the geographic features of the area."
	Mungo Martin			cedar	<u>totem</u>		Oct. 1958	Maritime Museum, Hadden Park north end of Cypress Street	-the highest in Vancouver -a replica of the pole is in England -it honors the Kwakiutl nation

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
	Mungo Martin cont'd								from the top: Chief with hat Beaver Old Man Thunderbird Sea Otter Raven Whale Doubleheaded Snake Halibut Cedar Man (not photographed)
33	Letha Keate	<u>Contin-</u> <u>uity</u>		bronze	substi- tution		Sept. 1978	3975 Pt. Grey Road, Brock House	<u>figures</u> of a young boy and girl walking on a log

Fieldtrip Activities

Some suggestions for on-site activities are:

1. Study Jack Harman's The Family taking into account the following criteria:

- | | |
|-------------------------------------|-------------|
| - elements and principles of design | - mood |
| - historical context | - impact |
| - content | - symbolism |
| - technique | - style |
| | - imagery |

Compare and contrast* what you have learned about Harman's Family with the succeeding examples of the family:

- a) * Amenhotep IV with his Wife (Nofretete) and Daughters (Slide #34), Egyptian, circa 1360 B.C., a carved relief of "family life depicted in its most intimate and happy moments. Here the Pharaoh, whose unpleasing physical appearance is evoked with systematic exaggeration, embraces one of his daughters, while rays from the sun-disc hold out symbols of life (the ankh) to parents and children" (Bazin, 1976, fig. 74, p. 113).
- b) * Henry Moore's Family Group (Slide #35), modeled in 1945; cast in 1949, bronze 60" high Edition of 4 (Read, 1965, fig. 139, p. 161). Moore looked at a real family and used his

* This is a suggested activity found in A Curriculum Guide/Resource Book, Draft of Sept. 1981, p. 177.

imagination and what experiences you the viewer has of a family in order to create this work. What makes the mother and father seem so strong? What makes you think that they might protect the child? What makes you think that the child might depend on his mother?

- c) Marisol's (Escobar) The Family (Slide #36)
construction of painted wood and other materials done in 1962. The sculpture is from the Museum of Modern Art, New York (Childcraft Annual, 1968, p. 37), and is an example of the addition technique.

2. Another comparison and contrast using the same criteria that appeared in #1 (above) could be made between two sculptures found within Downtown B:

- a) Horizons by Gerhard Class
- b) Knife Edge by Henry Moore

3. Draw and/or photograph a pictorial essay of one of Vancouver's best known landmarks; George Norris' The Crab. Study the sculpture from as many angles and points of view as possible. If you are using a camera use different lenses when possible. Consider taking coloured prints, slides or black and white prints that could be 'blown up.' Include 'shots' of the sculpture and its settings; the entire sculpture, and details only.

- Find out about George Norris and what other commissions he has had throughout the province. See if there is a possibility of him visiting your school and giving a slide presentation of his work in a school assembly. (The Education Department of the Vancouver Art Gallery could help in this regard.)

4. Use Feldman's approach to critical analysis and present a critique to the class of Henry Moore's Knife Edge.

5. Briefly describe the eight architectural/ornamental reliefs found within Downtown B using Table I as your guideline.

6. Where do you stand in the controversy over Alan Chung Hung's Memorial to Captain Vancouver? Why?

<u>Those for</u>	<u>Those against</u>
<ul style="list-style-type: none"> - This memorial was chosen over 32 other designs; it was judged to best represent the idea that 'the piece is not to be a statue in the likeness of the man but should clearly be a commemorative sculpture.' - The form suggests Capt. Vancouver's accomplishments; he was the one that determined the discontinuity between the Pacific and the Atlantic. - It symbolizes the search for the North West Passage - The abstract arch-gateway is in the form of two 18th century navigation instruments. - Supporters maintain that it is a significant work because it is open to interpretation, making the sculptures exciting (as in Norris' <u>Untitled</u> sculpture at Pacific Centre). 	<ul style="list-style-type: none"> - "Looks like a child walking pigeon-toed" from an article written by Pete McMartin entitled "Sculpture in Vanier Park a Puzzle to Most," (<u>Vancouver Sun</u>, April 22, 1980, p. A3). - A "bit bleak" stated Andrew Scott in <u>The Vancouver Sun</u>, Nov. 10, 1979, p. D1. - Michael Duncan, Chief Curator of the Maritime Museum has called it "a bloody monstrosity" (Aileen Campbell's article in <u>The Province</u>, Mar. 18, 1980, p. A5). - Mike Tytherleigh quoted some Vancouverites' responses to the sculpture: "squashed MacDonald arches"; "fouled up anchors"; "a perch for seagulls"; "a bloody waste of money"; "Nelson would have turned a blind eye to it"; "Ottawa's revenge" (Pat Carney, a Conservative, won a seat in the federal election; not Art Phillips); "a bill clip"; "4 tons of red rust."

7. The history of the relationship between sculpture and

architecture is a fascinating one. Consult history texts to learn how closely the architect and sculptor have worked in the past; how integral a part of the building sculpture has been at different times throughout history, e.g., the Assyrians, Egyptians, the Gothic cathedrals in Europe. What is the relationship between sculpture and architecture as seen:

- between George Norris and Barry Downes in Postal Station 'D'?
- between Chung Hung and Arthur Erickson in the Courthouse complex?
- in wall reliefs in the C.P.R. Station?
- in the ceiling in the Maritime Building lobby?

8. Consult the appendix in order to learn about ten local, Canadian and/or internationally recognized women sculptors. Make a note of the media, techniques, imagery, modes of expression, and rationales they use. Ask for assistance from the librarians of either the Vancouver Art Gallery or the Fine Arts Division at the Main Public Library in order to see photographs of the work these sculptors have exhibited. Local galleries such as the Equinox, the Bau-xi, the Artists' Gallery, Carnegie Centre, Cartwright Street Gallery, Charles H. Scott Gallery, the Marion Scott Gallery, the Richmond Arts Centre, Surrey Art Gallery, Western Front, the Women in Focus Gallery, and the Burnaby Art Gallery might also be of some assistance regarding slides of work and/or exhibition catalogues of local artists and reviews of the sculptors' recent shows.

9. Compare and contrast the 1886-1936 Vancouver Coat of Arms with the Coat of Arms we've adopted as of 1969.

10. Compare and contrast McCleary Drope's Lovers (Section III: Area 3 - The West End) with Gerhard Juchum's Lover II,

examining the:

- content
- mood
- impact
- symbolism.

Section III: Area 6 - VanDusen Botanical Gardens, 5251 Oak

While Area 5 - Downtown B is the most difficult area of the city in which to plan a fieldtrip, Area 6 - VanDusen Botanical Gardens is the easiest. It is a 'contained' area that enables the viewer to see with little effort outdoor sculptures of considerable aesthetic value. It is a highly recommended fieldtrip particularly for students studying the subtraction technique, abstract form, and the elements and principles of design.

First of all, we need a brief account of how eleven of the sculptures came to be placed within this superb setting. Debro Construction Specialities donated thirty-two blocks of Turkish marble and travertine to the Emily Carr College of Art and Design, known then as the Vancouver School of Art. These blocks were stored in the open on the south bank of False Creek for some time. Seventeen of these blocks were split up for a ten year supply for students at the college. Fifteen 5' x 6' chunks--three to seven tons each--were made available for an international stone sculpture symposium. Peter Paul Ochs, president of the British Columbia Sculptor's Society and a small panel chose participants for the symposium--twelve sculptors from seven countries. These sculptors worked during July and August of 1975 on eleven pieces of sculpture (one work was done by the husband and wife team Kubach-Wilmsen). Not only did Vancouver gain a valuable permanent collection of large outdoor sculpture, the participating artists took advantage of an opportunity for cultural and aesthetic interchange.

Two references are:

The Vancouver International Stone Sculpture Symposium - a booklet that provides information concerning who the sculptors are, where they are from, their education, and their previous exhibitions. It has photographs of recent work done by the artists.

Vancouver International Stone Sculpture Symposium - includes introductions by Art Perry, writer, artist, and columnist of The Vancouver Province newspaper and Diana Caldwell, co-ordinator of the symposium, plus a visual and verbal documentation of the symposium. (These booklets are available from Gerhard Class, instructor at the Emily Carr College of Art and Design; from the Curriculum Library, Faculty of Education, The University of British Columbia; and from the Fine Arts Division of the Main Library at U.B.C.)

There are also two excellent films available:

Art 10-1 Sculpture VT 1-3.6 Stone Sculpture Symposium 1975 AC 25 minutes colour int-jh-sh. This film depicts the stone sculptures and how they were created for the VanDusen Botanical Gardens.

Vancouver International Stone Symposium, a PEMC film, is a documentation of the same event from a different perspective (A 362 30 min. col/sec).

Classroom Activities and Slide Presentation

During your viewing of the slides of the sculpture within the gardens find the answers to the following questions:

1. What words found in Table I and the glossary would you use to describe many of the forms you see within the gardens?
2. Name the sculptors whose work is a particularly good

example of one or more of the elements of design:

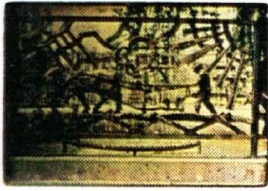
line	shape
texture	value
mass/volume	line
colour	time

or of the principles of design:

balance	economy
harmony	proportion
variety	movement

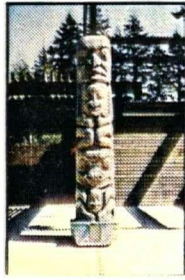
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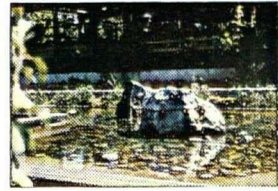
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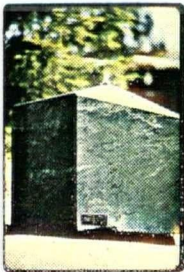
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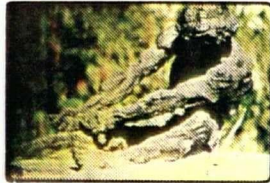
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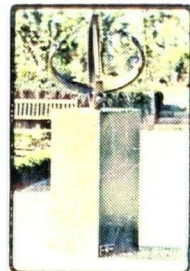


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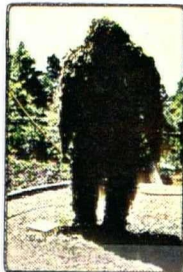
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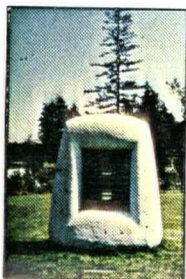
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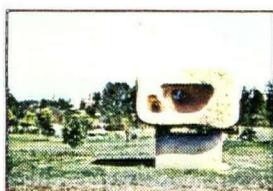


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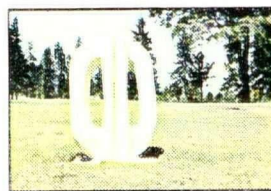
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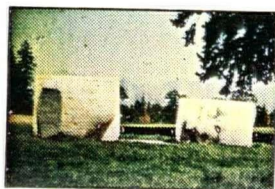
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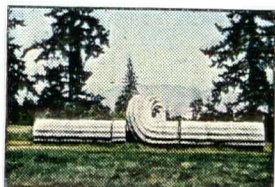
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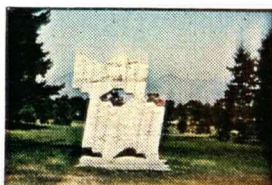
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III: 6:19



III: 6:20



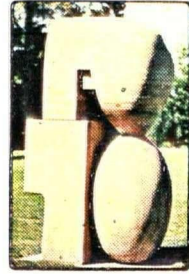
III: 6:21



III: 6:22



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SECTION III: AREA 6 -

VAN DUSEN BOTANICAL GARDENS

37th Ave. and Oak Street

SECTION III: AREA 6 — VAN DUSEN BOTANICAL GARDENS - 37th Ave. and Oak Street

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
1	Per Nilsson Ost, Swedish		donated by the Swedish Community "in mem- ory of the Swed- ish pion- eers of this great province"	8 bronze panels	substi- tution foun- tain cut out grill- work		Aug. 30 1975	entrance to the garden	depicts Swedish involve- ment in B.C.'s indust- ries. Which industries are depicted? -cast in Sweden
2	Arthur Sterritt	<u>Al of</u> <u>the Gila-</u> <u>pudwada</u> <u>Black-</u> <u>bear (Al)</u> <u>Crest of</u> <u>the</u> <u>Killer-</u> <u>whale</u> <u>Tribe</u>	-commis- sioned by the Van- couver Botanical Gardens Assoc. -unveiled during Habitat	cedar	totem subtr- action	10'	June 2, 1976	entrance to the garden	"This pole carved by Arthur Sterritt, a Gitk- san from the Upper Skeena River area of B.C. incor- porates the following 4 figures: -human form at the top--man who went into mountains to hunt goat and was captured by a black bear and assumed the bear form. -human head in top figure's stomach--friend- ly villager who took the bear man in and helped him when no one else would. -bear figure at bottom--represents bear man before being turned into human form. -human head in bear's stomach indicates that bear figure is bear man." (information given on the plaque at the base of the to- tem.) -unpainted; frontal; hollowed out from the back--attached to the covered walkway -what do you think is the purpose of hollow- ing out the pole?
3	George Norris		donated by Gordon, Kathleen & Sheila Farrell	B.C. jade	foun- tain subtr- action			Farrell Pool	-2 abstract, <u>organic</u> forms

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	LOCATION	DESCRIPTION
4	Dave Backstrom designer, form- erly with the Parks Board		in memory of Mabel Whiting Young	B.C. jade	drink- ing foun- tain		1976		- <u>geometric</u> abstract - <u>functional</u> sculpture -water runs over the asymmetrically angled planes of jade
5	Gerhard Juchum	<u>The Fisher- man</u> ("Fish- er")		bronze?	substi- tution?		Aug. 28 1976		-seated male nude highly <u>textured</u>
6	Gerhard Class		commis- sioned by and a gift from Mrs. Hazel Kitchen	B.C. jade bronze	sundial		1975		the original form was wood and then the sundial was <u>sandcast</u>
7					-floral		Sept. 9 1979	<u>The Child- ren's Garden</u>	-in celebration of the Year of the Child and the Family in B.C.
8		<u>Sas- quatch</u> <u>Ogopogo</u>		wire frames	<u>topiary</u>				-are just 2 of the examp- les (informative plaques in place)
9	Unknown	<u>Wolf</u>	donated by Tommy Tompkins, natural- ist	wood stained black	subtr- action -carved with a chain saw		1979	inside the kiosk (gazebo)	-painted black -open mouth -Do you find him friend- ly? Why do you think he is in the garden?
10	Andrea del Verrocchio (1435-1488)	<u>Puttino</u>	Mr. & Mrs. P. Pitcher	bronze	substi- tution foun- tain <u>replica</u>		1980		-bronze original at Palazzo Vecchio, Florence Italy -infant holding fish that has a water spout in its mouth

SECTION III: AREA 6 -

VAN DUSEN BOTANICAL GARDENS

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	DESCRIPTION
11	Sebastian	<u>The Throne of Wezahual Coyott</u>	from Mexico to the people of Vancouver	red painted metal	welded <u>geometric</u>		July 1978	
12		<u>The Maze</u>		2000 Eastern Arborvitae		100' in diameter	June 20 1982	-could be considered a participatory and/or an environmental sculpture -the best view is from the top of the terrace. What is the history of the Maze? Why was one constructed at Van Dusen Gardens?
13	Mathias Hietz, Austria	<u>In Memoriam Teilhard de Chardin</u>		marble sewer grid	subtr-action + add-ition		July 1 to Aug. 31 1975	<u>Vancouver International Stone Sculpture Symposium (V.I.S.S.S.)</u> -12 sculptors from 7 countries around the world participated in the 2 month event -11 stone sculptures were created The following notes are taken from the symposium catalogue: -the sculptor had no ready made design but several ideas -the sewer grid is pure chance; it represents incarnation, imprisonment, a barred way -the black sphere suggests eternal mystery -the 2 openings are like the light that Chardin brought to bear through the 2 sciences -the enclosing form suggests inner values found in man -the colour, line, form are similar to our own energies and sensations
14	Joan D. Gambioli, Vancouver			Traver-tine marble	subtr-action		1975	V.I.S.S.S. -concerned more with human inter-ests; desires more human scale to some of our imposing but often overwhelming buildings

SECTION III: AREA 6 -

VAN DUSEN BOTANICAL GARDENS

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	DESCRIPTION
	Joan D. Gambioli, cont'd							<ul style="list-style-type: none"> -people who occupy buildings should experience a sense of belonging -expresses her own tremendous excitement in the power and beauty of natural and human forms and composition, balance, rhythm, and space -works both from material to subject or vice versa
15	Kiyoshi Takahashi, Japan			marble	subtr-action		1975	<p>V.I.S.S.S.</p> <ul style="list-style-type: none"> -believes stone sculpture should merge with the environment, e.g. put casually in public gardens ". . . should be an informal kind of form in which the character of its medium takes up the environment's spatial energy and then lets it settle into the ground upon which it is placed-- a sense of familiarity radiating an intimate atmosphere, a mysterious potentiality and magical capability-- a 'being' which reminds one of some strict austere order revealing a vertical, centrifugal expanse."
16	(Piqtoukun) David Ruben, N.W.T.	<u>Observing Your Society</u>		marble	subtr-action		1975	<p>V.I.S.S.S.</p> <ul style="list-style-type: none"> -memories of the artist's childhood and of people in general -a northern outlook upon the way of life in the south -3 faces/directions--skyward, east, west -watching the directions of growth and progress of our society; the eyes constantly observing
17	Adolf Ryszka, Poland			Travertine marble	subtr-action		1975	<p>V.I.S.S.S.</p> <ul style="list-style-type: none"> -sculptor works with intuition, imagination, and vision. "I believe in wisdom and suffering, self-sacrifice and love, modesty, and kindness.

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	DESCRIPTION
	Adolf Ryszka, cont'd							-wishes to search for truth in his work -sculptor feels the symposium is ideal for it enables him to concentrate in a proper atmosphere
18	Olga Janic, Yugoslavia			marble	subtr- action		1975	V.I.S.S.S. -sculptor believes that sculpture is always a mystery especially if it is directly done in stone; the sculpture seems to strike up a friendship with the surrounding countryside and starts a quiet life of its own
19	Wolfgang Kubach Germany Anna-Maria Kubach-Wilmsen, Germany			marble	subtr- action		1975	V.I.S.S.S. -symposiums enable the sculptor to leave the studio and work under the open sky to make statements in stone with parallel concerns for landscaping; an environmental design of urban living space
20	Hiromi Akiyama, France			marble	subtr- action		1975	V.I.S.S.S. -similarly this artist feels liberated out of his studio and that symposiums such as this one release the sculpture from museums; there is a participation in a real human environment
21	Jiro Sugawara, Italy			marble	subtr- action		1975	V.I.S.S.S. -the sculptor feels that symposiums are an artistic testimony to man's existence in nature; that they stimulate cultural life in the community and may result in fine permanent sculpture; that there is a valuable interchange among artists on how to speak to society using works not words

SLIDE	SCULPTOR	TITLE	PATRON	MEDIA	TYPE	SIZE	DATE	DESCRIPTION
22	Michael Prentice, France			marble	subtr- action		1975	V.I.S.S.S. -discusses the discovering of forms and then the tedious details of perfecting lines and tightening up the sculpture -feels there is an irony of being an artist; of being both egocentric to maintain confidence versus humility and an openness to produce good work -to him creativity is a form of religion, "each new piece is like a rite in its formation, development and eventual life -the artist is constantly being faced with decisions that render the piece real and integral -carving stone is gut level truthfulness just because the physical effort is so great."
23	David Marshall, Vancouver			2 red Traver- tine blocks	subtr- action		1975	V.I.S.S.S. -the piece involves many thoughts and feelings about family life and the Fibonacci Series -there is a variety of plane and shape; a contrast rather than formal unity, e.g.: -the lower blocks are vertical; the upper horizontal -the west/sunset--a flat wall with projections and indentations; east/sunrise--organic, round -bottom block 2 forms (1) geometric/flat/masculine, (2) upper smaller form supported like a child by its parents -unifying element 2 planes 4½" difference therefore the profile has an irregular rhythm -the sculptor has an interest in stone wall constructions of the Pre-Columbians in South America

Fieldtrip Activities

It is particularly valuable to note the differences in perception between seeing these sculptures via slides (taken in 1978, three years after the sculptures were completed) projected on a screen, and viewing them at the Gardens now, after eight years of weathering. In order to help the students focus on a particular sculpture, it is recommended that some on-site activity take place during or shortly after a fieldtrip. Some suggestions are:

1. Draw and/or photograph a pictorial essay of a particular sculpture from as many different vantage points as possible (from far and near; the complete sculpture; and details only). Consider taking coloured prints, slides, and black and white prints that could be 'blown up.' Charcoal and/or coloured chalks would be good drawing utensils.

2. Use Feldman's approach to critical analysis and present a critique to the class of a sculpture that held a special fascination for you.

3. Find out as much as you can about the two local sculptors that took part in the symposium: Joan Gambioli

David Marshall.

Include information about their training, their imagery, their chosen media and techniques, their exhibitions.

Joan Gambioli is a member of the Sculptors' Society of British Columbia, 5245 - 11th Avenue, Delta, B.C., V4M 1Z1. Her studio address is 6415 Wellington Street, West Vancouver (telephone: 921-7315; 922-6437).

David Marshall is an Instructor at Capilano College, North

Vancouver. His studio address is 2541 East 40th Avenue, Vancouver (telephone: 435-5426). He is also an active member of the Sculptors' Society of British Columbia.

4. The setting/sculpture relationship is among the best in the city.

- What do the sculpture and setting offer each other?
- What do you think the individual sculptors had in mind when they chose the sites for their sculptures? Pick one sculpture and analyze its site in detail.
- Can you name other locations in Vancouver that have been used to good advantage for sculpture?
- What sites can you imagine being particularly 'open' to receiving sculpture in the future? Why?
- Where do you think sculpture 'does the most good' for people who live in a city such as Vancouver?
- How important do you think setting is to a piece of sculpture? A large percentage of sculpture discussed in Section III is outdoor sculpture but take into account indoor settings as well, if you can, when answering this question.

5. Do you consider Jiro Sugawara's piece an example of Minimalist art? Why?

6. Mathias Hietz of Austria used a found object--a sewer grid--in his stone sculpture. Name other found objects that these famous artists have used:

- | | |
|------------------|--------------------|
| - Marcel Duchamp | - Kurt Schwitters |
| - Man Ray | - Alex Wyse |
| - Rauschenburg | - John Chamberlain |
| - Joseph Cornell | - Louise Nevelson |

7. How did the stone, the available tools, and the length of time of the symposium affect the decisions and the designs of the sculptors? (It would be helpful to see the film Vancouver International Stone Sculpture Symposium first before answering this question.)

8. Investigate the history of stone sculpture in order to find out:

- the choice of imagery that was and is popular
- the tools and equipment used throughout time
- the international trends regarding styles.

References for Section III

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SECTION IV: THE TECHNIQUES OF SCULPTURE

As stated earlier it is maintained by this researcher that sculpture 'experienced' rather than sculpture 'looked at' on a screen or in a book is an essential component of an introduction to sculpture. This need to experience sculpture resulted in the focus of Section III being local sculpture. In Section III reference was made to the vocabulary, the critical analysis, and to the historical domain of sculpture. This historical reference continues to be developed in Section IV but the main focus is the production of sculpture: becoming familiar with the techniques of manipulation, subtraction, substitution, and addition. As in Section III, Section IV is divided into parts, each part being self-contained. This compartmentalizing is hazardous as it is likely to make the reader believe that each technique is entirely separate from the other three. Such an assumption is erroneous. The reason that the four techniques are presented in packages is simply to assist teachers using this study in isolating a workable body of information. Such categorization is necessary as the range of what producing sculpture means is so vast. While it is necessary to categorize sculpture according to technique it must be acknowledged that these categories are not being isolated from each other. One sculptor can work with a number of techniques in one sculpture. Similarly one technique such as manipulation, i.e., the building up of form, can include the technique of subtraction, i.e., the carving away of form. Another disadvantage is that

the rationale as to where to categorize processes such as welding becomes difficult. Welding is often the use of one material --metal rods or sheets for example. It could therefore be categorized within the technique of manipulation. At the same time welding is also considered an additive process whereby metal objects are combined and assembled. Welding is therefore included in both the manipulation and addition techniques.

Even though labelling, i.e. creating artificial 'bodies' of information has taken place for ease of transmitting information, the information necessarily a part of each technique is still considerable. In Section IV: Part 1 - Manipulation, for example, there are fourteen media listed. The development of only one of these media has been undertaken due to time limitations in the preparation of this project. The development of the use of one media is meant to be a model whereby teachers can become familiar with the integration of the historical, critical, and productive domains of sculpture. Assistance in the form of written and audio visual resources, as well as examples of renowned sculptors working with the specific media and technique is provided in the hope that teachers will develop other media in a similar fashion.

Another model in the form of Table II reorganizes some of the information presented in Table I. The four techniques rather than the three domains of sculpture have become the focus of this table. The reasons for the four media choices, i.e., clay rather than any of the other thirteen choices listed in manipulation, are stated within the four parts of this section. The critical and historical components of Table II are a result

of an attempt to incorporate four different modes of expression, at least four elements and principles of design and as many rationales of sculpture as possible. The themes animals, abstracts/biomorphic forms, reliefs, heads, and the human figure were chosen because they are highly representative of much of the sculpture done throughout the ages and throughout the world. Table II represents only one approach for the development of the four media. It is important to note that there are countless other possible combinations.

Table II

A Model for Introducing the Four Techniques of Sculpture

	Manipulation	Subtraction	Substitution	Addition
<u>Productive</u> - media	clay	plaster	clay/plaster	'soft' media
<u>Critical</u> - modes of expression - concept - elements - principles - rationales	realistic/stylized animals 'in the round' shape proportion formalist	organic abstracts 'in the round' space balance formalist	impressionistic heads/bas relief colour, value economy ornamentation	expressionistic human figures 'in the round' texture variety self expression
<u>Historical</u>	animals stylization	stone biomorphic plaster	relief heads	soft sculpture human figure

Section IV: Part 1 - Manipulation

Manipulation refers to the technique of building up form by one pliable material which must maintain its shape and support most of its weight although an armature might be needed. Modelling also refers to this technique.

Media

- *1. Clay - water
 - oil
 - self-hardening
- 2. Doughs - bread
 - cookie
 - inedible
- 3. Wire
- 4. Papier Mâché/Paper Pulp
- 5. Wax
- 6. Paper
- 7. Metal
- 8. Plaster/Plaster Bandages
- 9. Acrylics/Plastics
- 10. Glass
- 11. Cement
- 12. Air
- 13. Light
- 14. Earth

*Refers to the model lesson developed in Part 1.

Part 1 - Manipulation - Realistic, stylized clay animals
 - a model lesson

Within the technique of manipulation as with subtraction, substitution, and addition there is a profusion of media to use. Where does one begin? A single choice had to be made for all four techniques due to the length and breadth of this study but the decision was difficult. The asterisk indicates which media was chosen for each technique.

Clay was chosen as the model to be developed in depth for the manipulation technique. The reasons for this choice are the following:

- Clay is easily accessible and relatively inexpensive.
- Clay is a medium familiar to most teachers, this researcher, and students; the preparation of (kneading, wedging); the use of (pinch pot, coil, slab methods); the drying, firing, and glazing of clay are skills within most art teachers' range of experience.
- Clay has been used by people around the world and throughout time. Clay is used by many fine local and Canadian sculptors. An excellent film about Joe Fafard's use of clay is available. Examples of clay objects as well as ceramic sculpture are readily available.

The second choice concerns what suggestion to make regarding imagery. For this purpose the themes used throughout the ages were examined. One theme is animal imagery.

Animals - in relief

- in the round

- used in an architectural and ornamental context, for example gargoyles on rooftops or faithful pets carved in stone that guard their deceased masters in crypts.

Animals created in all four techniques and media; in all modes of expression; for all rationales.

Animals as solitary figures, in pairs, in groups, and with man. Animals were considered an appropriate theme for yet another reason. Pet ownership is common among students and there is a general interest in animals of all types. Further it was considered advisable to start with figurative, realistic imagery before dealing with abstract, non-figurative motifs.

It would be an interesting assignment for students to discover how animals have been depicted in different cultures and by various artists throughout time. In particular suggest that they look at:

Ancient Near Eastern art:

- Sumerian, Assyrian (2500 B.C.; 800-860 B.C.)
- especially the - earthenware from the Caspian region,
 - glazed bricks from Nebuchadnezzar's Processional Way in Babylon, 6th century B.C.

Greek and Roman Art, for example:

- a bronze horse, 8th century B.C.
- the Hellenistic period
- the Roman equestrian statues.

Egyptian

Islamic - especially the terracotta animals from northern Iran.

Phoenician

Benin bronzes

Peruvian gold and silver llamas.

Italian - from the 16th century.

A.P. Proctor

John B. Flannagan

Gutzon Borglum

Marino Marini

Frederic Remington

Pablo Picasso

Elie Nadelman

Elizabeth Frink

What characteristics of the animals were depicted? exaggerated?

Why do you think that specific animal was chosen by that sculptor?

What purpose do you think the animal served?

Why is the material used appropriate? inappropriate?

Slide Presentation

Note how the animals are portrayed in the slides you are about to see. What techniques, media, modes of expression, rationales and concepts were used?

1. Clay bison relief, 13,000-10,000 B.C., 23" L. (Bazin 1976, fig. 9, p. 91).

2. This 5" ivory Bear has been created by a sculptor closer to our own time and place. The Inuit carver's name is Paulassie and he is from Lake Harbour. Notice the simplicity; the stylization and the artist's feeling for scale: there is a feeling of monumentality.

3. From Inuit to Islamic - a 11½" L. bronze Incense Burner of the 11th-12th century (Bazin, 1976, fig. 378, p. 215).
- it has a feline head

- its mouth is half open and its tongue is out
- the ears are pricked up
- the beast's tail is bent over its back
- the back, neck and chest are all perforated with linear, stylized, decorative grillwork
- on the animal's chest there is an inscription meaning "valour, power and glory."

4. Here are 3 horses created by the sculptor Alexander Calder which demonstrate a completely different approach to animal imagery. Calder has used walnut (15½" H.) 1928; wire (11½" L.) 1918; wax cast into bronze (8 1/8" L.) 1944 to try and capture the essence of what a horse is (Lipman, 1972, p. 100).

What words accurately describe each of these horses?

5. This is the first of a series of equestrian statues. It is a glazed terracotta statuette from the Chinese T'ang Dynasty (618-907 A.D.) (Bazin, 1976, fig. 506, p. 259).

- the Persian influence is shown in the rider's robes.
- the statuette has accurate proportions; it is a realistic depiction of a horse.

6. The second figure is a very different stance. This bronze monument is honouring General Bartelommeo Colleoni created more than 500 years ago by the sculptor Andrea del Verrocchio (Look Again, 1968, p. 153).

- notice how the sculptor portrays the pride and dignity of both the horse and rider,

7. whereas this bronze equestrian statue portrays a 'wild man from the west' and his horse straining every muscle to free

himself of his rider. This horse is full of energy and life, and is entitled The Bronco Buster, by Frederic Remington (Look Again, 1968, p. 152).

The second series on animal imagery is about the lion.

8. The first lion is from northern Syria. It was carved from basalt during the 9th century B.C. (Bazin, 1976, fig. 96, p. 120).

- Notice that its body is covered with Hittite hieroglyphics similar to the incense burner's overall decoration.

- It is rather a crude form; the basic shapes of the head, neck, body, and legs are roughly formed in shallow relief.

9. (Bazin, 1976, fig. 376, p. 215). This lion (Islamic as was the incense burner) is situated in Alhambra, Spain and is part of a gigantic fountain supported by twelve such lions built in the second half of the 14th century. It again has roughly carved forms and a rather undignified pose with water streaming out of its mouth continually. As the inscription states, "These lions have no soul; have no fear; they can not assuage their anger."

10. (Weiss, 1956). This seated stone lion is Chinese, again from the T'ang Dynasty; he appears trying to be a guardian but his ferocity is unconvincing.

11. This pair of garden-variety lions can be seen in many neighbourhoods. Why do you suppose people choose to place these statuettes on their property? There are at least three pairs of lions in Downtown Vancouver. Can you name their locations and determine why they are placed on those sites? (consult Slide Notes Section III: Areas 3 & 4).

What characteristics do you associate with lions?

- catlikeness - majesty
- fierceness - intelligence
- strength - dignity
- energy - reputation as king of the beasts
- grace - usefulness as 'guardians'

When you choose your own animal to model in clay decide on what characteristics of that animal you want to portray, distort, exaggerate. Two references that might be helpful are:

Barr, B. Wonders, Warriors and Beasts Abounding. How the Artist Sees His World. New York: Doubleday and Co., Inc., 1967;
Chase, A.E. Looking at Art. New York: Thomas Y. Crowell Co., 1966.

The next seven slides demonstrate one possible approach to modelling clay animals. Feel free to model entirely different animals using other methods. It is a suggestion only that the animals be stylized, simplified, and realistic.

12. This hippo was done by a 13-year-old student; there is very limited use of details (Röttger, 1962, fig. 202, p. 72).

13. This goat was done by an 11-year-old student. Note the student's use of pellets and appendages of clay (Ibid., fig. 248, p. 90).

14. This Haniwa figure of a horse demonstrates a basic shape with simplified details (Weisberg, 1975, fig. 79).

15. Another Haniwa figure is depicted, this time a Haniwa dog, 46.3 cm H. (Miki, 1974, fig. 44, p. 53).

16. This Haniwa figure represents a wild razorback boar 51 cm H.

Note the similarities and the subtle differences between numbers 15 and 16.

What distinguishes one animal from the other? (Miki, 1974, fig. 94, p. 92).

17. Dog from Colima (Fernandez, 1976, fig. 6).

- The fattened dogs are one of the most typical figures of Mexican Western art. The erect ears and tail which are at the same time the opening of the jug, have a singular charm and their staring eyes have an uncanny effect.

18. This is a 13th century storage vessel made of clay, from northern Iran (Éditions des Musées Nationaux, 1971, Reproduction interdite Genèse imp. Paris, AD-17).

If a stylized, simplified, realistic animal of this type is desired, consider the following procedure:

- Knead and wedge the clay to a soft almost buttery state.
- Form two pinch pots of similar size and shape. Hold both pots in your hands and join them to form a hollow ball. Completely seal the entire circumference by 'pulling' the clay with your finger. Extra water and clay should not be necessary at this point.
- Shape this hollow ball with fingers or tools such as a black-board brush, spoon, stick, etc. forming as much of the body as you can (the trapped air facilitates this shaping).
- Shape separate legs, tail, neck, and head if necessary, out of cut slabs, coils, or miniature pinch pots.
- Combine all forms after holes have been cut into the hollow ball body to accommodate these additions. Join thoroughly using as little water as possible.

- Support your animal form during the drying period if necessary.
Dry completely.
- Bisque fire the greenware.
- Consider finishes: glaze, burnish, stain.
- Display thoughtfully: consider positioning, lighting, setting.

Apply critical strategies to sculptures* of one's own and those of peers, relating to:

- expressive intent
- selection of image
- composition
- development of image
- completion
- materials use
- tools and equipment use
- sequence of processes
- technical competence
- experience

* Grades 8-12 A Curriculum Guide/Resource Book. Ministry of Education, Province of B.C., Sept. 1981 Draft, p. 183.

IV:1:1

SUBJECT
SUBJECT



IV:1:2

SUBJECT
SUBJECT



p. 185

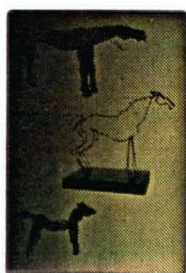
IV:1:3

SUBJECT
SUBJECT



IV:1:4

SUBJECT
SUBJECT



IV:1:5

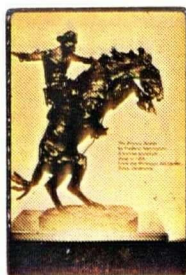
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IV:1:6



IV:1:7



IV:1:8

SUBJECT
SUBJECT



IV:1:9

SUBJECT
SUBJECT



IV:1:10

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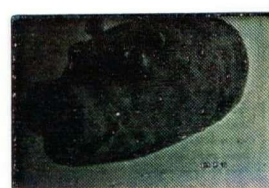


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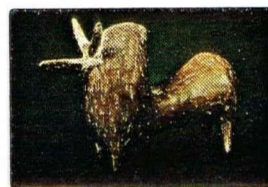
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IV:1:17

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IV:1:18

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1. Clay - water, oil and self-hardening - Bibliography

Arundell, J. Exploring sculpture. London, Mills and Boon, 1971.

- "My aim in writing this book is to explain some of the easy effective ways of making sculpture that are available to everyone. It is not my concern to make aesthetic evaluations" p. 7.
- includes carving, modelling, casting, folding, expanding, building, constructing, and architectural sculpture
- limited use for young children

Coleman, R.L. Sculpture. A basic handbook for students.

Dubuque: Wm. C. Brown Co. Publishing, 1968.

- one of the best books I've found - very systematic approach to studying sculpture in depth; borders on being a sculptor's 'Bible'; includes kinds, qualities, elements, principles of sculpture
- Part 2 - technical methods - often too complicated for elementary school
 - includes papier mâché, wax, clay, metal and acrylics

Dawson, R. Practical sculpture. Creating with plastic media.

New York: The Viking Press, 1970.

- highly recommended

Dawson, R. & J. Sculpture with simple materials. Menlo Park:

Lane Books, 1966.

Eliscu, F. Sculpture technique in clay, wax, slate. Philadel-

phia: Chilton Co. Book Division, 1959.

- for the amateur, 'Sunday' sculptor - not for children

Gray, J. Elementary school ceramics: Observations and Explanations. B.C.T.F. Lesson Aid No. 9661.

Lucchesi, B. Terracotta sculpture. New York: Watson-Guption Publishers, 1977.

- highly recommended for portraiture and hollow ceramic sculpture

Marrits, L.E. Modeled portrait sculpture. New York: A.S. Barnes and Co., 1970.

Mills, J.W. Head and figure modelling. London: B.T. Batsford Ltd., 1977.

"My objective is to encourage confidence by confiding technical facts, so that the student might seek to achieve images that truly reflect his own personality and not that of others" (p. 11).

- for the more advanced students.

Price, C. Arts of clay. New York: Charles Scribner's Sons, 1977 (j).

- drawings only with the text; mainly utilitarian objects that incorporate animal imagery.

Röttger, E. Creative clay design. New York: Reinhold Publishing Corp., 1962.

- stresses order of activities
- good introduction to possibilities when dealing with clay
- excellent photographs

Slade, R. Modeling in clay, plaster, and papier mache. New York: Lothrop, Lee and Shepard Co., Inc., 1967.

- first 20 pages are not very inspiring.
- some good ideas that are merely introduced

- few photographs, no drawings

Weiss, H. Clay, wood and wire. A how to do it book of sculpture. Reading, Mass.: 1956 (j).

Zaidenberg, A. The new and classical sculpture methods. New York: World Publishing, 1972.

Examples:

1. Local sculptors - Persimmon Blackbridge
Gathie Falk
Lyn Graves
Sally Michener
Phyllis Green
2. Canadian sculptors - Victor Cicansky
Joe Fafard
John Fillion
David Gilhooly
3. Internationally recognized sculptors -
African
Chinese
Iranian
Japanese
Mexican
Peruvian
Prehistoric
Robbia family, Italian

(Consult the appendix for further examples.)

Audio Visual Resources:

I don't have to work that big. A film about Joe Fafard; 27:20, col. N.F.B., 16 mm 106c 0173 143.

"Joe Fafard knows cows--the way they tuck in their forelegs to lie down, ruminate, the way a calf romps in the barnyard. He also knows people--all his friends and neighbors of the farming community of Pense, Sask. And he sculpts them all in clay, in eloquent little miniatures. Joe's work has been exhibited throughout Western Canada as well as in Paris and New York. Here you see what he does" (N.F.B. Catalogue, 1981, p. 134).

Give 'em a half turn. A N.F.B. film 10:27, col. 106c 0179 182

"Russ Yuristy, the funky sculptor from Sifton, Sask., has just finished a wooden buffalo commissioned by the city councillors of Swift Current. This film is about Yuristy's 3 ton buffalo, its 150 mile trip from studio to park and the comments of the bystanders who react to the buffalo's unusual looks. This lighthearted film shows one of the prairie's most unusual artists."

2. Doughs - bread, cookie, and inedible

- Consult Johnson, I., & Hazelton, N.S. Cookies and breads.

The baker's art. New York: Reinhold Publishing Corp., 1967.

- an excellent resource; it focuses on the visual interest of shapes and decorations, long and surviving traditions, and holiday rituals

- it includes recipes

- Ruth Asawa is a sculptor renowned for her creation of a bronze fountain in San Francisco, the result of a community project using dough as the original model.

3. Wire - Bibliography

Brommer, G.F. Wire sculpture and other three dimensional construction. Worcester: Davis Publishing, Inc., 1968.

- addressed to changing techniques in sculpture that can be carried out in the classroom
- a springboard for real experimentation
- emphasis - additive - sets typical problems
- excellent book; best for secondary art

Dawson, R. & J. Sculpture with simple materials. Meno Park: Lane Books, 1966. (Sunset)

- "(teaches) design skills and craft skills at the same time (while) presenting a basic element of design which will exploit the qualities of each new medium" (p. 5), e.g., wire, papier mâché, plaster, clay.

Gallop, E. Simple wire sculpture. New York: Watson-Guption.

- excellent introduction, good technical drawings, not too many "recipes"
- most techniques suitable for the classroom

Lidstone, J. Building with wire. Toronto: Van Nostrand Reinhold Co., 1972.

- includes wire delineating space, wire used as an armature, wire that creates circles, shadows, jewelry, wire that moves, that tells a story
- it also includes examples from Vancouver schools

Ullrich, H., & Klante, D. Creative metal craft. London: B.T. Batsford Ltd., 1968.

- using wire, wire fabrics, working with tin, solder and rivets

Weiss, H. Clay, wood, and wire. A how-to-do-it book of sculpture. Reading: Young Scott Books, 1956.

"It shows you how other people have made sculpture, and it shows you how to get started making your own sculpture out of many different materials" (p. 3).

Examples: Alexander Calder's Circus

Seymour Lipton's The Sun

Sherry Grauer (consult Slide Notes Section III:

Area 1 - U.B.C.)

Audio Visual Resources:

Wire sculpture PEMC A374 col. 1973 13 min. sec/post sec

A sculptor with an acetylene torch shapes a piece of steel wire into a lifelike human head. During the process he comments about his technique, art form, and philosophy.

(Recommended in the Grades 8-12 A Curriculum Guide/Resource Book, Ministry of Education, Victoria, B.C., Sept. 1981 Draft.)

4. Papier Mâché/Paper Pulp - Bibliography

Dawson, R. & J. Sculpture with simple materials. Menlo Park: Lane Books, 1966. (Consult Wire - Bibliography.)

Mills, J.W. Head and figure modelling. London: B.T. Batsford Ltd., 1977.

"My objective is to encourage confidence by confiding technical facts, so that the student might seek to achieve images that truly reflect his own personality and not that of others" (p. 11).

- for the more advanced students

Slade, R. Modeling in clay, plaster, and papier mâché. New York: Lothrop, Lee and Shepard Co. Inc., 1967. (j)

- first 20 pages are not very inspiring

- some good ideas that are merely introduced

- few photographs, no drawings

Studley, V. The art and craft of handmade paper. Toronto: Van Nostrand Reinhold Co., 1977.

Examples: Local artists - Diana Caldwell Lynn Howes
 Deborah Clapton Margaret Lawther
 Sherry Cooper

Carol Anthony, an American artist, creates papier mâché dolls.

5. Wax - Bibliography

Coleman, R.L. Sculpture. A basic handbook for students.

Dubuque: William C. Brown Co. Publishers, 1968.

- one of the best books I've found; very systematic approach to studying sculpture in depth--borders on being a sculptor's 'Bible'.

- includes kinds, qualities, elements and principles of sculpture
- Part 2 - Technical Methods are often too complicated for elementary school use.

Eliscu, F. Sculpture technique in clay, wax, slate. Philadelphia: Chilton Co. Book Division, 1959.

- for the amateur 'Sunday' sculptor, not children

Miller, R. Figure sculpture in wax and plaster. New York: Watson-Guptill Publishers, 1971.

Examples: Medardo Rosso

Edgar Degas

6. Paper - Bibliography

Fabri, R. Sculpture in paper. New York: Watson-Guptill Publishers, 1968.

- "fundamental principles of the art of paper sculpture by explaining in words and pictures how to design it, how to construct the main forms you're ever likely to need and how to add the most important finishing touches" (p. 2).
- excellent illustrations

Johnson, P. Creating with paper. Basic forms and variations. Seattle: University of Washington Press, 1958.

Lidstone, J., & Bunch, C. Working big. A teacher's guide to environmental sculpture. Toronto: Van Nostrand Reinhold Co., 1975.

- authors maintain "the more art in the classroom is like play, the more effective it is likely to be" (p. 10).

- subjects: air art, building big with cardboard, light, working walls, working big outdoors, children and artists work together
- includes working with air and light

Made with paper. The Museum of Contemporary Crafts of the American Craftsmen's Council. New York: Container Corporation of America, 1967.

Ogawa, H. Forms of paper. New York: Van Nostrand Reinhold Co., 1971.

- superb photographs (white on black background)
- "This book inquires into the quintessence of forms which paper can be given" (p. 10).
- includes patterns for all the photographs

Röttger, E. Creative paper design. New York: Reinhold Publishing Corp., 1961.

Audio Visual Resources:

Designing with everyday materials: corrugated paper PEMC

Videotape VA 38a HRW 1971 12 min. col int/jr

Paper in art videotape VA 17a GWF 1968 17 min. col int/jr

Origami. A N.F.B. film 8:35 col 106c 0167 120

- The Japanese art of paper folding, as practised both by skilled fingers and the less adept hands of children. That anyone can learn and experiment and take pleasure from the results is evident from the variety of shapes and figures being conjured out of coloured paper.

7. Metal - Bibliography

Coleman, R.L. Sculpture. A basic handbook for students.

Dubuque: William C. Brown Co. Publishers, 1968.

Hale, N.C. Welded sculpture. New York: Watson-Guptill, 1968.

Meilach, D.Z., & Seiden, D. Direct metal sculpture. Creative techniques and appreciation. New York: Crown Publishing Inc., 1966.

- excellent; includes the historical aspect from 1914 to the present
- the "without heat" section is most applicable to the classroom

Ullrich, H., & Klante, D. Creative metal craft. London: B.T. Batsford Ltd., 1968.

- using wire, wire fabrics, working with tin, solder and rivets

<u>Examples:</u>	Anthony Caro	David Smith
	Theodore Roszak	Ibram Lassaw
	Julio Gonzales	

Audio Visual Resources:

Hand forging PEMC 1978 15 min. colour

Braze welding UC 1972 13 min. colour

- both are recommended in the Grades 8-12 A Curriculum Guide/Resource Book, Ministry of Education, Victoria, B.C., Sept. 1981 Draft.

The bronze zoo VT 1-3.5 TF 16 min. col int/jh/sh

- A warm and unusually personal introduction to sculpture

through Shay Rieger's extraordinary bronze animals;
striking combinations of realism, fantasy, and sculp-
tural craft and imagination.

The art of metal sculpture VT 1-3.7 1958 PEI 22 min. col jh/sh

- Follows design and construction of large metal sculpture executed by Tom McClure for permanent display at a large shopping centre. Creative tools employed include weld-
ing torch, handsaw, anvil, vise and hammer. Closeups show metal under intense heat being worked as a fluid.

8. Plaster/Plaster Bandages - Bibliography

Clarke, G., & Cornock, S. A sculptor's manual. New York: Van
Nostrand Reinhold Co., 1968.

- good sections on plaster, cement and ciment fondu, stone,
and wood.

Dawson, R., & J. Sculpture with simple materials. Menlo Park:
Lane Books, 1966. (Sunset)

Farnworth, W. Creative work with plaster. London: B.T. Bats-
ford Ltd., 1975.

- good section on armatures; more than just three dimen-
sional plaster work.

Miller, R. Figure sculpture in wax and plaster. New York:
Watson-Guption Publishers, 1971.

Stevens, H. Art in the round, elements and materials of three
dimensional design. New York: Reinhold Publishing Corp.,
1965.

- Part 1 - elements of form that convey three dimensional
images to the eye

Part 2 - ways in which these elements can be combined to make three dimensional statements

- good photographs, many examples, but no step-by-step recipes
- highly recommend this resource book

<u>Examples:</u>	Claes Oldenburg	Charles Despiau
	Elisabeth Frink	Alberto Giacometti
	Alexander Archipenko	Barbara Hepworth
	Kenneth Armitage	Henry Moore
	George Segal	Elek Imredy
	Joan Miro	

9. Acrylics/Plastics - Bibliography

Bunch, G. Acrylic for sculpture and design. Toronto: Van Nostrand Reinhold Co., 1972.

Chichura, D.B., & Stevens, T.K. Super sculpture. Using science technology and natural phenomena in sculpture. Toronto: Van Nostrand Reinhold Co., 1974.

- for creating, understanding and appreciating kinetic sculpture

Part 1 - background information, history, contemporary development, application in the classroom

Part 2 - variety of approaches

- for secondary and post secondary use

Coleman, R.L. Sculpture. A basic handbook for students.

Dubuque: Wm. C. Brown Co. Publishing, 1968.

Examples: Mike Banwell César
 Max Bill Naum Gabo
 Antoine Pevsner

Audio Visual Resources:

Plastic and fibreglass: Fiberglass ITE 1967 13 min. colour
 A 356

Plastic and fiberglass: Thermoplastics ITE 1967 13 min. colour
 A 357

- both recommended in Grades 8-12 A Curriculum Guide/
Resource Book. Ministry of Education, Victoria, B.C.,
 Sept. 1981 Draft.

10. Glass

Examples: Ed Zelenak Jamie Kelley
 Harvey K. Littleton Larry Bell
 Robert Morris Lise Lemieux
 Sylvia Stone

Audio Visual Resources:

Glassblowing SO-764 PEMC 1978 13 min. colour

- recommended in Grades 8-12 A Curriculum Guide/Resource
Book, Ministry of Education, Victoria, B.C., Sept. 1981
 Draft.

11. Cement

- consult Clarke, G., & Cornock, S. A sculptor's manual.

New York: Van Nostrand Reinhold Co., 1968.

- good sections on plaster, cement and ciment fondu, stone and wood
- An article by Olson, L. Direct cement sculpture. Building four-legged figures, from Arts and Activities, April 1979, pp. 52-66 pp. 52-66 is also recommended.

12. Air - Bibliography

Hiroi, T. Kites. Sculpting in the sky. A practical and aesthetic guide to making kites. New York: Pantheon Books, 1978.

Lidstone, J., & Bunch, C. Working big. A teacher's guide to environmental sculpture. Toronto: Van Nostrand Reinhold Co., 1975.

- authors maintain "the more art in the classrooms is like play, the more effective it is likely to be" (p. 10).
- subjects: air art, building big with cardboard, light, working walls, working big outdoors, children and artists work together

Examples: R.C.A.T. (the Vancouver Art Gallery has slides of their work)

- Otto Piene and Dr. Billy Kluver are two artists cited in Feldman, E.B. Varieties of visual experience. New York: Harry N. Abrams Inc. Publishers, 1971 (p. 519; p. 523).
- kites flying in the park and at the beach

13. Light

- Consult Lidstone, J., & Bunch, C. Working big. A teacher's guide to environmental sculpture. Toronto: Van Nostrand Reinhold Co., 1975.

Examples: Georgianna Chappell Norman White
 Dan Flavin James Turrell

14. Earth - Bibliography

Beardsley, J. Probing the earth. Contemporary land projects.
 Washington, D.C.: Horshhorn Museum, Smithsonian Press, 1977.
 Feldman, E.B. Varieties of visual experience. New York: Harry
 N. Abrams Inc. Publishers, 1971 (pp. 519-523).

Examples: Robert Morris Walter de Maria
 Robert Smithson James Turrell
 Michael Heizer

Audio Visual Resources:

The sand castle A N.F.B. film MEC 35 and 16 mm colour 13 min.
 12 sec. 106c 0077 050 1977.

Section IV: Part 2 - Subtraction

Subtraction refers to a process of reduction, the removal of surplus material from a block until the desired shape is achieved. Carving also refers to this technique.

Soft Media

- *1. Plaster
- 2. Clay - water, oil base and self-hardening
- 3. Wax
- 4. Balsa wood
- 5. Salt blocks
- 6. Soap
- 7. Polystyrene/Polyurethane/Plastic foam
- 8. Chalk
- 9. Apples
- 10. Earth

Medium - Hard Media

- 11. Wood
- 12. Stone
- 13. Building blocks/Bricks

Miscellaneous

- | | |
|-----------|-----------------------------|
| 14. Bone | 18. Plastics |
| 15. Ivory | 19. Cement and ciment fondu |
| 16. Shell | 20. Acrylic |
| 17. Horn | 21. Aerated concrete |

* Refers to the model lesson developed in Part 2.

Part 2 - Subtraction - Plaster, abstract sculpture
- a model lesson

The model used for this technique is a two-fold one. First of all, stone sculpture is presented in slides, and a fieldtrip to VanDusen Botanical Gardens is recommended. The media chosen for the production part of the lesson is, however, carving plaster that has been partially pre-formed in plastic bags. Stone or wood carving in the classroom is possible but the time element is a problem. Stone and wood carving, even on a small scale, is very time consuming. Months of class time are required to carve either media--a time span not usually practical in a school situation. Carving plaster is much less time consuming, it is inexpensive and very adequately gives the students the experience of the taking away process.

Slide Presentation

First an introduction to stone and similar media sculpture in general. Throughout time man has carved wondrous shapes. Prehistoric man carved exquisite miniatures such as:

1. The Venus of Lespugue, a 15 cm ivory figure (Bazin, 1976, fig. 15, p. 92), and the

2. Venus of Willendorf, an 11.5 cm limestone statuette (Bazin, 1976, fig. 14, p. 92), both dated approximately 21,000 B.C.

Classical Greek sculpture was for centuries held as the ideal to which all sculptors should strive:

3. The Victory of Samothrace, marble, Hellenistic, ca 190 B.C. (Bazin, 1976, fig. 205, p. 158), and

4. Laokoon and His Sons, marble, Hellenistic, 1st century B.C. (Bazin, 1976, fig. 208, p. 159), are two such examples.

5. Michelangelo's Pieta, H. 5'8" marble, 1499 (Bazin, 1976, fig. 762, p. 346) is probably the most famous realistic stone sculpture in the Western world. It took pioneers like Brancusi to break from the tradition of such figurative realistic sculpture and experiment with modern abstract three dimensional art. But Constantin Brancusi's forms were not entirely 'new'. Notice how he was influenced by the streamlined, refined

6. Cycladic Marble Figure of a Woman, H. 49 cm of 2500-2000 B.C. (The British Museum Postcard) in his work

7. The Kiss of 1908 limestone (Arts Council of Great Britain, 1973, p. 54).

In Canada we have a rich heritage of Inuit sculpture, for example:

8. Bird, a favorite motif, here used as an amulet. It was carved by Adamie from Povungnituk (source: a calendar, particulars unknown).

Other examples of simplified, streamlined, refined forms are found in the Northwest Coast Indian's use of argillite.

Some of the finest stone sculpture is referred to as abstract, non-figurative, organic, biomorphic--sculpture that celebrates the elements and principles of design, i.e. Formalist. Some of the sculptors that have worked with this rationale are Jean (Hans) Arp, Henry Moore, Barbara Hepworth, and Isamu Noguchi. Here are some examples:

9. Woman, 1957-8, bronze by Henry Moore (Read, 1965, fig. 204, p. 219).

10. Composition, 1931, Green Hornton stone H. 19" (Read, 1965, fig. 59, p. 82) is also by Moore.

11. Forme sur trois points marble dim. 2' x 1' is by Armand Filion, a sculptor from Quebec (Quebec Sculptors Assoc. Exemplaire No. 162, 1970, p. 31).

12. Human Concretion, 1934, marble (Bazin, 1976, fig. 1000, p. 437) is by Jean Arp.

13. Pelagos, 1946, wood with colour and strings H. 16" (40.5) is by Barbara Hepworth. Coll. of the artist. Photo: John Webb, London (Read, 1964, fig. 210, p. 196).

14. Black Sun by Isamu Noguchi, 1969, Brazilian Granite 76.5 cm H. is in front of the Seattle Art Museum, Volunteer Park, Seattle, Wash. (photograph published by Ellis Postcard Co., Arlington, Wash. 98223).

We are fortunate to have within Vancouver examples of organic, abstract, biomorphic sculpture: Gerhard Class' cast stone sculpture, East Asiatic Building (Section III: Area 3 - The West End); Henry Moore's Knife Edge, Queen Elizabeth Park (Section III: Area 5 - Downtown B); and Lutz Haufschild's Wind Blown Mounds (Section III: Area 5 - Downtown B) are three examples. Furthermore, The Vancouver International Stone Sculpture Symposium of 1975 held at the VanDusen Botanical Gardens resulted in the creation of eleven fine examples of abstract sculpture. A visit to the Gardens is highly recommended. (Consult Slide Notes, Section III: Area 6).

And now to think about what forms the students themselves can create. A possible approach:

It is hoped that one day students will have the opportunity to carve stone be it soft soapstone or hard B.C. or Carrara marble, limestone or argillite. For the time being, however, it is recommended that students carve plaster as the time involved makes it a much more feasible project for the classroom. Moreover, simple everyday tools are sufficient to enable them to carve most pleasing forms in plaster. When mixing and working with plaster remember:

1. Always use clean, cold water and a thoroughly clean mixing container.
2. Always use completely dry plaster that has been kept sealed and stored in a warm, dry place. The shelf life of plaster is limited.
3. Always add plaster to water, never water to plaster. 'Sifting' one handful of plaster into the water at a time allows the plaster to absorb water naturally.
4. Plaster usually sets in about fifteen minutes. Plaster to be used for casting should be poured while it is still thin and creamy.

The milk carton is a common container for plaster carvings. More often than not the finished carving has the readily recognizable form of a milk carton. It is therefore encouraged that sturdy transparent plastic bags be used to help pre-form abstract shapes while the plaster is still in a fluid state. It might be helpful for the students to work in pairs; one to mix and pour the plaster, and tie the bag closed with a twist tie; the other to hold and support the plastic bag filled with plaster until it sets. The person pouring the plaster should try

to avoid getting air bubbles by pouring the plaster down the side of the bag. Sketches or some thoughts regarding the basic shape desired would be helpful, making the hold or supports of the bag the first step in determining the general form. Pillows, bean or sand bags, foam, soft material, even clay or plasticine are good support substances. Although plaster sets quickly, carving should be postponed for twenty-four hours. Further sketches could be made at this point, taking into account the shape of the solid plaster-filled bag.

Note the useful tools and carving procedures described in the reference books. Some tools can be found in the kitchen--utensils such as a serrated knife, a grapefruit spoon, melon scoops, and potato peelers can shave, scrape, cut into, and cut away plaster. Experiment with tools to see which ones work best for you. Coating the work surface with newspaper before work begins is helpful for cleanup purposes. Remove the plastic bag with care as the plaster will still be moist. If a crease of plastic is caught within the plaster cut around the plastic and later decide to incorporate this 'defect' in your design or carve into the form at that point, thereby removing the plastic.

Here are some excellent examples of abstract carving done by Jim MacDonald's and Doris Livingstone's Arte 100 students in the Art Department, Faculty of Education, The University of British Columbia: #15 and #16. Note how the students have worked with both positive and negative shapes and fully designed all five sides. (Modelling turntables are most helpful in this regard.) There has been careful attention paid to all the elements and principles of design. Mind that students do not carve

too fragile an edge or too long and thin an extension that would break easily. Remember also that when they are carving it is best to be slow and thoughtful--once removed, the plaster can not be replaced. (If, however, a serious break occurs, LePage's Bondfast Glue can repair completely dried plaster.) Note also that a smooth finish can be achieved by sanding the plaster with 300, 400, and 600 grit sandpaper and/or steel wool.

In order to 'finish' the plaster, it is advisable that these organic shapes be sealed with polymer or diluted white glue only, after at least a week's exposure to dry, warm air. The simplicity of the white plaster enhances the successful incorporation of the elements and principles of design found within the form.

(The element of colour is focused on in Section IV: Part 3 - Substitution.)

- Display your work to advantage considering height, lighting, and background material.
- Apply critical strategies to the sculptures of one's own and those of peers, relating to:*

expressive intent	materials use
selection of image	tools and equipment use
composition	sequence of processes
development of image	technical competence
completion	experience

* This is a suggested activity found in the Grades 8-12 A Curriculum Guide/Resource Book, Ministry of Education, Province of British Columbia, Sept. 1981 Draft, p. 183.

IV:2:1

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IV:2:2

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p. 208 IV:2:3

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IV:2:5

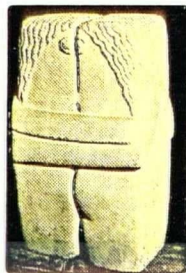
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IV:2:6

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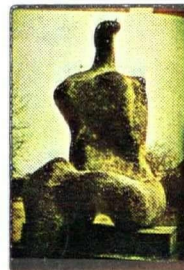
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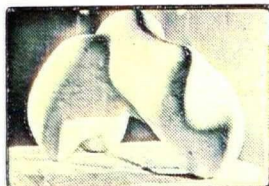
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IV:2:13



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IV:2:14



IV:2:15



IV:2 :16



*1. Plaster (and other dry mixes) - Bibliography

Beecroft, G. Carving techniques. London: B.T. Batsford Ltd., 1976.

- detailed information about traditional tools and techniques
- good diagrams, pictures
- includes salt, soap, balsa wood, clay, wax, foamed plastics, new materials, stone, wood, chalk, plaster, plaster based products, building blocks, brick, acrylic paste
- an excellent book although more useful for students in England regarding suppliers and terminology

Leyh, E. Children make sculpture. Toronto: Van Nostrand Reinhold Co., 1972.

- shows children involved in making sculpture
- author believes the sculptures do not have to be artistic, finished, or good; rather the activity itself matters and the knowledge gained by the child of form and materials
- sculptures done by 3-17 year olds (not labelled)
- author concerned that children should be encouraged to produce their own work in their own way, free of adult aesthetic standards.

Meilach, D.Z. Creative carving. Materials, techniques, and appreciation. Chicago: Reilly and Lee, 1969.

- no patterns to follow; none of the techniques absolute
- "The methods shown are meant to open your eyes and mind to the approach of others" (Foreword).
- includes clay, wax, soap, plastic foam, apples, plaster,

wood, stone, bone, ivory, shell, horn, and plastic.

Rich, J.C. The materials and methods of sculpture. New York: Oxford University Press, 1947.

"This book is an attempt to present a comprehensive picture of the anatomy of sculpture, with specific references to the materials used, the properties of these materials, and the methods employed in their use, together with pertinent historical and other notes, and a recording of the trends in contemporary sculpture. The whole is colored by the point of view of the most advanced modern sculptors: the indissoluble relationship of materials to the subject and treatment" (p. vii).

- too technical and the information is dated

Stone, A. Sculpture. New ideas and techniques. London: G. Bell and Sons Ltd., 1976.

- good introduction but a mediocre technical section

<u>Examples:</u> Alexander Archipenko	Elisabeth Frink
Kenneth Armitage	Barbara Hepworth
Lynn Chadwick	Henry Moore
Charles Despiau	Joan Miro
Auguste Rodin	

2. Clay - water, oil base and self-hardening - Bibliography

Beecroft, G. Carving techniques. London: B.T. Batsford Ltd., 1976.

Coleman, R.L. Sculpture. A basic handbook for students.

Dubuque: Wm. C. Brown Co. Publishing, 1968.

- one of the best books I've found--very systematic approach to studying sculpture in depth; borders on being a sculptor's 'Bible', includes kinds, qualities, elements, principles of sculpture

- includes exploration of clay, wood, stone, plastics, and cement

Meilach, D.Z. Creative carving. Materials, techniques, and appreciation. Chicago: Reilly and Lee, 1969.

3. Wax - Bibliography

Beecroft, G. Carving techniques. London: B.T. Batsford Ltd., 1976.

Meilach, D.Z. Creative carving. Materials, techniques, and appreciation. Chicago: Reilly and Lee, 1969.

Examples: John Kearney

Edgar Degas

Medaro Rosso

4. Balsa wood and

5. Salt blocks

- Consult Beecroft, G. Carving techniques. London: B.T. Batsford Ltd., 1976.

6. Soap - Bibliography

Beecroft, G. Carving techniques. London: B.T. Batsford Ltd., 1976.

Gaba, L. Soap sculpture. New York: Franklin Watts Inc., 1969. (j)

- a dreadful cover but the book is full of common sense concerning the techniques of soap carving
- actual photographed projects not recommended for children

Meilach, D.Z. Creative carving. Materials, techniques, and appreciation. Chicago: Reilly and Lee, 1969.

7. Polystyrene/Polyurethane/Plastic foam - Bibliography

Arundell, J. Exploring sculpture. London: Mills and Boon, 1971.

- "My aim in writing this book is to explain some of the easy effective ways of making sculpture that are available to everyone. It is not my concern to make aesthetic evaluations" (p. 7).
- includes carving, modelling, casting, folding, expanding, building, constructing, and architectural sculpture.
- discusses plastic foam, aerated concrete, and acrylic

Beecroft, G. Carving techniques. London: B.T. Batsford Ltd., 1976.

Meilach, D.Z. Creative carving. Materials, techniques, and appreciation. Chicago: Reilly and Lee, 1969.

Audio Visual Resource:

Bronze 13 min. 13 sec. colour, a N.F.B. film, 35 mm: 105c 0169
105; 16 mm: 106c 0169 105

"Here the viewer shares with the sculptor the conception and execution of a work of art. The film shows the creation of a monumental bronze work by Montreal sculptor Charles Daudelin, which now stands outside the National Arts Centre in Ottawa. The real work is at the styrofoam stage when the model is shaped with knife, saw and blow-torch in the exact form the finished bronze is to take. The

film is without words but with music to evoke the mood.

8. Chalk

- Consult Beecroft, G. Carving techniques. London: B.T. Batsford Ltd., 1976.

9. Apples

- Consult Meilach, D.Z. Creative carving. Materials, techniques, and appreciation. Chicago: Reilly and Lee, 1969.

10. Earth

- Consult Beardsley, J. Probing the earth. Contemporary land projects. Washington, D.C.: Smithsonian Institute, 1977, and an article by Waldman, D. Holes without history. Art News, May 1971, pp. 44-68.

Examples: Michael Heizer's Double Negative

James Turrell's Roden Crater

11. Wood - Bibliography

Beecroft, G. Carving techniques. London: B.T. Batsford Ltd., 1976.

Coleman, R.L. Sculpture. A basic handbook for students.

Dubuque: William C. Brown Co. Publishers, 1968.

Meilach, D.Z. Contemporary art with wood. Creative techniques and appreciation. New York: Crown Publishing Inc., 1968.

Meilach, D.Z. Creative carving. Materials, techniques and appreciation. Chicago: Reilly and Lee, 1969.

Weiss, H. Clay, wood and wire. Reading: Young Scott Books,
1956.

<u>Examples:</u>	African	Barbara Hepworth
	Ernst Barlach	Anne Kahane
	Constantin Brancusi	Bill Koochin
	Dudley Carter	Roy Lewis
	Alan Chung Hung	Maori
	Chaim Gross	Henry Moore
	Suzanne Guité	New Guinea

- Northwest Coast Indian art, some specific sculptors being Robert Davidson, Tony and Richard Hunt, Mungo Martin, and Bill Reid.
- also note wood sculptures that resulted from the Wood Symposium held at Klee Wyck in West Vancouver in 1977.

Audio Visual Resources:

Celebration of the raven, a film about Bill Reid, distributed by Canadian Filmmakers Distribution Centre, 525 W. Pender St., Vancouver.

Woodman: David Nash, sculptor AC-14 35 min. colour sr. sec./adult. Thomas Howe Assoc. Ltd. Rental Films.

John Hooper's way with wood 17:43 colour 106c 0177 281, a N.F.B. film

- This is not a film about technique but a philosophy about living things and the interaction between the artist and his material, from selecting seasoned woods to fabricating techniques, to sculpting.

Makonde on Curzon Street. MEC Art-Africa 003852 14 min. 1973.

Makonde Sculpture. MEC Art-Africa 003853 8 min.

'Ksan. MEC Arts and Crafts 001048 27 min.

Tony Hunt, Kwakiutl. MEC 001374 10 min. 1976.

12. Stone - Bibliography

Beecroft, G. Carving techniques. London: B.T. Batsford Ltd.,
1976.

Coleman, R.L. Sculpture. A basic handbook for students.

Dubuque: Wm. C. Brown Co. Publishers, 1968.

Dancyger, I. Clay models and stone carving. London: Pelham
Craft Series, 1974.

Meilach, D.Z. Creative carving. Chicago: Reilly and Lee,
1969.

Meilach, D.Z. Contemporary stone sculpture. Aesthetics,
methods, and appreciation. New York: Crown Publishers,
1970.

<u>Examples:</u>	Jean Arp	East Indian	Jacques Lipchitz
	Assyrian	Charles Edenshaw	David Marshall
	Bernini	Egyptian	Elsa Mayhew
	Max Bill	Joan Gambioli	Michelangelo
	Gutzon Borglum	Gaudier-Brzeska	George Minne
	Brancusi	Gerhaert	Modigliani
	Cambodian	Ghiberti	Henry Moore
	Canova	Greek	Noguchi
	Clodion	Inuit	Prehistoric

Cycladic	Islamic	George Rammel
Donatello	Wilhelm Lehmbruck	Roman
Easter Island	Roy Lewis	Sumerian

Audio Visual Resources:

The following filmstrips are available from the Curriculum Lab., Faculty of Education, The University of British Columbia:

AV 4-7309 H588 1961:30 Michelangelo

AV 4-7371 E85 S3 Eskimo sculpture. Prehistoric, historic, modern.

AV 4-7371 E85 C3 Eskimo carvings

AV 4-7371 H35 A7 Haida argillite carvings in the National Museum of Canada.

Legend of the raven. A PEMC film, A-336 CFL 1958 15 min. colour int/sec.

"Using authentic Eskimo carvings, the legend of the raven is acted out. The legend explains how the raven lost his ability to speak because of his selfishness."

Spirit in a landscape. The people beyond. A N.F.B. film 106c 0176 301

- about Inuit art from the Dorset/Thule cultures

Images stone B.C. 8:23 col 106c 0177 544 8 min. 23 sec.

"An exhibition of 136 small Indian stone sculptures lent by collectors and museums in B.C., the U.S. and France, touring parts of Canada. The sculptures are representative of Northwest Coast Art but are not homogeneous as they originated in Alaska as well as the southern tip of Vancouver Island and inland as far as the Kamloops area. Their ages are estimated from 1000 B.C. to the 19th century A.D. The

late Wilson Duff was the consultant for the exhibition and the film."

Haida carver. VT 1-3.3 1964, a N.F.B. film 12 min. col int/jh/sh
0164 079

"On Canada's Pacific Coast this film finds a young Haida Indian artist shaping miniature totems from argillite. The film follows the artist to the island where he finds the stone and then shows how he carves it in the manner of his grandfather who taught him the craft."

The living stone. A N.F.B. film VT 1-3.1 1958 30 min. col int/
jh/sh 35 mm: 105c 0158 027 16 mm: 106c 0158 027

"The film shows the inspiration, often related to belief in the supernatural, behind Eskimo sculpture. The Eskimo's approach to the work is to release the image he sees imprisoned in the rough stone. The film centres around an old legend about the carving of the image of a sea spirit to bring food to a hungry camp."

Sculpture-process of discovery. VT 1-3.4 1975 11 min. col jh/sh

"Presents sculptor Norm Hines discussing his approach to creativity, explaining how he works with no preconceived form but follows the shape which is indicated by the rock itself."

- a highly recommended film

Joe Jacobs: Stone carver. MEC 001027 10 min. 1976.

Sananguagat: Inuit masterworks. A N.F.B. film 24 min. 51 sec.
colour 35 mm: 105c 0174 525 16 mm: 106c 0174 525

"An exhibition of Eskimo carvings from public and private collections brought together by the Canadian Eskimo Arts

Council. This is the true art of the Inuit, the expression in stone, ivory, and bone of their life and the animal co-dwellers of their Arctic domain. Alternating between close-ups of the exhibits are views of the daily life in the Igloolik Settlement of the N.W.T. where the outdoor scenes were filmed" (p. 180).

13. Building blocks/Bricks

- Consult Beecroft, G. Carving techniques. London: B.T. Batsford Ltd., 1976; and Leyh, E. Children make sculpture. Toronto: Van Nostrand Reinhold Co., 1972.

14. Bone

Example: Inuit (whalebone)

15. Ivory

<u>Examples</u> :	Benin	Prehistoric
	Chinese	Tommaso Macri

Audio Visual Resource:

Ivory carving through the ages AV 4-7007 A78 C7, a filmstrip available from the Curriculum Library, Faculty of Education, University of British Columbia.

16. Shell and

17. Horn

- Consult Meilach, D.Z. Creative carving. Chicago: Reilly and Lee, 1969.

18. Plastics

- Consult Coleman, R.L. Sculpture. A basic handbook for students. Dubuque: Wm. C. Brown Co. Publishers, 1968.

Meilach, D.Z. Creative carving. Chicago: Reilly and Lee, 1969.

19. Cement/Ciment fondu

- Consult Coleman, R.L. Sculpture. A basic handbook for students. Dubuque: Wm. C. Brown Co. Publishers, 1968.

20. Acrylic

- Consult Arundell, D. Exploring sculpture. London: C.T. Bransford Co., 1971; Bunch, C. Acrylic for sculpture and design. Toronto: Van Nostrand Reinhold Co., 1972.

21. Aerated Concrete

- Consult Arundell, J. Exploring sculpture. London: C.T. Bransford Co., 1971.

Section IV: Part 3 - Substitution

Substitution refers to the technique of reproducing a given shape by pouring a temporarily fluid material into a mould. The solidified material is the reproduction. Casting also refers to this imitative device. There are four types of moulds:

- | | |
|-------------|----------|
| 1. flexible | 3. sand |
| 2. piece | 4. waste |

- consult the glossary in Section II for definition of terms.

An example of the waste mould technique--clay to plaster, is developed as a model. Other examples of media for the substitution technique are:

2. Wax (or other combustible material) to metal - Bibliography

Beecroft, G. Casting techniques for sculpture. New York:

Charles Scribner's Sons, 1979.

Edwards, K. Lost wax casting of jewellery. An introduction to investment casting. London: Mills and Boon Ltd., 1974.

- an excellent resource book for centrifugal casting

Mills, J.W. The technique of casting for sculpture. London:

B.T. Batsford Ltd., 1967.

O'Connor, H. Procedures and formulas for metal craftsmen.

Calgary: McAra Printing Ltd., 1976.

von Neuman, R. The design and creation of jewelry. Philadelphia:

Chilton Book Co., 1972.

3. Plaster to fibreglass

4. Clay to papier mâché

5. Clay to cement or ciment fondu

6. Sand or clay to wax

7. Acrylic

- Consult Bunch, C. Acrylic for sculpture and design. Toronto: Van Nostrand Reinhold Co., 1972.

8. Slip casting

Substitution - Bibliography

Bell, R. Taking casts in sand. Toronto: The Pergamon English Library, 1970.

Chaney, C., & Skee, S. Plaster mold and model making. Toronto: Van Nostrand Reinhold Co., 1973.

- there is a good chapter on piece moulds

Coleman, R.L. Sculpture. Dubuque: Wm. C. Brown Co. Publisher, 1968.

Dawson, R. Starting with sculpture. The elements of modelling and casting. New York: Watson-Guptill Publishers, 1968.

Dawson, R., & J. Sculpture with simple materials. Menlo Park: Lane Books, 1966.

- "(teaches) design skills and craft skills at the same time presenting a basic element of design which will exploit the qualities of each new medium" (p. 5); e.g., wire, papier mâché, plaster and clay.

Kowal, D., & Meilach, D.Z. Sculpture casting. Mold techniques and materials. Metals, plastics and concrete. New York: Crown Publishers Inc., 1972.

"This book is designed to help corroborate current enthusiasm for cast sculpture. It illustrates the technical know-how needed for working with a variety of materials. It

offers historical examples to show the heritage of casting and contemporary ideas. In addition to offering technology for the serious student and professional it is an important book for anyone interested in the various processes of the art" (p. 8).

Marks, M.K. Sand sculpting. New York: The Dial Press, 1962.

Sternbergs, J. Images in sand. The University Press of Kentucky, 1977.

Examples:

- many bronze casts, both naturalistic documentation and abstract, can be found in the city of Vancouver (consult Slide Notes Section III).

- some of these local examples were created by:

Jack Harman	Charles Marega
Elek Imredy	David Marshall
Roy Lewis	Frank Perry
Henry Moore	Giacomo Manzu

- other fine examples of the casting technique:

Antoine-Louis Barye	Francis Loring
Umberto Boccioni	William McElcheran
Giovanni da Bologna	Aristide Maillol
Constantin Brancusi	Marino Marini
César	Henri Matisse
Raymond Duchamp-Villon	Nigerian (Ife, Benin)
Sir Jacob Epstein	Eduardo Paolozzi
Sorel Etrog	Peruvian
Lorenzo Ghiberti	Pollaiuolo Bros.

Alberto Giacometti

Mark Prent

Japanese

Frederic Remington

Gaston Lachaise

Renoir

Wilhelm Lehmbruck

Rodin

Jacques Lipchitz

George Segal

- an excellent resource book for additional examples is by
Leisinger, H. Romanesque bronzes. Church portals in medieval
Europe. London: Phoenix House Ltd., 1956.

Part 3 - Substitution - Clay to plaster - bas relief - heads
- a model lesson

So far we have been examining sculpture in the round. We
are now going to focus on the frontal bas relief concept of
sculpture using the image of the human head.

Slide Presentation

First of all we will take a brief look at bas relief from
around the world using slides:

1. This alabaster plaque taken from the Assyrian palace of
Dur Sharrukin of the 8th century B.C., is a relief of The Hero
Gilgamesh (an epic legend). The artist uses the convention, well
known in Egypt and common also in Assyrian reliefs, of the body
seen frontally, the feet in profile (Bazin, 1976, fig. 99,
p. 121).

2. This next example is a stone stele from Monte Alban,
Mexico. It is a mixture of figurative and decorative shapes
(Fraser, 1962, fig. 149, p. 251).

3. This architectural relief known as Pharaoh's Treasure House is found in Petra, southern Jordan. Carved in red sandstone cliffs this relief forms the entire facade of the 'building'; i.e., the interior is a cave (postcard - Zkaili Trading Agencies, P.O. Box 1866, Amman, Jordan).

4. Weird and wonderful images have decorated the exteriors and interiors of buildings throughout the ages. Consider this medieval relief depicting a Fabulous Beast Devouring a Naked Man, a detail of a capital ca. 1140-50. It is an example of a scene of infernal torment where the monsters are terrifying. The monster here portrayed is seen with the two profiles of its body stretched out on either side of its head, a Romanesque perspective device wholly appropriate to the shape of the capital (Salvini, 1969, fig. 114, p. 326).

What interior and exterior architectural reliefs have you noticed in your own community? Consult the Slide Notes Section III. What media and techniques were used to create these reliefs?

Now to change the subject matter of the slides and look at six examples of the human head. This image was chosen as it has been a theme explored by man throughout time and by most cultures around the world. As you look at these slides, try to think of how the facial features could first be formed in a negative way so that fluid plaster could fill these cavities, set, and be removed from the clay negative in order to form a plaster positive. It would be helpful if slides 5-10 could be shown two at a time, for example, 5&6, 7&8, 9&10.

5. One of the most famous heads in the western world is The Gold Mask from the Treasures of Tutankhamun (postcard -

George Rainbird Ltd.). A comparison can be made with this mask and the

6. Royal Head with ornaments showing 16th century Portuguese emissaries, Benin, Nigeria. H. $9\frac{1}{2}$ ". This ivory carving has the same clean lines and stylized decorations of the Egyptian mask (postcard - The British Museum).

Slides 7 and 8 can also be compared and contrasted:

Slide #7 being the Egyptian plaster Death Mask of Amenhotep 1370 B.C. (Bazin, 1976, fig. 72, p. 112), and

Slide #8 being created by Ernst Barlach. Head (bronze) is a detail of Barlach's famous War Monument in Gustrow Cathedral (Johnson, 1960, p. 29). What do these two 'heads' have in common?

9. This is a Bella Bella Moon Mask from a Kwakiutl shaman's burial house. H. $14\frac{1}{2}$ ". It has an interesting 'collar' that might prove to be an interesting addition to your cast head. Provincial Museum, Victoria (Fraser, 1962, fig. 173, p. 291).

10. Another example of a Mask that has an open mouth is from the Congo. H. 70 cm (Postcard Editions des Musees Nationaux 1971. Reproduction interdite--Genese imp. Paris). What would you have to do to your clay negative in order to have such an 'open' mouth, i.e., a negative space in your plaster cast?

The last two slides deal with the technique for creating plaster reliefs. These plaster casts are done by Marcia Pitch's students at Moscrop Secondary School in Burnaby. Her students used animal imagery but the technique is the same as the one presented in this study.

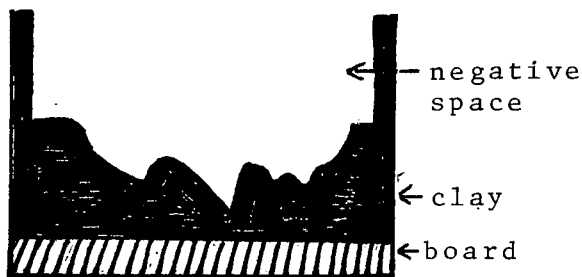
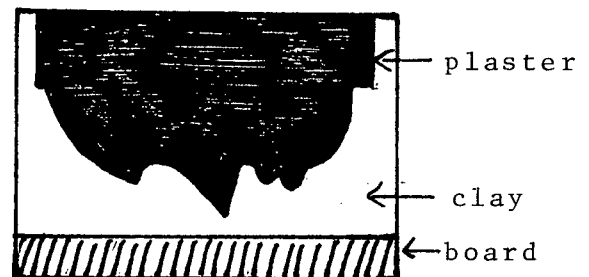
11.

12.

Method

- A study of the human skull would be useful.
- Suggestions: create a self portrait,
do this activity after an extended session of drawing the face,
consider the impressionistic mode of expression,
emphasize the lines and textures of the face.
- A 'bed' of soft clay placed on a board is dug out, indented and built up to create the opposite of the final form you desire.

For example:

Clay negativePlaster positive

- Build up four walls of at least 6 cm, sealing the bottom of the walls to the bed of the clay carefully. These walls will dam the plaster and provide an appropriate thickness of plaster; less than 3 cm would be too fragile unless the head was very small. A relief of 8 cm from the tip of the nose to the background is a suggested maximum depth. Avoid very thin, long pinched clay edges.
- Consider how naturalistic you wish your head to be. You may wish to stylize or simplify the facial features. The following

Audio Visual Resources might be useful for that purpose:


Curriculum Lab., Faculty of Education filmstrip, AV 4-7370 M38

N6 N.F.B. Masks of the North American Indian.

The loon's necklace A-312 CFL 1948 10 minutes color

Indian folklore as told by filming masks carved by Salish Indians of British Columbia (recommended in A Curriculum Guide/Resource Book).

Behind the masks N.F.B. 36:40 color 106c 0173152.

- A visit to the Museum of Anthropology, The University of B.C., in order to study and sketch the masks on display is another possibility.
- When two or three students have completed their clay negatives, supervise the plaster mixing, again following the instructions enclosed in Section III: Part 2 - Subtraction.
- A demonstration on pouring a thin slurry of plaster in order to completely cover the clay should be given; this 'coat' is the one that will pick up any fine detail.
- No time should be wasted after pouring the first coat. Pour the desired thickness and as the plaster begins to set, insert a wire hook  2 cm from the top of the head; use more than one hook if the head is especially large.
- Plaster does set in twenty minutes but great care should be taken to separate the clay from the plaster, particularly if any undercuts are apparent. For example:



Inverting the board/clay/plaster before separation begins is advised.

- Clean the plaster surface with soapy water and a brush if necessary.
- Dry thoroughly: the plaster will become lighter in colour and weight.
- Seal with shellac, white glue or clear polymer; more than one coat might be necessary (Marcia's students used thinned shellac). (Decide how realistic you wish the colour to be. Edward Kienholz's Derelicts and Mark Prent's figures evoke a strong reaction from viewers partially due to the fact that the colour used is 'super-real').
- Stain with diluted oil paints, wood stains, or commercial patinas such as Rub 'n' Buff or Sculpmetal; apply liberally allowing the liquid stain to flow into the incised lines.
- Wipe raised surfaces to achieve highlights.
- Display the work to advantage; consider the background material to be used (its texture and colour) and the lighting.
- Have the students apply critical strategies to their own reliefs and those of peers, relating to*
 - expressive intent
 - selection of image
 - composition
 - development of image
 - completion
 - materials use
 - tools and equipment use
 - sequence of processes
 - technical competence
 - experience

* Grades 8-12 A Curriculum Guide/Resource Book. Ministry of Education, Province of B.C., Victoria, B.C., Sept. 1981 Draft, p. 183.

IV: 3: 1



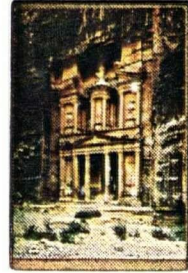
SUBJECT
SUJET

IV: 3: 2



SUBJECT
SUJET

p. 229 IV: 3: 3 +



IV: 3: 4



IV: 3: 5 +



IV: 3: 6



SUBJECT
SUJET

IV: 3: 7



SUBJECT
SUJET

IV: 3: 8



SUBJECT
SUJET

IV: 3: 9

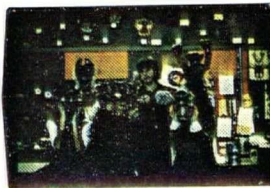


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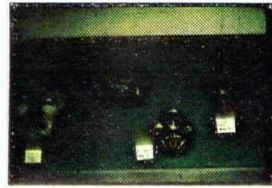
IV: 3: 10



IV: 3: 11



IV: 3: 12



Section IV: Part 4 - Addition

Addition refers to the technique of assembling and constructing fabrications with two or more media, often discards.

Media and types of addition sculpture

- *1. Soft Sculpture (also refer to #8, #9, #10)
- 2. Paper and cardboard objects
- 3. Wire and other materials
- 4. Papier mâché/Plaster bandages and 'finishing touches'
- 5. Metal objects
- 6. Wooden objects
- 7. Plastic objects
- 8. Dolls
- 9. Puppets
- 10. Toys
- 11. Kinetic Sculpture
- 12. Boxed assemblage
- 13. Masks and Body Sculpture
- 14. Dioramas
- 15. Conceptual art
- 16. Mixed media

*Refers to the model lesson developed in Part 4.

Addition - Bibliography

Arundell, J. Exploring sculpture. London: Mills and Boon, 1971.

"My aim in writing this book is to explain some of the easy effective ways of making sculpture that are available to everyone. It is not my concern to make aesthetic evaluations" (p. 7).

- includes carving, modelling, casting, folding, expanding, building, constructing, and architectural sculpture
- limited use for young children

Brommer, G.F. Wire sculpture and other three dimensional construction. Worcester: Davis Publishers Inc., 1968.

- addressed to changing techniques in sculpture that can be carried out in the classroom
- a springboard for real experimentation
- emphasis additive; sets typical problems
- excellent book but best for secondary art

Coleman, R.L. Sculpture. A basic handbook for students.

Dubuque: Wm. C. Brown Co. Publishers, 1968.

- one of the best books I've found; a systematic approach to studying sculpture in depth

D'Amico, V., & Buchman, A. Assemblage. A new dimension in creative teaching in action. Greenwich: New York Graphic Society Ltd., 1972.

- 78 projects using the arts of collage and construction for children and young people from 4-14 years. "The projects are designed to integrate idea, aesthetic concept,

tools, and materials with the creative interests and abilities of the respective age levels" (p. 33).

Laxton, M. Using construction materials. Toronto: Van Nostrand Reinhold Co., 1974.

LeFevre, G. Junk sculpture. Don Mills: Saunders of Toronto Ltd., 1973.

- simple to the more complicated; specific instructions for the design and construction of each sculpture
- excellent history of Junk Sculpture but I don't recommend the projects as they are outlined in this book

Leyh, E. Children make sculpture. Toronto: Van Nostrand Reinhold Co., 1972.

- shows children involved in making sculpture; author believes the sculptures do not have to be artistic, finished, or good rather the activity itself matters and the knowledge gained by the child of form and materials
- unlabelled sculptures done by 3-17 year olds; author concerned that children should be encouraged to produce their own work in their own way, free of adult aesthetic standards

Meilach, D.Z., & Hoor, E.T. Collage and found art. New York: Reinhold Book Corp., 1964.

Meilach, D.Z. Creating art from anything. Ideas, materials and technology. New York: Galahad Books, 1968.

- includes an assemblage and glue chart

Payne, G.C. Fun with sculpture. London: Kaye and Ward, 1971.

- includes balsa wood, wire and plaster, constructions, discussion of found objects, assemblages, threads, paper,

mobiles, foamed plastics and polyester resins; excellent illustrations

Rasmusen, H., & Grant, A. Sculpture from junk. New York: Reinhold Publishing Corp., 1967.

- a brief history and technical information

Reed, C., & Towne, B. Sculpture from found objects. Worcester: Davis Publishers Inc., 1974.

- visual resource on the use of found objects and containers, including sand, thread, yarn, fabrics, paper cups, egg cartons, wire and metal

- an idea book; photographs more valuable than written matter

Robertson, S. Using natural materials. Toronto: Van Nostrand Reinhold Co., 1974.

Weiss, H. Collage and construction. Reading: Addison-Wesley Publishing Co. Inc., 1970.

- includes useful mechanical tricks for paper and other constructions

Audio Visual Resources

Thingumajigs, a N.F.B. film 6:01 col 106c 0376 274 int/jh

This is a film about creations, and their inventors who ride them, drive them, row them and look at them.

Designing with everyday materials VA-38a HRW 1971 12 min. colour

- a film recommended in Grades 8-12 A Curriculum Guide/Resource Book, Sept. 1981 Draft.

Part 4 - Addition

The last technique of sculpture developed in this study, addition, is the most contemporary of the four processes. Dating from the time of the Dada and Surrealists, 'junk' sculpture has been created since 1910 only. Contrary to sculptors manipulating or subtracting a single medium or substituting one medium for another, addition is the assembling, the constructing, the fabricating, the combining of more than one medium. This revolutionary way of creating sculpture uses the following methods:

gluing	taping	tying
nailing	wedging	binding
screwing	fastening	soldering
welding	hooking	sewing

Addition often means the recycling of discards, objects used and discarded by man, unused objects that have their purpose altered, and found 'nature' objects. Such media can be found in dumps, attics, basements, thrift stores, wreckers, school 'shops', vacant lots, construction sites, garage sales, rummage sales, salvage companies, auctions and friends and relations' places of work.

This technique has the advantages of:

- freedom from structural limitations,
- manipulative intimacy,
- comparative rapidity of execution,
- inexpensive and readily available materials commonly available in our materialistic/throw-away society,
- objects themselves which suggest form and content,

- being temporarily assembled before final arrangement is determined,
- using found objects that may be less frightening for the students to work with than a blank paper,
- transferring which objects can be similar to child's play and magic.

1. Soft Sculpture - The Human Figure - a model lesson

Soft sculpture was chosen as the model of the addition technique to demonstrate the integration of the historical, critical, and productive domains of sculpture because it holds a special fascination for this researcher. There are so many possibilities of using:

rubber	leather	feathers
wire mesh	vinyl	fiber
plastics	polystyrene	polyurethane

in combination with other hard and soft materials. Not only can:

binding	quilting	braiding
stitching	stuffing	knitting
embroidery	crocheting	weaving
twisting	sewing	

be used for the design of textile arts that celebrate the elements and principles of design, but these techniques can be used by contemporary sculptors as well. Sculptors can not only create sculpture of a formalist, functional and ornamental nature, they can use soft sculpture as a means to be self expressive, to document events, and to make religious, philosophical, and political statements. The possibility of using the 'feminine arts'

for these rationales of sculpture is an important one for the students to consider and one to which they should be exposed. It opens up the question concerning the lack of women artists recognized throughout the history of the visual arts as well as the debate of what is art? what is craft?

Slide Presentation

The contributors to the brief history of soft sculpture are:

1. César, Jeans, 1975 compressed cotton (Constantine/Larsen, 1980, p. 12).
 2. Man Ray, Enigma of Isidore Ducasse, 1920 (Constantine/Larsen, 1980, p. 13).
 3. Christos, Wrapped Coast (in progress), 1971, Little Bay, Sydney, Australia. (Vanguard, The Vancouver Art Gallery, Nov. 1977, 6(8), 17.) Christos is also famous for his Running Fence, 1976, nylon canvas, 18' x 24½ miles long, installed in Sonoma and Marin Counties, California, as well as other proposals to wrap and package buildings.
- Robert Morris, who is more widely known for his environ-
mental and conceptual art has also worked with heavy slabs of industrial grey felt. Claes Oldenburg has done much to bring attention to soft sculpture. Two examples of his work follow:
4. Soft Bathtub, 1966, vinyl, polyurethane, liquitex, wood, and rubber, 80 x 30 x 30". Collection of Mr. and Mrs. Roger Davidson, Toronto. Photo: Eric Pollitzer (Johnson, 1971, fig. 19, p. 31), and
 5. Shoestring Potatoes Spilling from a Bag, 1965-66 canvas, kapok, glue, liquitex, 108 x 46 x 42". Walker Art Centre,

Minneapolis. Photo: Eric Pollitzer (Johnson, 1971, fig. 40, p. 55).

6. Bed, by Robert Rauschenberg, is another example of the use of soft media. The term applied to this type of art is 'combine painting'.

- mixed media 1955, 75¼ x 31½ x 6½" Coll.: Mr. and Mrs. Leo Castelli, New York (Forge, 1969, fig. 180).

"A composition that includes such pedestrian household furnishings as a pillow, sheet, and patchwork quilt bespattered with paint. This is a highly charged emotional object in which the elements no longer have a usefulness but are preserved. Rauschenberg's loving irreverence for fabric, fabric objects, and fabric painting called attention to fabric as a medium and the potential within it" (Constantine/Larsen, 1980, p. 17).

The next four examples are done by internationally recognized fabric artists:

7. Yayoi Kusama from Japan created Couch and Canvas assemblage; cotton, c. 35" x 83" x 35" Coll.: Dartmouth College, New Hampshire.

Hundreds of variously shaped and sized cloth packages are first stuffed, then stitched to a couch frame. The whole is then sprayed white. The form is familiar, the function not (Ibid., p. 127).

8. Magdalena Abakanowicz from Poland created Human Structure Images, part of her Cycle "Alterations" 1974-75 (Ibid., p. 33).

9. Ritzi and Peter Jacobi from Romania, who now live in Germany, created Transylvania I, 1972, a tapestry/drawing made from goat hair, horse hair, and paper, 18' x 20' x 5'.

"Throughout the 70's the Jacobis have combined woven work

with drawing on paper. The combination is unified by the palette and image--especially the fiber-like drawing and the drawing-like fringes" (Ibid., p. 61).

10. Another example created by Magdalena Abakanowicz is Heads, 1974-75 wrapping, sisal, stitching, jute sacking, 47" x 23" x 31" (Ibid., p. 130).

"The heads shown here are from Abakanowicz's long series entitled Alterations 1974-75. All involved wrapped sisal; most were covered with pieces of jute or linen sacking. Direct, primitive stitching is common to most, while wrapping similar to mummy bundles happens less frequently. For her environmental exhibitions, she usually composes groups of these heads to portray the mute frustrations of modern man" (Ibid., pp. 32-33).

Another part of the rationale for choosing soft sculpture is that there are a number of local women artists that work with soft media, artists that sometimes receive little recognition. Some examples:

Evelyn Roth - creates body sculptures for performances.

Joanna Staniszkis - weaves fibres that incorporate the third dimension.

Marcia Pitch - uses soft and hard media in her interior environments.

Liz Magor's A Concise History and Compost Figures incorporated soft media.

Joey Morgan - her one woman show Breathings incorporated garments and fibers, U.B.C. Fine Arts Gallery, March 1979.

Fern Helfand's stuffed and stitched wall hangings were part of the On the Surface show at Presentation House, North Vancouver, June 1981.

Lorraine Konst - creates dolls.

Katherine Dickerson's The Forest is a three dimensional weaving around the steps of the Department of Public Works, Victoria.

Cameroose Ducote - uses cloth, rhoplex, paint, fibrefill moulded around chicken-wire armatures to construct her soft zoos full of life-size and larger-than-life animals exhibited at the Burnaby Art Gallery, March 1983.

Other Canadian women artists using soft media include:

Aiko Suzuki	Irene Whittome
Setsuko Piroche	Colette Whiten.
Joyce Wieland	

At the same time as students are experimenting with combining soft media it is feasible and desirable that they work with the most common image in the history of world sculpture: the human figure. An excellent resource that discusses this history is the filmstrip-tape series on Elements of Sculpture Part.I. The Human Image. This first of a four part series "surveys the human figure--the primary subject of sculpture throughout history. Figures from Europe, Egypt, Greece, Africa, India, the Far East and the Americas present a full range of styles from extreme realism to total abstraction" (1978, Educational Audio Visual Inc., Pleasantville, N.Y. 10570 7KF 0060/7RF 0060 Library of Congress Catalog No. 78-730251).

As you look at the following slides (if possible use two slide projectors at once, facilitating a comparison and contrast of images) think about expressionistic sculpture and what emotions you would like your figure to depict. How did the following

artists depict the human figure? Why? Try to imagine why these sculptures were created:

- | | |
|--|---|
| <p>11. <u>Discobolos</u> Roman copy
after a bronze original
ca. 450 B.C. by Myron
marble H. 58$\frac{1}{4}$" (Spencer,
1975, fig. 371, p. 489).</p> | <p>12. <u>Woman with Laundry Basket</u>
by Duane Hanson, mixed
media 1974 (Hanson, fig.
42, p. 95).</p> |
| <p>13. Umberto Boccioni's <u>Unique
Forms of Continuity in
Space</u> 1913 bronze (Bazin,
1976, fig. 989, p. 432).</p> | <p>14. <u>Man in Open Air</u> c. 1915 by
Elie Nadelman, Museum of
Modern Art, New York, bronze.</p> |

In the other sections of this study you have seen the female figure depicted in various media and techniques. In the following series try and imagine what these sculptures could be saying about women:

- | | |
|---|---|
| <p>15. August Renoir <u>The Washer-
woman</u> 1917 The Museum of
Modern Art, New York.</p> | <p>16. Gaston Lachaise <u>Standing
Woman</u> 1932 bronze. The
Museum of Modern Art, New
York.</p> |
| <p>17. Marisol <u>Women and Dog</u>
wood, plaster, paint and
miscellaneous materials
1964 (Bazin, 1976, fig.
1023, p. 448).</p> | <p>18. School of Jacob de Gerines
- Anne of Burgundy as
<u>Humility</u>, bronze Flemish
1445 or 1476 (Bazin, 1976,
fig. 678, p. 315).</p> |
| <p>19. Edward Kienholz <u>Jane Doe</u>
1959 mixed media (Assemb-
lage in Calif., 1968, fig.
7, p. 19).</p> | <p>20. What does the media tell
us about women, i.e., the
fashion industry, T.V. com-
mercials--for example an</p> |

- the figure is absurd, Eaton's mannequin.
humorous, pathetic, corny
and tragic, as are the
materials used in the mak-
ing of this 'person'.

What emotions are expressed in these examples?

- | | |
|---|--|
| 21. <u>The Kaddish</u> by the student Lauren Gubbau, aged 15, clay (Hoover, 1967, fig. 11). | 22. <u>Der Mann im Stock</u> , Ernst Barlach 1918 Eiche, H. 730 cm, Kunsthalle, Hamburg (Stubbe, 1959, fig. 34). |
|---|--|

What do you think these sculptors are trying to say about the disabled and the elderly?

- | | |
|---|--|
| 23. another work by Ernst Barlach, <u>Ekstatische Frau</u> 1920 oder fruher. Gips unter schellack H. 377 cm Nachlaf, Gustrow (Stubbe, 1959, fig. 42). | 24. George Segal's <u>Old Woman at the Window</u> 1965 plaster, chrome, wood, glass and board 96 x 36 x 48" Coll. Mr. and Mrs. Melvin Hirsh, Beverly Hills, Calif. (Seitz, 1972, fig. 50). |
|---|--|

Lastly, consider the media used in the depiction of these human figures:

- | | |
|--|--|
| 25. Setsuko Piroche <u>Metamorphosis</u> , <u>Vanguard</u> June/July 1977, V(5), p. 21. Photo: R. Keziere. Made with threads and feathers. | 26. Alexander Calder's <u>Sword Swallower</u> from his <u>Circus</u> collection (Lipman, 1972, p. 88), made with wire, fabric and mixed media. |
|--|--|

Before you begin your own work think about how the human figure is depicted in Vancouver. Some examples are:

Area 1 - Girl in Wetsuit

Area 2 - King George VI

Area 3 - The Skater

Area 4 - Angel of Victory

Area 5 - Continuity

- what media was used; how did that media influence the 'style'?

- what techniques and traditions were used?
- what symbolism do you notice?
- what was the rationale for the sculpture?
- what emotions are represented by these sculptures?

What kind of figure do you wish to create?

- miniature/lifesize
- female/male
- old/young
- self portrait, friend, member of the family
- folk or sport hero
- a doll, puppet, toy, wall hanging, mobile, a kinetic

piece of sculpture

What emotion/feeling do you wish to depict?

- | | |
|-------------------------|---------------------|
| - joy/sorrow | - concern/envy |
| - fright/courage | - excitement/apathy |
| - greed/compassion | - sadness/happiness |
| - anger/pleasure | - humility/bravado |
| - isolation/camaraderie | - love/hate |

Sketches of your ideas for facial expressions will need to be complemented with a knowledge of body language so that the entire figure depicts the feeling/emotion.

Collect and sort the necessary discards. A list of possible media can be found in the introduction to this model lesson.

Use the references and the introduction to ascertain what skills of addition you wish to use for your figure.

Particular attention should be paid to staging your figure upon completion. Decide on whether to display singly or in groups. Create an environment, interior or outdoor, using found objects. The importance of mood, impact and lighting is illustrated in the film If Brains were Dynamite You Wouldn't Have Enough to Blow Your Nose N.F.B. 28:30 minutes.

"Creation of Montreal sculptor Mark Prent--a sculpture of a naked male quadruple amputee sitting in a wheelchair. The film shows the step-by-step construction of the unusual work, from the plaster casting on the artist himself to the insertion of realistic eyes (glass). Reactions of amazement and sometimes shock on the part of the viewers of the exhibition at a Toronto art gallery indicate that Prent's work is often condemned but also respected" (catalogue).

Be sure to preview this film; it would not be suitable for some students or situations.

Another film that has to do with media and technique is: Woven in Time, Evelyn Roth, CFD 000072 1977 10 minutes Sculpture MEC.

Have the students apply critical strategies to their own creations and those of their peers, relating to:*

- | | |
|----------------------|---------------------------|
| - expressive intent | - materials use |
| - selection of image | - tools and equipment use |

* Grades 8-12 A Curriculum Guide/Resource Book, Ministry of Education, Province of B.C., Sept. 1981 Draft, p. 183.

- composition
- development of image
- completion
- sequence of processes
- technical competence
- experience

IV:4:1



5

IV:4:2



+

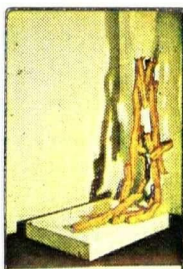
p.245 IV:4:3



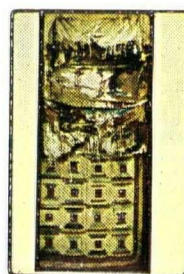
IV:4:4

SUBJECT
SUJET

IV:4:5

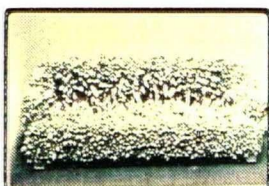
SUBJECT
SUJET

IV:4:6

SUBJECT
SUJET

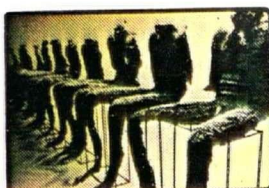
11

IV:4:7



7

IV:4:8



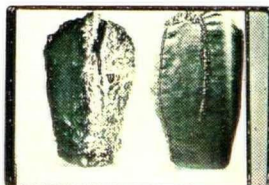
10

IV:4:9



13

IV:4:10



IV:4:11



DEC 78 VI

IV:4:12

SUBJECT
SUJET

245a

<p>SUBJECT SUJET</p>  <p>IV:4:18</p>	<p>SUBJECT SUJET</p>  <p>IV:4:17</p>	<p>EKTACHROME</p>  <p>IV:4:16</p> <p>GAGEL PHOTO SERVICE LTD.</p>
<p>EKTACHROME</p>  <p>GAGEL PHOTO SERVICE LTD.</p> <p>IV:4:15</p>	 <p>IV:4:14</p>	 <p>IV:4:13</p> <p>SUBJECT SUJET</p>
	 <p>IV:4:20</p>	<p>SUBJECT SUJET</p>  <p>IV:4:19</p>

IV:4:21



SUBJECT
SUJET

IV:4:22



p.246 IV:4:23

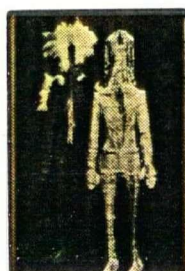


IV:4:24



DEC 78 V.

IV:4:25



IV:4:26



SUBJECT
SUJET

1. Soft Sculpture - Bibliography

- Bakke, K. The sewing machine as a creative tool. Englewood Cliffs, N.J.: Prentice-Hall Inc., 1976.
- Constantine, M., & Larsen, J.L. The art fabric: Mainstream. Toronto: Van Nostrand Reinhold Co., 1980.
- Coutts, L. Baskets and beyond. New uses for traditional basketry techniques. New York: Watson-Guption Publishers, 1977.
- The Evelyn Roth recycling book. Vancouver: Talon Books, Hemlock Printers, 1975.
- Hall, C.V. Soft Sculpture. Don Mills: Fitzhenry & Whiteside, 1981.
- Meilach, D.Z. Macrame. Creative design in knotting. New York: Crown Publishers Inc., 1971.
- Meilach, D.Z. Soft sculpture and other soft art forms. New York: Crown Publishers Inc., 1974.
- Waller, I. Textile sculptures. New York: Taplinger Publishing Co., 1977.
- recommended in Grades 8-12 A Curriculum Guide/Resource Book, Ministry of Education, Province of B.C., Sept. 1981 Draft.

Examples:

Local, Canadian, and international sculptors are listed within the soft sculpture model lesson. Further examples:

Al-Hilali, Neda	Morris, Robert (used heavy felt)
de Amaral, Olga	Peruvian dolls
Buic, Jagoda	Samaras, Lucas

Di Mare, Dominic	Sekimachi, Kay
Hicks, Sheila	Tawney, Lenore
Jacobi, Ritzi and Peter	Winsor, Jackie
	Zeisler, Claire

2. Paper and Cardboard Objects including containers, cartons, boxes, rolls, tubes and cups.

Example: Kurt Schwitters

Audio Visual Resource:

Paper construction AV 4 7008 A 78 1972 3:4, a filmstrip available from the Curriculum Lab, Faculty of Education, The University of British Columbia.

3. Wire and other materials such as liquid metal, plastic resins, sheet metal, enamelled metal, wire screen and mesh, glass and found objects.

Examples: An Whitlock Sherry Grauer

4. Papier mâché/Plaster bandages and 'finishing touches'

- Bibliography

(Consult Section IV: Part 1 - Manipulation #4 and #8.)

<u>Examples:</u> George Segal	Edward Kienholz
Mark Prent	Duane Hanson

Audio Visual Resource:

Papier Mâché AV 4 7008 A78 1972, 3:2, a filmstrip available
from the Curriculum Lab, Faculty of Education, The University
of British Columbia.

5. Metal objects - welded, brazed, soldered - Bibliography
(Consult Section IV: Part 1 - Manipulation #7.)

Examples: Mark di Suvero

Anthony Caro

David Smith

6. Wooden objects joined with rivets, screws, lock joints,
nails, glue, dowels, pegging and bolting.
- Consult Meilach, D.Z. Contemporary art with wood. New York:
Crown Publishers Inc., 1968.

Examples: Louise Nevelson Marisol

7. Plastics including containers, cloth, sheets, bottles
- Bibliography
(Consult Section IV: Part 1 - Manipulation #9.)

8. Dolls - Bibliography

Glubok, S. Dolls. Chicago: Follett Publishing Co., 1975.

Laury, J.R. Doll making. A creative approach. Toronto: Van
Nostrand Reinhold Co., 1970.

9. Puppets

Audio Visual Resources:

Puppets AV 4 7008 A 78 1972, 3:3

Puppetry - miniatures for theatre AV 4 7400 P865 1978 1:2:3

- two filmstrips available from the Curriculum Lab,
Faculty of Education, University of British Columbia.

10. Toys

11. Kinetic Sculpture (also refer to #7, #8, and #9)

- Bibliography

Chichura, D.B., & Stevens, T.K. Super sculpture. Using science, technology and natural phenomena in sculpture. Toronto:

Van Nostrand Reinhold Co., 1974.

Selz, P. Directions in kinetic sculpture. Berkeley: The
University Art Museum, University of California, 1966.

Examples: Robert Breer

Len Lye

Pol Bury

Charles Mattox

Alexander Calder

George Rickey

Hans Haacke

Takis

Harry Kramer

Jean Tinguely

Audio Visual Resource:

Kinetic art #614 15 min. colour and sound filmstrip, Educational
Dim. Corp., Stamford, Conn.

12. Boxed Assemblages - Bibliography

Capon, R. Making three dimensional pictures. London: B.T. Batsford Ltd., 1976.

Feldman, E.B. Varieties of visual experience. New York: Harry N. Abrams Inc. Publishers, 1971. Niches, boxes, and grottoes, pp. 493-501.

Examples: Mary Bauermeister Al McWilliams
 Joseph Cornell Louise Nevelson
 Marcel Duchamp

13. Masks and Body Sculpture14. Dioramas

- Michael Foster, Associate Professor, Faculty of Education, University of British Columbia, is an excellent resource person.

15. Conceptual Art16. Mixed Media

Examples: Barry Cogswell Simon Rodia
 Naum Gabo Michael Snow
 Michael Hayden Colette Whiten
 Picasso Alan Wood
 Richard Prince Alex Wyse
 Rauschenberg Badanna Zack

References for Section IV

Part 1 - Manipulation

Reference list for slides in the model lesson: Clay Animals

Bazin, G. The history of world sculpture. Secaucus: Chartwell Books, Inc., 1968.

Fernandez, J. Mexico's prehispanic sculpture. Mexico: Instituto Nacional de Antropologia e Historia, 1976.

Lipman, J. (Ed.). Calder's circus. New York: E.P. Dutton & Co. Inc., 1972.

Look again, The 1968 Childcraft Annual. Toronto: Field Enterprises Educational Corp., 1968.

Miki, F. Arts of Japan 8: Haniwa. New York: Weatherhill, 1974.

Rottger, E. Creative clay design. New York: Reinhold Publishing Corp., 1962.

Weisberg, G.P., & Janson, H.W. Traditions and revisions. Themes from the history of sculpture. Kent: The Cleveland Museum of Art, 1975.

Weiss, H. Clay, wood and wire. Reading, Mass.: Young Scott Books, 1956 (j).

Part 2 - Subtraction

Reference list for slides in the model lesson: Plaster, abstract sculpture

Armand Filion sculpteur. Quebec Sculptors' Association Exemplaire

no. 162, 1970.

Bazin, G. The history of world sculpture. Secaucus:
Chartwell Books Inc., 1968.

Pioneers of modern sculpture. London: Arts Council of Great
Britain, 1973.

Read, H. A concise history of modern sculpture. New York:
Frederick A. Praeger, 1964.

Read, H. Henry Moore. A study of his life and work. London:
Thames and Hudson, 1965.

Part 3 - Substitution

Reference list for slides in the model lesson: Clay to
plaster heads in bas relief

Bazin, G. The history of world sculpture. Secaucus:
Chartwell Books Inc., 1968.

Fraser, D. Primitive art. London: Thames and Hudson, 1962.

Johnson, L. The basic methods and materials - sculpture. New
York: David McKay Co. Inc., 1960.

Salvini, R. A history of western sculpture. Greenwich, N.Y.:
New York Graphic Society, 1969.

Part 4 - Addition

Reference list for slides in the model lesson: Soft
sculpture and the human figure

Assemblage in California. Works from the late '50's and early
'60's. Art Gallery, Regents of the University of California,
1968.

- Bazin, G. The history of world sculpture. Secaucus:
Chartwell Books Inc., 1968.
- Constantine, M., & Larsen, J.L. The art fabric: Mainstream.
Toronto: Van Nostrand Reinhold Co., 1980.
- Forge, A. Rauschenberg. New York: Harry N. Abrams Inc.
Publishers, 1969.
- Hanson, D. Erste Retrospektive des Amerikanischen Bildhauers.
Travelling exhibition, Stuttgart, Aachen, Berlin, 1974.
- Hoover, L. (Ed.). Young sculptors. Worcester: Art Resource
Publication, Division of Davis Publishers Inc., 1976.
- Johnson, E.H. Claes Oldenburg. Harmondsworth, Middlesex,
England: Penguin Books, 1971.
- Lipman, J. (Ed.). Calder's circus. New York: E.P. Dutton and
Co. Inc., 1972.
- Seitz, W.C. Segal. New York: Harry N. Abrams Inc. Publishers,
1972.
- Spencer, H. The image maker. Man and his art. New York:
Charles Scribner's Sons, 1975.
- Stubbe, W. Ernst Barlach plastik. Munich: R. Piper and Co.,
1959.

SECTION V: SUMMARY AND CONCLUSION

This study attempts to answer some important questions. It states why sculpture should be considered as an essential component in a school art program. It gives one approach as to how sculpture should be introduced. It presents a glossary so that teachers and their students can develop common terms of reference for discussing and analyzing sculpture. An answer to the question--what is sculpture?--is the key to the resource kit. Reasons are given as to why local resources should initially be studied and how this study should be conducted. Four models are developed regarding the four techniques of sculpture. The intention of the project--to provide teachers with a survey of the diversity and breadth of sculpture based on the historical, critical, and productive domains--has hopefully been realized. While this resource kit should prove helpful to the art and classroom teacher alike, the limitations of the material must be noted.

No direction has been given in using the kit for any specific age group. It is left to the teacher's discretion as to the quantity and the manner by which this information is made available to the students. More assistance in using the resource kit would be possible if mini lessons were developed using the enclosed slides. Examples of such mini lessons would be to concentrate on the rationales only, the modes of expression only, or the elements and principles of design only. An extension of this mini lesson idea would be to provide slides with accompanying dialogue that demonstrate and support the weighty significance

of different points of view, i.e., angles, distance, and different light conditions when viewing sculpture. Another possible extension is to concentrate on residential and commercial sculpture as a starting point for the study. Themes were introduced in the fieldtrip activities and in the four model lessons in Section IV but many more mini lessons based on other themes are possible. For example, the human figure could be developed into a series of mini lessons that could focus on the solitary figure reclining, sitting or standing, or fragments only of the figure; the couple and groups of figures, e.g., the family, people at work, people at play, people in crowds. These mini lessons exposing cross-cultural differences and similarities could be enlightening. Mini lessons on the different 'styles' of sculpture would benefit secondary art students, e.g., lessons in which classical, kinetic, expressionistic, conceptual, constructivist, cubist, Futurist, minimal, Surreal, architectural or environmental sculpture could be explored in depth.

While I believe that this resource kit is a good initiation into the study of sculpture in general, a critical area that still needs to be explored is the whole question of the relationship between art and history. Teachers and students need to decide for themselves the real relationship between art (with sculpture a key component) and life. This relationship can best be explored by asking pertinent questions. What role did sculpture play in various cultures of the past and what role does it play in various cultures around the world today? How do social events such as the civil rights movement, the womens' movement and the peace movement influence the sculptor? How does the

sculptor influence social events--as a social-change agent or as an image maker who strives to maintain values held by the society in which he lives? What is happening in sculpture today in Vancouver, in British Columbia, in Canada? What is happening to it in Western cultures, in Eastern cultures, in 'primitive' societies? Is contemporary sculpture relevant to today's society or independent of it? How can sculpture be a form of visual communication? Does sculpture need to be a form of visual communication? These questions are of paramount importance in art education.

In conclusion, I am able to state that the wealth of sculpture--what it can tell us about our past and present and about our culture and ourselves--validates the study of it. I posit that this previously unavailable, all-in-one resource kit, introduction and approach to sculpture will be an asset to teachers who do not have the time to research this area of visual expression themselves. While the resource kit has been used in my own teaching during a winter and a summer session at the University of British Columbia, it has yet to be tested in elementary and secondary classrooms. I hope to offer workshops to teachers in the future that will demonstrate the usefulness and value of this resource kit. Perhaps someone will, in the future, incorporate some of the ideas I have proposed into a fully researched and developed sculpture curriculum. Even more important is the idea that some day sculpture will be such an equitable part of all art programs that it will not have to be an isolated area of study but an integral and vital part of the art curriculum in British Columbia's schools.

APPENDIX

APPENDIX

The charts comprising this appendix are an attempt to comprehensively display the diversity of sculpture. These charts alphabetically list noteworthy sculptors, and nationalities, and cultures renowned for their sculpture, against information columnized under headings designed for easy retrieval of topical information. All periods of history are represented. Selection of sculptors has been regulated in order to facilitate the widest possible range of media, techniques, elements and principles of design, modes of expression, 'styles', and rationales. There is also an emphasis on Canadian and, specifically, lower mainland sculptors, in order to support my dictum on the importance of studying the 'local and contemporary' before the 'international and historic' (see Section II). A special column indicating female sculptors is included in order to bolster recognition of inadequately recognized artists.

The information in these charts was garnered from the exhibiting artists files at the Vancouver Art Gallery and the Fine Arts Library; the University of British Columbia; the Ministry of Education's Grades 8-12 Curriculum Guide/Resource Book, Sept. 1981 Draft; the slide catalogue of the Department of Visual and Performing Arts in Education, Faculty of Education, U.B.C.; the historical 'landmarks' of three dimensional art from art historian H.W. Janson's History of Art (1969); and lectures entitled Canadian Sculpture 1970-1980, and Canadian Women Sculptors given respectively by Doreen Walker and Avis Lang Rosenberg at the Fine

Arts Department of the University of British Columbia. A list of codes which reference all these sources as they appear throughout the charts, immediately follows these appendix notes. Further and considerable factors in the compilation of these charts are my experience as a sculptor and my association with the Sculptor's Society of British Columbia.

Refining this list of sculptors and sculptures to lucid and manageable proportions has been a difficult and time-consuming task. Space would not allow the complete 'encyclopedic'-sized Canadian (not to mention world) list of artists and therefore omissions have been necessarily made in order to provide a clear and functional list for beginning students of this art form. It is hoped that these charts and the Slide Notes of Section III will give ample assistance to teachers wanting to knowledgeably and enthusiastically teach sculpture.

APPENDIX KEY

- Curr. Guide refers to the sculptors listed in the Grades 8-12 A Curriculum Guide/Resource Book, Ministry of Education, Province of British Columbia, Sept. 1981 Draft.
- D.W. refers to the information gained from attending Doreen Walker's lecture Canadian Sculpture: 1970-1980.
- *J refers to H.W. Janson's landmarks in sculpture cited in his Synoptic Tables found in the History of Art. A Survey of the Major Visual Arts from the Dawn of History to the Present Day. New York: Harry N. Abrams Inc., 1969, pp. 580-593.
- 20th cent. refers to the slides available in the Slide Collection of the Department of the Visual and Performing Arts, Faculty of Education, the University of British Columbia.
- *s, pr/BC refers to sculptors mentioned in Artists in Canada. Ottawa: The National Gallery Association, 1982.

Codes for Media

a architecture

an animation

s b batik

j jewelry

m metal

mm mixed media

c	ceramics, pottery	mo	mosaic
cm	coins, medals	mu	mural
co	costume	p	painting
d	drawing	per	performance
e	enamel	ph	photography
f	film	po	portrait
g	glass, stained glass	pr	printmaking
gr	graphic design	s	sculpture
h	holography	v	video
i	illumination, illustration	w	weaving, wall hang- ings
		wc	water colour

Codes for Provinces

A	NFL	PEI
BC	NS	Q
M	NWT	S
NB	O	Y

(a pair of quotation marks refers to titles of sculptures)

SCULPTOR	DATES	NATION- ALITY	MEDIA	TECH- NIQUE	'STYLE'	Q	LOCAL	DESCRIPTION: OF SCULPTURE and/or SCULPTOR including 'Keys'
Abakanowicz, Magdalena	1930-	Polish	fibre	manipu- lation		x		"Heads" 1974-75 wrapping sisal, stitching jute sacking <u>The Art Fabric: Mainstream</u> , pp. 130-1.
Benin			ivory	subtrac- tion				- African art greatly influenced Modern Art of the developed countries
Ife			wood					- a sampling only:
Luba								"Chief's Stool" carved wood, Luba, En. Congo
Gabon		AFRICAN	clay	manipu- lation				"Spirit Mask" carved wood, Gabon
Cameroons			metal	substit- ution				"Ancestor Screen" carved wooden relief, Nigeria
Congo								"Royal Head with Ornaments" ivory, Benin
Nigerian								- in the 1500's the Bini court artists produced stylized bronze cast portrait heads, relief plaques, and exquisite ivory work
	1150-1400 AD			First Ife bronzes, including naturalistic portrait heads cast by the lost wax process				"Representative of Lilwa society member" wood with raffia
								"Head of a Woman" terra cotta, Nigeria; very similar to the bronze heads of the Benin culture
								"Mask," Congo
								"Terra cotta Group," Nigeria
								"Masked Youth Dancing," Wn. Congo
								"Beaded Mask," Cameroons
								"Nail Fetish," Lower Congo
Andre, Carl	1935-	American	wood metal styro- foam bricks	manipu- lation	minimal			- ' <u>sculpture as place</u> ' - ' <u>form=structure=space</u> ' "Joint" 1968 baled hay, 183 units, 274' long; destroyed
Archambault, Louis	1915-	Canadian	metal clay	manipu- lation				*s,mu/Q "Oiseau de fer" 1950 Wall at the Canadian Pavilion, Brussels Inter- national Exposition, 1958
Archipenko, Alexander	1887- 1964	b. in Russia Ukrain- ian- American	plaster	manipu- lation substit- ution	cubist			- one of the first cubist sculptors; also known as a <u>Russian Constructivist</u> - interested in the void, a new spatial concept "Boxers" 1914 plaster a counter-balance of forms around a void - the breaking up of solids in a dynamic way <u>20th cent.</u>

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Armitage, Kenneth	1916-	English	wood plaster metal	manipu- lation substitu- tion				- noted for his thin figures and sail-like forms that incorporate a sense of movement "Seated Group Listening to Music" 1952 bronze
Arneson, Robert	1930-	American	clay	manipu- lation				<u>D.W.</u> "Typewriter" 1965 ceramic, 10"x12"
Arp, Hans (Jean)	1887- 1966	French	stone bronze	subtrac- tion substitu- tion	abstract organic <u>bio-</u> <u>morphic</u>			- painter, sculptor and in 1916, co-founder of Dada "Torso" 1931 marble "Cypriana" 1955 marble, H. 17" National Gallery, Ottawa <u>Curr. Guide</u> "Human Concretion" 1934 marble <u>20th cent.</u>
Banwell, Michael	1943-	Canadian	plastics light wood steel		minimal <u>concept-</u> <u>ual</u> <u>environ-</u> <u>mental</u>		x	- a graduate of the Vancouver School of Art, 1970 - instructor at the Emily Carr College of Art - took part in the Commonwealth Sculpture Symposium 1978 "Houses for a Vacant Lot" 1980 3 hills between 3520-3528 Commercial Dr. "Landscape for Ian Wallace's Studio" June/July 1979
Barlach, Ernst	1870- 1938	German	<u>wood</u> bronze	<u>subtrac-</u> <u>tion</u> substitu- tion	<u>expres-</u> <u>sionist</u>			- known for his solitary figures of peasants, beggars, etc. that were inspired by a visit to Russia - his figures embody a great tragic power and pessimism "Hovering Angel" 1927 detail of the bronze work, Gustrow Memorial "Singing Boy" 1928 in both wood and bronze "Prodigal Son" (detail) wood "Beggar" 1937
Barye, Antoine-Louis	1796- 1875	French	bronze	substitu- tion	<u>romantic</u>			<u>19th cent.</u> - <u>violent animal imagery</u> *734J "The Jaguar" 1850-51 bronze 16½"x37½" "Thesus Slaying the Minotaur" 1846 bronze; careful attention to anatomical detail "Walking Tiger" bronze H. 8½" National Gallery, Ottawa

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Baskin, Leonard	1922-	American	bronze	substitu- tion	<u>impres- sion- istic</u>			"Seated Man with Owl" 1959 (compare to Egyptian sculpture) - stylized rotund male figures
Baxter, Iain & Ingrid	1936-	English			<u>avant garde</u>	x		*mm,pr,mic/BC - president of the <u>N.E. Thing Co.</u> established in 1966; it regards itself as an alternative device for exploiting cultural knowledge - V.S.I. provides <u>Visual Sensitivity Informa- tion</u> for all art products "Pool Flower" 1967 inflatable plastic
Beer, Ruth	1947-	Canadian	mixed media - metal, rod & sheets	addition substitu- tion		x	x	- linear assemblages utilizing reflected light - shown across Canada & abroad including the Edinburgh International Festival *s/A
Bell, Larry	1939-	American	glass		<u>minimal</u>			- the sculptor's use of reduction is so comp- lete that no interior spaces are divided; all views are identical - the solid though transparent boxes are both closed and empty; they do not refract or absorb light
Bentham, Douglas	1947-	Canadian	steel	welding	tradi- tional- ist			D.W. *s/S - like Gonzales, Picasso, Caro and David Smith Bentham creates <u>collages</u> built up of steel; a stacking process at first along the ground and at other times vertical as in creating figures - Bentham is an objectmaker whereby he increases our awareness of our environment. "Open Series" 1976-77 Emma Lake Workshops with Anthony Caro, 1977 "Prairies" 1977
Bernini Gianlorenzo	1598- 1680	Italian	stone	subtrac- tion	<u>baroque</u>			Curr. Guide "The Ecstasy of St. Theresa," Cornaro Chapel, Rome 1652 *609J "Apollo and Daphne" 1625 "St. Longinus" 1633 "Tomb for Urban VIII," a Baroque masterpiece

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Bill, Max	1908-	Swiss	stone plastic metal	subtrac- tion manipu- lation	<u>abstract</u> <u>minimal</u> <u>plastic</u>			<u>20th cent.</u> - a painter, writer, architect as well as sculptor "Unit in 3 Equal Volumes" 1965, black granite "Endless Loop No. 1" 1947-49 gilded copper on a crystalline base 9x28x8"
Blackbridge, Persimmon	1951-	Canadian	<u>clay</u>	<u>manipu- lation</u> often coloured with tempera paint		x	x	*c,s/BC - involved in the concerns of the women's community "Circus," Women in Focus Gallery, Vancouver
Bladen, Ronald	1918-	Canadian (Vancouver)	steel	manipu- lation	<u>minimal</u>			- now lives in N.Y. "The X" 1967 "3 Elements" 1965 painted aluminum and wood fig. 291, p. 198 "200 Years of American Sculpture" *s/BC
Blogg, Irene	c. 1920-	Canadian	bronze	substi- tution		x		President of the Sculptor's Society of Canada in 1978. Participated in the S.S. of Canada's Travelling Exhibition in 1971-72 "Gates of Perception" in bronze
Boccioni, Umberto	1887- 1916	Italian	bronze	substi- tution	<u>futur- ist</u>			<u>20th cent.</u> <u>Curr. Guide</u> *J "Unique Forms of Continuity in Space" 1913 dynamic form aimed at expressing the idea of the movement of the body in space by an interpenetra- tion of planes and the use of forms intended to suggest the turbulence of movement vibrating in space 44"H. Boccioni signed both the Futurist Manifesto of 1910 and the Manifesto for Futurist Sculpture in 1912
Bologna, Giovanni	1524- 1608	Italian	bronze clay stone	subtrac- tion substi- tution				*J "Rape of the Sabines" 1579-83 bronze; the violent movement foreshadows the Baroque style - Bologna was the most famous sculptor in Florence after the death of Michelangelo

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Borglum, Gutzon	1867- 1941	American	stone	subtrac- tion	<u>docu- menta- tion</u>			"Mt. Rushmore" 1927-43 S. Dakota H. 60' from the figures' chin to forehead
Bourdelle, Antoine	1861- 1919	French	bronze	substitu- tion	<u>express- ive</u>			- studied Greek and Gothic sculpture - was a pupil of Rodin "The Virgin of Alsace" 1920 "Beethoven" grand masque tragique 1901 H. 32"
Brancusi, Constantin	1867- 1957	Rumanian- French	stone wood metal	subtrac- tion substi- tution	<u>abstract</u>			along with Rossi and Rodin, Brancusi was a <u>pioneer of Modern Sculpture</u> - re-worked images such as the head, the bird, and the kiss "Sleeping Muse" 1906, 1909-10 "The Kiss" 1908 limestone "Adam and Eve" 1921 "Bird" 1912 marble on marble base 24"; a simple highly polished shape "Torso of a Young Man" 1924 "Bird in Space" 1919 "Portrait of George" 1911 marble 9" H. "Mademoiselle Pogany" 1913 <u>20th cent.</u> <u>Curr. Guide</u> *J
Bury, Pol	1922-	Belgian	wood		<u>kinetic</u>			"18 Superimposed Balls" 1965
Butler, Reg	1913-	English	metal	forged or cast	<u>cons- truct- ivist</u> later more figura- tive			"Woman Walking" 1951 bronze "Project for the Monument to the Unknown Political Prisoner" 1951-52 bronze wire and metal maquette, welded onto stone 17½" H.
Calder, Alexander	1898- 1976	American	wire metal	manipu- lation	<u>stab- iles</u> <u>mobiles</u>			- famous for his kinetic circus - his stabiles and mobiles which he began creat- ing in 1931 are examples of a marriage of engineering and sculpture

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Calder (cont'd)								- Calder is also a painter and illustrator of children's books "The Whale" Museum of Modern Art, N.Y. <u>Curr. Guide</u> <u>20th cent.</u>
	843- 900AD	<u>CAMBODIAN</u>	stone	subtrac- tion				Angkor Thom Angkor Wat
Canova, Antonia	1757- 1822	Italian	stone	subtrac- tion	Neo- Class- ical			<u>19th cent.</u> <u>Curr. Guide</u> *J "Tomb of Maria Christina Pauline Bonaparte Borghese" 1808 - 1790 designed the tomb for Clement XIII - imitated the masters to achieve greatness and 'modern' from the 'ancient classics' - modelled clay and plaster and exhibited these for replicas to be made in marble or bronze
Caro, Anthony	1924-	English	metal	<u>welded</u>				<u>20th cent.</u> - during the 1950's Caro's sculpture dealt with the human figure in a very expressive manner - in 1960 he began to work with <u>monumental metal constructions</u> "Mid-Day" 1960 steel; brightly painted girders; flat smooth rectangular parts put loosely together "Homage to David Smith" 1966 "Midnight Gap" 1980 Ace Gallery, Vancouver "India" 3 tons rusted steel, 2 irregularly curved rectangular sheets which lean against each other at a slight tilt, Wn. Wash. Univ., Bellingham, Wash.
Carter, Dudley	1891-	Canadian	<u>cedar</u> stumps	<u>subtrac- tion</u>			x	"Garry" 1961 "Chief Spokane" 1974 participated in the Vaughan Residence exhibition in 1970; "Ram" and "Voice of the Waves" *S/BC

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Cellini, Benvenuto	1500- 1571	Italian	metal	substitu- tion				<u>16th cent.</u> <u>Curr. Guide</u> *J "Saltcellar of Francis I" 1540-43 gold "Perseus with the Head of Medusa" 1554 bronze, Florence - lived in the shadow of Michelangelo
Cesar (Baldaccini)	1921-	French	metal plexi- glass					*J "The Thumb" 1963 bronze "Mobil Compression" 1960 "Compression Plastique" 1971 plexiglass - works with <u>20th century materials</u> such as crushed cars
Chadwick, Lynn	1914	English	metal plaster glass	manipula- tion	geomet- ric abs- tracts			<u>20th cent.; Curr. Guide</u> - trained as an architect - at first constructed mobiles but now does not exploit movement "Two Watchers" 1958 iron and plaster with iron chips "The Watchers" 1960 bronze 233.5 cm "Winged Figures" 1962 painted iron 305x549 cm.
Chamberlain, John	1927-	American	<u>auto bodies</u>	manipula- tion				*J "Essex" 1960 painted auto parts and other painted metal
Chappell, Georgianna	1928-	born in the U.S.	light			x	x	<u>D.W.</u> creates both objects and environments created interior environment for UBC Fine Arts Gallery, Vancouver, Sept. 1980 exhibited in the Women in Focus Gallery show <u>Womansize</u> , 1981; held <u>One Woman Show</u> of poly- chromed constructions at the Surrey Arts Centre *mm/BC
Chicago, Judy	1939-	American	mixed media clay fabric	<u>political rationale</u>		x		"The Dinner Party" - a celebration of women's contribution to western civilization
		<u>CHINESE</u>	clay bronze jade ivory stone	manipula- tion subtrac- tion substitu-				"Seated Lion" stone T'ang Dynasty "Horse" pottery "Long tongued protective figure" painted wood late Chou Period Sn. China

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CHRISTIAN	400- 550 AD 550- 750 1015 1170- 1200 1178 1245		wood stone bronze	subtrac- tion substitu- tion	<u>reliefs</u> <u>archi- tectur- al</u>			- early Christian sculpture depicts themes from the Old Testament Longobard goldsmith's art flourishes - Bishop Bernward establishes bronze casting workshops - miniature liturgical objects crafted in France - figures for the Royal Portal of Chartres Cathedral completed - Benedetto Antelami designs relief for Parma Cathedral depicting the "Descent from the Cross" - "Annunciation" and "Visitation" groups for Rheims Cathedral completed "Flight into Egypt" 1190-95 bronze relief "The Sisters Lamenting" 1150 stone Chichester Cathedral "Humility" 1445 or 1476 bronze "Assumption of the Virgin" 1505-1510 limewood
Christos, Javacheff	1935-	Bulgarian- American			<u>soft</u> <u>concep- tual</u> <u>earth- works</u> <u>environmental</u>			"Wrapped Coastline" Australia "Running Fence" 1976 nylon canvas 18'x24½ miles through Sonoma and Marin Counties, California <u>The Art Fabric: Mainstream, p. 234.</u>
Chung Hung, Alan	1946-	Canadian	wood metal	manipu- lation welding	minim- alistic forms		x	- one man show "Infinity vs. Limit," Charles H. Scott Gallery, Vancouver, Feb. 1982 - "Gateway" tribute to George Vancouver, Vanier Park - bright red "Spring," Robson Square Lawcourts - large wood & bolt construction, Ambleside Pk., West Vancouver
Cicansky, Victor	1935-	Canadian	clay	manipu- lation				participated in the Contemporary American Ceramic Exhibition held in Seattle, 1973 exhibited in the Museum of Modern Art in Paris, 1973 - works available on loan through the Art Bank *c,s/S

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Class, Gerhard	1924-	Canadian	metal	substit- ution manipu- lation			x	numerous works in and around Vancouver; consult slide information sheets - instructor at the Emily Carr College of Art and Design
Clodion, Claude Michel	1738- 1814	French	stone bronze	subtrac- tion manipu- lation				<u>Curr. Guide</u> "Cupid and Psyche" 1790 marble "Candelabrum" gilt bronze and gray marble - noted for his sweet statuettes and clock ornaments
Cogswell, Barry	1939-	Canadian	wood glass light press- board	addition			x	"Brittany Landscape," Vancouver Art Gallery 1981 "Ethiopian Landscape," Charles H. Scott Gallery, E.C.C.A. 1981 *s/BC
Cornell, Joseph	1903- 1972	American	<u>found</u> <u>objects</u>	<u>addition</u>				- created 'boxed assemblages' "Habitat Group for a Shooting Gallery" 1943 cabinet, cutouts of parrots, cards and papers behind shattered glass
Corsault, Share	1947-	Canadian					x	*ph,pr,s/BC
	2400- 2000 BC	<u>CYCLADIC</u>	marble	subtrac- tion				"Lyre Player" "Female Figure playing a double flute" "Female Figure"
Davidson, Robert	1947-	Canadian	<u>wood</u>	<u>subtrac- tion</u>			x	*s,j,pr,m/BC - relief panels for the boardroom of the CBC, Vancouver
Degas, Edgar	1834- 1917	French	<u>wax</u>	<u>manipu- lation</u>				<u>19th cent.</u> - Degas created 74 wax pieces which he consid- ered to be 'sketches' - many of these pieces have been cast in bronze since his death - as in his drawings and paintings, Degas worked with two themes; <u>ballet dancers and horses</u> ; figures in motion "Little Dancer aged 14," 1880-81 painted wax and tissue; cast in bronze and part of the Permanent Collection at the Tate Gallery, London; "Horse" <u>Curr. Guide</u>

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De Maria, Walter	1935-	American			<u>earth- works</u>			"Mile Long Drawing" 1968 Mohave Desert chalk lines 3" wide and 12' apart <u>200 Years of American Sculpture</u> , p. 186.
De Riviera, Jose	1904-	American	metals -rods and sheets	forged	<u>linear</u>			- famous for his curves in space "Construction #47" 1957 steel
Despiau, Charles	1874- 1946	French	clay plaster	manipu- lation	<u>class- ical</u>			- worked for Rodin - had a calm reserved temperament - his portraits have an inner life; his nudes a rhythm "Assia" 1938 Museum of Modern Art, N.Y. "Portrait of de Monsieur Arnaud" acquired by National Gallery, Ottawa, in 1955
Donatello	1386- 1466	Italian	stone	subtrac- tion				<u>15th cent.</u> <u>Curr. Guide</u> *J "David" 1430-35 blends naturalism and classicism "St. Mark" "St. George" - is considered the greatest Florentine sculptor before Michelangelo and the most influential artist of the 15th cent.
Drope, McCleary	1931-	Canadian	steel	welded				*p,d,pr,s/M consult <u>Section III: Area 3 - The West End</u>
Dubuffet, Jean	1901-	French						"Papa Loustic" 1967 polyester head 127 cm.
Duchamp, Marcel	1887- 1968	French		addition	<u>Dada</u>			"In Advance of a Broken Arm" 1915 - the first <u>Ready made</u> - a snow shovel "The Large Glass" 1915-23 oil and leadfoil on glass <u>20th cent.; Curr. Guide</u>

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Duchamp- Villon, Raymond	1876- 1918	French	bronze	substit- ution	<u>cubist</u>			- was first under the influence of Rodin; later sympathized with Cubist ideals *J "Great Horse" 1914 1912-14 a <u>series of bronze horses</u> were created whereby the artist transformed basic animal energy into solid form - this series became a landmark in Cubist sculpture
Ducote, Cameroise	c. 1947-	Canadian	<u>fibre</u>	<u>addition</u>		x	x	"Soft Zoo" exhibited at the Fitch Gallery, 1982 *s/B.C.
Easter Island			stone wood bark- cloth	subtrac- tion manipu- lation				famous for the large clan ancestor figures carved out of the volcanic stone "Protective ancestor figure placed outside house" painted bark cloth 15½" H.
Edenshaw, Charles	1839- 1924.	Canadian	<u>argil- lite</u>	<u>subtrac- tion</u>		x		*s,1/BC "Bear Mother Delivered by Caesarean Section" 1875-1900
	4000- 3000 B.C. 3500- 3000 2680- 2150 B.C. 2130- 1600 1570- 1085	<u>EGYPTIAN</u>						simplistic fertility figurines "Narmer Palette" first sculpture with historical subject "Great Sphinx" and pyramids at Giza new naturalism in sculpture, e.g. "Seated Scribe" "Prince Rahotes and his wife Nofert" painted limestone 2650 B.C. - reliefs use perspective for the first time colossal statues of the last pharaohs are erected "The Gold Mask" Treasures of Tutankhamum "Queen Nafretete" painted limestone 1360 B.C. "Amenhotep IV with his Wife Nafretete and Daughters" gold relief celebrates new religion, the divinity of the sun - includes a depiction of family life

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Epstein, Sir Jacob	1880- 1959	English- American	bronze	substit- ution				<u>20th cent.</u> "Mask of Billie" this Rodinesque work caused an uproar "Rockdrill" bronze H. 28" National Gallery, Ottawa acquired a copy in 1956; the original was modelled in 1913-14 "The Visitation" bronze 65"x18½"x18" 1926
Ernst, Max	1891- 1976	German- French	collage bronze	addition substit- ution	<u>surreal</u>			<u>Curr. Guide</u> - introduced the Dada movement into Cologne, 1919 "The King Playing with the Queen" 1944 bronze 87 cm.
Etrog, Sorel	1933-	Rumanian- Canadian	bronze wood fibre- glass	welded				"Society of Triangles" 1954-55 painted cons- truction *s,mic/O
Fafard, Joseph	1942-	Canadian	<u>clay</u>	<u>manipu- lation</u>				<u>D.W.</u> - works available through the Art Bank - his <u>small figures</u> of older people and <u>cows</u> have a sense of presence *c,s/S excellent NFB movie <u>I Don't Have to Work that Big</u>
Falconet, Etienne- Maurice	1716- 1791	French	bronze	substit- ution	class- ical			"Equestrian Monument of Peter the Great" 1776- 78 bronze, Leningrad
Falk, Gathie	1928-	Canadian	<u>clay</u> plywood	<u>manipu- lation</u> addition		x	x	*s,c,mm/BC and a painter works with <u>everyday themes</u> such as piles of fruit, picnics, animals, articles of clothing "Herd of Horses" painted plywood hung from the ceiling - a static mobile of 24 figures "Picnic with Pile of Maple Leaves and Blue Sky" acrylic, varnish & wood, ceramic, 25x24½"x22" 1977
Fateaux Andre	1946-	Canadian	metal					*s/O <u>D.W.</u> dynamic linear movement; complex configurations

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Featherstone William	1927-	Canadian						- lives in Victoria *s,pr,p,d/BC "White Construction" 1966 marine ply, epoxy resin, steel and aluminum H. 8'
Fillion, John	1933-	Canadian	<u>clay</u>	manipu- lation				*s/O - creates <u>male figures</u> only; <u>rough textured surfaces</u> "Male Torso" 1966 cement fondu H. 40"
Flavin, Dan	1933-	American	<u>light</u>	manipu- lation	<u>minimal</u>			"3 Fluorescent Tubes" red and gold 1963 H. 48" "the nominal 3" (to William of Ockham) 1963 cool white fluorescent light 8' H., The National Gallery of Canada, Ottawa
Frink, Elizabeth	1930-	English	plaster concrete bronze	substit- ution		x		- most notable female sculptor of her generation in Great Britain - drawn to the heroic and a sense of conflict, mutilation and death; subjects often cats, horses, birds - creates rough surfaces "Firebird" 1962 bronze "Harbinger Bird III" bronze 43.5 cm
Gabo, Naum	1890- 1966	Russian	metal glass <u>plastic</u> wood	addition				<u>20th cent.</u> <u>Curr. Guide</u> "Constructed Head #2" stainless steel 45 cm 1916
Gambioli Joan	1920-	Canadian	stone	subtrac- tion	<u>abst- ract</u>	x	x	*s/BC - participant in the Vancouver International Stone Symposium consult <u>Slide Notes Section III: Area 6 - Van Dusen</u>
Gaudier- Brzeska, Henri	1891- 1915	French	stone	subtrac- tion				- involved in the <u>Vortist Movement</u> "Head of Brodzky" bronze 26 3/4" acquired by The National Gallery, Ottawa, 1957
Gauguin, Paul	1848- 1903	French	wood	subtrac- tion				"Adam and Eve" 1891-93 wooden relief
Gerhaert, Nikolaus van London	1463- 1473 (active in Germany)	Dutch	stone	subtrac- tion	<u>real- ist</u>			- the last great <u>German Gothic sculptor</u> in the <u>realist</u> tradition "Self Portrait" 1467 expressive

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Ghiberti, Lorenzo	1378- 1455	Italian	bronze	substit- ution				<u>15th cent.</u> <u>Curr. Guide</u> "Gates of Paradise" 1425-52 bronze *J - two of the three doors of the Baptistry in Florence - the zenith of his art; he uses all possible gradations of <u>relief</u> thereby suggesting deep space
Giacometti, Alberto	1901- 1966	Swiss	plaster on wire founda- tion	substit- ution addition				<u>20th cent.</u> <u>Curr. Guide</u> - was a painter and poet as well as a sculptor - influenced by Brancusi - was a Surrealist in the 1930's - in 1948 he introduced his elongated <u>impres- sionistic linear</u> figures to the public "Palace at 4 a.m." 1932-33 construction of wood, glass, wire and string 'a still life sculpture' "Woman with Throat Cut" 1932 bronze 34½" L. Museum of Modern Art, N.Y., 1965 "The Nose" 1947 bronze 15 3/8" H. Guggenheim, N.Y.
Gilhooly, David	1943-	Canadian	<u>clay</u> wood concrete	manipu- lation				*c/o - part of the International Clay Connection, a group of artists that possess an irreverent, satirical, amusing attitude to life in their ceramic art. "Young Queen Vic" 17" part of his frog cosmol- ogy theme
Gonzales, Julio	1876- 1942	Spanish	metal	welded	<u>cubist</u>			<u>20th cent.</u> "Woman Combing her Hair" 1936 wrought iron purchased by the Museum of Modern Art, N.Y. - influenced by Archipenko - was a <u>pioneer in welded sculpture</u> greatly in- fluencing English and American sculptors
Goujon, Jean	1510- 1568	French	stone	subtrac- tion				"Fontaine des Innocents" 1547-49 stone elong- ated, elegant figures created in the <u>classical</u> tradition

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Grauer, Sherry	1939-	Canadian	<u>mixed</u> <u>media</u> includ- ing wire mesh man- ipulat'n	<u>addition</u>		x	x	*p,mm,s,pr/BC "...So Far..." Surrey Art Gallery, 1980 - one woman show - 3 examples of her work can be viewed at U.B.C. - consult <u>Slide Notes, Section III: Area 1</u>
	2130- 1600 B.C.	<u>GREEK</u>						- Minoan sculptors model snake priestess figur- ines and carve intricate designs on stealite
	1550- 1100 B.C.							- gold mortuary masks and repoussé cups by Mycenaean artists
	1000 B.C.							- Geometric sculptors create a profusion of bronze animals; "Mare suckling her foal" 750-700 B.C. bronze stylized to the barest essentials of form
	700- 500 B.C.							- Doric temple and first Greek Kouros emerge, Archaic Period
	525 B.C.							- "The Sphinx of the Naxians" 560 B.C.
	480- 50B.C.							- discovery of the process of hollow bronze casting
	460- 51B.C.							- "Kritios Boy" modelled for Athenian Acropolis - "Jupiter's carrying of Ganymedos" 470 B.C. <u>Early Greek Classical Period:</u>
	447- 31B.C.							- pediment groups and reliefs for the Olympian Temple of Zeus - Polykleitos' athletic ideal in the "Spear Bearer"
	410- 407 350- 300 300- 200 B.C.							- Phidias supervises sculptural decoration of the Parthenon - "Woman's Head" from the West Pediment of the Heraion at Argos circa 420 B.C. <u>Greek Classical Style:</u> -Marble Victories of the Temple of Athena Nike
								- Praxiteles, Scopas, Lysippus refine style of the pre-Hellenic Period - Rhodian sculptors create "Laocoon Group" marble late 2nd or 1st century B.C. - a frontal piece of sculpture of 3 figures intertwined with snakes; tensions are estab- lished as the father and son die on the left; the elder son on the right is trying to pull himself free; it is triangular in shape

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SCULPTOR	DATES	NATION- ALITY	MEDIA	TECH- NIQUE	'STYLE'	Q	LOCAL	DESCRIPTION: OF SCULPTURE and/or SCULPTOR including 'keys'
		<u>GREEK</u> cont'd.						- "The Victory of Samothrace" marble circa 190 B.C. noted for its feeling of rushing movement and the complex rhythms of her draperies
Gross, Chaim	1904-	Austrian- American	<u>wood</u>	<u>subtrac- tion</u>				"Tight Rope Dancer" 1933 Lignum vitae
Guité, Suzanne	1926- 1981	Canadian	<u>metal</u> <u>wood</u> <u>stone</u> <u>glass</u>	<u>subtrac- tion</u> <u>manipu- lation</u>		x		"Christ Noir" 1962 black walnut H. 5' "Maternité" Tek 32x24" 1960 (<u>Mother and Child</u> theme <u>Section III: Area 1 - U.B.C.</u>)
Haacke, Hans	1936-	German- American			<u>kinetic</u>			"Ice Stick" 1966 vertical refrigeration tube
Hanson, Duane	1925-	American	polyes- ter resin fibre- glas	addition	<u>super realism</u>			"Rocker" 1972 "Woman with Laundry Basket" 1974 - solitary figures that 'document' contemporary society
Hardman, Jack	1923-	Canadian	terra cotta cast cement				x	- both a printmaker and sculptor "The Group" totemic baroque 1964 H. 50"
Harman, Jack	1927-	Canadian	<u>bronze</u>	<u>substi- tution</u>			x	*i,s/BC - creates in the tradition of the Greeks, Romans, Henry Moore and Sir Jacob Epstein - commissioned to design and executes various works in the Lower Mainland; consult <u>Slide Notes</u> - maintains his own foundry and has been an instructor at the Emily Carr College of Art and Design
Hayden, Michael	1943-	Canadian					x	*s/BC - maintains that he creates products not art <u>D.W.</u> - 'products' available through the Art Bank "Audiohydrokinetic Presentation" 1967 "Subway Ceiling" 500' long Spidina, Toronto - neon tubing - interested in technology and colour; was a

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Heizer, Michael	1944-	American			<u>earth- works</u>			"Double Negative" 1969-70 Virgin River Mesa 1600x50x30' displacement of 240,000 tons of earth - created a negative yet very tangible space - the 2 cuts face each other with a chasm sep- arating them - created a new place in nature that is both modest, simple and grand - the local architect Ian Davidson has visited the sites of Heizer's and James Turrell's work and has slides of their projects
Hepworth, Barbara	1903-	English	wood stone plaster	subtrac- tion	<u>abstr- act</u>		x	<u>20th cent.</u> <u>Curr. Guide</u> - in 1931 she began piercing holes in her sculpture and hollowed out the forms - string and wire were added to some of her works giving them the appearance of musical instruments
Hicks, Sheila	1934-	American living in Paris	<u>fibre</u>	manipu- lation	<u>soft</u>		x	"Bas-relief wall" 1975 sewn, stuffed, wrapped tubes of silk <u>The Art Fabric: Mainstream,</u> pp. 220-221
Houdon, Jean-Antoine	1741- 1828	French						*J "Voltaire" 1781 <u>18th cent.</u> <u>most celebrated French sculptor of the 18th century</u>
Hunt, Tony	1942-	Canadian	<u>wood</u>	<u>subtrac- tion</u>	Kwakiutl		x	*s/BC - exhibition of masks, bowls, and rattles at Images Gallery, Vancouver, November 1981
Imredy, Elek	1912-	b. in Hungary, lives in Vancouver	bronze plaster polyes- ter	substi- tution			x	*s/BC - has been commissioned to do various religious projects in the lower mainland "Girl in Wetsuit" 1972 bronze, consult <u>Slide Notes, Section III: Area 2</u>
<u>INDIANS:</u> <u>Central</u> <u>America</u>	800- 400B.C. 550- 75 A.D.		wood jade					Preclassical period in Mesoamerica - massive Olmec stone heads carved at La Venta - temple sculpture at Teotihuacan depicts rain- gods and plumed serpents Mask of Quetzakatl turquoise mosaic inlaid with wood

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<u>INDIANS</u>								
<u>Central Amer.</u> <u>cont'd</u>								
<u>East</u>	350- 300B.C.		stone bronze					- Mixtec 1300-1450 "Aztec death god Xolotl" jade H. 9"
	200- 100B.C. 50A.D.							- Imperial Mauryan sculptural style; carved yakshas and yakshis represented its secular style - <u>narrative reliefs</u> on stupa at Bharhut recount life of Buddha - gateways of the great stupa at Sanchi carved with anthropomorphic representation of Buddha - Kushana school develops first humanized Buddha images - Hindu Gupta artists develop first 'interna- tional style' of Buddhist art; a standardization of Buddha's image - Shiva and Vishnu images emerge in central India "Head" of Buddha limestone 5th-6th century "Shiva as Lord of the Dance" bronze 12th-13th century
	78							
	320- 480							
	550- 750							
<u>North America</u> e.g., <u>North-</u> <u>west Coast:</u> <u>Haïda, Salish</u> <u>Tsimshian,</u> <u>Bella Coola,</u> <u>Tlingit,</u> <u>Nootka,</u> <u>Kwakiutl</u>	1000 B.C.		<u>wood</u> <u>stone</u>	<u>subtrac-</u> <u>tion</u>				- Ohio valley Adena-Hopewell Indians work copper into ornaments and produce massive burial mounds "Cedar eagle mask" Tsimshian "Kwatkiutl wildman mask" painted wood with horsehair 12"
<u>South America</u>			clay stone metal					"Inlaid plaque" Peru inlaid with semi-precious stones and gold 2½" "Peruvian single spout bottle" burnished, leatherhard clay slips circa 200-500 Nazca's combination of pots with sculpture - highly formalized decoration, complex animal and human representations and the elaborate, monumental architecture in stone of the Chavin style - metal masks, stone and bone inlay, engraved sea shell - Chimu and Inca high cultures in Peru

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<u>INUIT</u>			<u>stone</u>	<u>subtrac- tion</u>				"Grotesque Eskimo Mask" Alaska wood with fur 13" "The Fisherman" by Oshaweetuk, Cape Dorset stone
<u>ISLAMIC</u>								detail of an incense burner bronze 11-12th cent. lion on the fountain of the Harem Court in the Alhambra 1350-1400 - <u>functional</u> and <u>architect- ural</u> works
	550- 750 A.D. 710- 784 1053	<u>JAPANESE</u>	clay stone bronze					earliest Buddhist images
	1185- 1333							colossal bronze Buddha carved for Todai-ji in Nara marks the height of Buddhist art in Japan Jocho carves statue of Amitabha for the Phoenix Hall in Kyoto Kei school develops naturalistic sculptural style manifested in the work of Unkei & Kaikei "House with primitive gable roof" clay 47.8 cm "Cross-legged male figure" clay 91 cm
Judd, Donald	1928-	American	wood metal		<u>minimal</u>			"Untitled" 1965 galvanized iron, 7 elements, each element 9x40x31"
Kahane, Anne	1924-	Canadian	<u>wood</u>	<u>subtrac- tion</u>		x		*s,d,pr,wc/Q - has called herself a 'carpenter who makes sculpture' - her work makes a comment on the human condi- tion "Runners" 1967 cedar H. 52½"
Kienholz, Edward	1927-	American	<u>found objects</u>	<u>addition</u>	<u>expres- sionist- ic</u>			"Jane Doe" 1959 wooden sewing chest, head and neck of a mannequin, skirt of white bridal dress "John Doe" 1959 mannequin in child's perambu- lator; compare and contrast to "Village fetish figure" with small images att- ached. Songe En. Congo, wood with beads, metal horn, snakeskin and hide H. 35½" <u>colour</u> is a most important element in his work, e.g., "The Beanery," "The Derelicts"

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Koochin, Bill	1927-	Canadian	<u>wood</u> <u>stone</u> <u>bronze</u>	subtrac- tion substit- ution			x	- instructor at the Emily Carr College of Art and Design - <u>figurative</u> work of <u>birds</u> and the <u>female form</u> - represented in numerous private collections
Kolisnyk, Peter	1934-	Canadian	metal		minimal			*s/O "Three Part Ground Outline" metal rods
Kujundzic, Zeljko	1920-	Canadian	wood concrete				x	*c,pr,w,s,p/BC works in the N.W. Coast Indian tradition, e.g., "Thunderbirds," U.B.C. Stadium
Lachaise, Gaston	1882- 1935	French- American	bronze	substit- ution				<u>20th cent.</u> female nudes, dolphins and peacocks have an opulence and a dynamic drive "Standing Woman" 1932 bronze Museum of Modern Art, N.Y.
Lassaw, Ibram	1913-	American	<u>metal</u>	<u>welded</u>	<u>linear</u>			<u>20th cent.</u> "Kwannon" 1952
Laurens, Henri	1885- 1954	French	marble bronze wood collage					"Autumn" 1948 white marble
Lehmbruck, Wilhelm	1881- 1919	German	stone	subtrac- tion				- influenced by Rodin and Maillol <u>20th cent.</u> *J "Standing Youth" 1913 a combination of <u>elongated forms</u> and <u>Gothic expressiveness</u>
Lemieux, Lise	1956-	Canadian	wax glass	addition			x	*s,mm,g/BC
Lewis, Roy	c. 1935-	Canadian	clay wood stone bronze	subtrac- tion substit- ution			x	- active member of the Sculpture Society of British Columbia - participated in the "Diversity" exhibition, Robson Media Centre, Vancouver - Associate Prof. of Design and Sculpture, U.B.C. *s/BC

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Lipchitz, Jacques	1891-	French- American	metal	substit- ution				<u>Curr. Guide</u> <u>20th cent.</u> "Mother and Child" 1941-45 bronze Museum of Modern Art, N.Y.
Lippold, Richard	1915-	American	<u>metal</u>	<u>welded</u>	<u>linear</u>			"Variation no. 7: Full Moon" 1949-50
Lipton, Seymour	1903-	American	metal	welded	abstr- act			<u>20th cent.</u> "Sea King" 1956 silver plated nickel
Loring, Frances	1887- 1968	Canadian	bronze wood	subtrac- tion substit- ution	<u>docu- menta- tion</u>	x		designed war memorials and depicted factory workers during the war years in her bronze reliefs *s/O "Noon Hours in a Munitions Plant" "Head of Sir Frederic Banting" 1949 acquired by The National Gallery, Ottawa
McElcheran, William	1927-	Canadian	bronze	substit- ution				*s/O concerned with the <u>shape of the crowd</u> ; tries to express the inter-relationships between the individual and the crowd "The Race" 1967 bronze 18"
McWilliams, Allan	1944-	Canadian	wood found objects	addition	<u>boxed assemb- lages</u>	x		"Walnut Pieces from a Game" 1973 "Mise en Scène" exhibition, Vancouver Art Gal- lery, May 1982 (a French theatre term which translates as "production values," "staging," or representation - currently an instructor in the Foundation Program at the Emily Carr College of Art and Design
Nagor, Liz	1948-	Canadian	found objects	<u>addition</u>		x	x	*mm,s/BC D.W. work incorporates human concerns and the order of life, e.g., "Time and Mrs. Tiber" wood, glass, and food 85x36x11" 1976 "Mise en Scène" exhibition, Vancouver Art Gal- lery, May 1982

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Maillol, Aristide	1861- 1944	French	bronze	substit- ution				<u>20th cent.</u> <u>Curr. Guide</u> - devoted to the <u>female nude</u> ; returned to the ideals of 5th century Greek art - stressed static and monumental qualities - sensual like the female nudes of Renoir *J "Méditerranée" 1901
Manzu, Giacomo	1908-	Italian	bronze	substit- ution	<u>impres- sionist ic</u>			<u>20th cent.</u> <u>Curr. Guide</u> - influenced by Rosso, Rodin, Maillol and Donatello - exploited the very low relief and the feeling for drama "The Skater" bronze MacMillan Bloedel Building, Vancouver - consult <u>Slide Notes</u> , <u>Section III: Area 3 - The West End</u>
<u>MAORI</u>	from 1350 A.D. but little survives pre- 1860		wood	subtrac- tion				- <u>high relief on functional objects</u> - representation of ancestor and other protect- ive figures - dramatic and virile forms
Marega, Charles	1876- 1939		bronze concrete	substit- ution			x	consult <u>Slide Notes</u> <u>Section III</u> *s,po/BC
Marini, Marino	1901-	Italian	bronze wood	substit- ution				<u>20th cent.</u> <u>Curr. Guide</u> - a painter and printmaker as well - created numerous versions of the <u>horse-rider</u> theme - influenced by Archaic Greek art "Horse Rider" 1946-47 bronze
Marisol, Escobar	1930-	Venezue- lan- American	wood <u>found objects</u>	subtrac- tion combined with <u>assemb- lage</u>			x	<u>Curr. Guide</u> - very personal and original style with elements of Folk Art, Surrealism, and Pop Art - portrays <u>life-size human figures</u> , often with the artist's own face incorporated into the image, with wit and a sense of chic - her work is filled with pungent criticism of New York life in the 1960's "Women and Dog" wood, plaster, paint and miscel- aneous items 1964 72x82x16"

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Marshall, David	1928-	Canadian	stone wood metal	subtrac- tion substitut- ion			x	*s/BC - active member of the Sculptor's Society of British Columbia - instructor at Capilano College - participant in the Vancouver International Stone Symposium, consult <u>Slide Notes, Section III: Area 6 - Van Dusen</u> - exhibited in numerous local shows within the last few years "Upturned Head" 1953
Martin, Mungo	1881- 1963	Canadian	<u>wood</u>	<u>subtrac- tion</u>	N.W. Coast Indian totems		x	*s/BC - film available showing Martin working on a totem that is now situated outside the Great Hall of the Museum of Anthropology, U.B.C.
Matisse, Henri	1869- 1954	French	bronze	substitut- ion				<u>20th cent.</u> - associated with the Fauve group, the Expres- sionist and <u>Cubist</u> movements - most famous sculptures include "The Back" 1930-9, bronze - a series of reliefs; another series "Jeanette" I, III, IV, V - 1910 bronze
Mayhew, Elsa	1916-	Canadian	stone bronze	subtrac- tion substitut- ion			x x	*s/BC - "Guardian I" 1959 stone conglomerate - Bank of Canada building, 900 West Hastings St. Vancouver - a bronze abstract, totemic columns 13'2"x9'2"x 14" 1968 consult <u>Slide Notes Section III: Area 4 - Down- town A</u>
<u>MESOPOTAMIAN</u>	10,000- 4000B.C. 3500- 3000B.C. 2680- 2150 2130- 1600B.C.		stone					- first cylinder seals - first commemorative stelae and inlaid worship- per statuettes, "The God Abu" 3000-2500 B.C. Mosul marble very schematized - new naturalism "Naram Sin" Victory Stele red sandstone Akkadian 2500-2000 B.C. - Neo-Sumerian votive figures "Votive Statue of Gudea" from Lagash diorite 2100 B.C.

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<u>MESOPOTAMIAN</u> cont'd	1600- 1150B.C. 935- 612B.C.							Babylonian "Stele of Laws" with Hammurabi's judicial code - Kassites rule in Babylon and introduce the Kudurru or boundary stone - Assyrian <u>lamassu</u> and martial <u>wall reliefs</u> embellish Mesopotamian temple complexes "Winged Man-headed Bull" chalk alabaster Assy- rian 8th cent. B.C. found near Khorasabad - man, eagle, bull - on either side of the main ent- rance doors; guardian spirits with 5 legs so that from the front and side views the 'bull' would appear complete - Assyrian "A Priest of Assur before Sacred Tree" relief
Meunier, Constantin	1831- 1905	Belgian	bronze	substit- ution	<u>roman- tic ideal- ism</u>			20th cent. "The Docker" 1905 bronze
Michelangelo, Buonarroti	1475- 1564	Italian	<u>stone</u>	<u>subtrac- tion</u>				- genius of the <u>High Renaissance</u> , father of Baroque, creator of Mannerism <u>Curr. Guide</u> "Moses," "Bound Slave," "Dying Slave," "Tomb of Pope Julius II" 1513-16 "David" detail 1504 *J "Pieta" 1501
Michener, Sally	1935-	Canadian	<u>clay</u>	<u>manipu- lation</u>	totemic abstr- acts	x	x	*c,s/BC "Black Winged Column No. 1" - instructor at the Emily Carr College of Art and Design
Minne, George	1866- 1941	Belgian	stone	subtrac- tion				*J "Kneeling Boy" 1896 marble
Miro, Joan	1893-	Spanish	clay plaster	manipu- lation	Sur- realist	x		20th cent. "Projet Pour un Monument" 1972 maquette en platre 51x38.5x25

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Modigliani, Amedeo	1884- 1920	Italian- French	stone	subtrac- tion				<u>20th cent.</u> "Cellist" 1910 style based on African sculpt- ure, the influence of Cezanne, Picasso, and an Italian heritage "Head" 28 3/4" typical of Modigliani's <u>elongated necks</u>
Moholy-Nagy, Laszlo	1895- 1946	Hungarian- American						- experimented with <u>new materials</u> , for example plexiglass - used <u>industrial techniques</u> for his construc- tion - "Space Modulators" have interchangeable elements
Moore, Henry	1898-	British	stone wood bronze	subtrac- tion substit- ution				<u>20th cent.</u> <u>Curr. Guide</u> *J "Atom Piece" 1964 bronze "Knife Edge" consult <u>Slide Notes Section III:</u> <u>Area 5 - Downtown B</u> "Composition" 1931 Green Hornton stone carved 1930 - the <u>reclining figure</u> and <u>mother and child</u> <u>themes</u> used extensively; works placed outdoors most often
Morris, Robert	1931-	American	metal felt		minimal earth- works			"Untitled" glass panes positioned in a group in the earth - a garden in West Vancouver; depicts <u>entropy</u> "Observatory" 1971 earth, timber, steel, water, granite, Unviden, The Netherlands
Murray, Jackie	1946-	Canadian	stone bronze	subtrac- tion substit- ution addition		x	x	*s/BC - 1983 graduate from Emily Carr College of Art and Design
Murray, Robert	1931-	Canadian	metal	welded and painted			x	D.W. *s,mu,p/BC "Kodiak" colored metal elegant, curvilinear; a feeling of lightness even though the piece is made of metal; AA Bank loan to CBC - 2 other works to be found locally; one in

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Murray, Robert cont'd							front of the old Vancouver Art Gallery; the other close to the Vancouver International Airport - often creates monumental foils against archi- tecture - unifies his work with color; gives his pieces a luminosity - was a painter before becoming a sculptor - does not consider himself a minimalist
Nadelman, Elie	1882- 1946	Polish- American	bronze	substitu- tion			"Man in the Open Air" 1915
Nanni, de Banco	c. 1384- 1421	Italian					15th cent. "Four Saints" for the Stone and Woodcutter's Guild 1410
Nevelson, Louise	1900-	Russian- American	wood	addition		x	"Totality Dark" 1962 248.8x322.6x9.1 cm Pace Gallery, N.Y. - painted wood <u>Curr. Guide</u> - famous for her <u>monochromatic boxed assemblages</u>
Noguchi, Isamu	1904-	Japanese- American	stone clay steel	subtrac- tion addition	envir- onmen- tal designs abstr- actions		<u>Curr. Guide</u> - combines European modernism with traditional Japanese idioms - made stage sets for Martha Graham - noted for his space-creating sculpture and his concern for assimilating art into everyday life - designed furniture, lighting, gardens and public sculpture
Norris, George	1928-	Canadian	wood metal clay	subtrac- tion welded substitu- tion manipula- tion		x	*s/BC B.C.'s most prolific sculptor; consult <u>Slide Notes Section III</u>

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OCEANIA Polynesia Micronesia Melanesia Indonesia			wood stone clay					"Mask" tortoise shell Polynesia New Guinea Island of Dewar bark sewn together; an intermediary through which supernatural beings communicate with the living "Owl Mask" used to put children under supernat- ural protection New Britain cane and bark cloth
Oldenburg, Claes	1929-	American	vinyl corten steel plaster plexi- glass		soft monu- mental playful concep- tual			Curr. Guide "Lipstick on Caterpillar Tracks" (for Yale Univ- ersity) 1969 corten steel, wood epoxied and painted "Clothespin" 1974 corten stainless steel 10' "Giant Pool Balls" 1967 16 plexiglass balls 24" each, woodrack "Dual Hamburgers" enamel paint on plaster 1962 7'x14 3/4"
Oppenheim, Meret	1913-	Swiss	mixed media			x		"Object" (Fur Lined Teacup) 1936 mixed media. Museum of Modern Art, N.Y. acquired the work in 1962
Paolozzi, Eduardo	1924-	Scottish- English	metal		engin- eered constr- uctions			20th cent. - created <u>functionless machines/tools</u> derived from the rational order of technology - these 'idols' are like the fetishes from the Congo "Hermaphrodite Idol No. 1" 1962
Perry, Frank	1923-	Canadian	bronze	substitu- tion		x		*s/BC "Florentine Door"; consult <u>Slide Notes Section III: Areas 1 & 4</u>
Pevsner, Antoine	1886- 1962	Ukranian- French	wood plastic metal					20th cent. Curr. Guide "Column Symbolizing Peace" 1954 bronze
Phidias	5th cent. B.C.	Greek						5th cent. Curr. Guide - between 447-438 B.C. Phidias made a huge cult statue "Athena Parthenos" gold and ivory elem- ents on a wooden framework, plus colour

SCULPTOR	DATES	NATION- ALITY	MEDIA	TECH- NIQUE	'STYLE'	Q LOCAL	DESCRIPTION: OF SCULPTURE and/or SCULPTOR including 'keys'
Phidias cont'd							"The Zeus of Olympia" made also in ivory and gold on a wooden base; hailed in ancient times as the masterpiece of masterpieces; one of the seven wonders of the world - the original was 45' high representing the god seated on a throne adorned with innumerable sculpted and painted figures - its great bulk once filled the entire rear part of the cella of the temple - it was removed by the Christians to Constantinople, there destroyed by fire
Picasso, Pablo	1881-1973	Spanish-French	<u>found objects</u>	addition substitution			<u>20th cent.</u> <u>Curr. Guide</u> *J "She Goat" 1950 bronze highly textured Museum of Modern Art, N.Y. "Head of a Bull (Metamorphosis)" 1943 "Woman's Head" 1909 portrays <u>Cubist</u> aesthetics H. 16"
Pisano, Giovanni	1245-1314	Italian		<u>subtraction</u>	<u>reliefs</u>		<u>14th cent.</u> <u>Curr. Guide</u>
Nicola	1220-1284						*J the four great pulpits
Andrea	-1348						- "Madonna and Child" for the High Altar of <u>Pisa Cathedral</u> , 1314 - depicts scenes from the life of John the Baptist for the <u>Florence Baptistry</u> 1302-1312
Pitch, Marcia	1946-	Canadian		<u>addition</u>		x x	- numerous local and Canadian shows within the last few years, e.g., "Wargames," "Fearscape"
Pollaiuolo, brothers		Italian	bronze	substitution			<u>Curr. Guide</u>
Antonio	1432-1498						*J "Hercules and Antaeus" 1475
Piero	1441-1496						
Powers, Hiram	1805-1873	American	stone	subtraction	<u>classical</u>		"The Greek Slave" 1847 marble, <u>200 Years of American Sculpture</u> , p. 40

SCULPTOR	DATES	NATION- ALITY	MEDIA	TECH- NIQUE	'STYLE'	Q	LOCAL	DESCRIPTION: OF SCULPTURE and/or SCULPTOR including 'keys'
Praxiteles	fl. 14th cent. B.C.	Greek	marble	subtrac- tion	<u>class- ical</u>			<u>14th cent.</u> <u>Curr. Guide</u> "Hermes Carrying Infant Dionysus" Temple of Hera, Olympia 365-340 B.C. H. 85" - it could be a copy; in his right hand he probably held a bunch of grapes, fruit coveted by small Dionysus sitting on his left arm, which rests on a tree trunk, hidden under drapery - there is a dialogue between Hermes and the child but also an awkwardness in rendering the infant's anatomy - there is a curve in Hermes' body and an in- tentional contrast between the play of light over the softly modelled nude bodies and the deeply cut folded masses of drapery
<u>PREHISTORIC</u> <u>I. Paleolithic</u>	32,000 10,000 B.C.		stone clay ivory	subtrac- tion manipu- lation				- cave art found in southwestern Europe - first sculptural artifacts were tools and small stone Venus figurines "Bifacially flaked point" 300,000 B.C. France "Clay Bison" in the Tuc d'Audoubert Cave 13,000- 10,000 B.C. 23" long, <u>a relief</u> modelled in crude clay "Venus of Lespugue" 6" ivory-contrasts with the expressive realism of "Venus of Willendorf" but has the same stress on sexual forms, the same suppression of facial features, and the same positioning of the arms - the legs, shoulders, and head are smaller, thereby accentuating the middle part of the body "Venus of Willendorf" 21,000 B.C. limestone statuette 4½" H. from lower Austria - first known school of statuary art; very full female body with abbreviated limbs and feature- less head, curly hair; a combination of aes- thetic ideals and religious symbolism promoting human fertility "Venus of Laussel" circa 21,000 B.C. bas relief 15" H. full face holding a bison's horn as an offering?; the buttocks are shifted to the side limestone and red ochre

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II. <u>Neolithic</u>	10,000 -4,000 B.C.							<ul style="list-style-type: none"> - clay fertility statuettes - bas reliefs of animals on temple walls "Elk shaped ritual axe" 4000 B.C. refined polishing "Head of a large figure" terra cotta from Yugoslavia - an image of the Great Goddess of fertility - 7"; has a dramatic quality because of the enlargement of the eyes and rather expressive stylization
III. <u>Prehistoric</u>								<p>"Statuette of an archer" from Sardinia 7th-5th century B.C.</p> <ul style="list-style-type: none"> - wearing a short tunic and quiver on his back, a helmet, breastplate and dagger bronze 7½" restrained pose <p>"The Stag God" in the Gundestrup Cauldron-Buddha-like pose; in one hand a torque, the other a serpent</p> <ul style="list-style-type: none"> - surrounded by animals; 28" in diameter - a group of gilt silver plates, 7 outside, 5 inside circa 1st century B.C. <p>"Reclining Woman" Malta 2300-1450 B.C.</p> <ul style="list-style-type: none"> - a sleeping priestess on a couch of wood and reeds - disproportion of head; small in relation to the rounded arms - wearing a long fringed skirt - enormous volume of the hips and thighs <p>"Mother Goddess" Cyprus 14th-13th century B.C., late Bronze Age</p> <ul style="list-style-type: none"> - schematic, quite flattened; red varnished terra cotta - has a bird's beak, huge pierced ears with movable rings - most likely a fertility goddess holding a child in her slender arms <p>"Female figure" from Boeotia-8th century B.C. terra cotta</p> <ul style="list-style-type: none"> - bell shaped tunic movable legs details of dress and ornaments are depicted in reddish brown paint - feet painted with high laced footgear, tunic with rosettes and a row of dancing women 33" H.

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Prent, Mark	1947-	Canadian	<u>mixed media</u>		inter- ior envir- onments <u>mise en scene</u>			*s/Q - his work is <u>highly provocative</u> - there is a National Film Board documentary 'If Brains were Dynamite' available; again highly controversial subject matter "Death in the Chair" 1973 "Hanging is Very Important" 1973
Prince, Richard	1949-	Canadian		addition			x	D.W. *mm,s/BC - interested in formal concerns, ordering, frag- menting "The Wind Machine" - project that allows the wind to work inside the house; whimsical - box- ing natural forces - precise construction, 1973, Collection: Ian Davidson "Shield I" 1976 copper, bones, leather 21½x 14 3/4x3½" part of an exhibition at the Equinox Gallery, April-May, 1977
Rabinowitch, David	1943-	Canadian	steel					- both David and his twin brother Royden live in New York - much of his work is considered to be 'floor- pieces' "Rotational Sculpture of Four Scales" 1974
Rabinowitch, Royden	1943-	Canadian	sand blasted steel	tack welded				"Kharakorum"
Rammel, George	1952-	Canadian	stone	subtrac- tion			x	*s/BC "Catastrophe" 1977 Carrara marble lifesize "portraying human emotion in the metaphysical, with the structural properties of the material." - on view at the Burnaby Art Gallery
Rauschenberg, Robert	1925-	American		addition	kinetic <u>combine paint- ings</u> cons- truc- tions			"Soundings" 1968 "Monogram" 1959 combine painting with stuffed angora goat "Odalisk" 1955-58 wood structure with magazine clippings 81x25x25"

SCULPTOR	DATES	NATION- ALITY	MEDIA	TECH- NIQUE	'STYLE'	Q	LOCAL	DESCRIPTION: OF SCULPTURE and/or SCULPTOR including 'keys'
Ray, Man	1890- 1978	French- American			Dada kinetic first mobiles			"Indestructible Object" metronome with cutout photo of an eye on pendulum 1958 "Present" 1921 laundry iron and nails
Redinger, Walter	1940-	Canadian	fibre- glass opaque plexi- glass					*s/O D.W. - wants his work to grow out of the earth like a 20th century Stonehenge - works on loan from the Art Bank
Reid, Bill	1920-	Canadian	wood silver gold	subtrac- tion		x		*pr,s,j,m/BC D.W. "The Raven" 1981 Museum of Anthropology U.B.C. cedar consult <u>Slide Notes Section III: Area 1</u> "Sterling Bear Spoon" c. 1959 9.5 cm long "Bracelet" c. 1964 gold and fossil ivory Tschumos diameter 8 cm x 5.3 cm "Red Cedar Screen" part of the "Legacy" exhibi- tion at the Museum of Anthropology, U.B.C. 1982; carved in 1967, it incorporates negative spaces into the overall design
Remington, Frederic	1861- 1909	American	bronze	substit- ution	<u>equest- rian</u>			"The Bronco Buster" c. 1895 bronze <u>200 Years of American Sculpture</u> , p. 69, compare to - "Equestrian Monument" of General Bartolomeo Colleoni by Andrea del Verrocchio bronze late 1400's St. John and St. Paul Square, Venice and "Equestrian Statuette" glazed terra cotta 618-907 A.D. T'ang Dynasty
Renoir, Auguste	1841- 1919	French	bronze	substit- ution	<u>neo- class- ical roman- tic</u>			19th cent. "Mother and Child" 1915 "Venus" "The Washerwoman" 1917
Richier, Germaine	1904- 1959	French				x		20th cent. "The Storm" 1947-48 bronze - after 1940 her art expressed a world of anxiety, upheaval and poetic feeling through a very personal technique - in "The Storm" man is a debased creature, swollen and at the same time drawn and tense

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Richier, Germaine cont'd								- forms belong to the animal and vegetable king- doms; they are threatening and mysterious; they evoke power and the secrets of nature H. 6½'
Rickey, George	1907-	Scottish- American	metal	welded	<u>kinetic</u>			- <u>monumental outdoor sculpture</u> "Column of Triangles" 1968 stainless steel
Robbia, Andrea della, Luca della	1435- 1525 1400- 1482	Italian	<u>glazed</u> <u>terra</u> <u>cotta</u>	manipu- lation				<u>Curr. Guide</u> - great innovator at the beginning of the 15th century with Ghiberti and Donatello *J "Cantoria" 1430-35 Florence Cathedral terra cotta sculpture with vitrified lead glass
Rodia, Simon	circa 1915-	American		addition				- an example of 'folk art', naive or vernacular art "Watts Towers" 1921-54 Los Angeles cement, steel, glass and wood 99½' tower and spires
Rodin, Auguste	1840- 1917	French	plaster clay bronze	manipu- lation substit- ution				<u>19th cent.</u> <u>Curr. Guide</u> - <u>a pioneer at the turn of the century</u> along with <u>Rosso</u> and <u>Brancusi</u> - used 'fragments' of the human body, expressed emotion and movement; used symbolism and dis- tortion; sensitive modelling and rough texturing
	210- 100 B.C.	<u>ROMANS</u>						- plundering and diffusion of Greek art forms results in hybrid Greco-Roman tradition - first Roman Republican portraits and narrative reliefs appear
	27B.C- 14A.D							- portraits of Augustus from Prima Porta commis- sioned by the Emperor-distinct Roman style and creation of <u>Gemma Augustae</u> , an elaborate cameo
	81							- relief from <u>Arch of Titus</u> depicts Roman vict- ory over Jerusalem in A.D. 70
	116							- <u>Column of Trojan</u> in Rome; first such triumphal column
	180-92							- romantic elements begin to modify classical Roman style
	220- 323							- column of Marcus Aurelius; transformation to the late Antique period - disintegration of traditional Roman sculptural forms - Badminton sarcophagus and portrait of Treboni- anus Gallus produced

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	312- 315	<u>ROMANS</u> cont'd						- <u>Arch of Constantine</u> recapitulates the entire history of the Roman style "The Tetrarchs" (?) porphyry, Roman late 3rd or early 4th century; S.W. corner facade of St. Mark's, Venice - 4 Roman generals bestowing the accolade on each other (2x2); has a stylistic vigor within the simple forms - faces are types rather than individuals partially because the porphyry is such a hard stone; fine detail is not possible Carolingian sculptors model an <u>equestrian statue</u> in the likeness of Charlemagne
	800							
Rosso, Medardo	1858- 1928	Italian	<u>wax</u>	<u>manipulation</u>	<u>impressionistic</u>			20th cent. - <u>pioneer in the late 19th century</u> along with Rodin and Brancusi; fascinated by the play of light on surfaces - preferred a single viewpoint, i.e., <u>frontal pieces</u> "The Bookmaker" 1894 wax over plaster "Conversation in a Garden" 1893
Rozsak, Theodore	1907-	Polish-American	<u>metal</u>	<u>welded</u>				20th cent. "Thorn Blossom" 1947 steel brazed "Spectre of the Kitty Hawk" 1945-47 steel, bronze, and copper spiky metal; tormented symbolism
Roth, Evelyn	1936-	Canadian	<u>discards</u> (video tape, etc. makes ecological statement)	<u>addition</u>	wearables body sculpture "live"	x	x	*w,s,mm/BC D.W. - gets out of the gallery - group dance performances, e.g., "Salmon Sculpture, "Homage to Haidas"
Rude, Francois	1784- 1855	French	bronze	substitution				"La Marseillaise Arc de Triomphe," Paris 1832-36 - major sculptor of the early 19th century - <u>romantic</u> like Delacroix as well as <u>classical</u> - this work is filled with patriotic enthusiasm

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Sawchuck, George	1927-	Canadian	<u>wood</u>	<u>addition</u>			x	*s/BC - utilitarian objects are juxtaposed within living trees or in combination with fallen logs - exhibitions at the Fine Art Gallery, U.B.C. and the Bau-Xi Gallery, Vancouver works can also be found within the forests of the University Endowment Lands.
Saxe, Henry	1937-	Canadian	metal					*s,p,pr/Q D.W. "Over and Under" balanced metal; the floor is the background - work available from the Art Bank "Comtras" 1968 aluminum - is a craftsman interested in the finish of the metal
Schwitters, Kurt	1887- 1948	b. Germ- any British	<u>found objects</u>	<u>addition</u>				"Merz Construction" 1921 painted wood, wire, mesh, paper and cardboard 15x8½x2½" - "Merzbau" a house collage destroyed in 1943
Segal, George	1924-	American	<u>plaster wood found objects</u>	manipu- lation addition				<u>Curr. Guide</u> - presents individual <u>white plaster figures</u> <u>without identity or history</u> - <u>fixes the figures in everyday situations</u> ; depicts banality - presents an uncomfortable image of ourselves - the sculptor remains completely remote from the subject "Old Woman at a Window" 1965 plaster, chrome, wood, glass, and board
Smedley, Geoffrey	1927-	English	wood metal	<u>construc- tions</u>	archi- tect- ural		x	- professor of Fine Arts, U.B.C. "The Name of the Piece" exhibition at the Vancouver Art Gallery, January-February 1982 *s/BC
Smith, David	1906- 1965	American	<u>metal</u>	<u>welded</u>				<u>20th cent.</u> *J <u>Cubi Series</u> 1961-64 "Cubi XIX" steel 1964 burnished therefore the environment 'colours' the piece; the surface acts as a reflector of the sky and surroundings - in the 1930's and '40's his images were Surreal-like

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Smith, David cont'd								<ul style="list-style-type: none"> - greatly influenced by Gonzales and Picasso - later became more geometric and showed more concern for surface - from 1933 worked in wrought iron; in the 1960's changed to work in stainless steel - "Tanktotems" 1950's - <u>Zig</u> series - often referred to as the <u>Father of Metal Sculpture</u>
Smith, Tony	1912-	American	sheet metal		<u>minimal</u>			<p>"Cigarette" 1966 roughly finished, painted black</p> <ul style="list-style-type: none"> - enclosed volumes of regular and eccentric shapes - <u>minimal form-maximum scale</u> - have been called man-sized spatial organizers <p>"Wandering Rocks" 5 polyhedrons which suggest the possibility of changing relationships - not fixed positions, Wn. Wash. Univ., Bellingham</p>
Smithson, Robert	1938- 1973	American			<u>earth- works</u>			<p>"Spiral Jetty" 1970, Great Salt Lake, black rock, salt crystals, earth and red water</p> <ul style="list-style-type: none"> - coil 457.20 m long; 4.57 m wide - has become the logo for post-gallery, post-minimal, and post-formalist art
Snow, Michael	1929-	Canadian	mixed media					<p>*p,f,s,ph,d,mm/0</p> <p>"Walking Woman" 1966-67 wood and aluminum</p>
Stankiewicz, Richard	1922-	American	<u>metal found objects</u>	welded				<p><u>20th cent.</u></p> <ul style="list-style-type: none"> - uses old boilers, steam fittings, and bent pipes; worn out fragments of a machine technology - creates collages like Schwitters with humour and force thereby his work has a sense of optimism
di Suvero, Mark	1933-	American	metal	welded				<p>"Blue Arch for Matisse" 1962 steel, painted 132" H.</p> <p>"For Handel" 1975 Western Washington Univ., Bellingham, Wash. invites audience participation and creates a relationship with the surrounding environment</p>

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Tatlin, Vladimir	1885- 1953	Russian						- founded <u>Russian Constructivism</u> "Monument to the 3rd International" proposed project 1919-20 wood, iron, glass
Tawney, Lenore	1925-	American	<u>fibre</u>	weaver	<u>soft</u>	x		"Cloud Series" 1979 strands suspended from canvas, dyed and painted. <u>The Art Fabric:</u> <u>Mainstream</u> , p. 218.
Thibert, Patrick A.	1943-	Canadian						"Infrastructure #16" welded steel 1977
Tinguely, Jean	1925-	Swiss- French			<u>kinetic</u>			20th cent. "Homage to New York" A Self-constructing, Self- destroying Work of Art, an assemblage in motion activated March 17, 1961
Turrell, James	1943-	American	<u>light</u>		<u>earth- works</u>			<u>The Roden Crater Project</u> , Nn. Arizona - a 20th century Stonehenge that interacts with the space of the sky and the events which occur within that space
Vaillancourt, Armand	1932-	Canadian	clay wood scrap iron					"Vaillancourt" a N.F.B. film is available
Urquhart, Tony	1934-	Canadian						D.W. *wc,p,s,pr/O "Broken II" acrylic resin, plywood, and masonite - was a landscape painter - has a mysterious quality to his work
Verrocchio, Andrea del	1435- 1488	Italian						<u>15th cent. Renaissance</u> <u>Curr. Guide</u> *J "Bartolommeo Colleoni Equestrian Monument" 1481-88 bronze 13' H. "Putto with Dolphin" 1470 a most endearing work "David" 1488
Westerlund, Mia	1942-	b. New York	cement metal poly- ester resin			x		*s,d/O "Corner Series" in front of the Vancouver Art Gallery, consult <u>Slide Notes Section III: Area</u> <u>3 - The West End.</u> - <u>colour</u> is an essential element of her work

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Westerlund, Mia cont'd								"Flank II" 1978 two 12' long triangular modules of pigmented concrete, steel and copper - built inside the V.A.G. and then placed on the grounds of Western Washington University, Bellingham, Wash. - explores the uses of solidifying and metallic materials
White, Norman	1938-	Canadian						*s,mm,p/O - states "I use the most sophisticated tools of applied technology to the most useless ends." - his work has an assembly look to it - his work is available from the Art Bank "Splish Splash" was on view in the CBC Building - exhibition at the V.A.G., 1975
Whiten, Colette	1945-	English, resides in Toronto				x		- uses plaster casts of human forms "Paul III" 1980 burlap, plaster, wood, graphite 249x89x78 cm on display at the Carmen Lamanna Gallery, Toronto, 1980
Whitlock, An	1944	Canadian				x	x	- <u>uses inexpensive, common materials</u> , e.g., pins, string, cheesecloth, wire screening, thread, rubber - creates intricate, textural and light reflect- ing objects - works with systemization "Not Titled" 1977 aluminum screen, wooden dowels, string - 3 pieces, each 13'x10'x15' - part of the <u>Four Places</u> exhibition at the Vancouver Art Gallery, 1977
Whittome, Irene	1942-	Canadian				x		"Irene Whittome 1975-1980" 4-part exhibit at the Vancouver Art Gallery, 1981 I. "The White Museum I and II" - wrapped and bound repetitive forms II. "Vancouver" - geometric volumes coated with encaustic III. "Paperworks" - dividing and ordering space IV. "Classroom/Chapel" - interior environments - work available from the Art Bank *s,pr/Q

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Wieland, Joyce	1931-	Canadian	fabric			x		- quilted cloth assemblages created for her one- woman show at the National Gallery, Ottawa "Young Woman's Blues" 1964 painted construction *d,s,ph,f,p/O
Wise, Jack	1928-	Canadian		addition		x		*p,s,wc/BC
Wood, Alan	1935-	Canadian		addition		x		*mm,s,p/BC "Ranch" 1981 mixed media - exhibit at the Charles H. Scott Gallery, E.C.C.A., Vancouver
Wyle, Florence	1881- 1968	Canadian	bronze	substit- ution		x		*s/O - created <u>figurative, documental sculpture</u> "Munitions Worker" 1918 "A.Y. Jackson" bust "Torso" 1933
Wyn-Wood, Elizabeth	1903-	Canadian	stone bronze	subtrac- tion substit- ution		x		"Head of Negress" bronze acquired by the National Gallery, Ottawa in 1927 "Passing Rain" marble relief acquired by the National Gallery, Ottawa, 1930
Wyse, Alex	1938-	Canadian				x		*p,s/O - some of his images are Surreal-like - his painted wood constructions are precise and painstaking - often whimsical and narrative "Rural Angel Recycling Machine" 1979-80 painted construction 274x208x235 cm Equinox Gallery, Vancouver
Zach, Jan	1914-	Czecho- slovakian Canadian				x	x	*m,s,mu,p,g/BC "Wildflower" 1967 stainless steel 7' H.
Zack, Badanna	1933-	Canadian				x		*s,d,pr/Q "Homage to Picasso" wood, styrofoam, vinyl, nails, chrome 183x60 cm
Zadkine, Ossip	1890- 1964	Polish- American	wood stone	subtrac- tion				<u>20th cent.</u> - deals with figures from Greek mythology - they are quasi-representational, large sil- houettes with cut out shapes

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Zadkine, Ossip cont'd								"The Destroyed City" Rotterdam 1948-51 bronze "The Return of the Prodigal Son" bronze 48" H. acquired by the National Gallery, Ottawa in 1956
Zeisler, Claire	1903-	American	<u>fibre</u>		soft	x		"Page 1" 1976 machine stitched chamois cotton <u>The Art Fabric: Mainstream</u> , p. 151.
Zelenak, Edward	1940-	Canadian	fibre- glass metal					D.W. *s/o "U-Split" CBC Building, Vancouver until 1982 "Untitled" lead plates with soldered copper and tin
Zorach, William	1887- 1966	Lithuan- ian- American	wood stone bronze					- nudes, torsos, motherhood, children, animals are his favourite subjects - classical like Egypt and the Middle East "Spirit of Dance" 1932 Radio City Music Hall, N.Y.

APPENDIX REFERENCE LIST

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