

 EVERSON MUSEUM OF ART

EDUCATOR PACKET

Clay Works: American Ceramics from the Everson Museum of Art

March 13 – May 23, 2004



Cindy Kolodziejcki, *Channel Surfing*, 1998

Introduction

The Everson Museum of Art presents *Clay Works: 20th Century American Ceramics from the Permanent Collection* (March 13-May 23, 2004). This exhibition presents a unique forum in which art and general classroom teachers can explore art, identity, culture and expression, as interpreted by a number of contemporary ceramists. This packet follows themes presented in the second season of the excellent PBS series, *Art:21 Art in the Twenty-First Century*. Each hour-long program in the series takes an in-depth look at the life and artwork of a number of contemporary artists, all grouped by general themes. The Season Two themes are **Stories, Loss & Desire, Time and Humor**. A major goal of *Art:21* is to make contemporary artwork more accessible in the classroom, and to enable students and teachers to analyze, compare and contrast the featured artists and their works. Teachers are highly encouraged to review the enclosed *Art:21 Educators' Guide to the Second Season*, and to visit the *Art:21* website at www.pbs.org/art21. Both resources contain a wealth of artist information, glossary terms, discussion questions, lesson plans and images for classroom use. This packet seeks to create thematic links between *Clay Works* and *Art:21*, and to facilitate discussion in such a way that concepts can be easily translated for various grade levels and curricular interests.

Our Objectives

The EMA provides this packet to help educators adapt these exhibition offerings to individual curriculum needs. In addition, this packet should enable each instructor to maximize the benefits of a guided tour of the exhibits. We hope that the benefits will be evident in your students' level of participation during and after their museum visit, as well as in your students' ability to transfer the information they learn from these exhibits to other projects.

Overview of Contents

This packet presents the exhibition through a variety of projects that include writing, discussions, art making and exploration. Emphasis is placed on observation and discussion, along with suggestions for related projects that address New York State Learning Standards in the Visual and English Language Arts. A number of images have been chosen for inclusion in this packet for your classroom use.

At the end of this packet is a one-page survey. Please take a minute to fill it out and add any additional comments you may have regarding the usefulness of this packet. We rely on your feedback to best serve your needs.

Visual Thinking Strategies

The EMA utilizes the inquiry based, student-centered Visual Thinking Strategies (VTS) curriculum in many of its tours and school-museum collaborations. We encourage educators to use VTS in the classroom to enable students to discuss works of art on their own terms, based on what they see and what they decide is interesting and important. A more comprehensive explanation of VTS can be found at the Visual Understanding in Education website, which we encourage you to visit at www.VUE.org. VTS is a useful tool to use for several narrative works of art in *Clay Works: 20th Century American Ceramics from the Permanent Collection*. The role of the teacher as facilitator in this process is crucial to its success. If you would like to know more about VTS or are interested in receiving training, please call the Education Department at 474.6064. When scheduling a class tour, please consider requesting a VTS tour.

THE THEMES

Adapted from *Art21: Art in the Twenty-First Century Educators' Guide to the Second Season*, written by Stephanie Diamond and Jessica Hamlin in collaboration with the Art:21 Education Advisory Board.

Stories

Many artists tell stories—autobiographical, fictional, satirical, or fantastical—in their work. These stories are inspired by sources as diverse as architecture, literature, mythology, history, fairytales, and personal life events. The works created by these artists provoke us to think about our own stories, the characters and caricatures, the morals and messages, and the beginnings and endings that define our real and imagined lives.

Loss & Desire

Thoughts and responses to themes of loss and desire surface in many areas of our lives, from the philosophical to the emotional. The concept of loss and desire is broad, encompassing ideas of war and peace, the nature of beauty, the loss of innocence, the absence of personal connection, and the longing for perfection.

Time

The element of time is always present in our interaction with works of art, whether we sit to contemplate a painting for a few moments, stroll past a sculpture, or watch a video piece in its entire duration. Some works of art are time-based in that the viewer must experience them through the passage of time, as with music, while others refer to time through links or references to art history, our collective human history, or personal histories. For some, a work of art can make time seem to stand still.

Humor

This theme explores the ways in which contemporary artists use irony, goofiness, satire, and sarcasm. The artists have been influenced by the history of humor and comedy, including vaudeville, cartoons, and comic books. Their works of art reveal how humor can stimulate laughter and, in some cases, serve as a vehicle to explore serious, even painful subjects.

Clay Works: 20th Century American Ceramics from the Permanent Collection

General Topics for Discussion:

James Makins

Theme: Stories

Image: *Junihito*, 1992. Porcelain, 14 ½ x 19 ½ in.

James Makins' collection of small porcelain vessels relate to each other through color, texture, and form. Together, these roughly thrown bottles suggest an environment or skyline—perhaps of a strange industrial town or a fantastic city. By creating a relationship between the forms and placing them together, the bottles take on a new identity, and a storyline is suggested.

Discussion Questions:

- Would *Junihito* be different if the bottles were not placed in a close relationship with each other? Why? How would it feel different if each bottle was displayed separately?
- Do you think the artist intended the bottle forms to be functional? Why or why not?
- We generally think of porcelain objects as being very refined. Makins' bottles, on the other hand, have a rough texture and the marks of the artist are a prominent feature of the work. Why do you think he chose porcelain to create these forms?

Activities

Places and Spaces

NYS Learning Standards Addressed: ELA 1, 3; VA 3

In groups, have students brainstorm what type of environment might be suggested by *Junihito*. After sharing their ideas with the class, students will create a narrative that details their own ideas about what the environment might be. Writing from the point of view of a person or creature who lives or works in that environment, students should focus on specific details about the other beings who live there, what the structures look like, what goes on inside the structures, and what life is like in that environment.

Skyline Study

NYS Learning Standards Addressed: VA 1

Have students choose a city skyline that appeals to them. A good starting point for images of various city skylines (including Syracuse!) is:

www.angelfire.com/de/mrdavidjbcity/

Students will trace the basic shape of the skyline, but replace the buildings with images collaged from magazines, photographs, or other sources. The goal is to recreate the feeling of a skyline using everyday objects. Backgrounds can be drawn or collaged to give a sense of the where the imagined city is located.

Vessel-scapes

NYS Learning Standards Addressed: VA 1

Students will create multiple vessels that can be arranged to create the sense of a cityscape of other landscape. The vessels should relate to each other through repeated forms, patterns, color, and/or textures.

Leza McVey

Themes: Stories

Image: *Ceramic Form No. 33, 34, 1951.*

Much like the work of James Makins, the work of Leza McVey hints at a storyline through the similarity of form and physical proximity of her 3-dimensional figures. In the case of McVey, the sense of story is accentuated by the fact that her forms are zoomorphic, causing us to think of them as living creatures.

Discussion Questions:

- McVey's forms do not closely resemble any known creature, yet we think of them as animal forms. What characteristics do they share with animals?
- McVey tends to accentuate the form in her works, rather than glazes or decorative details. Do you think the glaze on these sculptures enhances or detracts from the works as a whole? Why do you think she does not use detailed decorations to finish her sculptures?
- What clay processes do you think McVey used to create these sculptures? Why?
- People tend to think of animals as having human traits. This is called anthropomorphizing. What would be the personalities of McVey's forms if they were alive?

Activities

Sculpture Bodies

NYS Learning Standards Addressed: VA 1

Have students pair off with a partner. Discuss the idea that two separate forms can relate to each other in many ways. Explain that they are going to pretend to be sculptures that relate to each other without touching. They can stand in similar ways, bend toward each other, extend arms to each other, etc., but they cannot touch. Have each partner-pair take turns standing in their positions while the rest of the class discusses why they look like they relate to each other.

Sculpture Paris

NYS Learning Standards Addressed: VA 1

Students will create two small sculptures that relate to each other in form, size, color, texture, and/or function. They can be zoomorphic or not, but the forms must have a clear relationship. If clay or other sculpture materials are not available, students may draw the forms.

Animal Unknowns

NYS Learning Standards Addressed: ELA 1, 3; VA 1

Students will use geometric and organic shapes to draw a fictional animal. Teachers can create templates of the shapes from which students must choose. Once the basic shapes are placed together, students must use shading to create the look of a 3-dimensional form. When the animals are complete, students should name them and write their biographies, or write narratives from the animal's point of view.

Variation: Students can create fictional 3-dimensional animals using a variety of sculpting materials, such as clay, plaster casting strips, found objects, etc.

Animal Environments

NYS Learning Standards Addressed: VA 1

Make a black and white photocopy of Leza McVey's sculpture. Using crayons, colored pencils, or other drawing media, have students create an environment around these forms.

Art:21 Connection

Kiki Smith, teacher guide-page 27

Constellation, 1996 (detail)

- McVey and Smith are interested in the natural world. McVey says she is interested in making hand built ceramic forms that can be pushed out from the inside, "to better express the energies and vitalities of growing things." Smith also has an interest in how things grow and live, and uses print making and sculpture to explore these themes. What makes us aware that something is growing? Make a list of things that grow. Choose one thing from your list and from its perspective, express what it feels like to grow.
- If the forms in *Constellation* and *Ceramic Form No. 33, 34* could talk to each other, how would they describe themselves? What type of species are they, where do they live, what are their interests, what do they eat, how do they walk, what kind of voice do they have (deep, high, etc.). Write a story that uses all of the information gathered from this fictional conversation.
- Artists and storytellers often use animals as characters to explore important themes or aspects of what it means to be human. Think about the various roles animals play in movies, stories, or art. Brainstorm animals you are familiar with. What characteristics do we ascribe to them (example: owl=wisdom)? Discuss possible reasons for these associations. Which animal do you associate yourself with? Create a self-portrait inspired by this connection.

Thelma Frasier Winter

Themes: Stories, Humor

Image: *The Juggler*, 1949.

Thelma Frasier Winter often found inspiration for her artwork in literature, mythology and the popular culture of her time. She was also heavily influenced by artwork she viewed in exhibitions that traveled to the United States from abroad, particularly the work that came from Venice. In

The Juggler, we see playfulness in the form and decoration of the figure, as well as a sense of the vitality of the character that Winter depicts.

Discussion Questions:

- Does Winter's use of decoration on the figure add to its sense of playfulness? Why or why not?
- The juggler shown in this sculpture is in a very unusual position. Why do you think that Winter chose this position for her work?
- Is there a difference between humor and playfulness? Can something be playful without being funny? Can something be funny without being playful?

Activities

Literary Influences

NYS Learning Standards Addressed: ELA 1, 2, 4; VA 1, 3

Thelma Frasier Winter cites a number of influences for her artwork; among them, Alice in Wonderland. Have students choose a favorite character from a book (the book could be a children's book or a book for adults) and analyze the traits of that character. They should focus on personality traits, as well as physical characteristics. Are the personality traits reflected in the character's physical makeup? Lead students in a discussion about stereotypes that are often reflected in books, particularly in children's stories. For example, most Disney movies include a hapless character who can never do anything right and also happens to be overweight.

Have students create a new character for the book, focusing on the personality and physicality of the character, as well as his/her role in the story. Characters may be drawn, collaged or sculpted. A written explanation of the story and the character's place in it should be included. Students should also be able to explain why they chose to make the character look and act as they did.

Juggling Act

NYS Learning Standards Addressed: ELA 1,4; VA 1,4

Winter's sculpture resembles a court jester. Have students research the historical role and significance of the court jester. The following websites could be good starting points:

<http://www.jesternet/CourtJs.htm>

<http://www.press.uchicago.edu/Misc/Chicago/640914.html>

<http://en.wikipedia.org>

<http://www.clovvn-ministry.com/History/history-detailed.html>

<http://www.clownschool.net/History/HIMiddleAges.html>

Lead students in a discussion about laughter: Do we have a modern day equivalent to the court jester? Why do people like to laugh? What makes your students laugh? Does humor change over time?

Using what they learned in their research, have students create a court jester for their own royal court. The jester should wear traditional jester garb, but be updated to include elements of what each individual student finds humorous. Jesters may be drawn, painted or collaged, and should

include a written explanation of the role the jester plays in the royal court and what he or she does to invoke laughter.

Art:21 Connection

Eleanor Antin, guide-page 10

Before the Revolution, detail

- Fraiser and Antin look to history for their inspiration to explore aspects of the present. Fraiser's work uses the character of a juggler, while several of Antin's pieces focus on the ballerina/dancer, both of whom perform for an audience and wear decorative costumes. Choose a topic of interest to you from history or present day and design a costume that communicates an aspect of this event or issue. Will your costume make noise (bells, bangles)? What color will it be? What accessories will you use?
- Both artists are associated with the theme of humor. Look up humor in the dictionary and list all of the meanings it has (absurdity, laughable, etc.). Discuss the kind of humor Juggler and Before the Revolution suggest.

Kenneth Dierck

Themes: Stories, Loss & Desire, Time

Image: (pictured from left to right) *In Memory of Gussie*, 1959; *The Dreamer*, 1959; *Sleeping Mime*, 1959.

Kenneth Dierck's ceramic sculptures depict three seemingly peaceful heads in a state of repose. The ambiguity of the heads leads the viewer to question the stories behind them. While the sight of three bodiless heads could invoke discomfort or a sense of violence, these heads have a contemplative quality that tends to set the viewer at ease. The roughened texture and finish of the sculptures gives them an eroded quality, hinting that they have withstood the test of time.

Discussion Questions:

- All three of Dierck's heads have their eyes at least partially closed. Would these sculptures feel any different if their eyes were open? What activities do we associate with closed eyes?
- Do the titles of these sculptures tell you a lot about their meaning? Do the titles influence how you view the sculptures?
- Why do you think that Dierck chose to create only the heads of these sculptures?
- The sculptures shown in this slide are three separate sculptures. Would they have a different meaning to you if they were viewed separately?

Activities

Create a Story NYS Learning Standards Addressed: ELA 1; VA 3

Dierck's sculptures leave many unanswered questions about who or what the forms represent. Look carefully at the details of the heads and then create a narrative about them. Who are they? Where are they? Are they thinking? About what? Why are they on the ground? What is the relationship between the three of them?

Open and Shut

NYS Learning Standards Addressed: ELA 4; VA 1, 2, 3

Dierck's sculptures have a contemplative feel to them, as though the people depicted have a lot going on internally despite their calm outer appearance. This is due, at least in part, to the fact that the heads are shown with their eyes shut. If the eyes were open, the sculptures would likely be very different. Do an observation drawing of a classmate's head with his or her eyes open. Now trace the drawing, but make the eyes closed. Compare the two drawings. Do they feel any different?

Now create an environment around each head, remembering that you can orient the head in any position. The environment may be very simple, suggested mostly by shadow, or it may be quite detailed.

Extension: Have students search for and bring in examples of drawings, paintings and sculptures of people with their eyes shut. Discuss what the people are doing in each work of art and why the artist might have chosen to depict the figure with closed eyes.

In Memory...

NYS Learning Standards Addressed: ELA 1; VA 1

The sculpture shown on the far left of the set is titled, *In Memory of Gussie*. Think of an historic figure or a person from your own life who you would like to memorialize. In your sketchbook or journal, write everything you know or remember about this person, especially why he or she had a meaningful impact on your life. Think of an image that could symbolize why this person is important to you. Create a drawing or sculpture of that image. In keeping with the theme of *Loss & Desire*, think about what you would most want to say to the person you are remembering. Write it out in a letter directed to that person.

Weathering

NYS Learning Standards Addressed: AELA 1; VA 1, 3

Dierck's sculptures deal very subtly with the idea of time through their gently eroded and weathered surfaces. He uses a variety of slightly roughened textures and the forms themselves have softly rounded edges, again hinting at erosion over time. Over the course of a week, look closely for signs of aging or weathering around you. If you can, bring in samples of weathering (such as wood, rocks, etc.) or take pictures of objects you saw that were weathered or eroded. Keep a journal of your observations. Does the process of aging and eroding take place only in the natural world, or does it also apply to manmade objects and environments?

Choose one or more of the objects you or your classmates brought in and try to recreate the sense of weathering using drawing materials. If possible, also try to create a weathered surface using 3-dimensional media. Keep an open mind about the many possibilities. For example, you could give the illusion of a weathered surface by drawing, but you could also create an actual weathered surface on which to draw.

Art:21 Connection

Vija Clemins, guide-page 14

Untitled (Web 2)

- Compare how each artist explores the concept of time? What are some similarities, differences?

- A system is a group of interacting, interrelated, or interdependent elements forming a complex whole. How is each artist representing a system? What kind of system might each artist be exploring?
- How long do you think it took each artist to make their particular work? What is it about each artwork that makes you think that?
- What is the difference between realism and abstraction? Vija's work is considered realistic, while Dierck's is considered abstract. Make an argument for how one might consider Vija's work abstract and Dierck's work realistic. Create a work of art that the viewer could consider to be both abstract and realistic.

Cindy Kolodziejski

Themes: Stories, Loss & Desire

Image: *Channel Surfing*, 1998.

In this example of Cindy Kolodziejski's work, we see a decorative vessel with highly detailed under glaze painting. Kolodziejski uses the cast clay surface as a canvas on which to create her 2- dimensional figures. This vessel shows two figures, divided by the decorative handles of the pot and by their implied environments, actions and mannerisms; one figure seems to be falling freely through the air, while the other appears to be trapped in a sense of longing or nostalgia. Kolodziejski's superimposition of the two figures on the same work of art suggests a relationship between the two, but the viewer is left to guess at what that relationship might be.

Discussion Topics:

- In this work of art, the artist uses a traditional ceramic form as the base for a more contemporary painting. Why do you think she chose to combine these two? Why didn't the artist simply paint these figures on a 2-dimensional surface?
- The name of this work of art is Channel Surfing. Why might that be?
- Did the artist necessarily want the viewer to sense a relationship between these two figures? Is it possible that she may have wanted them to be seen separately, without any implied relationship? Why or why not?

Activities:

Relationship Perspectives

NYS Learning Standards Addressed: ELA 1,4; VA 3 Look closely at the figures shown in Channel Surfing. What do you think is the relationship between the two figures? With a partner, discuss and list all possibilities. Develop one of the possibilities into a narrative written from the point of view of one of the figures. Now write the same account from the point of view of the other figure. Teacher's Note: If students feel both figures are the same person, have them write the account from that person's point of view in the two different situations depicted.

Clay Painting

NYS Learning Standards Addressed: VA 1 Choose a simple 3-dimensional form that you would like to make in clay. In your sketchbook, sketch a number of ideas for a drawing to place on the

vessel. The drawing should not be merely decoration that accentuates the form. Rather, it should be a finished drawing that utilizes the clay form as a canvas. Will your vessel have a front and back, or will it have a drawing that continues all the way around? In Kolodziejski's vessel, the handle forms act as a barrier between the two figures. What will be the relationship between the parts of your pot and the drawing on it? Use under glazes to create the painting on your vessel. How does painting on a 3-dimensional surface feel different than painting on a flat surface?

Separation Anxiety

NYS Learning Standards Addressed: ELA 3; VA 1,4 The two figures on Kolodziejski's vessel appear to be emotionally and physically divided. Kolodziejski uses the handles of the pot to accentuate the sense of division between the two figures. This idea could also be translated into a 2-dimensional format. With a partner, brainstorm ways that an artist could show a division between two or more figures. Think of ways the figures themselves could show the division (posture, expression, position on the picture, etc.), and also ways the format of the work could show division (such as a diptych or triptych). Look through art history books and on the internet for examples. Choose one of the ideas from your brainstorming list and create a composition that shows a physical and/or emotional division between two figures. The work can be drawn, painted, or collaged.

Art:21 Connection

Collier Schorr, guide-page 26

Andreas/POW/(Every Good Soldier/Was a prisoner of War)

- Schorr and Kolodziejski, both women, use the male form as a prominent subject in their work. List some stereotypes that we associate with males. What makes them stereotypes, which aspects are true, which are false? Discuss how the figures in Channel Stiffing and Andreas represent myths or stereotypes in our culture.
- Through out history artists have created portraits, paying attention to clothing, expression or pose, and settings to convey to viewers what is felt to be an important aspect of the sitter. Discuss the strategies these artists used to convey a feeling of loss and desire.

Robert Arneson

Themes: Humor

Time Images: *Five Splat*, 1976 and *Mountain and Lake*, 1975.

These two works by Arneson show a range of the artist's interests and techniques. Well-known as part of the Funk style that originated in the San Francisco Bay area, Arneson used clay to push the definitions of craft and art, often creating humorous work that some considered shocking or vulgar. Arneson created a number of self-portraits as well as monumental works such as *Mountain and Lake*, which pushed the idea of clay as a true sculptural medium rather than a medium to be used only for the creation of a mold or maquette.

Discussion Topics:

- Would you have guessed these works were by the same artist? Why or why not? What about them is similar? Different?

- What reasons do you think Arneson had for creating the mountain and its reflection in the lake out of small parts? What could the technical reasons have been? What could the aesthetic reasons have been? Do you think that making the sculpture in parts made his work easier or more difficult?
- Is *Five Splat* funny? Why or why not? Why do you think that artists such as Arneson wanted to use shocking subject matter?

Activities

Time Sequence

NYS Learning Standards Addressed: ELA 1; VA 1,2

The issue of time is evident in Arneson's work in a number of different manifestations. In *Mountain and Lake*, the idea of time is implied by showing the weathering of a natural structure. The viewer does not witness the weathering or erosion; however, the fact that it is visually apparent creates a sense of age in the sculpture, much like the sculptures by Kenneth Dierck. Also, due to the size of *Mountain and Lake*, the viewer must spend a certain amount of time walking around the sculpture to see its various angles.

Five Splat implies time passage in a slightly different way. Because the five sculptures are presented in a line, we tend to read them from left to right, as in a sentence. In our culture, we also tend to read pictures from left to right. The sculptures appear to be a sequence—as though they are separate panels of a comic strip or flip book that show an action broken down frame-by-frame.

For this activity, have students create a sequence of photographs that could function as a comic book or flipbook. They should create a sculpture out of clay that can be altered slightly and photographed to create a sequence of at least 10 images. First have students discuss and look at examples of claymation (such as *Gum by* or *Rudolph the Red Nosed Reindeer*). Then have them visit the "Clay Animation Station" website to research the steps they will need to follow to create their character, setting, storyline, etc. The website can be found at: <http://library.thinkquestorg/22316/home.html>. This website is an excellent introduction to clay animation and takes students step-by-step through the process. Although it deals with film making rather than still photography, the sculptural part of the process is the same.

In pairs, have students develop a character and a simple storyline that can be captured in just a few frames. The storyline could be as simple as a series of expressions or gestures. Students will then create a storyboard that outlines each image in the sequence. Then have them get to work using clay, wire and whatever other props they will need to create their work. Make sure students have considered background and contrast and that the action sequence they are envisioning is not too complex for the limited number of frames. Use whatever type of camera is available for creating the photographs. If digital cameras are used, photographs may be downloaded and manipulated into a short film.

Variations: Have students create the sequence of photographs using found objects or real people rather than clay figures.

Parts of a Whole

NYS Learning Standards Addressed: VA 1

In the sculpture Mountain and Lake, the idea of separate parts working together is seen in a couple of different ways. First, the mountain and the reflective lake are two separate objects that come together to create one work of art. Also, both the mountain and lake are made up of small pieces stacked and laid together to create a whole sculpture. We also saw this idea of separate objects working together in the work of Leza McVey and James Makins.

Have students create a clay sculpture that is made up of several different components that attach to create a whole sculpture. The sculpture can be based on whatever theme is appropriate for the class or individual; the objective is to focus on ways of dividing and joining the sculpture successfully, and the challenges that clay can present in this process. Students should be able to state why they chose to divide and join the sculpture as they did (technically and aesthetically), and on the positive and negative aspects of working in this way. The parts of the sculpture can be joined in any way—from simple stacking to a sophisticated connection.

Making Faces

NYS Learning Standards Addressed: ELA 3,4; VA 1,3

Have students look carefully at the faces in Five Splat and discuss the series of facial expressions. What emotions are conveyed in the faces? What specific parts of the face show that emotion? In groups, have students look through examples of people's faces from artwork, photographs and magazines. What emotion is each person showing? How can they tell?

Have one student come to the front of the class to be a model. Using an empty picture frame around his or her face, name an emotion that the model must mimic using only the face (or choose from a list that the class has brainstormed). Have the class discuss what specific parts of the face convey this emotion. This can continue as a whole group or in smaller groups, with students taking turns modeling.

During the next class meeting, have students use mirrors to create gesture drawings of their own faces with a variety of exaggerated expressions, concentrating on which features change the most in different expressions. One gesture drawing may then be chosen to develop into a lengthier drawing.

Art:21 Connection

Tim Hawkinson, guide-page 18

Emotor

- Compare Arneson's Five Splat and Hawkinson's Emotor. What is it about the human face that lends itself to an exploration of time? What kinds of things can you determine about others though looking at their face? (example: age, mood) Which of these represent a moment in time, a period in time?
- Hawkinson explores time by incorporating technology (a motor) in Emotor to make parts of his face move. In this way technology helps Hawkinson express time, moments in time. Brainstorm other ways technology effects time – how it saves time, condenses time, keeps track of time, wastes time, etc. What is your relationship to time? How could you communicate this through a work of art?

Toby Buonagurio

Themes: Loss & Desire, Time, Humor

Image: *Horse Headed Robot No. 10*, 1981.

Like Cindy Kolodziejski, Toby Buonagurio puts a great deal of focus on the finish of her ceramic works. Buonagurio's sculptures tend to be complicated forms finished with intricately detailed glaze work. Her artwork often includes popular images transformed into humorous fantasy forms, as evidenced in *Horse Headed Robot No. 10*. Beneath their entertaining exterior, however, Buonagurio sculptures have a hint of irony as they address a broad range of issues from religion to materialism to art history. When people view this sculpture in the museum, it often sparks memories of childhood toys. This sense of nostalgia stimulates our sense of time in a slightly different way than Arneson's *Mountain and Lake*.

Discussion Topics:

- Is this sculpture funny in your opinion? Why or why not?
- Many people think of *Horse Headed Robot No. 10* as a more magnificent version of toys that they played with as children. Does it remind you of a toy or something else?
- Are our memories fact or opinion? Do we sometimes remember things as being better or worse than they might have actually been? Does the passing of time alter our memories?
- Do you think the artist meant for this sculpture to be purely entertaining? If not, is she trying to make a statement? About what? Is it a positive or a negative statement?
- How do you feel about the way the artist decorated the surface of the sculpture? Do you think it compliments the form well? Why or why not?

Activities

Magnificent Memories

NYS Learning Standards Addressed: ELA 1; VA 1

Think of a favorite toy or other object you had as a young child. Do you still have it? Take a couple of minutes to write down everything you can remember about it, in as much detail as possible. Why was it so special to you? Where did it come from? What did you do with it? What did it look/smell/feel/sound/taste like?

We often have strong memories associated with a particular object. At times our fondness for a certain period in our lives or our longing to return to that period can make us attach a great deal of grandeur to the objects with which it is associated—perhaps more than the object really had.

Think again about the toy or object you described earlier. Now write about it from the point of view of a person for whom the toy did not have any personal meaning. How would this person describe it?

Recreate the toy in 3-dimensions (or draw it if sculpture materials are unavailable) as you think it probably looked in reality. Now create a second sculpture (or drawing) of the toy as a magnificent object. Think of ways you could change the scale, proportions, color, texture, surface decoration, etc. to give the toy a more grandiose appearance.

Variation: Create a small shrine for your toy using collage, assemblage, drawing, painting, and/or sculpting techniques. The shrine could include a reproduction of the toy, it could incorporate the actual toy, or it could simply express how you felt about the toy.

Everyday Ideas

NYS Learning Standards Addressed: VA 1,4

Show students slides of sculptures by Jeff Koons, such as Rabbit, Hummel, and Michael Jackson and Bubbles, and Claes Oldenburg and Coosje van Bruggen, such as Clothespin, Spoonbridge and Cherry, and Shuttlecock. (Note: the website <http://www.oldenburgvanbruggen.com/lsp.htm> is a good source of Oldenburg/van Bruggen images).

Have students visit the San Francisco Museum of Modern Art's website, <http://www.sfmoma.org/MSolvlA/index.html> and follow the links to Artists in Context, to Late 20th Century artists, then to Jeff Koons. Why did Jeff Koons choose to focus on everyday, non-art objects as a subject for much of his artwork?

Are Oldenburg and van Bruggen interested in the same issues as Koons? What about their work is similar to that of Koons? What about it is different? The following websites have information about Oldenburg and van Bruggen: [http://www.smithsonianmag.](http://www.smithsonianmag.si.edu/smithsonian/issues95/aug95/claes_0895.html)

[si.edu/smithsonian/issues95/aug95/claes_0895.html](http://www.smithsonianmag.si.edu/smithsonian/issues95/aug95/claes_0895.html)

"The Really Big Artwork of Claes Oldenburg"

http://www.acquavellagalleries.com/rnain/artist_bio.cfin?artist_id=124

Are there any similarities between the work of these artists and the work of Buonagurio? How are they similar? Different?

Have students brainstorm everyday objects that they think would make interesting sculptures. They should think about form and visual appeal as well as the personal/social meanings of the object. Through a series of sketches, develop the idea in a variety of different settings, in different scales, and with different decorative details. Using sculpture media of their choice, have students recreate the object in an altered scale. Have students create the sculpture to its actual size if it is feasible; if it is meant to be of monumental scale, have them create it to a reasonable size and then make a surrounding environment to show intended scale.

Art:21 Connection

Gabriel Orozco, guide-page 21

Horses Running Endlessly

- Compare Buonagurio's Horse Headed Robot No. 10 with Orozco's Horses Running Endlessly. What do we typically associate horses with? How is each artist using the horse as a subject? What do the titles tell us about how the artists are thinking about horses?

- Whom do we usually associate with games and toys? How does that relate to the theme of loss & desire?

IMAGE LIST

1. Robert Arneson
American, 1930-1992
Mountain and Lake, 1975
Stoneware
2. Robert Arneson
American, 1930-1992
Five Splat, 1976
3. Toby Buonagurio
American, b. 1947
Horse Headed Robot No., 10, 1981
Earthenware
4. Kenneth Dierck
In Memory of Gussie, 1959
The Dreamer, 1959
Sleeping Mime, 1959
5. Cindy Kolodziesjski
Channel Surfing, 1998
6. James Makins
American, b. 1946
Junihito, 1992
Porcelain
7. Leza McVey
Ceramic Form No. 33, 34, 1951
8. Thelma Frazier Winter
American, 1903-1977
The Juggler, ca. 1949
Earthenware