Spotlight on Sculptures
from the
Smith College Museum of Art

Inside this packet...

» Background information about sculptures from SCMA
» Connections to Massachusetts Frameworks
» Related activities to do with your class
» SCMA Teacher Resource Information
How to Use this Packet

We hope that this packet of information will be useful for classroom lessons about sculpture, or to help teachers prepare to lead their students on a field trip to the Museum to look at sculptures. The packet includes a list of images and supplementary information on selected sculptures in SCMA's permanent collection, as well as suggestions of ways to present the artworks in the classroom before and after your visit. We encourage teachers to be creative in adapting discussion questions and exercises to your students’ needs and abilities.

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For Further Assistance

Please note that the works of art at SCMA rotate somewhat frequently—contact us first at (413) 585-2781 or museduc@smith.edu to set up your visit and/or check to see which of these sculptures are currently on view.

This teacher packet was prepared (in spring 2006) by Rebekah Perry, UMass Graduate Intern for Museum Education, and Claire Smith ’06, OCIP Intern in Museum Education.
Looking/Discussion Questions about Sculpture

The Visual Experience

Due to its three-dimensional nature, sculpture can be viewed and experienced somewhat differently than paintings or drawings. When looking at sculpture, considering certain questions can help us experience the object more fully:

1) Is the sculpture in-the-round or in relief?
A sculpture in-the-round is completely or mostly three-dimensional. It can be free-standing or attached to a structure, like a building. A relief sculpture is a raised design on a flat background. It is often made by cutting away the material around the design. Sometimes sculpture combines both in-the-round and relief techniques. For example, an in-the-round statue may be decorated with relief designs.

2) Is there one vantage point or many?
Does it have a single vantage point or multiple vantage points (is it viewed from a single angle or can it be viewed from multiple angles)? A unique characteristic of sculpture is that you can often move all the way around it. Alternatively, a sculpture can be attached to something else, which limits the angles from which it can be viewed. Many relief sculptures are on flat surfaces, such as the wall of a building, which also limits viewing angles.

3) If the sculpture has multiple vantage points, how does my perspective change as I move around it?
Do new angles reveal new qualities or characteristics of the sculpture? Do multiple vantage points enhance your ability to interpret the sculpture? How does having multiple vantage points contribute to the overall effect the artist intended?

4) In what setting did the artist originally intend the sculpture to be displayed?
Do you think it was created to be indoors or outdoors? Why? Do you think it was intended to be viewed by many people or just a few? Why? Does the artist’s original intention come across effectively when the sculpture is displayed in a museum setting? How might its effect be changed if it were displayed in a different setting?

5) What is the sculpture’s medium?
What is the sculpture made out of? Is it stone, wood, metal, clay, something else? What technique or process did the artist use to make the sculpture? Did he or she carve it with a knife, mold it with his or her hands, glue it together from different pieces?

6) How would I describe the texture of the sculpture?

1 Underlined terms are defined in the glossary.

7) **How would I describe the effect of light on the sculpture?**
Are there shadows created by the contours of the sculpture? Where? In the folds of a dress? Underneath a chin? In between fingers? Does the play of light and shadow change as you move around the object? Does it cause certain parts of the sculpture to project while other parts recede? What effect does this have on the way the sculpture comes across to you?

8) **How does the sculpture interact with and define space?**
What is the relationship between the solid mass of the sculpture (positive space) and the empty area around it (negative space)? How do positive and negative space shape each other? For example, there is a triangle of negative space created by a figure with its hand on its hip.

**Themes in Sculpture**

**Introduction**

There are many themes and concepts that have particular relevance to the production, display, and interpretation of sculpture. The next section will discuss some of these themes or concepts. It will demonstrate helpful ways to think about and discuss sculpture with students in a manner that exposes them to a variety of styles, cultures, time periods, artistic movements, and political issues. In doing so, it will cover specific works of art, both within and outside the SCMA collection. The objects illustrated are works in the Smith College Museum of Art collection. If you are planning a visit to the Museum, contact us first to check if a particular work of art is on view (413) 585-2781.

This material deals with sculpture primarily from a thematic standpoint. For a comprehensive overview of sculptural history, visit the following link to the Metropolitan Museum of Art's “Timeline of Art History”: [www.metmuseum.org/toah](http://www.metmuseum.org/toah)

**Background—the many functions of sculpture**

What special function(s) does sculpture have within the visual arts?

One particularity of sculpture is its suitability for public and outdoor display. Throughout history, the monumental, iconic quality of sculpture has made it a ready vehicle for communicating ideas to whole communities.

Political messages are one example of the kinds of ideas sometimes conveyed through the display of public sculpture. Rulers, nations, and communities have erected sculptures as
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Symbols of power and civic pride. Egyptian pharaohs erected towering sandstone likenesses of themselves to demonstrate their dynastic power. European political leaders of the Renaissance period filled their public squares with monuments to themselves in the forms of fountains and equestrian statues. More recent examples in history include sculptures that were damaged or destroyed as symbolic acts of removing rulers (ex. Lenin, Hussein) and sculptures that serve as recognizable symbols of political values (ex. the Statue of Liberty).

Public sculptures throughout history have also conveyed religious values. Sculptures have commonly been displayed in, on, and around sacred sites like churches, shrines, and temples where they announce or reinforce the religious values or principles of the community. Christian sculpture, like SCMA’s fifteenth-century Madonna of the Candelabra, would have served as Christian icons in medieval or renaissance Europe. Carved figures of the Buddha or Bodhisattvas have decorated the many and varied Buddhist worship sites around the world for centuries. Some African sculptures, such as the stools and headrests of the Luba peoples (Head Rest in the form of a Seated Female Figure) convey both religious and political messages in their function as the seat of the divinely-chosen ruler.

In current U.S. events, the issue of separation of church and state has appeared in the realm of public sculpture. Religious sculpture displayed on public property sometimes leads to controversy for this reason. Sculptures of the biblical Ten Commandments erected at government buildings sites have been sources of such controversy. In a highly-publicized 2003 case in Montgomery, Alabama, the eight associate justices of the Alabama Supreme Court ruled to have a 5,300 pound Ten Commandments monument removed from the state judicial building two years after the Chief Justice installed it without consulting them. The ruling sparked vocal reactions in the community and around the nation, both among those who supported the ruling as an appropriate separation of church and state, and those who disapproved of the ruling as an attack on First Amendment freedoms. ²

Public sculpture can also be commemorative of both political and non-political figures. A large-scale example is South Dakota’s Mount Rushmore National Monument, which features 60-foot granite busts of Presidents Washington, Jefferson, Roosevelt, and Lincoln—four of America’s greatest leaders. More locally, the Dr. Seuss National Memorial in Springfield, MA, remembers the beloved children’s book author, who was born and raised in Springfield, in the form of a sculpture garden featuring characters from his books.

Grave markers are another example of commemorative sculpture. They can range from simple wooden crosses without a name, to enormous sculptural programs with

² For further reading on this case, visit http://www.cnn.com/2003/LAW/08/21/ten.commandments to view a CNN article that covered the events at the time of their occurrence.
extensive text and complex iconography. Sculptural memorials for the deceased, such as war memorials, commemorate thousands of people in a public venue. War memorials, like grave markers for individual people, are designed in different, often symbolic, sculptural styles to convey meaning. In 1980, artist Maya Lin conceived a design for the Vietnam War Memorial, which now stands in Washington D.C.. She chose a simple black linear design devoid of decoration. This design was chosen to convey a quiet gravity instead of to glorify war, and to focus the viewer’s attention on the names of the dead and missing instead of the artistic virtuosity of the monument. A vastly different war memorial in the United States capital is dedicated to the veterans of the Korean War. This memorial actually recreates aspects of the war experience by featuring sculptures of soldiers which appear to be moving through a field, as if in action.

Another function of sculpture is to satisfy the need of people in all societies to re-create the human form. Although people can be represented in all artistic media, the three-dimensional, tactile, permanent qualities of figurative sculpture allow this to be achieved in a particularly potent and immediate way.

In some artistic traditions, like those of ancient Greece and Renaissance Italy, the replication of the human body was considered the highest and noblest art form. In these traditions, the convincing rendering of the human body, often in the nude, was a demonstration of the most refined technical skill. It was closely tied to scientific advances and interest in how the body actually looked and worked. With the highest possible realism as the aim, the sculptor relied on scientific tools of anatomical observation, mathematical ratios, and visual perspective to create accurate proportions, musculature, posture, movement, and facial features. SCMA’s *Winged Torso of Eros*, from ancient Greece, exemplifies this idealized realism. The figure has robust volume, naturalistic proportions, and symmetrical, well-defined musculature in the shoulders, pectorals, and abdomen.

However, idealization and realism are not always the aim of sculptors of the human body. In fact, the abstraction or distortion of the human form throughout the history of art carries as much meaning about social ideologies and personal values as does the classical tradition. Whereas the emphasis in the latter is on scientific observation and the idealized outer physical appearance of the human figure, other kinds of sculpture focus on inner characteristics and psychological states, or on predominantly formal qualities. For example, Auguste Rodin’s *Man with a Broken Nose*, rather than seeking to glorify the human figure, presents a study of a psychological state. The man is aged and balding, his nose is crooked and flat, and his face sags with a heavy internal burden. Jean Arp’s 1953 *Torso* is identifiable as such, but resembles the actual human figure in few ways. The emphasis is on form rather than human anatomy. Arp conveys sweeping lines, graceful contours, and smooth textures, qualities that could as easily be associated with a landscape or abstract idea as a human figure.
Sometimes the properties of modern sculpture are exploited for purposes of social commentary. A famous example is Marcel Duchamp’s 1917 *Fountain*. The “fountain” was an upside-down urinal that Duchamp simply purchased and painted with the signature “R. Mutt”. This installation at the first annual exhibition of the American Society of Independent Artists was part of the Dada movement, which was reacting against the constraints of society and the violence of war. Duchamp’s nonsensical sculpture was a comment, in some respects, on the inanity of society and a challenge to the traditional rules of defining art. An example from SCMA of sculpture that makes social commentary is *Topsy-Turvy*, a 1999 work by Alison Saar. In this installation, a life-size African-American child is displayed hanging upside-down with her skirt covering her head and her face hidden in her hands. The title comes from a type of doll popular in the nineteenth and early twentieth centuries. One end of the doll was a white child, and the other end was a black child. One interpretation of Saar’s sculpture is that it is a reference to these dolls, which typically depicted offensive stereotypes of African-Americans.

Exploration of form is seen in many types of sculpture. These often abstract works invite the viewer to contemplate shape, structure, space, light, properties of the material, and even the artistic process itself. Consider Constantin Brancusi’s *Bird in Space*. Rather than creating a figure that represents the actual image of a bird, Brancusi made this streamlined bronze sculpture to convey visual impressions of flight, space, and graceful movement. In the Smith collection, Sol LeWitt’s *Cube Structure Based on Nine Modules*, is form without even a suggestion of a subject. LeWitt’s aim was to design a sculpture based on geometric shapes and mathematical ratios, completely devoid of expressive content, that would allow the viewer to focus solely on the artistic process and contemplate the intellectual qualities of shape and space.

In sum, the history of artistic creation of sculpture encompasses political, religious, and cultural values that have changed with the times. Artists have created works on commission that serve specific purposes, and have created works on their own, exploring the many and varied properties of working in three dimensions.

**Glossary of Sculpture Terms**

**Abstract**: a type of art or a quality of an art object that is characterized by non-representational shapes or forms. In other words, the work does not seek to imitate the realistic appearance of a subject as it would be found in nature.

**Composite View**: a non-naturalistic manner of depicting the human figure wherein certain parts of the body are rendered in frontal view and other parts are rendered in profile view. This device is often associated with Egyptian relief sculpture, which typically depicts frontal torsos combined with profile heads and feet.
Contrapposto: a term used to describe the body posture of a human statue where the weight is shifted to one leg, tilting the hips and causing one knee to bend slightly. This was a major technical innovation, first achieved by the ancient Greeks, in the depiction of naturalistic human appearance and movement in sculpture.

High-relief: relief sculpture that projects pronouncedly from the background (in contrast to bas-relief or low-relief, which projects more shallowly).

Lost-wax casting: a method of making a sculpture out of metal, such as bronze. A wax mold is covered with clay and plaster, then fired, melting the wax and leaving a hollow form. Molten metal is then poured into the hollow space. When the metal has cooled, the outer shell is removed.

Low-relief (also known as bas relief): relief sculpture that projects shallowly from the background (in contrast to high-relief, which projects in a more pronounced manner).

Installation: a term used to describe an artwork that is conceived of with its display space in mind (museum, gallery, or otherwise). Installation pieces differ from conventional sculptures by virtue of their size, often dominating large spaces and inviting the viewer to enter literally into the artwork.

In-the-round: sculpture that is completely or mostly three-dimensional.

Medium (plural, media): the material(s) the sculpture is made out of.

Modeling: the process of molding a sculpture out of a malleable substance, such as clay (as opposed to carving away at a hard substance like stone).

Narrative: the depiction of some kind of story or meaningful interaction between figures in a sculptural work.

Negative space: the space around a sculpture that is created by the solid form of the sculpture itself.

Positive space: the solid form of the sculpture itself.

Realism: an approach to sculpture where the aim is to imitate the natural appearance of a subject as closely as possible (in contrast to abstraction).

Relief: raised sculpture on a flat background.

Three-dimensional: sculpture that is in-the-round, as opposed to a flat relief.

Two-dimensional: an artwork that is essentially flat—it has height and width, but little or no depth. In sculpture, “two-dimensional” usually refers to low-relief.
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Undercutting: a technique by which the material is cut back under the edges of a sculpture to make forms project strongly forward and cast deep shadows.

Vantage point: position or angle from which one views a sculpture
Downloadable images

Below is a small sampling of sculptures that are typically on view at SCMA. We encourage you to present some of these images to your class before you come to the Museum, try our suggested hands-on activities, or create your own! These images can be downloaded from the K12 Teacher Center section of SCMA’s website.

Anonymous, Egyptian
_Jackal-Headed God Anubis (20th dynasty, 1100 C.E.)_
Polished black granite
Smith College Museum of Art, Accession # SC 1970:19-1
Gift of Mr. & Mrs. Richard Lyman (Charlotte Cabot, class of 1932)

Degas, Edgar. (French, 1834-1917)
_Dancer Moving Forward, Arms Raised, Right Leg Forward_ (original model made c.1882-1895)
Bronze (cast posthumously)
Smith College Museum of Art, Accession # SC 1965:29
Purchased

Arp, Jean (Hans). (French, 1886-1966)
_Torso_ (1953)
White marble with black marble base
Smith College Museum of Art, Accession # SC 1956:13
Gift of Mr. & Mrs. Ralph F. Colin (I. Georgia Talmey, class of 1928)
© 2006 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

_Cube Structure Based on Nine Modules (Wall/Floor Piece #2)_ (1976-77)
Painted birch
Smith College Museum of Art, Accession # SC 1977:64
Purchased
© 2006 Sol LeWitt / Artists Rights Society (ARS), New York

Rickey, George. (American, 1907-2002)
_Two Lines Leaning IV (A.h.c.)_ (1973)
Stainless steel
Smith College Museum of Art, Accession # SC 1987:37
Gift of George Rickey in honor of Charles Chetham
Art © Estate of George Rickey/Licensed by VAGA, New York, NY
Before Your Visit: Discussion

Get students ready to talk about art!

The following ideas and questions are for you to use as a basis for your discussion before coming to the Museum. Use only those that you feel will benefit your students and those that you feel will get your students talking about art. This discussion and subsequent activity are meant to introduce your trip to the Museum and to get your students to practice looking closely at works of art.

Introducing a trip to the Museum

Overall Objective: This inquiry-based discussion will help you and your class to give focus and direction to your museum visit by setting goals.

Massachusetts English Language Arts Curriculum Framework (June 2001)

Language Strand

General Standard 2: Questioning, Listening, and Contributing

Students will pose questions, listen to the ideas of others, and contribute their own information or ideas on group discussions or interviews in order to acquire new knowledge (page 15).

Directions: Discuss what the students’ expectations are for going to the Museum, how these expectations are shaped by past experiences, what they want this experience to be like, and how they can make that happen for themselves. Try using some of the questions suggested below:

- What kinds of things would you expect to see at a museum?
- Have you ever been to a museum before? Tell me about your visit.
- What kinds of things do you think you’ll be thinking about as you walk through the museum?
- What kinds of words do you think you might hear used when talking about art?
- How might the feelings you have now about art change by the end of our visit?
- What do you want to learn from our visit? As a class, what do you think some of our goals for going to the museum should be? What can we do to make sure we meet those goals?
- Are there any questions you might want to ask our guide about the museum?
Before Your Visit: Activity
Sculpture: Starting from Scratch

Overall Objective: This activity asks students to look closely at photographs of a variety of sculptures and to think about the different materials they are made from. Students will be asked to consider the everyday objects around them as possible art supplies.

Massachusetts English Language Arts Curriculum Framework (June 2001)
Composition Strand
General Standard 19: Writing
Students will write with a clear focus, coherent organization, and sufficient detail (page 72).

Materials Needed:
- Choose 3 digital images of sculptures from the SCMA K12 Teacher Center website
- Writing utensils
- Lined paper for writing

Directions: Part I (Visual Analysis Exercise): Choose 3 digital images of sculptures available for download on the SCMA K-12 Teacher Center website. Your class may see some of these sculptures during their visit to the Smith College Museum of Art. Discuss each sculpture, one at a time, as a work of art. The following is a suggested questioning format to stimulate discussion:

- Does the sculpture look like something recognizable? If so, what? If not, how could you describe it? What kinds of shapes and textures can you see?
- If you walked around this sculpture, how do you think it might look different from the side? From the back?
- What material is this sculpture made out of? Is it all one material or many different kinds of material? Is it easy to tell what the materials might have been like before they were part of this sculpture?

Directions: Part II (Writing Exercise): Pass out some lined paper and ask students to think about the different materials artists used to make the sculptures they just looked at. Either individually or in groups, ask them to brainstorm things around their house or the classroom that they could make their own sculptures with. Some ideas they could begin with: empty soda bottles or milk cartons; old pens, paper clips, or other office supplies; rocks, stones, or fallen twigs.

Directions: Part III (Observation): Assign students to explore town or a school campus and look for examples of public sculpture. What is it? What is it made out of? What is it used for? What is around it? What kinds of people are most likely to see it? Process these ideas in preparation for your visit to SCMA.
After Your Visit: Discussion
Reinforce the Museum Experience

Use the following ideas and questions as a basis for your discussion when you return to your classroom after your visit to the Museum. Use only those that you feel will benefit your students and those that you feel will get your students talking about their trip to the Museum as well as their overall experience.

Processing Your Museum Visit

Overall Objective: The purpose of this discussion should be to reinforce the experience by encouraging your students to talk about what it was like to visit the Museum, to see the works of art, and perhaps how their pre-activities and discussion affected their experience.

Massachusetts Arts Curriculum Framework
(October 1999)
Visual Arts Strand
PreK-12 Standard 6: Purposes and Meanings in the Arts
Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, where appropriate, interpret their meanings (page 96).

Directions: Generate discussion by asking some of the following questions:

- Tell me something that surprised you about one thing you saw or learned on our tour of the Museum. Why did you find that surprising?
- Share with the class one thing you learned while you were at the Museum.
- Describe some of the different kinds of art you saw throughout the Museum (paintings, sculpture, etc). Is there something you discovered on our visit that you would like to investigate further? What kinds of resources could you use?
- In what ways can you relate something you saw to some aspect of your life?
- Was there something you saw that you didn't like? Why?
- Was our discussion (and/or activity) before our visit useful to you? How? Did our work help prepare you for our visit? (Note: These questions can provide you with the opportunity to consider how your pre-visit in-class discussions might have affected your students’ response to the artworks when they saw them in the Museum).
After Your Visit: Activity 1
Designing a Sculpture

Overall Objective: To reinforce students’ museum experience through a related hands-on activity, and to provide the students with an experience in making Conceptual Art.

Massachusetts Arts Curriculum Framework
(October 1999)
Visual Arts Strand
PreK-12 Standard 3: Observation, Abstraction, Invention, and Expression
Students will demonstrate their powers of observation, abstraction, invention, and expression in a variety of media, materials, and techniques (page 79).

PreK-12 Standard 5: Critical Response
Students will describe and analyze their own work and the work of others using appropriate visual arts vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation (page 83).

Materials Needed:
- Lined paper for writing
- Image of Sol LeWitt’s Cube Structure Based on Nine Modules
- Pencils
- Brainstormed lists of sculpture materials (from the Writing Exercise in the Before Your Visit Activity, Part II)
- Heavy cardstock or cardboard to use as a base
- Elmer’s glue, gluesticks, tape, and/or string
- Found objects from home or around the classroom

Directions: Show students the image of Cube Structure Based on Nine Modules by Sol LeWitt. Talk about what the students notice about this sculpture—that it is based on geometric patterns, and that it was not made by the artist himself, but that he wrote out the directions to make it and then gave the directions to someone else to build.

Students may work in groups or individually. Ask the students to bring in one or two objects from their brainstormed list of possible sculpture materials. Using these objects as a starting point, have them write out directions to make a sculpture. If they wish, they could draw schematics or diagrams to further illustrate what they think the sculpture should look like.

Remind them that these directions will be used to build a physical sculpture. Will the sculpture be able to stand up on its own? How will it be fastened together? Will there be any moving parts?

Then, have the students build the sculpture based on the directions, using the cardboard as a base, their found objects, and glue, string, or tape to hold the sculpture together. When they are finished, they can share their sculpture with the class, and talk about the process of making it from the directions. Did it work right away, or did they have to change the directions? How could they have made the directions clearer or easier to follow? Does the sculpture look the way they thought it was going to look? Would they change something about the directions next time?
After Your Visit: Activity 2
A Different Point of View

Overall Objective: Using creative writing as a vehicle, students will experience art from a unique point of view.

Massachusetts English Language Arts Curriculum Framework
(June 2001)
Composition Strand
General Standard 19: Writing
_Students will write with a clear focus, coherent organization, and sufficient detail (page 72)._  

Materials Needed:
- Lined paper for writing
- Pencils

Directions: Give the students a writing prompt, following the model below. Choose your favorite sculpture from your visit to the Smith College Museum of Art. Imagine you are an ant, crawling on the surface of the sculpture. Describe your journey across the sculpture. Why are you on the sculpture in the first place? What do you see, hear, smell, and feel? Is it easy to find your way around the sculpture, or do you think you might get lost?

After Your Visit: Activity 3
Pendulums

Overall Objective: To introduce the concept of a pendulum, and allow students to experiment with different ways of constructing a pendulum.

Massachusetts Science and Technology/Engineering Curriculum Framework
(May 2001)
Strand 3: Physical Sciences (Chemistry and Physics)
This activity could tie into a variety of physical science standards in the various grades.

Materials Needed:
- Image of Rickey’s Two Lines Leaning IV
- String
- Rubber bands
- Small bouncy balls
- Tape
- Rulers
Optional:
- Other small objects to use as weights: erasers, pebbles, twigs, crumpled balls of paper
- Stopwatches or regular watches/clocks with a second hand

Directions: Part I: A pendulum is a weight (also called a bob) that is suspended on a string. When it’s pushed, it will swing back and forth on its own due to the influence of gravity.
Create a pendulum by tying one end of a piece of string to the rubber band, and then securely wrapping the rubber band around the ball. Hold the other end of the string between your fingers, or secure it to the ceiling or a doorframe so it can swing freely. Demonstrate how it works by holding it out with the string stretched taut, and then release it so that it swings back and forth. Point out the bob and the fulcrum (the point that the pendulum hangs from).

Show the image of Two Lines Leaning IV by George Rickey, and remind students that he used pendulums in his artwork to make it balance so carefully. One of the reasons he was so interested in creating carefully balanced objects that use pendulums is that his grandfather was a clockmaker. Explain to students that pendulums were used in clocks to make them tick. The pendulum in a clock is designed so that it takes exactly one second to swing back and forth, and so each time the pendulum swings, it moves the second hand forward one second.

**Directions:** **Part 2:** Divide students into small groups of two to three and give each group a ball, a long piece of string, a rubber band, a ruler, and tape. Have the students make a pendulum and tape the rulers to the edge of a table so that one end extends out a few inches. They can then attach the pendulum to the end of the ruler and begin experimenting.

**Ideas:**
1. Which objects make the best bob for a pendulum? How does the size, shape, and weight of the bob affect the swing of the pendulum?
2. How many times does the pendulum swing back and forth in 10 seconds? What happens if you make the string longer? Shorter?
3. Use the pendulum to make art! If you use a funnel or a small bottle with a hole in the bottom as a bob, and fill it with sand, the sand will make designs that trace the path of the pendulum. Instructions for making sand pendulums are available online.
FOR FURTHER REFERENCE

Other Ways to Get Information about Sculpture

Books

A History of Western Sculpture, series (Greenwich, CT: New York Graphic Society).

2 general resources about traditional and classical Western sculpture are Getty Publications’: Looking at European Sculpture (Jane Bassett and Peggy Fogelman, 1997) and Looking at Greek and Roman Sculpture in Stone (Janet Burnett Grossman, 2003).

- a great how-to guide for making a sculpture with clear illustrations

- a survey of most periods and styles of art around the world

- describes a full range of sculpture media with helpful photographs

Websites

“Sculpture” article from Wikipedia, the free Encyclopedia

The DeCordova Museum and Sculpture Park’s “Sculpture on Site” lesson plan
http://www.decordova.org/decordova/education/sculptureonsite.html

The St. Louis Art Museum & Laumeier Sculpture Park’s joint website about sculpture
http://www.stlouis.art.museum/sfysculpture/

For the High School art teacher—the Getty’s lesson plan about Symbolism in Sculpture
http://www.getty.edu/education/for_teachers/curricula/shaping_symbols/#top

For all teachers—strategies for dealing with the (sculpture-relevant) topic of nudity in art, from the Art Institute of Chicago
http://www.artic.edu/aic/students/trc/nudesinart.pdf
Cover Page

Degas, Edgar
_Dancer Moving Forward, Arms Raised, Right Leg Forward_ ca. 1882-1895
Bronze (cast posthumously)
Smith College Museum of Art, 1965:29; Purchased

LeWitt, Sol
_Cube Structure Based on Nine Modules_ 1976-77
Painted birch
Smith College Museum of Art, 1977:64; Purchased; © 2006 Sol LeWitt/Artists Rights Society (ARS), New York

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Rossellino, Antonio
_Madonna of the Candelabra, 2nd half of 15th century_
Cast with polychrome
Smith College Museum of Art, 1927:2-2; Gift of Sir Joseph Duveen

Unknown; African; Luba people
_Head Rest in the form of a Seated Female Figure, N.d._
Wood
Smith College Museum of Art, 1963:91; Gift of Mrs. Henry Tomlinson Curtiss (Mina Kirstein, class of 1918)

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Unknown; Greek
_Winged Torso of Eros, Roman Imperial period_
Marble mounted with brass pin on wooden block
Smith College Museum of Art, 1922:28-1; Purchased with the Winthrop Hillyer Fund

Rodin, Auguste
_Man with the Broken Nose, Modeled 1863-1864, this cast ca. 1900_
Bronze on granite base
Smith College Museum of Art, 1963:57; Purchased

Arp, Jean (Hans)
_Torso, 1953_
White marble with black marble base
Smith College Museum of Art, 1956:13; Gift of Mr. & Mrs. Ralph F. Colin (I. Georgia Talmey, class of 1928); © 2006 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

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Saar, Alison
_Topsy-Turvy, 1999_
Wood painted red and black with plaster, metal and cloth
Smith College Museum of Art; SC 1999:32; Purchased with the Janet Wright Ketcham, class of 1953, Acquisition Fund and the Kathleen Compton Sherrerd, class of 1954, Fund for American Art

LeWitt, Sol
_Cube Structure Based on Nine Modules (Wall/Floor Piece #2), (1976-77)_
Painted birch
Smith College Museum of Art, 1977:64; Purchased
© 2006 Sol LeWitt / Artists Rights Society (ARS), New York
OTHER RESOURCES AVAILABLE to TEACHERS

@ the Museum

Cunningham Center for Prints, Drawings, and Photographs
This part of SCMA houses over 16,000 works on paper including prints, drawings, photographs, watercolors, and illustrated books. The center is open for class and individual visits by appointment only Tuesdays-Fridays. To schedule a visit or to obtain more information, call (413) 585-2764 or email ccenter@smith.edu.

SCMA Records Room
Explore curatorial files and access slides and disc images on the fascinating spectrum of works within the Smith College Museum of Art collections. Visits by appointment only during business hours. Contact the General Administrative Offices to inquire, (413) 585-2761.

Museum Website
Use our website to get the scoop on upcoming exhibitions, as well as accurate event and contact information. Become a free registered Educator user to download teacher packs and high res images. www.smith.edu/artmuseum/education (follow links for K-12 educators)

Museums10
To learn about other museums and cultural resources around the Five Colleges area, please visit the Museums10 website- www.museums10.org

Database
Search this developing database by title, artist, or artist’s culture to dive into the art collections of the Five College Museums and Historic Deerfield- http://museums.fivecolleges.edu

Museum Members
Consider membership at the Educator or Individual level to receive discounts to teacher workshops and invitations to special programs. You can purchase a membership online at www.smith.edu/artmuseum (click on “Join”), or call (413) 585-2777.

@ the Art Library (adjacent to the Art Museum)

Hillyer Art Library
Research any art topic or keep up with the latest exhibition news through Hillyer’s extensive collection of books and periodical holdings. Regular hours during the semester are usually:

Monday – Thursday  9:00 A.M. – 11:00 P.M., Friday 9:00 A.M. – 9:00 P.M.
Saturday 10:00 A.M. – 9:00 P.M., Sunday 12:00 P.M. – 12:00 A.M.
(413) 585-2940 www.smith.edu/libraries/libs/hillyer