

Academic Programs at the Allen

SCHEDULE

2:00	Overview, Liliana Milkova, Curator of Academic Programs and Mir Finkelman (OC '16), Curatorial Assistant, Office of Academic Programs, <u>Print Study Room</u>
2:30 pm	Group activities, <u>Print Study Room</u>
	2:30 – 2:50 Introduction to activity and first rotation
	2:50 – 3:05 Second rotation
	3:05 – 3:30 Reporting out and general discussion
3:30 – 3:40	Break; meet in <u>Stern Gallery (east side)</u> afterwards
3:40 pm	VTS and abstraction, <u>Stern Gallery (east side)</u>
	3:40 – 4:00 Group work
	4:00 – 4:20 Reporting out and general discussion

ACTIVITIES

Print Study Room

Group 1: Moore, *Reclining Figure, No. 1, 1945*

You are looking at a sculpture and a high quality photographic reproduction of it. Your task is to observe closely the two and analyze your viewing experiences of the original 3-D work and its 2-D photographic rendering. Consider what each item highlights and/or suppresses. In your report, present your *detailed findings* on the differences in viewing the two pieces. Below are some guiding questions.

- What kind of viewing experience does the sculpture command? What about the photograph?
- Do you perceive the human form through its voids or volumes?
- How does the photograph capture the sculpture's size, mass, volume, material, surface, edge, and visual effects?
- How does your sustained engagement with the sculpture and its photographic representation enhance or change your understanding of or thinking about the human body?

Group 2: Hai, *Three Sisters, 1999*

Taken years apart, these two photographs show the same sisters, although in the image on the right one of them is missing. Your task is twofold: 1) to determine which of the three sisters is missing by using concrete visual facts such as shape of the nose, bone structure, hairline, etc. and 2) given your findings, to consider how this work might be understood as a specific commentary on China's history in the second half of the 20th century.

Group 3: Ingres, *Odalisque, 1825*

You are looking at a print (a work of art made up of ink on paper and existing in multiple examples) made after Ingres's famous painting *La Grande Odalisque* (1814) in the Louvre. Identify the anatomical inaccuracies in the representation of the female body and speculate about the reasons why the artist (a highly trained draughtsman and painter) might have depicted it that way. Here are some guiding questions:

- How would the figure look if she were to stand up? Do the body parts cohere?
- Can you assume and maintain the exact same position as the figure?
- What is your implied position as a viewer? What does the figure's gaze say to you?
- The subject and setting are meant to appear exotic – how might the woman's reconfigured anatomy play a part in this, and more generally in the Western perception of the Middle East?

Group 4: Hogarth, *The Death of the Earl, 1745*

You are looking at a print (a work of art made up of ink on paper and existing in multiple examples) that depicts an episode from a larger narrative. Your task is to use the visual data presented in the print to reconstruct the story – *accounting for as many details as possible* – that the image tells. Consider facial expressions, bodily gestures, physical attributes, and items lying around and their role in the narrative. Here are some guiding questions:

- How many figures do you see? How do they relate to and interact with each other?
- Where is the scene taking place? What clues do you see that indicate the setting?
- What is happening in the picture? What happened before the moment represented and what might happen next?
- How might this empirical approach reflect scientific practices in the 18th century?

Stern Gallery

VTS allows viewers, armed only with their perceptions and experiences, to approach and draw something from a work of art. This is no easy task! In fact, when applied to nonrepresentational works of art, VTS can be quite difficult. Abstract art itself appears quite difficult, if not hermetic, to many museum visitors, who do not have the tools to help them derive meaning from purely non-figurative works. In order to supplement VTS with questions tailored specifically to address formal qualities alone (e.g. shape, color, texture, brushwork, mass, volume, and surface) and how to create narrative out of them, we'd like you to form two groups and ask yourselves the standard VTS questions about your assigned work of art. After you have done so, formulate *new questions* that would offer viewers additional guidance when looking at and trying to make sense of abstract painting or sculpture.

Group 1: Gorky, *The Plough and the Song* (1947)

Please formulate questions specific to the two-dimensional representation in this painting, for example, "What types of forms are present?"

Group 2: Arp, *Bird Tower* (1963)

Please formulate questions specific to the three-dimensional form of this work, for example, "How does the shape change as you view the work from different angles and how are your associations changed by this movement?"

ARTWORKS

1956.18	Henry Moore	<i>Reclining Figure, No. 1</i>	1945	Bronze with green patina	
2001.6A-B	Hải Bõ	<i>Three Sisters</i>	1999	Gelatin silver print	
1969.24	Jean-Auguste-Dominique Ingres	<i>Odalisque</i>	1825	Lithograph	
1964.9E	William Hogarth	<i>The Death of the Earl, plate 5 from Marriage a la Mode</i>	1745	Etching and engraving	
1964.37	Jean (Hans) Arp	<i>Château d'oiseaux (Bird Tower)</i>	1963	Polished marble	
1952.16	Arshile Gorky	<i>The Plough and the Song</i>	1947	Oil on canvas	