

# *The Women of Giacometti*

## Teacher's Guide



### **Nasher Sculpture Center**

2001 Flora Street, Dallas, Texas 75201

Education Department: 214.242.5170

# Table of Contents

<b>Introduction to the Exhibition</b>	<b>3</b>
<b>Alberto Giacometti – A Short Profile</b>	<b>4</b>
<b>Giacometti’s Methods and Materials in the Exhibition</b>	<b>6</b>
<b>Lesson Plans</b>	<b>11</b>
<b>Gallery Activities</b>	
2D/3D Discussion	<b>12</b>
Materials in Sculpture Critique	<b>13</b>
Sculpture Critique	<b>14</b>
Creative Writing	<b>15</b>
<b>Classroom Activities</b>	
Plastic Bag Modeled Plaster Sculpture (K-3)	<b>16</b>
Additive Plaster Sculpture (3-12)	<b>17</b>
Reductive Plaster Sculpture (3-12)	<b>18</b>
Crayon Resist Portraits (6-12)	<b>19</b>
<b>Visiting the Center</b>	
Policies and Scheduling a Tour	<b>20</b>
Location, Hours and Parking	<b>21</b>
TEKS Addressed in Visiting the Center	<b>22</b>
<b>Evaluation</b>	<b>24</b>

## Introduction to the Exhibition

### *The Women of Giacometti*

On view at the Nasher Sculpture Center  
January 14 – April 9, 2006

This exhibition takes a new look at the work of one of the greatest masters of modern sculpture, Alberto Giacometti. *The Women of Giacometti* is the first exhibition to concentrate exclusively on the theme of women in Giacometti's work. Comprised of sculptures and paintings spanning the artist's entire career, the exhibition traces Giacometti's evolving depictions of many of the key women in his life, whether family member, wife, model or friend.

Women played complex roles in Giacometti's life. His representations of women consist of early, highly naturalistic portraits of his relatives, Surrealist objects of distorted anatomy, slender and delicately modeled figures ranging from just a few inches tall to super-human scale, and haunting evocations of woman as universal icon and life force. Giacometti received a classical artistic education, both from his father who was a painter and at the School of Fine Arts in Geneva. Beginning with his drawing classes using models, Giacometti returned to the human form throughout his career with special emphasis on capturing portraits. Included in the exhibition are portraits of his mother, Annetta Giacometti, his wife Annette Arm, his sister Ottilia Giacometti, and models and mistresses Flora Mayo and Caroline.

The exhibition was organized in collaboration with PaceWildenstein, New York and is accompanied by a fully illustrated catalogue with essays by Véronique Wiesinger, Director of the Alberto and Annette Giacometti Foundation in Paris, and Paola Caròla, a friend and model of Giacometti whose portrait bust is in the exhibition.



## Alberto Giacometti – A Short Profile

Alberto Giacometti was born on October 10, 1901, in Switzerland. His father was a well-known Post-Impressionist painter, and Alberto had four siblings: brothers Diego, Bruno, and Giovanni, and a sister, Ottilia. The family was governed by a strong matriarchal figure, his mother Annetta. Alberto and Annetta remained close throughout his life. Alberto corresponded and visited his mother regularly at their family home in Stampa, Switzerland. Giacometti's brother Diego also served as his studio assistant, model and friend for most of his adult life.



Giacometti began drawing early in his youth, around the age of 10. By the age of 13, he had completed oil paintings and his first sculptures, heads of his brothers Diego and Bruno. Giacometti's formal training began at the School of Fine Arts in Geneva. He also studied the history of art on his travels in Italy. In 1922, Giacometti moved to Paris, the city that would become his home for the rest of his life. In Paris, he became acquainted with avant-garde artists and writers and was influenced by ancient art, Cubism and tribal art. In the late 1920's, Giacometti was acquainted with Hans Arp, Joan Miró, Max Ernst, Alexander Calder, Pablo Picasso, and the Surrealist writers Louis Aragon and Georges Bataille. By the end of 1934, Giacometti broke ties with the Surrealist group and began to focus again on the realistic depiction of the human form.

World War II caused Giacometti to flee Paris in December 1941 and return to his childhood home in Switzerland. He remained there for nearly three years. During this time he met and socialized with Annette Arm, the young woman who would later become his wife and muse. In late 1945, Giacometti returned to Paris and resumed his previous Parisian lifestyle, working long hours in the studio and socializing with artists and writers in Montparnasse. By 1947, Giacometti was producing the roughly textured, elongated forms of standing figures both static and striding forward that would become characteristic of his most recognizable works. In 1949, he and Annette Arm married.

By 1950, Giacometti was included in most major exhibitions of twentieth-century art, and American collectors were purchasing his work. In 1956, the *Women of Venice* sculptures were shown in the French Pavilion at the Venice Biennale and at the Kunsthalle in Bern, Switzerland. Giacometti met a young woman who called herself Caroline and painted numerous portraits of her between 1960-1965. At this time, Giacometti's work was recognized in exhibitions throughout the world: New York, London, Paris, Washington, D.C., and a retrospective in the Kunsthaus Zürich in 1962.

Less than two months later, suffering from heart disease, Giacometti died in Switzerland.

For an extensive bibliography and chronology, see the archive for the 2001 exhibition *Alberto Giacometti* on the Museum of Modern Art, New York, website: <http://www.moma.org/exhibitions/2001/index.html>.

## Giacometti's Methods and Materials

**Discussion point:** The exhibition includes two photo murals of Giacometti at work in his studio. Please point out these murals to students, noticing the artist's intense working method, his supplies and materials. Be sure to notice that the murals contain photos of objects included in the exhibition.



Giacometti spoke throughout his career about his struggle with the mysteries of human perception. The goal of art for him was not to copy reality, but to “create a reality of the same intensity.” Even though some of his closest relatives, including his wife Annette and brother Diego, modeled for him for many years, Giacometti still commented that he had never “truly seen them.” He remarked that the longer he looked, the more his models appeared different to him. Stating in 1963, “I no longer recognize people after seeing them so much. [My brother Diego] has posed for me ten thousand times; when he poses I no longer recognize him. I want to make him pose so that I can see what I see. When my wife poses for me, after three days she no longer looks like herself. I no longer recognize her at all...”

After a career spanning nearly 45 years, Giacometti commented in 1958 that he was still “unable to make a head.” Challenged by his inability to view both the front and back of a model's head at the same time, he instead concentrated on the face, or front of a model, focusing on the bone structure, eye sockets, nose and other facial features. When working from memory, he described how the heads of figures would become smaller and smaller as he worked on compositions.

Giacometti would work for hours continuously in his studio, usually working in the evening. He demanded complete stillness from models, and his wife Annette would pose without moving for a great length of time, sometimes nude. Giacometti's working methods and obsessive nature were famous sometimes working on paintings and sculptures for long periods of time without completing them. He stated, “I see something, find it marvelous, want to try and do it. Whether it fails or whether it comes off in the end becomes secondary; I advance in any case. Whether I advance by failing or whether I advance by gaining a little, I'll always have gained for myself, personally. If there's no picture, that's too bad. So long as I've learned something about why ...”

**Discussion point:** Discuss with your classroom both the experience of modeling for a portrait and creating a portrait. Have them discuss what it would be like to be a model for an artist like Giacometti. Discuss things like sitting still, sitting three to five feet away from the artist who is constantly staring, and the enlightenment of seeing how someone else perceives your appearance. Students might be able to think of posing for a photograph and then how they might have been surprised by how they appeared to look in printed photographs.



Discuss the creation of a portrait: starting from a drawing, building up form, adding paint, and possibly modeling in clay. Discuss the difficulty in creating the volume of the head from viewing a model only from the front. Be sure to discuss careful looking. As an exercise, have them pick a partner and look at them for five minutes without interruption in gaze or speaking. Have them then sketch for another five minutes while continuing to look at their model. Complete the exercise by continuing to focus another five minutes on a particular area of the face, such as the eye socket or nose. Continue with other facial features and careful looking if there is more time.

Giacometti modeled sculpture in clay or plaster and many of his compositions were cast in bronze from plaster molds sometimes under the direction of his brother and studio assistant Diego. With instructions from Giacometti, Diego also supervised the patinas.

Archival film footage and photographs of Giacometti in the studio show the artist constantly reworking and building up form when creating sculpture. One can sense the sculptor's fingertips molding and building up the clay in indentions left on the finished surface.

The exhibition includes the complete set of the nine *Women of Venice* series cast in bronze. Giacometti produced a total of ten Venice Women between January and May 1956, all from the same supply of clay and the same wire armature. His brother Diego made a plaster cast of each successive figure before it was remade. Contained upon their narrow, rectangular bases, the Venice Women rise stiffly from their oversized feet to their diminutive heads. The aggressive modeling of the thin, attenuated forms leaves a figure that seems eroded by space. Monumental despite their severe reduction, the figures also recall the ancient Egyptian and Cycladic figures that Giacometti so admired.



*Women of Venice*, 1956

**Discussion Point:** The reunion of these *Women of Venice* provides a special opportunity for close looking at different products of the same session or time period of creativity for an artist. Discuss with your group the differences between the nine figures, in size, stance, position of the arms, facial features, hairstyle, surface texture and patina. Which version appeals to you the most and why? Do some look more “in motion” than others because of their stances, facial features or positions? Do they all appear still and motionless? Take the time to look at each, concentrating on looking at each from front and back. Have students pose in their positions. Do the positions feel natural? How long can they comfortably hold the pose?



*Reclining Woman*, 1929



*Woman*, c. 1927-28, cast 1962



*Annette IV*, 1962

**Discussion point:** After a review of casting, discuss the differences in surface texture and patina. In the exhibition, the Surrealist sculptures like (*Reclining Woman*, 1929, and *Woman*, c. 1927-28, cast 1962) and the later sculptures (*Women of Venice*, 1956, and *Annette IV*, 1962) have very different surfaces, from very smooth to very rough. Using the same objects listed above, discuss also the creation of patina and look at the different colors of the patina. Notice how different bronze surfaces can appear in texture and patina.

Giacometti was a prolific painter, returning to the medium throughout his career. In the exhibition, the early portrait of his sister (*Ottilia*, 1920) shows the post-Impressionist, pointillist style learned from his father. Notice areas of unpainted surface near the sitter's hands. Then, compare this portrait with later portraits in the lower level gallery (*The Artist's Mother*, 1950, and *Annette Seated*, c.1946-48). Look at the areas of unpainted canvas, the color tones, the orthogonal lines suggesting depth, and the gestural, curved lines expressing volume. Consider the building up of form in these paintings. The erratic appearance of the painted line might also be a result of Giacometti's constant reworking of the painted surface. He was known for constantly painting and then removing paint with a cloth. He would sometimes rework a surface so much to the point of wearing through the actual canvas.



*Ottilia*, 1920



*The Artist's Mother*, 1950



*Annette Seated*, c.1946-48

**Discussion point:** Consider how Giacometti created perspective and depth in his paintings and sculpture. He uses similar qualities of creating the volume of the human head, including the ball of the nose and/or the depth of an eye socket in his paintings and sculpture. In the exhibition, note the painting *Annette Seated* from 1955. In the painting, the ball of the nose is depicted effectively with a simple, gestural, pink line. Notice in the portrait bust *Annette IV* of 1962, the three-dimensionality of the ball of the nose.

Giacometti also painted on plaster and bronze. His painting of these surfaces was frequently spontaneous. He was known for changing and altering plasters and bronzes well after their castings. It can require close looking at some of the bronze surfaces to discern whether the coloration is caused by patina or paint. The presence of paint on bronze creates quite a challenge for art conservators looking to sustain the appearance and condition of these objects. In the exhibition, look at the painted plaster bust of *Flora Mayo* from c.1926, the painted plaster *Bust of Annette* from c.1946, and the painted bronze *Four Figures on a Pedestal* from 1950.

Giacometti's struggle to capture a head or even the gaze of a model was part of his quest to depict his vision of reality. His unique vision or depiction of reality can be seen in the varied sizes and scale used in his sculpture, which range from over life-size, to barely two inches in height. In the upper level gallery, compare the *Two Figurines* from c. 1945, to other figures, specifically the *Women of Venice* and the *Large Figure* from 1948-49. In 1945, Giacometti spent nearly a year of his career, focused on miniature figures that he would carry from place to place in a matchbox. He considered these just as important in his work as the much larger sculpture, having the same presence as the larger objects.



*Bust of Annette*, 1946



*Four Figures on a Pedestal*, 1950



*Large Figure*, 1947

**Discussion point:** Compare the scale of the sculpture in the upper level gallery and discuss the differences of how we view them based on their size relative to our height. When describing the thin, elongated figures, such as *Large Figure* of 1947, Giacometti would say they were like "Seeing at a distance ... the residue of a vision." Think of the scale of these objects. Would the miniature figures be meant to be perceived as further away in distance from us, the viewer? Have you watched someone walk away from you and noticed they begin to appear smaller?

## Lesson Plans

Each activity can be modified for the grade level of your students.

The following web sites might also be helpful to explore the topic beyond the objects in the exhibition.

Nasher Sculpture Center <http://www.nashersculpturecenter.org>

Museum of Modern Art <http://www.moma.org/exhibitions/2001/index.html>

Maeght Foundation <http://www.maeght.com/archives>

This website features a short clip of Giacometti painting.

Fondation Alberto and Annette Giacometti <http://www.fondation-giacometti.fr>  
Still under construction, the foundation has vast holdings of Giacometti material.

In addition to looking at examples of paintings and sculpture by Alberto Giacometti and exploring his methods and materials, students can also learn about the influence of African tribal art on 20<sup>th</sup>-century artists by comparing images of tribal sculpture. Discuss with students how Giacometti viewed examples of art from other cultures in the Parisian museums. For examples of African tribal sculpture, see the following two websites:

The Incredible Art Department  
<http://www.princetonol.com/groups/iad/lessons/middle/afr-less.htm>

*African Art: Aesthetics and Meaning* from the University of Virginia, Bayly Art Museum  
<http://www.lib.virginia.edu/clemons/RMC/exhib/93.ray.aa/African.html>

# Gallery Visit

## 2D/3D Discussion

Grades: Adaptable to K-12, in either discussion or written format

We know a painting is two-dimensional and a sculpture is three-dimensional; however, there are several examples on view in the exhibition that blur this distinct line, such as paintings that appear very three-dimensional. Giacometti builds volume with line in his paintings.

In the lower level gallery, look closely at paintings such as *The Artist's Mother*, 1950 and sculptures such as *Artist's Mother*, 1927. What are the similarities between the 2-D and 3-D objects? Between these two objects, does the subject of the painting or the subject of the sculpture look the most "in the round" and why? Discuss how the 2-D subject appears to emerge off the canvas. Describe how this is happening. Describe the use of line, color, and composition.

In the lower level gallery, also compare the portraits of his wife, *Annette Seated*, c. 1946-48, *Annette Venice* 1960, and the *Bust of Annette*, 1962. Discuss the 2-D/3-D qualities mentioned above.

## Gallery Visit

### Materials in Sculpture Critique

Grades: Adaptable to K-12, in either discussion or written format

Have students discuss or write a response to sculpture made of different materials. Ask students to think about the surface and appearance of materials and how this affects their response to an object. Consider the light and reflections on the surface.

In the lower level gallery, students can find examples of painting, painted plaster, bronze, and wood. Compare the surfaces of each and discuss the color, texture, and how the student responds to each material.

Compare the painted plaster *Head of Ottilia*, c. 1926, the bronze *The Artist's Mother*, 1927, with the wood *Head of Rita*, c. 1935-39. Interesting, the *Head of Ottilia*, is painted plaster, possibly painted to appear bronze. Does it succeed? Does it look more like wood, similar to the wood *Head of Rita*, c. 1935-39? The surface of the hair looks almost wooden, similar to a woodcut. Look at the wood *Head of Rita* and compare surfaces. Observe also the bronze surface in *The Artist's Mother*.

After a review of casting, discuss the differences in surface texture and patina. In the upper level gallery of the exhibition, the Surrealist group of sculpture (*Reclining Woman*, 1929, and *Woman*, c. 1927-28, cast 1962) and the later sculptures (*Women of Venice*, 1956, and *Annette IV*, 1962) have very different surfaces, from smooth to very rough. Using the same objects listed above, discuss also the creation of patina and look at the different colors of the patina. Notice how different bronze surface can appear in texture and patina. Consider light and reflections on the surface.

# Gallery Visit

## Sculpture Critique

Grades: 5-12

Have students choose one sculpture to write a one-page critique.

Be sure to have students look closely at the surface of the sculpture. Remember to walk around the sculpture and view it from all angles.

Does the surface appearance affect your response to the sculpture? Is there a smooth or rough texture? Is there color, or an absence of color? How about the effects of light and the surroundings? Can you see evidence of the artist's hands in the surface? Does any of this affect your mood, thoughts, or feelings?

Think about the method that might have been used to create this sculpture.

Was the sculpture created using an additive or subtractive method?

Consider the size of the sculpture. How long do you think it would have taken to complete it and why?

Compare the sculpture to other objects surrounding it. Describe the similarities or differences and how they do/do not appeal to you.

## Gallery Visit

### Creative Writing

Grades: 6-12

Have students choose one sculpture to explore mood and response to looking at object(s).

Consider how an object conveys a “mood” and how an object can influence the viewer’s response. Choose 1-2 sculptures to express the moods described by one or more of these words:

Delicate  
Balanced  
Strong  
Dark or depressing  
Whimsical, fun  
Energetic  
Peaceful

# Classroom Activity

## Plastic Bag Modeled Plaster Sculpture

Grades: K–3

Time Required: Two 45 minute class periods

### Lesson Overview:

Students will be introduced to the works of Giacometti, exploring the method of modeling in plaster. In addition, students can compare Giacometti's sculptural forms with African tribal art. Using a plastic zipper storage bag, students will mix and form plaster sculptures.

### Learning Objectives:

Students should be able to learn how to model in plaster, manipulating the material, and form an original plaster sculpture using easy modeling technique. Students can also observe the differences and similarities between modern and primitive sculpture.

### Materials:

Gallon size plastic storage bags with zipper – one per student

Plaster of Paris

Water

Powdered tempera paints (optional)

Nail files or sand paper

### Steps:

Measure approximately 4 cups of plaster in each of the plastic storage bags.

Add powdered tempera paint if desired.

Add 1 to 2 cups of water to each bag and zip shut expelling most of the excess air. Students should knead and mix the plaster until it has a smooth consistency.

Plaster will slowly begin to thicken. After 15 to 20 minutes, students should be able to form the plaster into shapes. Plaster will become warm when it begins to set and should be shaped quickly at this point. Instruct students not to continue modeling plaster after it has begun to harden because it will cause the sculpture to crumble. Open bags and set aside to allow them to dry overnight.

In the second class period, students can smooth rough edges with nail files or sand paper and add finishing touches of paint or markers, mimicking Giacometti's painted plaster sculpture.

# Classroom Activity

## Additive Plaster Sculpture

Grades: 3 – 12

Time required: Three to four 45 minute class periods

### Lesson Overview:

Students will be introduced to the works of Giacometti, learn about armature, and, in addition, can compare works by Giacometti with African tribal sculpture.

Students will create an armature onto which they will build a plaster sculpture.

### Learning Objectives:

Students should be able to build an armature as a basis for their sculpture, and form an original plaster sculpture by adding plaster to an armature. They should also observe the differences and similarities between modern and primitive sculpture,

### Materials needed:

Armature material: wire, newspaper and masking tape, Styrofoam or aluminum foil.

Plaster of Paris

Small box for pouring a base

Water

Strips of cloth and gauze, or cotton balls

Plastic spoons or modeling trowels

Paint, Varnish, or Floor Wax (optional)

### Steps:

Select a material for building an armature. Rolled and wadded newspaper with masking tape, or aluminum foil are the easiest for younger students to work with. Wire armatures will provide the most stability. The armature can stand alone or be attached to a base.

For a plaster base, mix 2 parts plaster and 1 part water. For a 3" x 5" box 2" deep, 2 to 3 cups of plaster is sufficient. Before plaster begins to set (approximately 15 minutes) settle the armature into the plaster and leave to dry.

Mix a large container of plaster. While plaster is in a liquid state, armatures may be dipped into the wet plaster. This will form a shell onto which more plaster can be added. Strips of cloth or gauze can also be dipped into the plaster and wrapped around the armature. As plaster begins to set, it can be added with the fingers, a plastic spoon or a clay modeling tool.

When the sculpture is dry (at least 24 hours), finishing touches can be made with paint or the sculpture can be coated with varnish or floor wax.

# Classroom Activity

## Reductive Plaster Sculpture

Grades: 3 – 12

Time required: Three to four 45 minute class periods

### Lesson Overview:

Students will carve and chisel plaster to form sculptures. Students will be introduced to the works of Giacometti and can look at influences for compositions from African tribal sculpture.

### Learning Objectives:

Students should be able to form an original plaster sculpture through the reductive method of carving. Students should observe the differences and similarities between modern and primitive sculpture.

### Materials needed:

Empty milk cartons, liter soda bottles or other disposable containers

Plaster of Paris

Ventilation masks

Vermiculite (from a garden store)

Water

Tempera Paint or India Ink to tint plaster mixture

Large Plastic Container for mixing

Various types of plastic carving tools

Varnish or Glaze

Old paint brushes

### Steps:

Mix 3 parts vermiculite, 2 parts plaster in large container. Make sure that dry mixture is thoroughly mixed and should look a bit clumpy. Add 2 parts water and let mixture sit until it stops bubbling. Stir mixture until smooth, then add paint or ink. Once the paint or ink is added, the mixture will begin to clump so quickly pour mixture into disposable containers and tap on table to settle mixture. Set in secure area and let dry. This will take at least one day to dry depending on the weather.

As the plaster mixture dries it will begin to lighten in both color and feel. Dry plaster should be cool to the touch, not damp, and also hard to the surface. Peel away the container. Use plastic carving tools to carve image into the plaster and use a brush to gently dust away loosen plaster on the surface and in between the image. **CAUTION** students to **not blow** away dust or particles from the plaster. Place newspaper under the plaster before carving to catch dust. Do not carve into wet plaster as this will crumple under the pressure of the plastic carving tools. When students are finished carving their image they should apply varnish or glaze to seal the plaster. Students may choose to paint their compositions

# Classroom Activity

## Crayon Resist Portraits

Grades: 6 - 12

Time Required: Three to four 45 minute class periods

### Lesson Overview:

Look at Giacometti's paintings. Discuss the use of line, perspective, gestural qualities, proportions and overall composition. Students will create their own gesture portraits using crayon or oil pastel and watercolor.

### Learning Objectives:

Students should be able to create a gesture drawing of a figure using correct or exaggerated proportions. Students will use the principles of design (line, color, balance) to produce a portrait.

### Materials needed:

Cold-pressed watercolor paper, illustration or tag board

Crayons or oil pastels in white or pale colors

Opaque watercolor

### Steps:

Students will pose for each other and create gesture figure drawings on a smooth surface watercolor paper or tag board. Paper should have very little "tooth". Using white or light colors on white paper gives students confidence and eliminates their urge to erase lines. Encourage students to draw boldly. When the drawing is complete, paint over the image with opaque watercolor making sure that the paint is thin enough to resist the crayons or oil pastels. Students may want to experiment with different watercolor techniques such as dry brush or adding salt to create mottled effects.

## Visiting the Center

Located in the heart of the Dallas Arts District, the Nasher Sculpture Center houses one of the finest collections of modern and contemporary sculpture in the world including masterpieces by Calder, Giacometti, Hepworth, Matisse, Miró, Moore, Picasso and Rodin, among many. The Center features a 55,000-square-foot building and a one-and-a-half acre sculpture garden designed by world-renowned architect Renzo Piano in collaboration with landscape architect Peter Walker.

### School Tours

The Center offers highlight tours that include: information about the history of the collection, building, garden, and a docent-selected discussion of works from the collection. School tours are open to all disciplines, and tours can be tailored to suit your particular classroom content.

The Center offers two types of tours by reservation: *docent-guided* and *self-guided*.

*Docent-guided* visits are available on Tuesdays and Thursdays at 10:00 – 11:00 am and 11:00 am – 12:00 pm. The maximum group size for docent-guided tours is 60, including chaperones. Three docents are available for these tours, and each docent can lead a maximum of 20 students. The tours are approximately 1 hour in length. To book a docent-guided tour, the minimum number of students and chaperones is 10 per tour.

*Self-guided* visits for teachers wishing to conduct their own tours are available Tuesday through Friday beginning at 11:00 am. The maximum group size for self-guided tours is 60, including chaperones. Informational maps and materials are available.

All school tours booked in advance are free of charge for students and chaperones.

Free admission will be granted to the required number of adult chaperones. Additional chaperones must pay regular admission.

Visits not booked in advance are subject to the following admission fees: Adults, \$10.00; Senior Citizens 65 & over, \$7.00; Students with ID, \$5.00; Children 12 & under, free.

### Chaperone Requirements

The following chaperone/student ratios are required for all school tours:

Kindergarten – 8<sup>th</sup> grade: 1 adult chaperone per 5 students

9<sup>th</sup> grade – 12<sup>th</sup> grade: 1 adult chaperone per 10 students

Chaperones must supervise students at all times and all groups must stay together.

Before your trip to the Nasher Sculpture Center, please review these rules and regulations with your adult chaperones.

Your behavior provides a model for students to follow. Students are expected to exercise appropriate behavior in the museum and in the garden. No food, drinks, or gum is allowed. Sculpture should never be touched.

Groups larger than 60 students and chaperones will need to either schedule multiple visits on different days, or divide the students into smaller groups that visit at separate times on the same day.

### **Sketching**

Sketching with pencil, crayon, pastel and charcoal is permitted throughout the Center and in most special exhibitions. Groups that would like to sketch at the Center must be led by an instructor and schedule an appointment with the Education Coordinator three weeks prior to their visit. The use of ink, fountain pen, felt tip, ballpoint, watercolor, acrylic or oil is prohibited. Gallery walls, floors or pedestals may not be used to support sketch pads.

### **Teacher Materials and Preview Visit**

#### *Nasher Sculpture Center Documentary Check-Out*

Educators may check-out a copy of the 30 minute documentary, *Nasher Sculpture Center: a Gift to Dallas* that originally aired on WFAA and was produced and directed by Judy Kelly. The documentary is available in both VHS and DVD formats, and may be checked out for two weeks (depending on availability). Please contact the Education Coordinator and leave your name, school's name, preferred video format, and shipping address.

### **Preview Visit**

After booking a tour at the Center, teachers may preview the museum to prepare an activity for the class visit. This visit, if scheduled in advance, will be free of charge. Please keep in mind the Center is open until 9:00 pm on Thursdays and 11:00 am – 5:00 pm on weekdays and weekends.

### **Location and Parking**

The Nasher Sculpture Center is located at 2001 Flora Street in the Dallas Arts District.

Parking is available at privately-owned pay lots on Olive Street and Ross Avenue, and in the Arts District and Dallas Museum of Art garages. Bus parking is available on Harwood Street, between Woodall Rodgers Freeway and Flora Street.

### **Contact Information**

To schedule a school tour, please contact the Education Coordinator at [SchoolTours@NasherSculptureCenter.org](mailto:SchoolTours@NasherSculptureCenter.org) or call 214.242.5170.

# TEKS Objectives and Visiting the Nasher Sculpture Center

## Visual Art

### **Perception**

- Glean information from the environment using the five senses (K)
- Identify colors, textures, form, line, and subjects in the environment (K, 1)
- Identify similarities, differences and variations among subjects (1)
- Identify variations in objects from the environment using the senses (2)
- Identify art elements such as color, texture, form, line and space and art principles such as emphasis, pattern and rhythm (2)
- Identify sensory knowledge and life experiences as sources for ideas about visual symbols, self, and life events (3)
- Identify color, texture, form, line, space, and value art principles (3)
- Communicate ideas about self, family, school and community using sensory knowledge and life experiences (4, 5)
- Choose appropriate vocabulary to discuss the use of art elements and art principles (4)
- Identify in artwork basic art elements and principles (5)
- Analyze and form generalizations about the interdependence of the art elements and principles (6)
- Compare and contrast the use of art elements and principles (7, Level I)
- Define a variety of concepts directly related to the art elements and principles (8)
- Interpret visual parallels between the structures of natural and human-made environments (Level II)
- Compare the suitability of art materials and processes to express specific ideas relating to visual themes (Level II)
- Analyze visual qualities and characteristics to express the meaning of images and symbols (Level III)
- Make subtle discriminations in analyzing complex visual relationships and content (Level IV)

### **Creative Expression**

- Identify simple subjects expressed in artworks (K)
- Identify simple ideas expressed in artworks (1)
- Express ideas and feelings in artwork (2)
- Create effective compositions (2)
- Identify and practice skills needed for producing drawings, paintings, prints, constructions, and modeled forms using a variety of materials (2)
- Combine information from direct observation, experience, and imagination to express ideas about self, family and community (5)
- Compare relationships between design and everyday life (5)
- Express a variety of ideas based on personal experience and direct observations (6)
- Describe in detail a variety of personal applications for design ideas (6)
- Create artworks based on direct observations, personal experience and imagination (7, 8)
- Create visual solutions by elaborating on direct observation, experiences, and imagination (Level I)
- Formulate multiple solutions to expand personal themes that demonstrate intent (Level II)
- Solve visual problems and develop multiple solutions for designing ideas (Level III)
- Evaluate and justify design ideas and concepts for use in personal artworks (Level IV)

## **Historical/ Cultural Heritage**

- Share ideas about personal artwork and work of others, demonstrating a respect for differing opinions (K)
- Relate art to everyday life (K, 1)
- Select artworks that show families and groups (1)
- Identify stories and constructions in artworks (2)
- Compare ways people are depicted in artworks (2)
- Identify different kinds of jobs in art (2)
- Compare content in artworks from the past and present for various purposes (3)
- Relate art to different jobs in everyday life (3)
- Identify simple main ideas expressed in art (4)
- Compare and contrast selected artworks from a variety of cultural settings (4)
- Identify the roles of art in American society (4)
- Compare cultural themes honoring history and traditions in American and other artworks (5)
- Identify the use of art skills in a variety of jobs (5)
- Identify in artworks the influence of historical and political events (6)
- Compare specific artworks from a variety of cultures (6)
- Compare career and vocational opportunities in art (6)
- Analyze ways that international, historical and political issues influence art and determine cultural contexts (7, 8)
- Compare and contrast historical and contemporary styles, identifying general themes and trends. (Level I)
- Study a selected historical period or style of art (Level II, III)
- Trace influences of various cultures on contemporary artworks (Level III)
- Identify and illustrate art history as a major source of interpretation (Level IV)
- Analyze and evaluate the influence of contemporary cultures on artworks (Level IV)

## **Response/ Evaluation**

- Express ideas about personal artwork (K, 1)
- Express ideas about original artworks, portfolios, and exhibitions by peers and artists (K, 1)
- Define reasons for preferences in personal artworks (2)
- Identify ideas in original artworks, portfolios, and exhibitions by peers and artists (2)
- Identify general intent and expressive qualities in personal artwork (3)
- Apply simple criteria to identify main ideas in original artworks, portfolios, and exhibitions by peers and major artists (3)
- Describe intent and form conclusions about personal artwork (4)
- Interpret ideas and moods in original artworks, portfolios and exhibitions by peers and others (4)
- Analyze personal artwork to interpret meaning (5)
- Analyze original artworks, portfolios, and exhibitions by peers and others to form conclusions about properties (5)
- Analyze original artworks, portfolios, and exhibitions by peers and others to form conclusions about properties and historical and cultural contexts (6)
- Analyze and compare relationships, such as function and meaning, in personal artworks and form conclusions about formal properties, historical and cultural contexts, intents, and meanings (7, 8)
- Analyze original artworks to form conclusions about formal properties, historical and cultural contexts, intents and meanings (7, 8, Level I, Level III, Level IV)
- Select and critique original artworks and exhibitions (Level II)

## Evaluation

We want to hear from you. Please send us your comments and feedback to using this guide, suggested activities, and your visit to the Center.

Please fill out this form and return to: Education Department, Nasher Sculpture Center, 2001 Flora Street, Dallas, Texas 75201, or fax 214.242.5179.

Please also feel free to send an email to: [SchoolTours@NasherSculptureCenter.org](mailto:SchoolTours@NasherSculptureCenter.org).

Giacometti's Methods and Materials – please comment on content and discussion questions

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Gallery Activities – please comment on activity suggestions

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Classroom Activities – please comment on activity suggestions

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Visiting the Center – please comment on your visit to the Center if your class has visited

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