

American Sculpture

Sotheby's *Beyond Limits* Exhibition

Monumental sculpture at Chatsworth since 2006

15 September to 12 November 2017



Education Pack 2017

Welcome to our education pack for the Sotheby's *Beyond Limits* exhibition 2017.

This is the 12th year of the *Beyond Limits* monumental sculpture exhibition at Chatsworth this autumn.

This pack is designed to help educational groups make the most of their visit, and may also be found on our website.

If you would like any further information about education visits at Chatsworth please contact the education team on education@chatsworth.org or call Sara Main or Rachel Parkin on **01246 565300**.

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There's so much to see and do

We hope you will bring your group to see our Sotheby's Exhibition. Visits can be self-guided, or you can enhance your trip by including one of our range of guided tours or activity sessions available in the house, gardens, farmyard, or woodlands. Admission and activity prices start from £4.90 per pupil; please visit the education pages of the Chatsworth website for more information.

www.chatsworth.org/education

Visit the House

House tour | Allow 1.5 hours

Experience this amazing 300 year old family home, as our friendly guides take you on a journey full of tales about the people and objects that have shaped its history.

Your group will learn about key elements of the house, and compare and contrast what you see to modern life as you know it.



See Chatsworth decorated for Christmas

If you plan to visit from 11 November, come and see Chatsworth at Christmas time, generously decorated with garlands and giant Christmas trees throughout the House. Step into the world and works of Charles Dickens, our theme for Christmas 2017.

Guided tours of the house are not available at this time of year, but there will be a trail that groups can use to bring their visit to life. Christmas sessions have very limited availability, so book early to avoid disappointment on 01246 565430 or visit@chatsworth.org

Explore the Garden

Garden explorers tour | Allow 1.5 hours

The 105 acre garden is full of surprises with waterworks, inspiring sculptures, and amazing plants to discover. Pupils will explore the landscape with an intrepid garden guide to uncover some of its hidden stories and secrets. Specialist tours can also be arranged on request, for example to focus on water features, glasshouses, or sculpture tours.



Get hands on in the Farmyard

All farmyard activities can be booked as a tour, or as a workshop in the Oak Barn. Please select either tour or barn on the booking form.

Caring for animals | Allow 1 hour

Children will meet our farm animals and learn how we care for them within the context of a working farm. From fluffy chicks to majestic shire horses, pupils will get up close and learn how we look after them. Through 'hands on' activities they will look at health, nutrition, and growth, and make the links between farm animals and the food we eat. In the spring term there may be opportunities to bottle feed a lamb or goat kid as part of the Oak Barn session.



New life and growth (Animal lifecycles) | Allow 1 hour

This session encourages children to get up close to our animals, to learn key words associated with adult and young farm animals, and about their life processes. With a member of the farmyard team, they will look at the differences and similarities between a range of farm animals and how they change as they grow. In the spring and summer terms, there may be opportunities to bottle feed a lamb or goat kid as part of the Oak Barn session.

Products and materials | Allow 1 hour

This tour focuses on the link between the farm and the food we buy and eat. Pupils will learn about where food comes from, how it is processed, and also learn about other natural resources such as leather and wool.

Tractor and trailer ride | Allow 0.5 hours

This exciting trailer ride is a great way to explore the stunning landscape at Chatsworth. A member of our farmyard team will share stories about farming and daily life on the estate, while you enjoy the spectacular views.

Get creative with our Outdoor Education

Chatsworth explorers | Allow 1.5 hours

Follow in the footsteps of Joseph Paxton to search for a very special plant. Use your compass and plant identification skills to journey through Stand Wood and find out the story behind the plant. The session finishes with a surprise discovery and the chance to enjoy a special treat cooked on the campfire.

Dens and shelters | Allow 1.5 hours

Enjoy building dens and shelters with natural materials that are available in the woodland. This session is an engaging way to promote an understanding of the resources and habitats in the woods, while developing teamwork skills and using children's imagination.



Prehistory at Chatsworth | Allow 1.5 hours, or 3 hours plus lunch for full day session

Get outdoors and get hands-on exploring prehistory through a range of activities. Test your survival skills in our Stone Age session, or try building with wattle and daub in our Bronze Age session. Why not make a day of it and compare the lifestyles of Stone Age hunter-gatherers and Bronze Age farmers in our exciting full-day session!

Woodland discovery trail | Allow 1.5 hours

Discover Chatsworth's rich woodland and learn more about the plants and animals that can be found there. This session involves a walk through Stand Wood and a range of hands-on activities, such as measuring trees and searching for minibeasts.

Discover the Kitchen garden | Allow 1.5 hours

Join us on a tour of our Kitchen garden and discover more about how we grow and use our fruit and vegetables. This unique insight into our Kitchen garden will involve seasonal activities to promote an understanding of the life cycle of plants.

Talking about Art

Encourage your students to engage with art – factually, imaginatively, and emotionally. These open-ended questions encourage a thoughtful response from young people.

- How does the artwork/space make you feel?
- Why do you think the artist chose this material?
- Who/what influenced the artist?
- What do you think the artist was thinking about when they created this artwork?
- Where on the artwork do you think they started the piece, how has it developed?
- Do you think the artwork is based on reality, or imagination?
- Does it remind you of anything else?
- How is it different to experience a piece of art in a gallery or outside, compared to a book/the internet?

Personal Response

- Do you like/dislike the artwork? Why?
- What do you think it means?
- How does it make you feel?
- What would you change about it?
- If you could talk to the artist about the work, what would you ask them?
- Would you want to take this home, and where would you put it?

Process, Materials and Technique

- How has the artwork been made?
- What processes have been used?
- What materials did the artist use to create the art work?
- Is it realistic/abstract?
- What kind of marks/textures/details can you see on the surface?
- What tools do you think were used to create it?

Form, Content, Colour

- Describe the shapes and forms you can see in the artwork.
- Do these shapes and forms remind you of anything?
- Describe the colours you can see.
- Has the artist used a limited or varied palette?
- How would the mood of the artwork change if it contained different colours?

Factual Response

- Who made the artwork?
- Where was the artist born?
- What date was it made?
- What is it called?
- What is it made of?
- What colour is it?
- How was it made?

Situation

- Does the location of the artwork reflect its themes?
- If the artwork was located elsewhere, how might this affect your response to it?
- If you could display the artwork somewhere else, where would you put it and why?

AMERICAN SCULPTURE BEYOND LIMITS

15 SEPTEMBER – 12 NOVEMBER 2017

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Sotheby's
EST. 1744
Collectors gather here.



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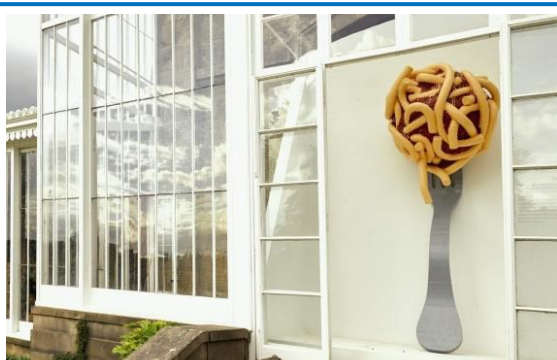
American Sculpture

Beyond Limits Sculpture Exhibition 2017

Introduction

This exhibition, the first of Chatsworth's *Beyond Limits* series to exclusively feature American sculpture of the postwar and contemporary periods, showcases an impressive range of monumental works by a number of the most important voices in the history of the medium.

1. Claes Oldenburg (b. 1929) and Coosje van Bruggen (1942-2009), *Leaning Fork with Meatball and Spaghetti II*, fiberglass painted with urethane, executed in 1994.



Van Bruggen and Oldenburg's work was a true collaboration described by van Bruggen as 'a unity of opposites'; ideas were conceived jointly, Oldenburg drawing while van Bruggen chose colours, fabricated, and sited their works. Their exuberant, humorous sculpture is a great example of Pop Art. Their enlarged objects, such as a fork and meatball, in incongruous settings demonstrate that art can be derived from any source.

ACTIVITY: What is your favourite food? How could you create a huge sculpture of this? What materials would you use?



2. Louise Nevelson (1899-1988), *Tropical Night Disc*, welded aluminium painted black, executed in 1975.



Born in the Poltava Governorate of the Russian Empire (present-day Ukraine), Nevelson emigrated with her family to Maine, where her father worked as a woodcutter and lumberjack before opening a junkyard.

Nevelson's sculptures were usually created out of wood, aluminium, plastic, and metal, but in the 1970s, when *she* was in her 70s, Nevelson embraced new materials like plexiglas and cor-ten steel.

By 1975, Nevelson was established as one of the leading figures of contemporary art in America. The height of *Tropical Night Disc* – standing nearly 3m high – its consuming black colour and disparate angular elements mark the culmination of Nevelson's experiments with form.

ACTIVITY: If you could use any material to create a sculpture, what material would you use?



3. Isamu Noguchi (1904-1988), *Soliloquy*, bronze with marble base, conceived in 1962 and cast in bronze in 1985.



Isamu Noguchi was born in Los Angeles, a Japanese-American. Facing prejudice and segregation, Noguchi's American mother took him to Tokyo. Aged 13, Noguchi was sent back to the U.S. to a school in Indiana, and was known by the name 'Sam Gilmour'. His first art teacher told him, aged 15, he would never be a sculptor.

Noguchi believed that the sculptor's task was to shape space, to give it order and meaning, and that art should 'disappear', or be as one with its surroundings. He used any medium he could get his hands on: stone, metal, wood, clay, bone, paper, or a mixture of

any or all—carving, casting, cutting, pounding, chiselling, or dynamiting away as each form took shape. The dark colour and reflective surface along with the weight of the bronze gives the sculpture an ageless heroic quality.

ACTIVITY: If you were making a sculpture out of different materials, how would you join them together? How would you work out which materials work well next to each other?



4. Sol LeWitt (1928-2007), *Three-Sided Pyramid*, Baked enamel on aluminium, executed in 1991.



Solomon 'Sol' LeWitt was born in Hartford, Connecticut to a family of Jewish immigrants from Russia. His mother took him to art classes.

A founder of Minimal and Conceptual art, LeWitt made two and three-dimensional work ranges from wall drawings to monumental sculptures in aluminium, wood, and concrete blocks.

He focused on basic shapes, colours and types of lines, like this pyramid, organized by plans for drawings or actions to be carried out by you—or not. Sometimes LeWitt's plans derived from a logical system, like a game.

ACTIVITY: What instructions would you leave for someone else to make this pyramid? How could you make your instructions into a game?



5. Joel Shapiro (b. 1941), *Untitled*, painted bronze, conceived in 2011 and cast in bronze in 2017.

Joel Shapiro was born in Queens, NYC, and travelled extensively serving in the Peace Corps 1965-7:



From 1980 Shapiro began making larger scale sculptures, and is an artist of international prominence. *Untitled* is an expression of Shapiro's mature work; monumentality is balanced with agility, seeming to defy gravity, leaving behind the heaviness associated normally with monumental bronzes.

ACTIVITY: Imagine you could change the colour of the sculpture; which colour would you chose? How would that change how this sculpture makes you feel?



6. Beverley Pepper (b. 1922) *Curvae in Curvae*, cor-ten steel, executed in 2017.



Beverly Pepper was born in Brooklyn, NYC to parents who were the children of Jewish émigrés. Pepper studied advertising design, photography, industrial design, and art theory, and worked as a commercial art director.

Pepper first sculpted tree trunks, and was one of only three women invited by a curator to take part in an exhibition of metal sculpture in Spoleto, Italy, in 1962.

From the later 1970s, Pepper was one of the first artists to work with Cor-ten steel, marrying the exposed rusted surfaces of this industrial material with nature.

Pepper has enjoyed a career of over fifty years, and by distancing herself geographically from the art world she has forged her own path. *Curvae in Curvae* is testament Pepper's continuing status as a pioneering sculptor at the age of 95.

ACTIVITY: How does the material of this sculpture relates to the way it looks? Does it look heavy or light? What does the colour of the steel remind you of?



7. Julian Schnabel (b. 1951), *Gradiva*, bronze with paint, conceived in 1986.



Born to a Jewish family in Brooklyn, NYC Julian Schnabel's family moved to Texas when he was 13. The new landscape ignited his senses and imagination, and it began a lifelong fascination with different cultures and lifestyle choices.

A multimedia artist, his work spans music, photography, and film, as well as sculpture. Schnabel found interest in the bronze casting process and pursued sculpture as a separate and parallel discipline 1982-1991. Imposing and dramatic, with an almost ancient religiosity, Schnabel's works maintain a sense of humour.

Gradiva

The mould of *Gradiva* became *Golem*, which may be seen particularly by the difference in surface texture. The cold bronze of *Gradiva*, too, is literally lightened by the liberal splash of white paint.

8. Julian Schnabel, *Joe*, bronze, 1983, conceived in 1983.



Joe is a manifestation of Schnabel's 'mummy' shape, with the addition of foundry ladles that function like arms, making a cross. The sculpture was named after Schnabel's long term friend Joe Glasco, the American painter and sculptor.

9. Julian Schnabel, *Golem*, bronze, 1986, conceived and executed in 1986.



A *golem* is dust or earth brought to life by Hebrew incantations, a creature who in some stories threatens its creator as it runs amok, and in others becomes a helper, a companion, or a rescuer of an imperilled Jewish community.

In modern Hebrew, golem means 'dumb' or 'helpless' and has passed into Yiddish as *goylem* meaning someone clumsy or slow. The mould of *Gradiva* became *Golem*, and the strengthening of the outside of the mould 'the tartan it is wearing'.

10. Julian Schnabel, *Si tacuisses*, bronze with paint, conceived in 1990.



The tribal association of *Si tacuisses* is looser. Schnabel noticed that the existential pilgrims who travelled to North Africa spent an inevitable night with the American composer, author, and translator Paul Bowles, in Tangiers, Morocco.

Schnabel loves how palms represent the South, reminding him of his Texas childhood, and of Mexico.

11. Julian Schnabel, *Leutweyler for BB*, bronze with paint, conceived and executed in 1989.



Looking at the world from the Australian coast in 1985, Schnabel began to collect South Sea figures, wooden constructions, with mystic value. Schnabel included these tribal figures in his sculptures cast in 1989, including *Leutweyler for BB* made to look like a South Sea drum. The form is the outside of a cast, like *Gradiva*.



12. Joel Shapiro, *Untitled*, bronze, executed in 2013. [For more about the artist see No. 5.]



The rectangular bronze pieces of *Untitled* appear arbitrarily connected, but reveal the deliberateness of their construction upon closer inspection.

Developed from Shapiro's scaled wooden models and then cast in bronze or aluminium, his sculptures retain the dynamism as well as the grain of the wood. Suggestive of a reclining figure, the inherent instability of *Untitled* evades definition.



13. Mark di Suvero (b. 1933), *The Cave*, steel, executed in 2015.



Mark di Suvero was born in Shanghai, China. With the outbreak of World War II, he moved to San Francisco, California, and then to NYC. He worked part time in construction, using wood and metal salvaged from demolition sites to build dynamic sculptures.

In 1960, di Suvero almost died in an elevator accident at a construction site, suffering severe spinal injuries that left doctors questioning whether he would ever walk again. In rehabilitation, di Suvero learned to use an arc welder.

di Suvero's sculptures began with large outdoor pieces using salvaged materials, but have transformed into a focus on H-beams and heavy steel plates, swinging and rotating elements. The movement of his sculpture is naturalistic and anthropomorphic.

ACTIVITY: When you look at this sculpture what does it make you think of? Animals? Plants? People? Landscapes?



14. Richard Serra (b. 1938), *Lock*, hot-rolled steel, in 5 parts, executed in 1976-77; this work is unique.



Serra was born in San Francisco, California to a Mallorcan father, a pipefitter at a shipyard, and a Russian Jewish immigrant mother who nurtured her son's creative talent.

From 1970, Serra pioneered monumental outdoor sculpture that dwarfs the observer, challenging viewers' perception of their bodies in relation to landscapes.

The weathering of the steel takes 8-10 years to develop its characteristic dark, even patina.

Lock is formed from five separate steel parts, elements that are not fused in any way. Serra relies on the forces of gravity and a carefully balancing of the relative weights to achieve stability. The process of viewing *Lock* requires moving through and around the work.

ACTIVITY: Move around the sculpture. How do you feel inside the sculpture? How is this different to before? Do you agree with your classmates?



15. David Smith (1906-1965), *Voltri-Bolton X*, steel, executed in 1962; this work is unique.



David Smith was born in Indiana, and in 1921 moved with his family to Paulding, Ohio – which one commentator has called ‘Nowheresville’, USA. Smith’s mother was a schoolteacher, his father an engineer, and he recalled:

...we used to play on trains and around factories. I played there just as I played in nature, on hills and creeks.

Aged 19 he worked in a car factory, and Smith’s work captures the move from rural and agricultural society to an urban and industrial one. He began working in welded iron and steel.

Smith is best known for his innovative and remarkably diverse large-scale metal pieces, constructed from used machine parts, abandoned tools and scrap metal, almost like a paper collage.

ACTIVITY: How would you make the most interesting 3D collage you can imagine? What materials would you chose and why? What colours, textures, shapes, and sizes would you use?



16. Wendell Castle (b. 1932), *Big M*, gel-coated fiberglass, automobile paint, wire, steel tubing, executed in 1971; this work is unique.



Wendell Castle was born in Kansas. He studied industrial design, fine art, and sculpture. In the late 1950s Castle made his first piece of furniture – a coffee table to furnish his student flat. He disagreed with a tutor who told Castle that furniture was a waste of his time.

I thought why can’t furniture be as important as sculpture? Why can’t it be an art form?

Big M was Castle’s first fully realized large sculpture weighing over one thousand pounds. To make this sculpture, Castle created an armature out of steel rods, wrapped them with

metal mesh, applied a sprayed-on fiberglass skin, and then coated the piece in reddish-orange polyurethane paint..

ACTIVITY: Do you think that furniture can also be a work of art? Have you seen any examples during your visit? If you were to make a piece of furniture as a work of art, what piece of furniture would you chose and why?



17. Sam Francis (1923-1994), *Untitled*, cor-ten steel, conceived in 1979 and executed in 2003.



Sam Francis was born in California. Serving in the United States Air Force during World War II, Francis was injured during test flight manoeuvres and began painting in 1944 after being diagnosed with spinal tuberculosis.

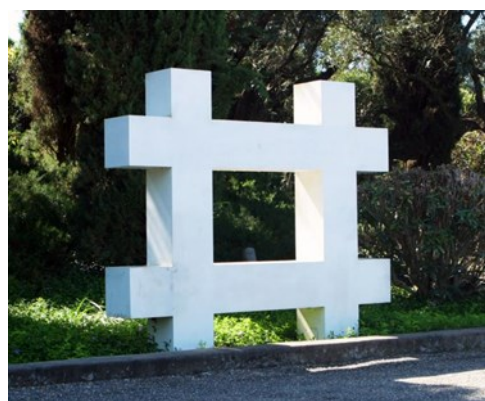
Untitled is a superb and rare example of Sam Francis' investigation into the possibilities of three-dimensional art. Francis made his first foray into sculpture in 1965; this coincided with his decision to spend an increasing amount of time in Japan. Francis' inclination towards Eastern thought

and the spirit of Zen had a significant impact on his work, which values empty space, and light, as much the materials with which it is made.

ACTIVITY: What everyday object can you think of where the empty space is as important as what it is made out of?



18. Robert Morris (b. 1931), *Barrier*, cast white painted steel, conceived in plywood in 1962 and executed in painted steel in the 1980s; this work is unique.



Robert Morris was born in Kansas City, Missouri. He studied engineering, art, and philosophy. He began painting, and became interested in the idea that art making was a record of a performance by the artist, and he became interested in dance.

Barrier interrogates the conventional relationship between the frame and it's notional content, and between the frame and it's surroundings.

ACTIVITY: How could a dance create a piece of art? What would happen if a dancer moved around on paper in bare feet with paint on them?



19. George Rickey (1907-2002), *Column of Four Squares Excentric Gyration III*, 4 stainless steel squares, executed in 1990; this work is unique.



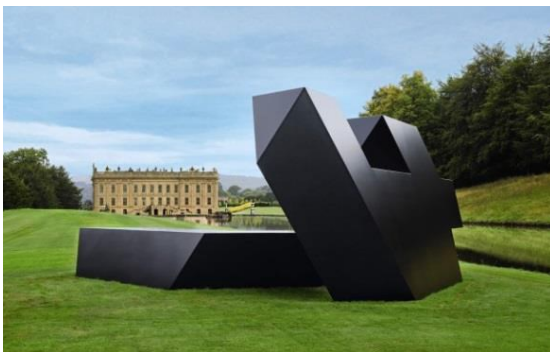
George Rickey was born in South Bend, Indiana, and the strange way his window latches at home worked got him thinking about movement in sculpture.

All Rickey's mobiles and kinetic sculptures perform their movements without any motor power, using instead the laws of nature, wind power, and gravity.

ACTIVITY: How could you make a sculpture that could create movement using wind, gravity, or light?



20. Tony Smith (1912-1980), *Source*, steel painted black, executed in 1967.



Tony Smith was born in New Jersey. Confined with tuberculosis he began to form constructions from the cardboard boxes in which his medicines came.

Smith would never begin a work knowing what he was going to make, but experimented as he worked. *Source* was created from the dismantling of the model for an earlier work.

ACTIVITY: Can you think of something that you have made that you could return to, and make something new out of?



21. Robert Indiana (b. 1928), *Zero through nine*, Cor-ten steel, conceived in 1980 and executed in 1990.



Born Robert Clark, Indiana changed his name to reflect his home state in 1958.

Indiana incorporated materials and inspiration from his mid-Western landscape into his work – from simple wooden beams salvaged from demolition sites near his studio, to wheels, text, and numbers using abandoned stencils, to road signs, route numbers, and billboards. Indiana is considered one of the most significant members of the new generation of Pop artists.

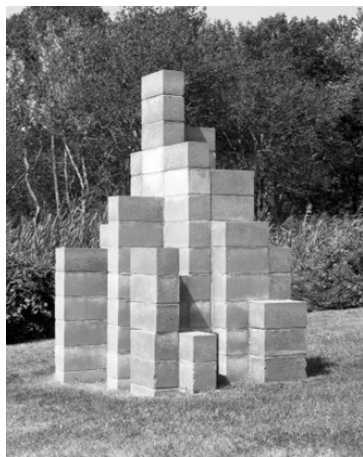
Numbers always loomed large for Indiana. He said:

Numbers fill my life. They fill my life even more than love. We are immersed in numbers from the moment we are born...by creating them, I've invested those numbers with a quality they have never had before.

ACTIVITY: If you had to make a sculpture of numbers, which numbers would be important to you and why? How would your choice of material reflect this?



22. Sol LeWitt (1928-2007), *Certificate for Irregular Progression*, a paper certificate, concrete and mortar once constructed, conceived in 2001. [For more on the artist see 4].



Irregular Progression is made of 111 concrete rectangular blocks which remove the artist's intervention from the process of creation. LeWitt uses raw, unpainted concrete, machine-made objects, assembled to create structural support, as each block of the 'structure' is placed according to a specific plan he has drawn out, like an instruction manual for industrial construction.

ACTIVITY: Why might an artist want someone else to make their idea into a reality? How is this different from the artist having an idea and then creating it themselves?



THANK YOU

We hope you have enjoyed exploring *American Sculpture* in the Garden; please do send us any feedback to education@chatsworth.org

We look forward to welcoming you to our Education House Preview ahead of our 2018 opening, from 3.30pm on 22 March; to attend please contact education@chatsworth.org

Please do not hesitate to contact us for any further information, or assistance in planning your educational visits to Chatsworth; we will be delighted to help you get the most out of your visit. education@chatsworth.org / 01246 565 300.