

Norton Simon Museum

Curriculum Materials: Women Artists in the Norton Simon



L-R: *The Traveler*, 1915, Liubov Popova (Russian, 1889–1924), oil on canvas ; *In a Villa at the Seaside*, 1874, Berthe Morisot (French, 1841–1895), oil on canvas ; *Portrait of Theresia, Countess Kinsky*, 1793, Élisabeth Louise Vigée Le Brun (French, 1755–1842), oil on canvas.

Historically, women’s educational and career options were extremely limited. Until the 20th century, most women were not allowed in art schools or permitted to learn anatomy by drawing nude models. In fact, many women, including Louise Moillon (1610–1696) and Élisabeth Louise Vigée Le Brun (1755–1842), were only able to become artists because their fathers were artists, and they learned their craft at home. Others, like Rachel Ruysch (1664/5–1750) and Liubov Popova (1889–1924), were allowed opportunities denied others because they had wealthy, progressive parents.

It was considered inappropriate for women painters to paint male sitters or to work among men. If they got married, they were often expected to quit or take long breaks from work, and their careers took a back seat to domestic duties and child-rearing. Women artists were often subject to criticisms that they were immodest or even depraved for exposing their artworks—and, by extension, themselves—so publicly. Usually they were restricted to less-valued genres like portraiture and still life, and their work was frequently described in feminine terms, with condescending language that belittled them and undermined their achievements.

Despite these limitations, these women artists persevered. Their contributions broaden and enrich the spectrum of what is covered in art and how we engage with it. In the words of 20th-century sculptor Barbara Hepworth (1903–1975), women artists “have a sensibility, a perception, and a contribution to make which is complementary to the masculine and which completes the total experience of life.”

Still Life

Louise Moillon learned to paint from her father and stepfather, who were both artists. She painted *Still Life with Cherries, Strawberries and Gooseberries* when she was 20, the same year that she exhibited her first painting after persuading her stepfather to display one of her works alongside his. The painting sold immediately, launching Moillon's career in the process. The 17th century was a time of religious turmoil, and Protestant Northern Europe was frequently at odds with Catholic France. Although Moillon was Protestant, she and her family enjoyed religious freedom in France for most of her life. However, when the country shifted politically after the **Edict of Fontainebleau** in 1685, she suffered from religious persecution. Her son was imprisoned, and she was eventually forced to convert to Catholicism.



Still Life with Cherries, Strawberries and Gooseberries, 1630

Louise Moillon (French, 1610–1696)
Oil on panel

Key Concepts

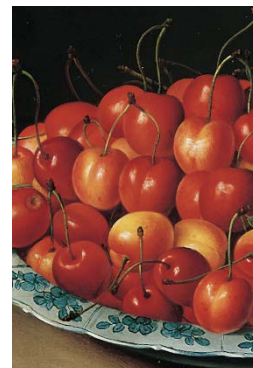
Louise Moillon created some of 17th-century Europe's most sought-after **still-life** paintings. Although it was considered improper and beyond the ability of women to paint history and religious paintings, which were larger, more imposing and valued more highly, the small scale and domestic nature of still-life painting was seen as a natural fit for women painters.

Still-life paintings—depictions of everyday objects such as fruit and flowers displayed in baskets and porcelain bowls—emerged in the 17th century and were especially popular in Northern Europe. Although the **genre** was less appreciated in France than in Northern Europe, Moillon's works were prized by kings Louis XIII of France and Charles I of England. Unlike Northern European examples, Moillon's **still lifes** do not contain religious or moral symbolism.

In 1640, Moillon married, and her production declined significantly. It wasn't until 1670, roughly 20 years after her husband's death, that Moillon resumed her former output. A total of 135 paintings are now attributed to her.

A Closer Look at *Still Life with Cherries, Strawberries and Gooseberries*

- Moillon uses repeated circular shapes (cherries, gooseberries and currants) to create an elegantly balanced **composition**. The **three-dimensional, tactile** quality of the cherries in particular makes the objects in the painting appear real, and their twisted stems add a playful quality to an otherwise somber **composition**.
- Light falls on the fruit from the left side of the picture plane, casting deep shadows. Together with the dark background, this dramatic lighting, known as **chiaroscuro**, creates focus and interest within the painting.



- Because small droplets of water were considered difficult to paint, artists like Moillon often used them to demonstrate their skill. In addition to her expert depiction of the droplets, Moillon captured the delicate, veined skins of the gooseberries as well as the gleam of light on the polished blue and white ceramic plates with great sensitivity.



Discussion Questions

- Moillon's painting is very simple and very still. How does it make you feel to look at it? What do you think led patrons like the kings of France and England to value her paintings so highly? What about it (if anything) appeals to you?
- Think of today's food advertisements. How do advertisers portray food to make it enticing? How does Moillon appeal to your senses here? Are there any parallels?

Activity

- Choose three objects from your daily life, and arrange them on a table. Using a pencil, draw this still life in natural light. Then close the curtains or blinds to block out the light. Create shadows by setting up a flashlight or lamp and shining the light directly on the objects from a certain direction. Draw the same still life once more, this time incorporating **chiaroscuro** with the use of shading. How does the change in lighting change the character of your drawing? Which drawing do you prefer and why?

Vocabulary

- **Chiaroscuro** (pronounced *kee-ar-oh-SKOO-ro*): the use of boldly contrasting lights and darks.
- **Composition**: the overall arrangement of the various parts and elements of an artwork.
- **Edict of Fontainebleau**: a proclamation issued by King Louis XIV of France revoking the 1598 Edict of Nantes, which had granted French Protestants the right to practice their religion without persecution from the state.
- **Genre**: the type of a painting, defined by its subject matter.
- **Still life**: the depiction of primarily inanimate objects, such as flowers or fruit.
- **Tactile**: appealing to the sense of touch.
- **Three-dimensional**: having or appearing to have *three dimensions*—that is, *height, width and depth*.

A Scientific Perspective

Rachel Ruysch grew up in Amsterdam in a wealthy, prominent family of architects and scientists. As a Dutch woman, she had greater legal rights and freedoms than most upper-class European women did at that time. Ruysch's father encouraged her artistic talents and, when she eventually married another artist at age 29, her husband supported and even acknowledged the superiority of her painting. Despite the limitations imposed on women and the domestic duties associated with having 10 children, Ruysch continued painting into her early 80s and produced more than 250 paintings. She was considered one of the most successful artists of her time, and her paintings often sold for more than Rembrandt's did during his lifetime.

Key Concepts

Ruysch's father, Frederik Ruysch, was an eminent scientist, physician and professor of anatomy and botany at the University of Amsterdam. From a young age, Ruysch helped her father prepare and catalogue his collection of rare natural history **specimens** for his private museum, a major tourist attraction for dignitaries visiting Amsterdam. His collection gave her easy access to natural **specimens** year round, and her exposure led to a precise knowledge of flowers and insects.

From the age of 15, Ruysch studied with the famous still-life painter [Willem van Aelst](#). It was highly unusual for a young woman to study with a male teacher who was not a relative, but she benefited from her parents' enlightened attitude and status. She was also influenced by still-life painter [Otto Marseus van Schrieck](#), known for his paintings of dark forest flora with insects and lizards. These were inspired by the writings of Schrieck's friend, biologist [Jan Swammerdam](#), who made important discoveries about insect development.

In 1701, Ruysch became the first-ever female member of the artist's guild in **The Hague**. All artists working in that city were required to become members of the guild, and her acceptance gave her a freedom not afforded to other women. She worked there until she was awarded the prestigious appointment of court painter to the elector palatine of Bavaria in Dusseldorf in 1708.

A Closer Look at *Nosegay on a Marble Plinth*

- The Netherlands was the largest importer of new and exotic plants and flowers from around the world. A growing interest in natural history and the science of botany as well as a new appreciation for flowers as a source of beauty, fragrance and status led to a thriving market for floral still lifes. Ruysch's still life features snapdragons, roses and gerberas, among others, and the flowers are depicted in various stages of bloom.



Nosegay on a Marble Plinth, c. 1695

Rachel Ruysch (Dutch, 1664/5-1750)

Oil on canvas

- Ruysch's compositions are characterized by strong curves and diagonals, and dramatically lit flowers emerging from very dark backgrounds. Here, the flowers form a diagonal line, from the thorny stems projecting over the edge of the marble ledge at the lower left of the canvas, to the bright red and white blossoms in full bloom at the center to the white snapdragons projecting into the upper right corner.



- Whereas insects are typically linked to decay in the **vanitas** tradition of still-life paintings, here they appear merely as another element of nature and are associated with the **Scientific Revolution**. A butterfly perches to the right of the pink blossom at the bottom of the flowers, a bee hovers just under the white flower to the left of that, a dragonfly rests directly above the butterfly and a cricket sits just above the snapdragons. Interestingly, Ruysch is known to have sometimes used real butterfly wings in her paintings.

Discussion Questions

- How is Ruysch's painting different from 17th-century Spanish painter Francisco de Zurbarán's [Still Life with Lemons, Oranges and a Rose](#) also at the Norton Simon? How is it similar?
- In Ruysch's time, flowers were prized luxuries and status symbols for the wealthy. What do you think flowers symbolize today?



Activity

- Take some time to examine the natural world on your way to school, taking photographs of anything of interest. Use these photographs to create a dramatic composition that highlights otherwise-overlooked natural wonders in your day-to-day-life. Think about which artistic techniques you can use to make your composition eye-catching and intriguing.

Vocabulary

- **The Hague:** the seat of government in the Netherlands.
- **Scientific Revolution:** a series of events in the 1700s and 1800s that marked the emergence of modern science, when developments in mathematics, physics, astronomy, biology and chemistry transformed humankind's understanding of nature.
- **Specimen:** an individual animal, plant or piece of mineral used as an example or type for scientific study or display.
- **Vanitas:** a still-life painting with symbols of death or change, reminding the viewer of their inevitability.

A Woman Painting Women

Initially introduced to art-making by her father, a **portrait** painter, Élisabeth Louise Vigée Le Brun was one of the most famous portraitists of her time. As a woman, she was not permitted to attend the School of Fine Arts or to study nudes, the basis of most artists' anatomy training, but she briefly attended a small drawing academy and copied drawings and plaster busts on display at the Louvre Museum in Paris. Despite the limitations imposed by her gender, she began earning a living from her art in her teens, though her stepfather, and later her husband, who was constantly in need of money, took her earnings. Vigée Le Brun was extremely hardworking and prolific. She is known to have created more than 600 paintings, and it was said that she worked throughout her pregnancy and had to be persuaded to leave her studio in time to give birth to her daughter, Jeanne Julie Louise. Her memoirs, first published in 1835-37, have been translated and reprinted many times.



Portrait of Theresia, Countess Kinsky, 1793
Élisabeth Louise Vigée Le Brun (French, 1755-1842)
Oil on canvas

Key Concepts

At the age of 23, Vigée Le Brun was summoned to the palace at Versailles to paint the Queen of France, Marie-Antoinette. The resulting painting was very well received, and she soon became a friend of the queen. Vigée Le Brun painted her **portrait** many times before fleeing France in 1789 when the king and queen were arrested at the onset of the French Revolution.

Although she was celebrated as the queen's favorite painter, Vigée Le Brun was still subject to the criticisms aimed at women painters of her time. She was called both immodest and immoral for displaying her skills so publicly. And while some critics derided her art as "feminine," others accused her of having a male artist help finish her paintings.

With the help of her patron, the queen, Vigée Le Brun became one of only four women permitted to join the Académie Royale, an institution reserved for the artistic elite and patronized by the king. Her membership was taken away after the revolution, and women were not allowed to be members of the Académie or its replacement, the Académie des Beaux-Arts, until 1897, roughly 100 years later.

A Closer Look at *Portrait of Theresia, Countess Kinsky*

- After fleeing France, Vigée Le Brun lived in exile in Vienna, painting the nobility there. Her **portraits** made her internationally famous, and she went on to paint the most exalted nobility in Italy, Austria and Russia before eventually returning to France in 1802. She was particularly known for imbuing

her female sitters with grace and beauty and for starting trends. The clothing in her **portraits** became high fashion throughout Europe.

- In the 1780s, French fashion became more natural and minimalist than in previous decades, when excess was the rule. Vigée Le Brun in particular asked her sitters to leave their hair unpowdered and unfastened, and to wear looser, **neoclassical** dresses with tunics and shawls, meant to imitate the drapery seen in **portraits** by the Renaissance master Raphael for a timeless effect.
- The subject of this **portrait**, Countess Kinsky, was the victim of an arranged marriage to a man who abandoned her immediately after their wedding. Vigée Le Brun was impressed by the countess and claimed “her person was perfection” and in no need of improvement. However, the porcelain quality of her skin and the extraordinary size of her eyes are clear signs that this is an **idealized portrait**, and, although she is portrayed in nature, the breeze that seems to stir her hair and scarf leaves the rest of her outfit and the surrounding landscape unaffected.



Discussion Questions

- Compare this **portrait** with another 18th-century **portrait** in the Norton Simon, Maurice-Quentin de La Tour’s [Self-Portrait](#). How do these two works differ? How are they similar? How much of these differences do you think result from the sitter’s gender?
- Find a picture of a beautiful young woman or handsome young man in a magazine or advertisement. How is this person **idealized** (perhaps through a certain pose or the use of cosmetics, or a photo that has been airbrushed or Photoshopped)? How have standards of beauty changed since Countess Kinsky was painted? How have they stayed the same?



Activity

- Find a partner and write down three things that you find beautiful about that person. Draw each other’s **portrait** emphasizing these qualities, or write a paragraph describing why you chose these three features and share them with each other.

Vocabulary

- **Idealized:** depicted as perfect or better than reality.
- **Neoclassical:** drawing inspiration from the art and culture of ancient Greece and Rome. This style of art became increasingly popular in late 18th-century France, emphasizing formal composition, harmony, historical subject matter and monumentality.
- **Portrait:** a painting or sculpture meant to represent the likeness of a specific person.

A Female Perspective

As an upper-middle-class woman painter in 19th-century France, Berthe Morisot was a rarity for her time. Whereas drawing and watercolor were encouraged as part of a proper education for an accomplished young lady, a professional career was not, because it diverted women from their duties as wives and mothers. Women were still denied access to life drawing classes, an essential part of academic study, and they were also virtually excluded from state commissions, the state art school and official competitions. In fact, when Morisot began studying art, her drawing instructor warned her mother of the “catastrophic” possibility that Morisot might become a professional painter. Luckily, her mother disregarded this warning and continued to support Morisot’s and her sister’s interest in painting. Berthe pursued a career as an artist, but her sister, Edma, stopped painting when she got married, a decision she mentioned with regret in later letters to her sister. When Berthe eventually married at age 33, it was to Eugène Manet, a younger brother of Édouard Manet, who was also an artist and supported her work.



In a Villa at the Seaside, 1874
Berthe Morisot (French, 1841–1895)
Oil on canvas

Key Concepts

Like her **Impressionist** peers, Morisot was interested in painting *en plein air*. However, it was considered inappropriate for her to frequent the café-concerts and dance halls depicted by male **Impressionists** like Degas and Renoir. As a result, many of Morisot’s paintings feature upper-middle-class women and children going about their lives in the spaces to which women of their class had access.

Morisot was considered by many of her time to be the purest of the **Impressionists**, and she exhibited in seven of the eight **Impressionist** exhibitions (she missed one due to the birth of her only child, Julie). This painting was made just after the first **Impressionist** exhibition of 1874.

Although Morisot never spoke publicly about women’s rights, in an 1890 diary entry, she wrote, “I don’t think there has ever been a man who treated a woman as his equal, and that’s all I would have asked for— I know I’m worth as much as they are.”

A Closer Look at *In a Villa at the Seaside*

- Morisot made this painting while on a summer trip to the Normandy coast with her family. The development of the railways in the 1850s and 1860s made Normandy more accessible to visitors from Paris, and the location where Morisot and her family stayed had several recently completed villas and seaside resort hotels to accommodate the new wave of visitors. This painting documents the experience of a woman of Morisot’s class on holiday by the sea.



- Here, a woman sits, wearing a veiled hat, shawl and gloves to shield her from the wind and sun. The white piping on her ruffled black day dress mimics frothy ocean waves, but she sits on a high terrace, safely removed from the sand and water. A little girl beside her leans over the railing to watch the sailboats and swimmers on the public beach below, and a female visitor to her right climbs the stairs, her parasol barely visible over the railing.
- While Morisot's subject was appropriate to her social class and gender, her free and expressive **brushwork** was bold, in keeping with her desire for her work to be fresh, spontaneous and original. This bold **brushwork** is particularly evident in the figures of the woman and little girl, who are formed by a flurry of brushstrokes, suggesting life and energy beneath the surface.

Discussion Questions

- Although Morisot was well received by her peers and contemporaries (Claude Monet owned five of her paintings, and Edgar Degas once owned *In a Villa at the Seaside*), within 10 years of her death she had been sidelined and was nearly excluded from histories of **Impressionism**. Do you think there are many other women and other marginalized people in history who have made momentous contributions only to be forgotten? What can we do to bring attention to their stories?
- While her male peers' work was praised as original or rigorous, Morisot's was often described in more feminine terms, such as charming, elegant, delicate or tender. Do you think male and female artists and writers are still described in gendered terms? How would you like your work to be described?

Activity

- How does this beach experience differ from your own beach experiences today? Does the beach clothing of the woman and girl surprise you? How do you think it would feel to be dressed this way at the beach on a summer vacation? Write a short story from the perspective of one of the people in this painting.

Vocabulary

- **Brushwork:** the way in which a painter applies paint with a brush.
- ***En plein air:*** a French expression meaning "in the open air," used to describe the act of painting outdoors, a practice that became more prevalent in the mid-19th century, due to the invention of premade tubes of paint.
- **Impressionism:** a movement or style of painting that originated in the 1860s in France, characterized by the use of unmixed colors and small brushstrokes to capture the effects of light and create an "impression" of the subject matter at a given moment.

The Traveler

Born into a wealthy family in Moscow, Liubov Popova traveled widely as a child and continued to travel once she embarked on a career as an artist. A rare worldly and independent woman in a male-dominated art world, Popova became one of the most accomplished artists of the Russian avant-garde and a leading voice in shaping pre- and post-Revolutionary Russian art as it evolved toward **abstraction**. In the catalogue for a retrospective organized after her death, her brother Pavel wrote, “Impetuous and passionate, never satisfied with what had been achieved and forever aspiring forward, from a young age Popova displayed an enthusiasm for revolutionary forms and movements both in art in particular and in the basic orientations of life.”

Key Concepts

In the years leading up to this painting, Popova traveled to Italy, where she encountered both **Proto-Renaissance** paintings and **Futurist** art; to Paris, where she admired post-Impressionist art and studied **Cubism**; and within Russia, where she admired religious icon paintings and folk art. These many influences appear throughout her paintings.

In Paris, Popova adopted the **Cubist** practice of portraying a subject from multiple perspectives at once, and the fracturing of form as a means of integrating an object with its surroundings. However, Popova’s version of **Cubism** differed from the **monochromatic** fragments of **Cubism**’s originators, Pablo Picasso and Georges Braque. Instead, she painted solid forms in bright colors like those seen in Russian folk art or **Proto-Renaissance** paintings.

Popova’s art at this time teetered on the edge of **abstraction** without abandoning a recognizable subject. In 1915, she made two paintings, including this one, featuring a modern traveler like herself. By 1916, Popova had moved on to completely **abstract** paintings featuring some of the same shapes and colors seen here.

A Closer Look at *The Traveler*

- Here Popova depicts a traveler in a long dress, a black cape, a hat with a feather and a yellow beaded necklace. She carries a green umbrella and is surrounded by glimpses of a railing, green grass and striped banners like those in a bus or train station.
- Russian words and letters from the **Cyrillic** alphabet appear throughout the painting, including, from left to right, “zhurnaly” (journals), “gas” (part of the word for newspaper) and “shliap” (the beginning of “shliapa,” or hat). “Op” also appears in the Latin alphabet at the top left of the painting, an apparent reference to Popova’s name.



The Traveler, 1915
Liubov Popova (Russian, 1889–1924)
Oil on canvas

- The painting is organized on overlapping and intersecting angular planes and diagonals that show the influence of **Futurist** art's **lines of force**. The repetition of diagonals, triangles and curves along with the bright colors create a sense of energy and motion appropriate for the theme of travel. Layers of rough and smooth and thick and thin paint also contribute to the sense of **dynamism**.

Discussion Questions

- How would you describe the energy or feeling of this painting? What visual elements in the painting contribute to this effect? Do you identify with the feeling of traveling or commuting, as communicated in this picture?
- Compare this painting to the Norton Simon's [Woman with a Guitar](#), a **Cubist** painting by Pablo Picasso from 1913. Can you see the influence of Picasso's work on Popova's? What similarities do you notice between these two paintings? What differences do you notice? Which painting do you prefer and why?



Activity

- In 1916, a year after she painted *The Traveler*, Popova moved on to completely **abstract** geometric color harmonies. How do you think *The Traveler* would have been improved or diminished if it did not have a recognizable subject (such as the traveler)? Compare this painting to Popova's completely **abstract** work from two years later, [Painterly Architectonic](#). Do you notice similarities between these paintings? Which do you think is more powerful and why? Inspired by these examples, create a picture that communicates the themes and feelings of travel without depicting any recognizable subjects. What elements of art did you use and why?

Vocabulary

- **Abstract art:** works of art that may have form, but make little or no attempt at pictorial representation.
- **Cubism:** a style of art in which subjects are reduced and fractured into geometric forms and then realigned within a shallow, relief-like space. Cubists often used multiple or contrasting viewpoints so that several sides of an object could be seen simultaneously.
- **Cyrillic:** an alphabet used by many Slavic peoples, including Russians.
- **Dynamism:** the quality of being characterized by vigorous activity and progress.
- **Futurism:** an Italian art movement of the early 20th century that aimed to capture in art the dynamism and energy of the modern world.
- **Lines of force:** in Futurism, lines radiating from the object in the painting to the field of the spectator's vision, revealing the object's "vibrations," or in some cases, the object's impact on the environment.
- **Monochromatic:** consisting of shades of one color rather than a range of colors.
- **Proto-Renaissance:** the pre-Renaissance period (c. 1300-1400) in Italy.

Utilizing Space

Barbara Hepworth was one of the most important British sculptors of the 20th century and one of the first artists to consider the space around her sculptures as a significant part of the works themselves. In the 1950s Hepworth spoke several times about the position of women in the visual arts. She maintained that women artists brought a different perspective to art, without which art could only reveal a partial view of the world. “A woman artist,” she argued, “is not deprived by... having children, nor by nursing children with measles (even in triplicate [she was the mother of triplets])—one is in fact nourished by this rich life, provided one always does some work each day; ... so that the images grow in one’s mind.”

Key Concepts

Hepworth’s **organic forms** are inspired by nature, but her goal was not to reproduce the physical world. In her sculptures, she said, “the translation of what one feels about [people] and nature must be conveyed by mass, inner tension, and rhythm, scale... and the quality of surface.”

In 1963, Hepworth expressed her belief in the importance of a landscape setting for her sculptures: “I always envisage ‘perfect settings’ for sculpture and they are, of course, mostly envisaged *outside* and related to the landscape... I think sculpture grows in the open light and with the movement of the sun its aspect is always changing; and with space and the sky above, it can expand and breathe.”

Hepworth preferred carving her sculptures from materials like wood and marble, rather than shaping her sculptures from a more malleable medium like wax or clay. She hated molding clay to make models from which to **cast a bronze** sculpture. Instead, she created an aluminum mesh **armature**, covered it with **plaster**, and then carved from it once the **plaster** had hardened.

A Closer Look at *Rock Form (Porthcurno)*

- Hepworth did not start working with bronze until later in her career, but she appreciated that bronze allowed for more openness than carved materials like stone or wood and it enabled her to work faster to meet the demand for her work and to work on a larger scale.
- *Rock Form* is very much defined by its holes and **negative spaces**, and, when placed in a natural landscape, these **negative spaces** interact with the setting around the sculpture to create a dynamic viewing experience. In Hepworth’s words, “There is an inside and an outside to every form... Every shadow cast by the sun from an ever-varying angle reveals the harmony of the inside to the outside. Light gives full play to our tactile perceptions through the experience of our eyes, and the vitality of forms is revealed by the interplay between space and volume.”



Rock Form (Porthcurno), 1972

Barbara Hepworth

(English, 1903–1975)

Bronze, Edition of 6, Cast No. 3

- This sculpture was one of a sequence of bronze sculptures that focus on the ocean, caves, rocks and cliffs in and around Porthcurno, a small village on the south coast of Cornwall, England. Hepworth was particularly inspired by the caves on the beach, which had been pierced by the sea.



Discussion Questions

- What do the shapes in this sculpture suggest to you?
- Notice how Hepworth has varied the surface texture of the sculpture. Why do you think she chose to make the area around the holes so smooth and concave while the outside is so rough and patterned?

Activity

- Hepworth was one of the first artists to consider the space around her sculptures as a significant part of the works themselves. If you are at the museum, walk around *Rock Form* and examine it from all sides. Read Hepworth's quote on negative space in the "Closer Look" section. Then, being careful not to touch the sculpture, look through its various holes. Using the holes as viewfinders, frame a scene of the garden, another sculpture or a plant, and either draw it or take a photo to capture your unique experience with this piece.

Or, if you are at school, cut out a picture of this sculpture, making sure to cut out the holes in the sculpture as well, or choose another favorite outdoor sculpture (either one from a garden or an urban space) and cut out a picture of it. Then take pictures of outdoor spaces around your school, print a few and experiment by placing your cut-out sculpture on top of the photos to see what it would look like in different contexts. How would this new placement affect the work and how you read it?

Vocabulary

- **Armature:** a framework providing structure and stability around which a sculpture is built.
- **Bronze casting:** a process in which a ceramic cast is made from a wax model. The mold is baked, the wax melts out of the mold, and heated liquid bronze is poured into it. When the bronze cools and hardens, the mold is broken away and the bronze is filed down and polished.
- **Negative space:** the space around and between an object that is not taken up by the object itself.
- **Organic forms:** irregular and curved shapes inspired by nature.
- **Plaster:** a soft mixture of lime with sand or cement and water, spread on structures to form a smooth hard surface when dried.