

**UMFA**  
UTAH MUSEUM  
OF  
**FINE ARTS**  
SELF GUIDE

Sculpture

# UMFA MAP



## Legend

?	Visitor Services Desk	📞	Public Telephone
E	Elevators	♿	Accessible Public Restrooms
💧	Drinking Fountain	🚪	Emergency Exits



AT THE UNIVERSITY OF UTAH  
 Mercie & John Price Museum Building  
 410 Campus Center Drive  
 Salt Lake City, Utah 84112-0350  
 801.581.7332 • www.umfa.utah.edu

# WELCOME

to the Utah Museum of Fine Arts

*Your Passport to a World of Art*



This folder will help you and your group explore some exciting works of art at the UMFA. With this folder, you will spend time with several pieces of art from different places around the world. Before you get started, it is important to review the museum manners with your group.

## MUSEUM MANNERS

1. No touching. Fingers damage art.
2. Please walk and use respectful voices.
3. No food, drink or gum allowed in the galleries.
4. Pencils only, no pens in the galleries.
5. Umbrellas, backpacks and large bags must be checked at the information desk.
6. Photography is allowed in the galleries under the following conditions:
  - Objects owned by the UMFA may be photographed. Objects on loan may not be photographed. The label next to the object will indicate if it is on loan.
  - No flash.
  - No tripods or large camera bags.

Viola Frey, American (1893 - 2001)  
Blue Man  
Size: 32" H x 25" W x 24" D  
This work is a gift from the Public Dance Arts Fund  
to the UMFA. On file at:  
Museum of Fine Arts  
1210 Artistic Legacy Foundation, United by MFA,  
New York, NY

# MORNING



MORE ON BACK: turn card over



# “I”spy

Paul Manship created this piece as part of a series of sculptures called *Moods of Time*. In this series, Manship represents four times of day (Morning, Day, Evening, and Night) in allegorical form. An allegory is a representation of an abstract meaning through real forms. The artist wanted the series to be understandable to everyone.

## Let's Discover AN ALLEGORY

The *Moods of Time* were created for an outdoor fountain at the New York Worlds Fair. Why would the artist want to put statues about the times of day outside?

This piece is titled *Morning*. Name the parts of this sculpture that would represent morning. Look for:

- A rooster
- A trumpeter
- The face on the man in the statue
- The pose of the man in the statue
- The color of the statue
- Two men pulling back a sheet
- Clouds

As you look for these parts think about how they represent morning. Are there any other parts you found that weren't listed? Share your ideas with the person next to you.

## SOUND Game

Now let's play a sound game. For this game we will be acting out and making the sound of the statue. Depending on the size of your group, have a couple people make the sound of the rooster, the trumpeter, the man yawning, and the sheet getting pulled back. On the count of three, make your sound!

Paul Manship, American (1885 - 1966)  
*Morning*, 1938  
Bronze  
Purchased with funds from the Planner S. Codes foundation  
for the Marvin S. Codes Masterwork Collection  
Museum #1983005





## Jamas Shield

MORE ON BACK: turn card over

The Asmat people inhabit the vast waterlands on the south coast of the island of New Guinea in Indonesia. Historically, the Asmat culture focused on warfare and headhunting. Shields give protection from both the physical and spiritual powers of the enemy.

A shield often represents an ancestor. It is named after him and the ancestor's spirit is believed to be present in the shield and make the owner fierce, powerful and invincible.

Shields often have powerful symbols or designs on them. Many designs are headhunting symbols.



This shield has a bat design on it. Can you see the bats? The fruit bat is a powerful symbol because it represents the headhunter. The fruit bat goes to the top of the tree where the fruit is to pluck it off, just like a headhunter goes for the head.

If you made a powerful shield, what symbols would you put on it to protect you? An animal? A superhero? An ancestor?

Southwest Pacific, New Guinea, Asmat region  
Traditional-style Jamas Shield, Late 20th century  
Wood, pigment, and sago fiber  
Gift of Steven C. Chiaramonte  
Museum # 1998.57.4

## BE A BAT

### You too can be a bat!

Look carefully at this bat design. Can you pose your arms like a fruit bat?

Bats can "see" at night because they use sound to navigate in the dark. They make a high pitched sound that bounces off of objects. The bats then use the echoes of the sound to avoid running into things and to find food.

Try being very quiet and listen for echoes in the museum. Can you hear any? Where is the sound coming from? Do you think it bounced off of walls, the floor, other artwork?



### Shield Patterns

A pattern happens when shapes or objects start to repeat themselves in the same manner over and over again. Look at the other patterns on the shields in this gallery. This shield shown to the left, represents the shield owner's ancestor, through the pattern.

Can you find more patterns on the other objects in this gallery?

Southwest Pacific: New Guinea, Asmat region  
Pupis village, Shield.  
Wood and pigment  
On Loan from Steven C. Charamoris  
Museum # 2001.4

# ETHNIC MAN



**MORE ON BACK:** turn card over



## Contemporary sculpture

Let's take a look at contemporary sculpture. This large sculpture is made out of clay, it was molded and then fired in many sections. Can you see where the sculpture is divided? How many pieces are there? How do you think the figure was moved into the museum?

Take a look at the label for this sculpture. **Viola Frey** is the artist. What is the title? Why do you think she chose that title? To help you figure out why Frey chose that title, you can look at what the man is wearing. What does a suit mean to you? You can also look at his expression. What mood do you think he is in?

Take a look at the glazes or colors on the sculpture. Have you ever seen a person who is covered in these kinds of colors? Why did Viola Frey cover the sculpture with such brilliant colors? Think again about why Frey used the title she did and come up with a theory to share with others in your group.

Viola Frey, American (1922 - 2004)  
*Ethnic Man (Detail)*  
Size: 122" H x 45" W x 24" D  
Purchased with funds from the Phyllis Corwin Wittis Fund  
for Teachers' Courtesy, 84  
Museum # 2003.01.040  
Art © Artists' Legacy Foundation, Licensed by SAGA  
New York, NY





## Artist's signatures

Most artists sign their name to a work of art but Frey signed her piece with a handprint. Can you find her handprint? Take a look at other sculptures, paintings, and drawings nearby. Can you find the signature on those?

Viola Frey, American (1888–2004)  
*Ethiopian Man (Detail)*  
Size: 127" h x 45" w x 26" d  
Purchased with funds from the Phyllis Corson Weitz Fund  
for Twentieth Century Art  
Museum # 2003.0144  
Art © Artists Legacy Foundation/ Licensed by VAGA,  
New York, NY



## REX

MORE ON BACK: turn card over



### REX

Let's look at the statue of *Rex* by artist Deborah Butterfield. As you look around the piece, what does it look like it is made out of? Remember that we cannot touch the horse. Do you think he would be light or heavy to pick up?

### Is It WOOD?

While this statue looks as if it is made from driftwood, it is actually bronze made to look like driftwood. There is a small piece of the bronze attached to the block next to *Rex*. As you pick up the piece and move your hand along it, is it heavier or lighter than you expected? Try to guess why the artist would have wanted this horse to look

like driftwood instead of bronze. Once you have come up with your guess, share your explanation with a friend.

Deborah Butterfield, American (1949- )  
*Rex*  
Bronze  
Purchased with funds from the Phyllis Cowan Walsh Fund for  
CONTEMPORARY ART  
Museum W 2007.32

# REX

## REX Continued...

One of the great things about Rex is that depending on your position, he can look gentle and kind or like he is ready to sprint away from potential danger. Let's start by looking directly in front of him so his head is turned away from you. He can see you with his left eye and seems to be balanced enough to whip his head around and spring forward towards you. Can you imagine him doing that?

Next, move to the left. His head is angled so he can see you. It almost looks as if he is looking for something in your hand, maybe some food? What would you have in your hand for him? Continue to move to the left so you are directly behind his hind legs. Rex's ears look pinned back and his stance looks threatening. Which angle is your favorite to view him? What would you name this horse?

## Go On A HORSE Treasure HUNT

See if you can find other horses in the museum. You might find:

- A bronze horse
- A brown horse
- A running horse
- A horse with a cowboy or Native American
- A horse with one leg up
- A horse pulling a cart
- A flying horse
- Someone riding a horse
- A horse without a saddle

How are all of these horses different from Rex?

## Helpful HINTS:





# SPRING



MORE ON BACK: turn card over



## Contemporary sculpture

Take a look at *Spring* by Elie Nadelman. Notice the fluid curves of the female figures. In some ways, they resemble the classical Greek sculptures with the elegant hair and flowing robes. However they also look like modern art with geometric figures and simplified faces. Imagine yourself as a statue. What pose would you make? Would you be fluid and graceful or angular like a robot?

## Statues Game

Choose a leader to count to ten, everyone else move round while he or she is counting. When the leader stops counting, you have to stand like statues. What do all of your statues look like?

Elie Nadelman, American (1882-1940)  
*Spring*, 1906, from a 1911 plaster  
Bronze relief  
Purchased with funds from Friends of the Art Museum  
Hudson, N.Y. 1972.001



# STORYTELLING



Have I got a story for you...

The sculpture can also be an illustration for your own story. To find inspiration for your own story you can ask yourself some questions :

- What are the two women doing?
- Who are these women?
- What are their names?
- What mood are they in?
- What is on the trees above them?
- What are they wearing?
- What could the title *Spring* have to do with your story?
- Is this story a fictional or non-fictional story?
- If this piece were a story about you, who would the other person be?

Now look at this piece a little closer. Take a look from up close as well as a few steps away. As you look at it, imagine that this is an illustration for a story. What are the two women talking about? Let's play a game to give us ideas.

## Message MIX-UP GAME

Think of an idea about what the women are saying. Whisper that message to the person on your left, then the second person whispers the message to the next person, and so on. When the message has traveled to everyone, the last person tells the message out loud and you tell everyone your original message. How has the message changed? Could *Spring* be about both of these ideas? What kind of story could be told about the two different ideas?

I am all ears...



Think over these questions and other aspects of the artwork that you might include in your story. Create characters, a plot, and an ending.