Funk Art

Utah Museum of Fine Arts • www.umfa.utah.edu

Evening for Educators

February 13, 2008 • 5:30 pm - 8:30 pm

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Postcard List

1. Robert Carston Arneson, American (1930-1992)
   Breathless (Self-Portrait in Blue)
   Ceramic
   Purchase with funds from the National Endowment for the Arts and Mrs. Paul L. Wattis, Museum # 1976.060_A,B
   Art © Estate of Robert Arneson/Licensed by VAGA, New York, NY

2. Clayton George Bailey, American (1939-)
   Brain Bowl
   Kinetic sculpture
   Earthenware, underglaze, tubing, pump, decal, steel
   Purchased with funds from the National Endowment for the Arts and the Associated Students of the University of Utah, Museum # 1977.084A-D

3. Deborah Butterfield, American (1949-)
   Rex
   Bronze
   Purchased with funds from the Phyllis Cannon Wattis Fund for Contemporary Art, Museum # 2003.13.1

4. Stephen De Staebler, American (1933-)
   ***Moab 1*, 1963**
   Stoneware
   Gift of Washington Mutual Bank, Museum # 1997.16.1A-JJ

5. Viola Frey, American (1933 - 2004)
   Ethnic Man
   Earthenware, low fire glaze
   Purchased with funds from the Phyllis Cannon Wattis Fund for Twentieth Century Art, Museum # 2000.11.1A-O
   Art © Artists' Legacy Foundation/Licensed by VAGA, New York, NY

6. Marilyn Anne Levine, Canadian (1935 - 2005)
   Frank's Gloves
   Ceramic
   Purchased with funds from the National Endowment for the Arts, the Associated Students of the University of Utah, the Friends of the Art Museum, and Mrs. Paul L. Wattis, Museum # 1974.049
   © Robert Hayes

7. Richard Shaw, American (1941-)
   Cardboard Tea Set
   Earthenware,low fire underglaze, decal, low fire clear glaze
   Purchased with funds from the Nora Eccles Treadwell Harrison Fund, Museum # 1978.185_A-E

8. Peter Voulkos, American (1924 - 2002)
   Plate
   Ceramic
   Purchased with funds from the National Endowment for the Arts, Museum # 1975.033

Funk Art

Written by Cody Lee

The California Funk style began with a group of artists who connected within the 1950s Beat culture of the San Francisco Bay Area. While New York galleries promoted Abstract Expressionists and California art schools turned out Figurative painters, San Francisco's North Beach and Haight Ashbury neighborhoods were the home of a bohemian crowd of artists who congregated in bars and coffee shops and exhibited their work informally throughout the Bay Area.

These artists were primarily influenced by the Beatnik counter-culture of social detachment and rebellious nightlife. Some of their works were highly personal and self-referenced, like Jay De Feo's *The Rose* that continuously evolved and consumed 2,300 pounds of paint and materials over the six years it took to complete. Other works contained social and political themes.

Bruce Connor's mixed-media works suggested decay, death, and fetishism. It referenced topics including murder and war in contexts that were outrageous to some viewers. The use of unusual materials and unpleasant themes gave rise to the term "Funk," which referred to "funky" or bad smelling (Dempsey, 208). Funk may also have been adopted from the common slang of jazz musicians describing something "off." (Albright, 84).

1960s Funk Art

California Funk Art in the 1950s was a departure from the abstract and interpretive qualities of Abstract Expressionism. A decade later, the 1950s brand of funk art yielded to a new regional style. Centered at the UC Davis and the outlying Bay Area, 1960s Funk Art reflected changing times and grew from academia rather than the city streets of San Francisco. While those of the 1950s generated work that was heavy with personal expression or socio-political themes, Funk artists of the 1960s began creating art that was often light-hearted and shared some elements of Pop Art and Dada themes. Peter Selz, then director of Berkeley's University Art Museum, described Funk Art as "hot rather than cool, committed rather than disengaged, bizarre rather than formal, sensuous and frequently quite ugly" (Time, 05 May, 1967).

Humorous & Lightweight

Though Abstract Expressionism had been serious and interpretive, 1960s Funk was quite often humorous or at least non-serious. While Pop Art was stylish, hip and accessible, Funk Art was often rustic or built of junk. One frequent theme of 1960s Funk Art is parody. In 1966, William T. Wiley unashamedly prodded Abstract Expressionists with his work entitled *One Abstract Expressionist Painting Rolled and Taped*. The work was actually a rolled and taped canvas that may or may not have held a painting.

Wayne Thibaud, a UC Davis professor, painted images of food and consumer items in a polished style that referenced Pop Art in subject matter but always remained whimsical. Robert Arneson, another UC Davis faculty member, worked in ceramics and is credited with changing the perception of ceramics as merely a craft. His

1961 No Deposit, No Return sculptures were the first purely sculptural and non-functional ceramics. For the first time the art world began to see that ceramics could be thought of as fine art.

Seemingly in line with Dadaism, Arneson's 1963 *Funk John* is a stoneware sculpture of a toilet, complete with a phallus-shaped handle and a thick chunky glaze. The piece could have appeared to be ready-made, but was really completely non-functional, bringing to Funk Art the element of absurdity.

In 1966, a group of artists from the University of California at Davis held the *Slant Step Show* at San Francisco's Berkeley Gallery. The works were inspired by a poorly constructed step stool that William Wiley had given to fellow artist Bruce Nauman as a gift. The original stool was basically useless and unattractive, which was apparently the appeal of it, and so were the hairy, horned, and linoleum-covered duplicates that comprised the show. In fitting with the strangeness and nonconformity of the work, it was vandalized the night before its opening. The stools were all removed from display and piled into a corner, and when the show officially opened people pawed through the pile in order to see the work. The spectacle of the *Slant Step Show* was an accidental success – for the first time, Funk Art had gained a large audience outside of its own community. By 1967, Funk art had reached its apex.

The show that Peter Selz organized at the University Art Museum in Berkeley juxtaposed 1960s Funk Art with works from the 1950s. The 1950s Funk demonstrated seriousness and had extended out of Abstract Expressionism. 1960s Funk was more disconnected and tongue-in-cheek, and was more readily accepted by the popular culture of its decade.

The 1960s Funk artists had departed from Pop Art and the 1950s group in a similar way as they had departed from the Abstract Expressionists and Figurative painters. Arneson, Wiley, and Wayne Thibaud were among UC Davis artists at the center of the Funk movement, and elements of their style can be seen in the work of their students and the next generation of artists to come from the Bay Area. Peter Saul's paintings address social and political themes in a cartoonish and satirical style. Viola Frey's large sculptures are reminiscent of Arneson's work with their thick and brightly colored glazes. While the schools of the 1950s and 1960s are divided in content and the later generation is less cohesive, this movement has been characterized by its eagerness to depart from popular art movements and its significance as a distinctive group of regional artists expressing irreverence toward the mainstream.

"Celebrating Modern Art: The Anderson Collection, San Francisco Museum of Modern Art." The Traditional Fine Arts Organization, Inc. 28 February 2000. 12 May 2006. <http://www.tfaoi.com/aa/1aa/1aa348.htm>

"The Lighter Side of Bay Area Figuration." The Traditional Fine Arts Organization, Inc. 14 August 2000. 19 May 2006. <http://www.tfaoi.com/aa/2aa/2aa84.htm>

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Dempsey, Amy. *Art in the modern era: a guide to styles, schools & movements 1860 to the present.* New York: Harry N. Abrams, 2002.

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"Up with Funk." Time 05 May 1967.

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Breathless — *by Robert Arneson*

Robert Arneson was born in Benicia, California in 1930. He studied with Peter Voulkos, another influential Bay Area sculptor, at the California College of Arts and Crafts (now the California College of the Arts) where he received a B.A. in 1954. Arneson received an M.F.A. from Mills College in Oakland in 1958, where he later taught until 1962. In 1960, Arneson began to work with ceramics as art pieces. His beer bottle, with no opening, is credited as one of the first non-functional works in ceramics, thus transforming the perception of the medium from craft or decoration to a fine art form of sculpture. In 1962, Robert Arneson joined the staff at the University of California at Davis where he taught and was the head of the ceramics department until 1991. With his quirky and flippant style, Arneson is considered to be a leader of the Funk Art movement of the 1960s. At UC Davis, he taught with Manuel Neri and Wayne Thiebaud, and influenced a generation of Bay Area sculptors including Viola Frey. In 1980, Arneson was commissioned to create a memorial to San Francisco's slain mayor, George Moscone. In his usual light-hearted fashion, Arneson included references to Harvey Milk and the "Twinkie defense," and the sculpture was rejected. Through his decades of work in ceramics, Arneson's works include self-portraits and socially themed figures. His ceramics are characteristically covered in vibrant and thick glazes, and are most frequently humorous or irreverent in some way. Robert Arneson died in Benicia, California in 1992.

Robert Carston Arneson, American (1930-1992)
Breathless (Self-Portrait in Blue)
Ceramic
Purchase with funds from the National Endowment for the Arts and Mrs. Paul L. Wattis
Museum # 1976.060_A,B
Art © Estate of Robert Arneson/Licensed by VAGA, New York, NY

Breathless
A Father of Funk Lesson

written by Stacy Smith

Objective:
Students will view slides of Arneson's self-portrait busts to discern imagination, experimentation, decoration, interpretations of emotions and mood of the sculptures.

Students will discuss the basic elements of Funk art in order to learn how and why this movement began.

Students will take a photograph of themselves making a funny face or displaying an emotion. They will bring the photograph to class and select a brightly colored can of Play-Doh sculpting clay. They will then create sculptures of heads using the expression in the photograph like Arneson did.

State Core Links
Visual Arts Grade Level 4
Standard 3

The student will choose and evaluate artistic subject matter, themes, symbols, ideas, meanings and purposes.

Objective 1 Explore possible content in art prints or works of art.

a. Determine and explore a variety of sources of inspiration for making art, e.g. panoramic view, microcosm, people, imagination, experimentation, decoration, celebration, events, interpretation of emotions, education, and religion.

b. Examine the overall value key of significant works of art and relate the key of each work to a mood.

Grade Level: 4

Background

Notes on Funk Art
Funk art is a style of art that was influenced by popular culture in the 1950's, 1960's and 1970's. It was seen as a mixture of various materials and techniques like painting, sculpture, found objects, and even junk in some cases. Its name is derived from the bad smell some of the found materials possessed and the musical term funky which means passionate, sensuous and quirky. Funk artists rebelled against Abstract Expressionism because they felt it was too far removed from humanity.

Information on Breathless
Robert Arneson brought ceramics out of the strictly functional mode into the fine art medium in the 1960's with his sometimes irreverent and silly self-portraits such as his sculpture *Breathless*. Arneson's self-portraits posed an obsessive exploration of human emotion and personal expression. *Breathless* represents Arneson in the classical form of the bust portrait. The artist would take photographs of himself or sculpted in front of a mirror creating unique facial expressions for these works in ceramics. He then glazed them with bright, glossy colors.

Preparation

Obtain slides of Arneson's self-portrait busts for discussion and to give students ideas on what facial expressions they will want to make for their art projects.

Have students take a self-portrait photograph of themselves using a humorous facial expression or emotion to bring to class for their sculpture.

Materials

1. Play-Doh or Sculpey clay
2. Legal-size sheets of paper for drop cloth
3. Photographs students have taken and brought from home
4. Unbent paperclips to use to make lines and shapes in clay

Activity

Students will bring a photograph they have taken of themselves using fun, silly or emotional expression of their face like that of Robert Arneson in his bust *Breathless*.

Students will select brightly colored Play-Doh or Sculpey to sculpt a bust of their photograph as best they can.

Assessment

Students will participate in discussions of Funk art, why it came about and what the movement was about.

Students will discuss slides of Arneson's works and tell what emotions they see, why they think Arneson used bright colors and the particular subject matter in relationship to Funk art itself.

Sources

Funk Art
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http://www.tiscali.co.uk/reference/encyclopaedia/hutchinson/m0097968.html 6/8/2007

Funk Art
Dr. Michael Delahoyde
Washington State University
http://www.wsu.edu/~delahoyde/20th/funk.html 7/8/2007

Sangiunetti, Frank, selected by; South, Will, Entries by. Simpson, Fronia W.,ed. The Utah Museum of Fine Arts Selected Works From the Permanent Collection. Salt Lake City, University of Utah, c.1997.

Supplies

Play-Doh
Toys "R" Us
2210 S. 1300 East, Salt Lake City, UT
(801) 484-8697

Paperclips and legal-size paper
Staples
624 E. 400 South, Salt Lake City, UT
(801) 355-9444

Variations: Grade level: High School

Students can use clay to sculpt busts using photographs of themselves expressing emotion and silly expressions. They can then paint sculptures with blue, glaze and fire heads in kilns.

Students will discuss slides of Arneson's work and how social, emotional, expressive and artistic aspects of his work project the themes of Funk art.

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Brain Bowl — *by Clayton Bailey*

Clayton Bailey was born in Antigo, Wisconsin in 1939. He attended the University of Wisconsin in Madison where he earned a B.S. and an M.S. in Art Education. He was a professor of art at Wisconsin State University from 1963-67 and also taught at California State University in Hayward, CA from 1968-96. As a student of Robert Arneson, Bailey's ceramics exude the Funk Art movement's irreverence and humor. His ceramic *Brain Bowl* looks like a normal crock full of water until a pneumatic mechanism makes a brain with eyestalks rise out to stare at the viewer.

Clayton George Bailey, American (1939-)
Brain Bowl
Kinetic sculpture
Earthenware, underglaze, tubing, pump, decal, steel
Purchased with funds from the National Endowment for the Arts and the Associated Students of the University of Utah
Museum # 1977.084A-D

Brain Bowl
Storytelling through Art Lesson

written by Kristen Warner

Objectives:

1. Students will be able to create their own piece of funk art using common classroom or household "junk" objects.
2. Students will learn about and discuss the ideas and feelings artists communicate through their works.
3. Students will learn about the elements of storytelling and a brief history of the evolution of storytelling.
4. Students will create a story about their funk art piece and then tell it to the class.

State Core Links:

1. K-2 Content – Standard 2 – Objective 3 – Express relationships in a variety of ways.
2. K-6 Language Arts – Standard 1 – Objective 2 – Develop language through viewing media and presenting.
3. 7-12 Visual Arts – Foundations II – Standard 3 – Objective 1 – Create content in works of art.

Grade Level: K-12 (lesson can be modified to be developmentally appropriate for any age.)

Materials:

Glue/tape/any other adhesive
Scissors
"Junk" items gathered from the classroom and brought from students' home
Various pieces of funk art
Various pieces of artwork that tells a story

Activities

Activity 1

Begin by showing students several pieces of art from various mediums and eras. Make sure that the art is diverse as well as interesting to your students. The art shown in this portion of the lesson needs to be art that was created to tell a story, or to preserve a truth, lesson, or event. Art such as Leutze's, *George Washington Crossing the Delaware*, images of Utah's petroglyphs, or even a video of a performing art function great for this portion of the lesson.

Display the art where everyone can see it. Focus student attention to one of the works. Ask students to think about the story the artwork is telling. Use questions such as, "Is this story significant in history and why?" "What was the artist's main purpose in creating their artwork?" "What feeling does the piece convey?" "What story is being told by the artist?" Make sure the questions you ask are appropriate for the age group, and allow the discussion to build upon their responses.

Activity 2

After this initial discussion, put the students in groups and assign each group a different piece of art. Have them discuss together the story that is being told through the work of art. Some pieces of art might have an obvious story, and others may not. Encourage students to look at all aspects of the art including perspective, light, form, color, motion and proportion to decipher what story, idea, feeling, or event the artist is trying to convey. After the groups are finished discussing have each group present to the class the ideas they discussed. After each group has presented, summarize the fact that all art tells a story; some artists make their stories more obvious, and some wish for the viewer to create their own stories inspired by the work. Discuss with them the formal format, as well as history, of storytelling.

Storytelling Background

The main elements of storytelling include plot, characters, and the narrative point of view. Storytelling is an ancient practice used to entertain, teach a lesson, preserve a historical event, or explain a natural phenomenon. Although it is primarily an oral practice, a good storyteller also includes gestures and expressions to keep the audience engaged and interested. Storytelling began as an oral tradition that was passed from generation to generation, relying solely on one's memory. This caused stories to change and evolve over time. Drawings such as the petroglyphs of Utah might have also been an early form of storytelling. As time continued on, sophisticated writing systems were developed and stories began to be recorded. Modern technology has also enhanced ways of recording stories.

Activity 3 – Funk Art

After the discussion on storytelling, briefly give an overview of funk art and what it is. Show students *Brain Bowl* as well as other pieces of funk art such as Edward Kienholz's *The Portable War Memorial*, David Gilhooly's *Victoria's Royal Snack,* or Viola Frey's *Determined Woman*. Inform the class that they will be making their own funk art that symbolizes a story they create. Once the art is finished, they will present it to the class and tell the story that inspired their art.

Organize the "junk" that will be used to create the art in a way that is most suitable to your classroom environment and dynamics. Make sure everyone has access to an abundant amount of items that can be used to make their own piece of funk art. Give the students ample time to create their artwork, continuously reminding them to be thinking about the story they want to tell through their art. Remember: The artwork is to be inspired by their story, not vice versa.

Once everyone has completed their art briefly review storytelling with them. Have them get in pairs to practice telling their stories. Have each student give their partner suggestions on how to deliver their story to an audience in a way that will keep the listeners more engaged. Once they are finished working with their partner, gather the class and give each student the chance to share their story and funk art.

Rubric for Assessment

1 point – The student did not participate in the discussions, did not follow directions, created a piece of funk art that was lacking in creativity and depth, and told a short story that inspired their art with no gestures or expressions.
2 points – The student rarely participated in the discussions, was often off task, created a piece of funk art that involved little effort or thought, and told a short story about their art with few gestures or expressions.
3 points – The student participated in the discussions, stayed on task, created a thoughtful piece of funk art lacking creativity, and told a story that used gestures and expressions.
4 points – The student played a key role in the discussions, followed all directions and stayed on task, created a thoughtful and creative piece of funk art, and told an exciting story that used gestures and expressions.

Sources

www.Wikipedia.com for information on storytelling
http://www.wsu.edu/~delahoyd/20th/funk.html for information on funk art and artists

Variations

For younger grades, keep it as simple as possible, while still meeting the objectives. I would recommend breaking the three activities up into three separate lessons to help them build upon each element of the lesson. Depending on your class, extend any of the activities to meet their needs or to coincide with other curriculum being taught at that time. Use the artwork to make connections with other things they are learning about in class. For students with special needs, modify the lesson so they can participate to the fullest extent. This may require a parent helper, student aid, or special materials and tools to help them create their art and tell their story.

Extension

If desired, a special day could be set-aside for the students to show their art and perform their stories. Other classes from the school or even parents and administrators could be invited to the performance. This would require more practice time and a more in-depth look at storytelling.

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Rex — *by Deborah Butterfield*

Deborah Butterfield, American (1949-)
Rex
Bronze
Purchased with funds from the Phyllis Cannon Wattis Fund for Contemporary Art
Museum # 2003.13.1

Deborah Butterfield is known for her life-sized sculptures of horses. She was born in San Diego, California on May 7, 1949 – the same day as the 75th running of the Kentucky Derby. She studied at San Diego State College and then received a B.F.A. from the University of California at Davis in 1972. She then studied at the Skowhegan School of Painting and Sculpture in Maine and returned to UC Davis a year later. There, she studied under Funk artists William T. Wiley, Robert Arneson and Wayne Thiebaud, as well as Manuel Neri, a member of the 1950s group of Beat artists who formed the pre-runners of the Funk art group. Butterfield received an M.F.A. at Davis in 1973. Robert Arneson is recognized as having transformed the craft of ceramics into a medium of fine art as well as leading the Funk Art movement of the 1960s. While Butterfield is not a ceramicist, Arneson's influence is seen in her use of found objects. In the 1970s, her large sculptures of horses were often constructed of plaster over steel frames, but by the 1980s she began to use pipes, wire, and other objects much like the Funk artists of the previous generation. Here, Rex appears to be constructed of driftwood but is actually a bronze casting. Butterfield has taught ceramics at the University of Wisconsin and the University of Montana. Her horses have been exhibited extensively and are featured in many public collections. Deborah Butterfield currently lives and works in Montana.

Rex
Found Object Animal Sculpture Lesson

written by Tiya Karaus

Objectives:
Students will create a three-dimensional sculpture of an animal from found objects. Students will understand and evaluate their own artwork for the following principles of art: unity, proportion, emphasis, and balance.

State core links
Standard 1-Making
Students will assemble and create sculpture by manipulating art media and by organizing images the elements and principles.

Objective 1 Refine techniques and processes in a variety of media.
- Experience and control a variety of sculpture media, including current arts-related technologies.
- Select and analyze the expressive potential of sculpture media, techniques, and processes.
- Practice safe and responsible use of art media, equipment, and studio space.

Objective 2 Create sculpture using art elements and principles.
- Create expressive sculpture using art elements, including line, texture, form, negative space, and value.
- Create expressive sculptures using principles to organize the art elements, including unity, proportion, emphasis, and balance.

Grade Level: 6-12

Materials
Twine, wire, string, thread
Found objects (sticks, leaves, trash, buttons, etc)
Recycled items or surplus art materials (old magazines, paper clips, buttons, scraps of fabric, etc)

Activity
1. Ask students to think of their favorite animal. On scratch paper draw and list the attributes of their animals.

2. Give information about Deborah Butterfield highlighting her affinity for horses and display image of *Rex*. Discuss *Rex* with students. Ask leading questions. (What is the subject matter? What is it made of? How does it make you feel? How is negative space used in the sculpture?) How has Deborah Butterfield used the principles of unity, proportion, emphasis and balance in *Rex*? See "Principles of Art" sheet at the end of the lesson for a glossary and questions.

3. Tell students that they will be creating their own 3-dimensional animal sculpture out of found objects. Because students have a sketch of their animals already, they should begin creating as soon as they have gathered their found object materials.

4. This is very open-ended project and it may be beneficial for students to share among themselves tricks and techniques for construction.

Assessment
See rubric

Variation:
Younger students may construct a 2-dimensional animal or do the following alternative project:

Grade Level: K-5

Materials
Construction paper
Glue
Natural objects (leaves, sticks, pine cones, etc.)

Activity
1. Read *Leaf Man* by Lois Ehlert.
2. Have students create their own leaf man by gluing natural objects onto construction paper.
3. Display card of *Rex* and give information about Deborah Butterfield. Ask students how their Leaf Men are similar and different from Deborah Butterfield's *Rex*. Students' observations could be recorded in the form of a venn diagram.

Sources
www.artnet.com/artist/3413/deborah-butterfield.html further examples of Deborah Butterfield's work.
http://www.varoregistry.com/butterfield/index.html three examples of her work.
http://www.tfaoi.com/aa/5aa/5aa365.htm Biographical information and information on her casting process.
http://www.artcyclopedia.com/artists/butterfield_deborah.html Links to museums and galleries with pieces by Deborah Butterfield.

Extension
As a class search for other horses depicted in artwork, gather examples on a bulletin board. Listed below are few sites to start the search:
http://www.artchive.com/artchive/C/cave/cave_painting_horse.jpg.html link to image of the prehistoric cave painting of horse found in France
http://www.remington-art.com/ The Frederic Remington Museum site features a plethora of horses
http://hs.riverdale.k12.or.us/~dthompso/art/marc/gallery/ Horses were also a subject that Franz Marc painted.

Rubric

Brainstorming sketch

4 points	3 points	2 points	1 point	0 points
Sketch of animal and list of attributes is complete		Sketch of animal **or** list of attributes is complete		Neither sketch nor list of attributes is complete

Animal

4 points	3 points	2 points	1 point	0 points
Animal is complete		Animal is partially complete		Animal is incomplete

Please write your response to the following questions below:

What animal did you choose and why did you choose this particular animal?

What was the most difficult part of creating your animal?

Described your use of the one or more of the following art principles; unity, proportion, emphasis, and balance, in your sculpture

Principles of Art

Glossary compiled from A Lifetime of Color website www.alifetimeofcolor.com

Unity - the feeling that everything in the work of art works together and looks like it fits. This may be achieved through shape, or color

What gives the sculpture unity? Is the same material, color or shape used throughout the sculpture?

Proportion -describes the size, location or amount of one thing compared to another.

Is part or all of the sculpture extremely large or small?

Emphasis - Artists use emphasis to make certain parts of their artwork stand out and grab your attention. The center of interest or focal point is the place the artist draws your eye to first.

What is your eye drawn to in the sculpture? How has the artist guided your eye (with color, negative space, placement, or proportion)?

Balance -describes how artists create visual weight. Artists think about how to make their works balanced by using elements such as line, shape and color. There are several ways to balance an artwork: symmetrical balance, asymmetrical balance, and radial balance.

How did the artist create visual balance? Does the sculpture have symmetrical, asymmetrical, or radial balance?

Moab 1 *by Stephen De Staebler*

Stephen De Staebler, American (1933-)
Moab 1, 1963
Stoneware
Gift of Washington Mutual Bank
Museum # 1997.16.1A-JJ

Stephen DeStaebler was born in St. Louis in 1933. He studied religion at Princeton University and graduated in 1954. In 1957, he enrolled at the University of California at Berkeley where he received an M.A. in 1961. While at U. C. Berkeley, DeStaebler studied sculpture under Peter Voulkos, who also taught Funk artist Robert Arneson. At U. C. Berkeley, DeStaebler worked in clay and ceramics and produced large-scale pieces that were fired in the specially-built kiln at Voulkos' off-campus foundry. During this time, DeStaebler's sculptures were frequently low and flat, like panels or abstract landscape pieces. Other works have been very large and monumental figurative pieces of bronze, clay, or ceramics. From 1961 to 1967, he taught at the San Francisco Art Institute and from 1967 to 1992, DeStaebler taught at San Francisco State University. He currently lives and works in the San Francisco Bay Area.

Moab I
Lesson

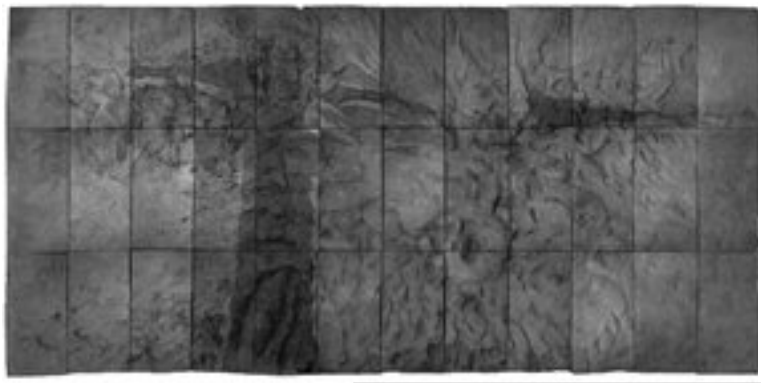
written by Louise Nickelson

Objective:

Art History: Students will understand the differences between bas relief sculpture and 3-D sculpture and will demonstrate their understanding by identifying examples of the two kinds of sculpture. In addition, students will be able to identify artworks as made of clay or not made of clay.

Art Criticism and Aesthetics: Students will look at natural items and artworks relating to those items. They will understand that artists may use natural objects for inspiration but that artists make many decisions about how to represent those objects. They will understand what artists' intentions means and will be able to speculate about possible intentions with specific artworks.

Art Production: Students will explore the visual properties of the element texture by creating texture prints in clay. They will choose a familiar landform or landmark as inspiration and will create an artwork that utilizes one or more of their texture prints in the artwork. Students will also include a statement of intention with their artwork.



Stephen De Staebler, American (1933-)
***Moab 1*,** 1963, Stoneware
Gift of Washington Mutual Bank, Museum # 1997.16.1A-JJ

Art History:

Slivia Davis, Guest sma.nebo.edu
Is this a bas relief or a 3-D sculpture? Is it made of clay or something else?

Materials:

Image of *Moab I* by de Staebler
Images of artworks made of clay and of other media
Images of artworks that are bas relief and others that are 3–D sculptures

Activity:

Show the class the image of *Moab I*. Have students identify the material the sculpture is made of. Show them images of other artworks made of clay and some that aren't. Make sure the class can identify which works are clay and which are not. (Do avoid images that are confusing—making clay look like something else is another issue.)

Write "bas relief" (pronounced: *bah relief*) on the board, say it, and ask if anyone knows what the word means. If not, explain that bas relief is a kind of sculpture that pokes out just a little bit from the background. Show the class several examples and then a mix of bas relief and 3–D sculptures, until the class can reliably tell the difference.

Ask the students about the sculpture: "Why do you think the sculpture is made in pieces and not as one large clay slab?" (Although we don't know for sure, DeStaebler may have made the sculpture out of many pieces, or cut the finished sculpture into pieces, to create more interest, to emphasize the fact that the sculpture is a manmade piece of art and not a copy of a section of rock, or to make drying and firing the work easier. Use these and any other logical ideas to help you word questions to help the students think through the various possible explanations. The point is not to find an answer, but to understand that artists make a variety of decisions when creating an artwork.)

Review clay/nonclay and bas relief/3–D sculpture

Sources:

Images of "This is the Place" Monument—the monument has both bas relief and also 3–D sculptures
www.uen.org/utahlink/tours/tourFames.cgi?tour_id=5
Egyptian bas relief from a tomb
web.ukonline.co.uk/gavin.egypt/images/am11c.jpg
3-D sculpture by Cyrus Dallin
http://sma.nebo.edu/dallin.html
"The Sower" bas-relief, by Lee Lawrie
www.msu.edu/~carillon/lrgsower.htm
Sculpture of children and bas reliefs of flowers (Garden section) by Gary Price
www.garyleeprice.com/gallery.html
Bust of Daniel Webster by Shobal Vail Clevenger at the Utah Museum of Fine Arts
http://www.umfa.utah.edu/index.php?id=MTc&media_id=307
Ethnic Man by Viola Frey at the Utah Museum of Fine Arts
http://www.umfa.utah.edu/index.php?id=MTc&media_id=563
Ancient Roman Sarcophagus with Bas Relief from the Utah Museum of Fine Arts
http://www.umfa.utah.edu/index.php?id=MTc&media_id=281

Assessment: Assess the class as a whole for an understanding of the concepts taught.

Art Criticism and Aesthetics:

Materials: (sources for images are included in the lesson)
Images of the following:
Moab I, by Stephen Destaebler
The area around Moab, Utah
Aerial view of mountains east of SLC
Roller Bug, by Andrew Watson
Photo of pill bug
Poster or image of The Rhinoceros by James Christensen
Image of real rhinoceros
Image of Albrect Dürer's Rhinoceros

Aerial view of mountains east of Salt Lake City: googleearth.com

Background Information for the Teacher

One important idea students need to understand is that many art-works aren't intended to look exactly like what they represent. The artist may wish to portray or emphasize a particular part or

view of mountains and rock formations near Moab, Utah
www.durt.org/photo/utah/moabnewyear2006/index.html

quality of what he or she is representing, an emotion connected with the object or place, or the artist may be interested in communicating an idea rather than just how an image looks. This lesson is intended to introduce students to the idea that although artists may use real objects as inspiration—to give them an idea of what to create—they often want to communicate something about what they are representing. This aim is called "artist's intent." In the production section, students will have the chance to explore inspiration and intention in a group artwork.

Start the lesson by showing the class the image of Stephen De Staebler's ceramic piece without telling them the title. Ask the students what the image reminds them of, and then tell them the title. Ask the students if any of them have ever been to Moab. Show the class some images of Moab and ask students to think about what the land looks like around Moab. Then show the class the aerial view of the mountains east of Salt Lake City or use Google Earth to show the class an area near your school.

Next, show the students other images of artworks such as *Roller Bug*, by Andrew Watson and *Cockscomb*, by Douglas Snow (this artwork is part of the Springville Museum of Art's elementary poster set). Ask the students what they think the mountain Doug Snow used as inspiration actually looks like, since the artwork is somewhat abstract. The view is one he can see from his studio window. Have the students think about the different views they could have of the mountain. Then show the class the first image of *Cockscomb*. Next, show the class the aerial view of Cockscomb, and ask the students what Snow's artwork might have looked like if he had used this view.

Roller Bug by Andrew Watson, Springville Museum of Art

Show the class the image of a "Roller Bug," often called a sow bug, pill bug, potato bug, etc. Discuss with the students how the ceramic sculpture Roller Bug looks somewhat like the bug, but not exactly. Help the students to understand that the artist has taken a personal view of something and made an artwork that emphasizes the things they are most interested in, not the exact look of the object or place.

You can also use the artwork *The Rhinoceros*, by James Christensen (this artwork is part of the Springville Museum of Art's elementary poster set). This artwork uses as part of its inspiration a drawing by the artist

Douglas Snow, *Cockscomb, Near Teasdale*
www.sma.nebo.edu/images/snowcockscomb.jpg

Albrecht Dürer, made in 1515. Dürer had never seen a rhino, he just imagined what it was like from descriptions. Show the class the images of the rhinoceros (real), the *Rhinoceros* by Albrecht Dürer, and then *The Rhinoceros* by James Christensen. Read information from "About the Art" to the students and allow them time to discuss the way the various ideas have developed.

You may want to show other artworks you have images of and have students identify what the artists used as inspiration and what the artist might have intended the artwork to communicate.

<u>Images of Moab, Utah</u>
Satellite view
maps.google.com/maps?ll=38.572545,-109.549776&spn=0.11,0.18&t=h
Aerial view
http://gj.em.doe.gov/moab/
Lots of large photos
www.durt.org/photo/utah/moabnewyear2006/index.html
More great photos
www.utah1088.com/ScenicUtah.cfm

<u>Images of Cockscomb</u>
Douglas Snow, *Cockscomb*: www.sma.nebo.edu/images/snowcockscomb.jpg
Good photo, go about 2/3 of the way down the page: www.verenigdestatenvanamerika.com/rsvh/sv04.html
aerial view: http://130.166.124.2/utah_panorama_atlas/page15/files/page15-1033-full.html
Great view: www.pbase.com/tnarwid/southwest&page=all
A very different view: www.go-utah.com/activityLink.cfm?activity_id=453063889

<u>Images of Pill Bug</u>
Andrew Watson, *Roller Bug*: sma.nebo.edu/swap/images/ceramicswatson.jpg
Pill bug photo: http://severinghaus.org/pictures/nature/fauna/arthropoda/DSCF2516_pillbug_defense_sm.jpg

<u>Images of Rhinoceros</u>
The Rhinoceros, by James Christensen SMA Poster Set: www.sma.nebo.edu/images/christensenjrhino.jpg
Rhinoceros, real: www.mth.msu.edu/~peller/Africa/rhinoceros.html
Rhino, Durer 2: www.fortunecity.com/oasis/bondi/346/durer_rhino.htm

<u>Assessment:</u> Assess the class as a whole for understanding, helping those who do not seem to understand the concepts.

Art Production

Materials:

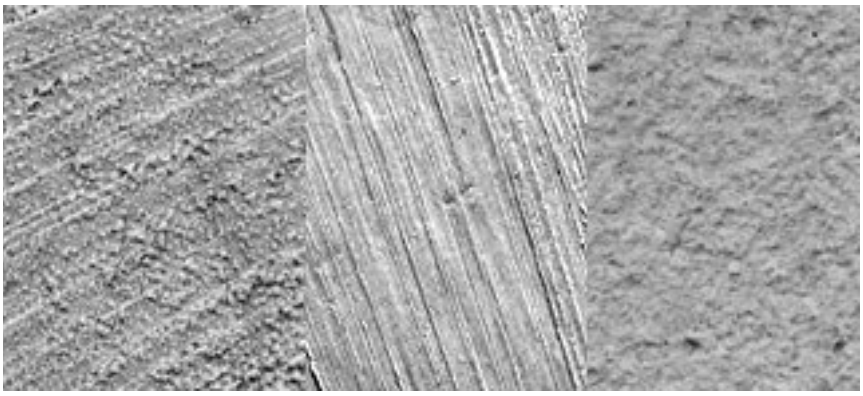
-Salt dough or self-hardening clay in a medium to dark color
-Sturdy cardboard to build relief on
-Natural items with surface textures such as tree bark, stones, twigs, grasses, leaves, etc.
-A variety of tools and implements such as tongue depressors, popsicle sticks, table knives, forks and spoons, etc.

Willow Bark

Show the class the image of Stephen DeStaebler's sculpture *Moab I.* Then take the students for a walk outside, if possible, or show them images of the land near your school, especially noticeable landmarks such as streams or rivers, large ravines, mountains, plateaus, etc. Have the students find or bring natural items that have texture such as bark, rocks, grasses, etc. Divide the students into small groups and have each group choose one landmark or area that interests them. Have the students make a list of words that could be used to describe the landmark. Then students should look at the natural items and choose 1-3 items whose texture relates in some way to their chosen landmark or feature.

The students should press the items into pieces of clay (gently) to make texture reliefs. Looking at the texture reliefs, each student should make three sketches of ideas for a bas relief sculpture in clay whose inspiration is their chosen landmark. Then the group will either choose one of the designs or come up with a design that is a compromise or that combines ideas from more than one student design. Students need to include in their design how many pieces their sculpture will have and why. (The pieces do not have to be squares or rectangles.) Students also need to write a brief statement about their intentions. For example, they may want to communicate the feeling of their chosen place, a particular feature or quality, or how the textures they have chosen convey something important about the place. The students will create more texture reliefs as needed, to make pieces for their group bas relief. They should assemble the pieces on the cardboard, cover them with plastic and allow the artworks to dry slowly, or as the directions for the clay indicate.

Have students use a strong glue to assemble the pieces on the backing.
Display the finished pieces with a label that gives the artists' names, the title of the piece, the list of words and the statement of the group's intent.



Examples of clay slabs pressed on the end grain of wood, tree bark, and stone

Formative Assessment: As the students are working on their bas reliefs, remind the groups to look often at their word lists and designs. The finished piece does not have to be exactly like the design, but changes should reflect decisions, not sloppiness. Also suggest that students look at their designs from across the room and upside down because they will be able to evaluate the overall design better from those views.

Art Criticism and Assessment:

Using the knowledge the students have gained in the group of lessons, have the students evaluate their artwork in the following areas:

1. All required steps have been completed
2. The artwork clearly relates to our list of words
3. The artwork follows our design or includes agreed upon changes
4. Our statement of intent agrees with the finished artwork
5. I did my share in planning and completing the artwork
6. Our finished artwork is high quality

Ethnic Man — *by Viola Frey*

Viola Frey, American (1933 - 2004)
Ethnic Man
Earthenware, low fire glaze
Purchased with funds from the Phyllis Cannon Wattis Fund for Twentieth Century Art
Museum # 2000.11.1A-O
Art © Artists' Legacy Foundation/Licensed by VAGA, New York, NY

Viola Frey was born in Lodi, California in 1933. She enrolled at Stockton Delta College in Stockton, California in 1952. A year later, she transferred to the California College of Arts and Crafts (now the California College of the Arts), where she was associated with Bay Area Figurative painter Richard Diebenkorn, and received a B.F.A. in 1956. In 1958, Frey received an M.F.A. from Tulane University in New Orleans where she studied with Abstract Expressionist Mark Rothko. For the next two years, she worked in the business office of the Museum of Modern Art in New York City. In 1960, Frey returned to the Bay Area to work in ceramics. In 1965, she took a teaching position at the California College of Arts and Crafts where she was a professor and chair of the ceramics department through 1999. Along with Peter Voulkos and Robert Arneson, who are also alumni of the California College of Arts and Crafts, Viola Frey is considered to have been a strong influence in the art of ceramics. She is best known for her larger-than-life figurative sculpture, and her thick glazes and intense colors that provide a visual connection to Funk Art and Abstract Expressionism. After her retirement from teaching in 1999, she continued working in her studio and was featured in many dozens of exhibitions throughout her career. Viola Frey died in Oakland on July 26, 2004.

Ethnic Man
Funky Viola Lesson

written by Stacy Smith

Objective:
Students will be able to compare and contrast Funk artists' opinions of Abstract Expressionism and Pop Art to their own works of the era.

Students will be able to recognize Funk art, Abstract Expressionism and Pop Art from slides of artworks shown in class and form their own opinions about the works from each movement.

Students will be able to recognize the impact of time, place and culture on these three art movements Funk art, Abstract Expressionism and Pop Art.

Students will make a sculpture out of found objects.

State Core Links
Art History and Criticism
Standard 4: Students will find meaning in works of art through settings and other modes of learning.
Objective 1

1. Use visual characteristics to group artworks into historical, social and cultural contexts; e.g. Cubist view of the Egyptians, Tenebrism of the Baroque.
2. Evaluate own relationships with artworks from various periods in history.

Grade Level: High School

Materials:

1. Students will bring to class the junk and found objects they have collected. Along with newspapers for desk covers.
2. Each student will get a copy of Viola Frey's Ethnic Man
3. Scissors
4. Glue
5. Staplers and staples for students to share
6. Any gloss finish paint
7. Paint brushes
8. Containers of water for paint
9. Newspapers to cover desks for protection
10. Markers for drawing

Background

Viola Frey was a sculptress who made colossal ceramics such as Ethnic Man. Frey's work was described as bricolage – literally meaning an object made by a bricoleur, a junk man or handy man. The term was coined by Claude Levi-Strauss in *The Savage Mind*. The bricoleur picks up odds and ends and works with all materials

at hand. The artist is adept at performing diverse tasks and exploring diverse themes. They also find materials and tools for their use and then they make unique projects out of unknown things.

Frey's use of color in her sculptures and paintings was very important to her. She used bright, glossy colors in her ceramics. She would fire pieces so they would have a thick layer of glaze on the exterior as can be seen in Ethnic Man.

Funk Art

Funk art began in the late 1950's when artists started using junk or "the leftovers of the human experience" as artist Ed Kienholz (1927-1994) put it. The art was described as "funky" or bad smelling.

Funk art was also a reaction against Abstract Expressionism. Funk artists believed that movement too removed from humanity. Funk artists brought the contemporary art scene back along with realism and social responsibility. They also liked to use shock tactics in the social realist tradition of cultural criticism and protest.

Abstract Expressionism

Abstract Expressionism is an art movement that dealt mostly with painting. It originated in the United States in the 1940's and continued through the 1950's. Artists used paint to express their feelings and emotions onto a usually large canvas. One of the artist's objectives was to be far removed from figurative art creating abstract works.

Pop Art

Pop art developed in the late 1950's and early 1960's in Great Britain and the United States. Its inspiration derived from the mass media and commercial art. Mass culture such as comic strips, popular foods and brand names also influenced the movement.

Preparation

1. Obtain slides of Funk art, Abstract Expressionism and Pop Art for students to discuss, compare and contrast.
2. Make copies for each student of Viola Frey's Ethnic Man for art projects.
3. Students will gather found objects and junk for their sculptures such as rinsed cans, frozen food containers, buttons, yarn, string, etc. Any junk objects that have been discarded that they can make a sculpture of a man out of.

Activity:

Students will make a sculpture of junk and found objects in the shape of a man, like Ethnic Man. They can use bits of yarn, used frozen food packages, buttons, fabric, wrappers anything that has been discarded junk or found objects.

1. Have students bring the above objects to class.
2. Build and glue or cutout shapes to make a sculpture of a man.
3. Projects and sculptures should be about a foot high.
4. Have students paint their sculptures with bright colors like Ethnic Man.
5. Let figures dry for them to take home.

Assessment:

1. Students will be assessed on their ability to identify art from the Funk art, Abstract Expressionism and Pop Art movements.
2. Students will be able to discuss opinions of Funk artists on Abstract Expressionism and Pop Art.

Sources:

Art Supplies
Roberts – (801) 468-1220, 1172 Brickyard #45, Salt Lake City, UT

Reuel's Art & Frame -- (801) 355-1713, 370 West Temple, Salt Lake City, UT

Zim's – (801) 268-2505, 4370 S. 300 West, Salt Lake City, UT

Pop Art Information

Define Pop Art Google
http://www.google.com/search?hl=en&q=define%3APOP+ART&btng=search 7/6/2007

Abstract Expressionism

Define Abstract Expressionism Google
http://www.google.com/search?hl=en&defl-en&q=define:abstract+expressionism&sa=x&...7/6/2007

Funk Art Information

Funk Art
Dr. Michael Delahoyde, Washington State University
http://www.wsu.edu/~delahoyd/20th/funk.html

Viola Frey Biography Information

Viola Frey Retrospective: Creative Arts League of Sacramento Presents California Crafts XII
Essay by Garth Clark, Crocker Art Museum & Oakland Museum Oakland, CA

Variations

Grade: Junior High School

1. Students can make collages of found objects using glue, poster board and items they have collected.
2. Students can give their opinions of the Funk art, Abstract Expressionism and Pop Art they have seen in art slides.
3. Students will hear opinions about what Funk artists, Abstract Expressionism and Pop Art.

Frank's Gloves *by Marilyn Levine*

Marilyn Anne Levine, Canadian (1935 - 2005)
Frank's Gloves
Ceramic
Purchased with funds from the National Endowment for the Arts, the Associated Students of the University of Utah, the Friends of the Art Museum, and Mrs. Paul L. Wattis
Museum # 1974.049
© Robert Hayes

Marilyn Levine was born in 1935 in Medicine Hat, Alberta, Canada. She attended the University of Alberta in Edmonton, Canada where she received a B.S. in Chemistry in 1957 and an M.S. in Chemistry in 1959. She studied under Peter Voulkos at the University of California at Berkeley, where she received an M.A. in 1970 and an M.F.A. in Sculpture in 1971. Levine is best known for her realistic "trompe-l'œil" style ceramic sculptures that replicate leather items like gloves, handbags, and shoes. She taught at the University of California at Davis, the University of Utah, and California State University at Hayward. Marilyn Levine died April 2, 2005 in Oakland, California.

Frank's Gloves
Lesson

written by Lola Beatlebrox

Objectives:
By the end of this lesson, students will be able to:

- define the term "funk art"
- compare and contrast "funk art" with "pop art"
- discuss the characteristics of Frank's Gloves that make it an example of funk art
- select a funk art subject and create an original piece of art

State Core Objectives:

- Visual arts – K-6 Standard 3 – Students will choose and evaluate artistic subject matter, themes, symbols, ideas, meanings and purpose
- Visual arts – K-6 Standard 4 – Interpret and apply visual arts in relation to cultures, history and all learning.
- Visual Arts – 7-12 Std. 4 Contextualizing – Students will find meaning in works of art through settings and other modes of learning.

Time: 60 minutes

Materials:
Background material on funk art (see the beginning of this lesson packet) and pop art (see below)
Thrift store or discarded objects from home such as old shoes, tools, flip flops, housewares, furniture, etc.

Procedures:
Use the Background section to deliver a summary of funk art. Cover the following learning points:

- What is funk art? A style of art inspired by popular culture that uses an unlikely mixture of materials and techniques, such as painting, sculpture, ceramics and found objects
- When was funk art developed? In the 1950s, funk art emerged using unpleasant themes and social commentary, hence the term "funky."
- In the1960s funk art became more whimsical and less serious.
- How does it differ from pop art? Use the chart on the next page to compare and contrast funk art and pop art.

Pop and Funk Art in America

Decade	Funk Art	Pop Art	Decade History
1950s	Personal expression Socio-political themes Unusual materials Unpleasant themes		Cold War McCarthy era Post war baby boom Donna Reed Show
1960s	Rustic & built of junk Humorous Whimsical Lightweight "Disconnected" Tongue in cheek	Stylish, hip and accessible Commercial icons as subjects Popular culture Mass produced Contemporary social values Vulgar, superficial, flashy Non judgmental	Vietnam War Carnaby Street The Beatles Free love Hippies Consumerism Mass media

Show the post card and discuss Frank's Gloves by Marilyn Levine.

- *Frank's Gloves* is made out of pottery.
- They look very real; it's a style called "trompe l'oeil" which in French means "deceive the eye." The idea is to fool you in thinking this is a real pair of gloves.
- *Frank's Gloves* is considered to be an example of funk art because the subject is an everyday object treated in a whimsical way.
- Nowadays ceramics is considered a legitimate art media, but it was considered a functional craft until a funk artist named Robert Arneson created a remarkable ceramic piece that challenged this idea.
- The creator of *Frank's Gloves* is a ceramicist named Marilyn Levine, who was born in 1935 in Medicine Hat, Alberta, Canada.
- She attended the University of Alberta in Edmonton, Canada where she received a B.S. in Chemistry in 1957 and an M.S. in Chemistry in 1959.
- She studied under Peter Voulkos at the University of California at Berkeley, where she received an M.A. in 1970 and an M.F.A. in Sculpture in 1971.
- Levine is best known for her realistic "trompe-l'œil" style ceramic sculptures that replicate leather items like gloves, handbags, and shoes.
- She taught at the University of California at Davis, the University of Utah, and California State University at Hayward.
- Marilyn Levine died April 2, 2005 in Oakland, California.

Activity:

Have students select a funk art subject and create a work of art, using media of their choice.

- Have them bring in discarded objects from home or thrift stores such as old shoes, tools, flip flops, housewares, furniture, picture frames, etc.

- Have students create their own whimsical, quirky presentations of ordinary, popular or silly found objects. Suggest that they decorate them, pair them in unexpected ways, present them on a pedestal or in a picture frame, or some other odd fashion, etc.

Andy Warhol

Andy Warhol was born in Pittsburgh, Pennsylvania in 1928. His parents immigrated to America from Mikova, Slovakia. His father, Andrej Warhola, worked twelve-hour shifts as a construction worker, and his mother, Ulja Warhola, raised their three children. The Warhola's had three sons, Paul, John, and Andy, of which Andy was the youngest.

Andy Warhol was often sick as a child and was very shy. In the third grade, he came down with St. Vitus' disease, a nervous system disorder, and scarlet fever, an infection that causes skin rashes. Being often bed-ridden, he developed a very close relationship with his mother. His mother was a prolific folk artist and under her tutelage Andy developed an acumen for art. She made handicrafts, stenciled furniture, and drew pictures of religious scenes. With her help, he developed skills in draftsmanship and illustration.

Like most artists, Warhol's art was influenced by the experience of his youth. Warhol's childhood illness left him with blotchy skin, and a result he was obsessed with his personal appearance and attracted to the appearance of other people, notably movie stars. Warhol was brought up as a Byzantine Catholic, and throughout his life he was a devout member. His religious experience and devotion can be seen in elements of his art. When he reached university age, he entered the Carnegie Institute of Technology in Pittsburgh. There he pursued a BFA in commercial art. He originally planned to become an art teacher, but instead, upon graduating in 1949 he went to New York City and entered the commercial art profession.

In New York, Warhol enjoyed a successful career working for several magazines as an illustrator. His first job was with Glamour and later Vogue, Harper's Bazaar and The New Yorker. Throughout the 1950s he won numerous awards for commercial art and by 1952 he was able to organize his first art exhibition. In 1956, his work was included in a show at The Museum of Modern Art.

The word "Pop" stands for "popular art" or even for "pop bottle art" judging by the rate of recurrence with which such routine objects appeared. The movement as a whole originated in England in the fifties and then unsurprisingly it has migrated to America.

With the 1960s, Warhol made his indelible mark on art history. He used images from popular culture, creating such paintings as the Campbell's Soup Cans and Marilyn Monroe portraits. He established a studio called The Factory where he worked with assistants using silkscreen. He also made three-dimensional facsimiles (the most notable being Brillo boxes) and created other works of art that utilized repetition. The '60s were prolific years for Warhol, but the decade ended in tragedy when he was shot by a feminist extremist named Valerie Solanas. The shooting nearly kill him.

During the 1970s, Warhol continued to paint, but also went into publishing and writing. He created the magazine Interview and wrote an autobiography called *The Philosophy of Andy Warhol*. By this time he had established a world wide celebrity and had exhibitions all around the world. With the 1980s he led pop culture, creating television shows and engaging in collaborations with young artists like Jean-Michel Basquiat, Francesco Clemente, and Keith Haring. Andy Warhol died in 1987 of complications from gall bladder surgery. More than 2000 people attended his funeral in Pittsburgh.

History of Pop Art

The term pop art was first used in the 1950s in London by the critic Lawrence Alloway to describe works by artists who combined bits and pieces of mass-produced graphic arts. The artists would include advertising to express contemporary cultural values.

Pop Art was a major reaction against the Abstract Expressionist movement that had dominated painting in the United States during the late 1940s and 1950s. Pop artists, who found Abstract Expressionism to be elitist, began using images from popular culture as the basis for their art. Comic books, mass produced items, celebrities and pulp photographs became the subject matter of the Pop artists. These artists emphasized contemporary social values: the sprawl of urban life, the transitory, the vulgar, the superficial, and the flashy -- the very opposites of those values cherished by artists of the past. Seeking cultural resources, pop artists reworked such industrial products as soup and beer cans, American flags, and automobile wrecks. They turned images of hot dogs and hamburgers into gigantic blowups or outsize vinyl monsters. Advertising provided numerous starting points, especially in product labels, posters, and billboards.

Each artist used popular icons to express his/her own personal message. An icon is an enduring and important symbol. In the case of "commercial icons," the artist's images are pictures of popular people or things that are idolized. Andy Warhol used supermarket items like Campbell's soup cans and Coca-Cola bottles, painted in endless repetitive rows. He presented things he thought Americans found most important in the 1960s. From there he turned to other images worshiped by the masses, famous celebrities that had attained folk hero status like Elvis Presley, Marilyn Monroe and Elizabeth Taylor.

Other artists used popular images to relay different ideas. Roy Lichtenstein painted images from comic strips blown-up to gigantic sizes. Lichtenstein showed these images of modern industrial America in a detached and impersonal matter. The artist does not judge or comment on the images. He simply states that this is the world we live in. In contrast, James Rosenquist used popular images to tell a story or excite an emotion. He juxtaposed images of destruction -- contemporary fighter planes, bombs -- with images of happy everyday American life in the 1960s.

In America, pop artists clustered in New York City and in California. Among the leading artists in New York were Roy Lichtenstein, Claes Oldenburg, James Rosenquist, George Segal, Andy Warhol and Tom Wesselmann. Pop artists of California include Mel Ramos and Edward Ruscha.

Resources:

Bolton, Linda, *Andy Warhol*, New York: Franklin Watts, Division of Scholastic Inc. A picture book for grades 4-6

Krull, Kathleen, *Lives of the Artists,* Harcourt Brace, NY, 1995.

Cardboard Tea Set *by Richard Shaw*

Richard Shaw, American (1941-)
Cardboard Tea Set
Earthenware, low fire underglaze, decal, low fire clear glaze
Purchased with funds from the Nora Eccles Treadwell Harrison Fund
Museum # 1978.185_A-E

Richard Shaw received a B.F.A. from the San Francisco Art Institute (previously the California School of Fine Arts) in 1965. In 1968, he received an M.F.A. from the University of California at Davis where he studied under Robert Arneson, Wayne Thiebaud, and William T. Wiley. Much of his work is in ceramic and porcelain in the fashion of "trompe-l'oeil," but other works reference Shaw's earlier work during the UC Davis Funk Art movement with figurative pieces constructed of junk materials. Richard Shaw lives and works in the San Francisco Bay Area.

Cardboard Tea Set
Found Object Tea Cup Lesson

written by Tiya Karaus

Objectives:
Students will define and give examples of funk art and trompe-l'oeil. Students will create a tea cup from found materials.

State core links:
Standard 1-Making
Students will assemble and create sculpture by manipulating art media and by organizing images the elements and principles.

Objective 1 Refine techniques and processes in a variety of media.
- Experience and control a variety of sculpture media, including current arts-related technologies.
- Select and analyze the expressive potential of sculpture media, techniques, and processes.
- Practice safe and responsible use of art media, equipment, and studio space.

Standard 2-Perceiving
Students will find meaning by analyzing, criticizing, and evaluating sculpture.

Objective 1 Critique sculpture.
- Analyze sculptures according to use of art elements and principles.
- Examine the functions of sculpture.
- Interpret sculptures.

Grade Level: 6-12

Materials:
Glue, tape, twine, or wire
Found objects (sticks, leaves, trash, candy wrappers, etc)
Recycled items or surplus art materials (cardboard, old magazines, paper clips, buttons, scraps of fabric, etc)
Digital or film camera
Copy of assessment survey for each student

Background Information on Richard Shaw

Richard Shaw is often described as the funk artist who specializes in trompe-l'oeil ceramic pieces.
Funk Art is a movement that began in the San Francisco Bay Area in the late 1950's. Funk artists often used found objects, which were some times bad or "funky" smelling in their artwork, which is believed to have led to the naming of the movement. Funk art varies from the whimsical to the profound. Many funk artists wish to comment on societal issues, sometimes using shock tactics to get their point across. On the surface it may seem strange for an artist to go through the trouble of replicating "junk" or found objects as part of artwork made of clay. Richard Shaw has pioneered techniques for transferring photographs onto ceramics, such as a four-color overglaze decal process, to fool the eye. Trompe-l'oeil is a French term meaning "trick the eye", which Richard Shaw seems to effortlessly achieve in his ceramic work.

Introduction:
Display image of *Cardboard Tea Set*. Ask students to describe the piece, specifically what it is made out of. Explain what the Funk Art movement is and what "trompe l'oeil' means (information on both provided at the beginning of the lesson). Ask students if they can name any other examples of "trompe l'oeil" that they are familiar with. (The artisans that worked on the Mormon Tabernacle cleverly painted pine pillars to look like grand marble.) *wikipedia also has examples of "trompe l'oeil" at http://en.wikipedia.org/wiki/Trompe_l'oeil

Activity:
In contrast to the work of Richard Shaw, students will make something common place (a tea cup) out of unusual materials.

Students will gather materials and make their own tea cups. This is an open activity that encourages students to think for themselves and find solutions on their own. Students can also help each other discover techniques for crafting their tea cups. Emphasize that the point of the activity is to construct a sculpture that looks like a tea cup (at the end of the art project students will be able to test if their sculpture is able to function as a tea cup as well).

Closure:
Take a picture as soon as each tea cup is completed. (Have the student's name written on a small piece of paper and visible in the photograph to help in identifying the work of each student.)
Students can then test whether their tea cup is functional by pouring in water from a tea kettle or the tap.
Students at this point are free to destroy their tea cups.
Students will then complete an assessment survey.

Assessment
See survey

Sources
http://www.kqed.org/arts/people/spark/profile.jsp?id=4808 biographical information on Richard Shaw, video, links to more examples of his work
http://www.artnet.com/artist/645078/Richard_Shaw.html features pieces by Richard Shaw that are for sale.
http://www.artcyclopedia.com/artists/shaw_richard.html links to museum and galleries with work by Richard Shaw

Variations
If a ceramic studio is available, students may try their hands at creating works that trick the eye. Challenge students to make a box with a lid that does not look as though it is made of clay. How could you texture clay to look like wood, or leaves, or plastic?

Assessment Survey

Please take your time in writing your response to the following questions:

What was the most difficult part of making your tea cup?

What was the most enjoyable part of making your tea cup?

Did your teacup hold water? What happened to it?

Is artwork that lasts more valuable than artwork that does not?

What is the Funk Art movement?

What does "trompe-l'oeil mean?

Funk Art

Utah Museum of Fine Arts • www.umfa.utah.edu

Evening for Educators

February 13, 2008 • 5:30 pm - 8:30 pm

Plate — *by Peter Voulkos*

Peter Voulkos, American (1924 - 2002)
Plate
Ceramic
Purchased with funds from the National Endowment for the Arts
Museum # 1975.033

Peter Voulkos was born in Bozeman, Montana on January 29, 1924. He studied painting and ceramics at Montana State College (now Montana State University) in Bozeman and received a B.A. in 1951. In 1952, he received an M.F.A. from the California College of the Arts in Los Angeles. While there, Voulkos befriended fellow Abstract Expressionist Manuel Neri, who had just begun to work in ceramics. Neri was impressed by Voulkos' heavy, nonfigurative forms and the two worked together until Voulkos returned to Montana in 1952. Through the next several years, Voulkos taught at several schools including the University of Montana at Missoula, Columbia University in New York and Black Mountain College in Asheville, North Carolina. In 1954, he founded the Otis College of Art and Design at the Los Angeles County Art Institute, where one of his students was the prominent Funk Art ceramicist Robert Arneson. Five years later, Voulkos was fired from the Otis College of Art and Design but was immediately hired by the University of California at Berkeley. While Robert Arneson, Manuel Neri and others taught Funk artists at U. C. Davis, Voulkos gained a following of sculptors at U. C. Berkeley. In 1960, he and several other members of the university's art department built their own bronze casting foundry. A year later, the studio moved to a warehouse off-campus where Voulkos lived and worked with other artists. Voulkos continued teaching at U. C. Berkeley for over 30 years. His work includes bronze, ceramic and stoneware sculpture, and is most often recognized by its visual weight and abstract forms. Peter Voulkos died on February 16th, 2002.

Plate
Fine Art Ceramics or Functional Ware?

written by Louise Nickelson

> "My pots no longer need to contain food or flowers.
> They contain the human spirit." -Peter Voulkos

Introduction:

Until the 1960s, items made of clay (unless they were figurative sculpture) were considered by most people to be craft, not fine art. During the 1960s, in the United States, a number of artists began to make items, such as Peter Voulkos' plate, that blurred the line between craft and fine art. Rather than being pretty or beautiful, as high-quality decorative ceramic ware was, these new pieces were startling and powerful and they explored the qualities of clay in a way that made the works a part of a new art movement, Funk Art. These ceramic art-works paved the way for new ideas and uses of clay that often reflected other areas of contemporary art.

Although many members of the art world accepted these more sculptural forms as fine art, many have also argued about what constitutes a fine art ceramic piece and what does not. For some, the dividing line seems to be that if the item is useful, or purely decorative, it is not fine art and is somehow less than items, such as Voulkos' plate, which could not be used and would not qualify as simply decorative. Other people argue that ceramicists who explore vessel shapes, such as a vase, are making a choice similar to what sculptors make when they choose whether to sculpt the human form or some other subject. Some artists and critics also argue that some high-quality ceramic ware should be considered fine art. This debate about what constitutes fine art and what is craft continues today.

This lesson explores both the history of fine art ceramics as well as the arguments for and against ceramic ware as fine art. Students also have a chance to discover some of the intrinsic qualities of clay and to create an artwork demonstrating those qualities. Based on their new knowledge, students will be able to have a more educated view of ceramic artworks and discuss those works using that new base of knowledge.

Objectives:

Art History—Students will be able to identify functional and non-functional ceramic pieces. They will learn about Peter Voulkos' contributions to modern ceramics and be able to identify characteristics of his work. Students will be able to state or list three contributions Voulkos made to modern ceramics.

Aesthetics—Students will understand the idea of functional versus fine art ceramics. As small groups, they will choose a solution to an aesthetic puzzle that supports or discards the distinction and will create a list of points supporting their solution. Each group will present the group's ideas to the class and defend the chosen position.

Art Criticism—Students will be able to discuss their reactions to modern ceramic artworks and evaluate their own changing ideas and feelings. Students will compare ceramic artworks, demonstrating their increased knowledge and understanding. Students will also evaluate their own artworks and identify areas of success.

Art Production—Students will explore the limitations and possibilities of creating objects in ceramic clay. Based on those explorations, students will create a ceramic artwork that demonstrates the knowledge and creativity they gained.

Art History

Materials:

Image of Voulkos' *Plate* as well as other non-functional ceramic items including items that are beautiful by most people's standards as well as those with political or social agendas. (see sources, at end of lesson)

Examples of ceramic functional ware, or images of functional ware such as a plate, bowl, jug, and vase

Peter Voulkos, American (1924 - 2002)
Plate
Ceramic
Purchased with funds from the National Endowment for the Arts
Museum # 1975.033

Activity:

Show the class the functional ceramic items you brought (or the images). Ask the students if they know what the items are made of. If not, explain that the pieces were made from ceramic clay, which was first shaped, then dried, then fired in a special oven called a kiln. Then the piece was painted with glazes, which are made of clay, silica (like glass), and ingredients that turn different colors when fired. After being glazed, the pieces are then fired again, to make the glaze melt and fuse, or become part of the clay piece. Ask the students what each piece would be used for. Explain that items that are made to be used are called "functional" because they serve a function, can be used to eat from, or to display flowers, etc.

Traditional Polish Pottery

Next, show the class examples of non-functional ceramics and ask the students to talk about why people might want items that aren't used for something like eating, but are simply to look at. If necessary, help the students to understand that while some items are beautiful, others may make us think, or laugh, etc. Explain that these kinds of items are usually called "fine art," while functional ceramic items are often called "pottery."

Show the class the image of the plate and ask what they think about the artwork. How does it make them feel? Then show the class other images of Voulkos' work from the list in Sources. Ask the students to look at all the images—if projecting them, show each image more than once. Have the class come up with a list of words that describe the works. Tell the students biographical information about Peter Voulkos, including his contributions to modern ceramics such as the following: founding the ceramics departments at Otis School of Design and the University of California, Berkeley; helping develop the idea that ceramics didn't have to be functional objects; teaching by working on projects with students instead of just talking to students about what they should be learning; and making ceramic art that explored clay in a new way.

Coast by Von Allen sma.nebo.edu/swap/ceramicsbioallen.html

Qumran Pottery discovered with the Dead Sea Scrolls
loc.gov/exhibits/scrolls/art2.html

Assessment:

Use a checklist to indicate student participation in the discussion. By listening to the students' comments and by asking questions, determine whether the class, as a whole, understands the differences between functional and non-functional ceramics. You can have the class, as a whole, review the descriptions of Voulkos' artworks and his contributions to modern ceramics, or you may choose to have the students write these down individually.

For Experienced Students:

Using biographical information, have students identify and research areas of influence on Peter Voulkos' art such as the Bizen and Haniwa Japanese ceramics, wood fired kilns, ash glazes, etc. Have the students form groups to research one area. Students need to find images as well as written information. The groups may make a formal or informal presentation to the class. After the presentations, show a variety of images of Voulkos' work and have the students discuss the works using the knowledge they have gained from their research. Have students suggest how specific influences may have affected Voulkos' work.

Sources:

http://www.ceramicstoday.com/articles/voulkos.htm
"Peter Voulkos - An Affirmation of Art and Life", by John Balistreri
Originally published in Ceramics Art & Perception.
http://www.ceramicmuseum.org/archive-peter-voulkos-echoes-of-the-japanese-aesthetic.htm "Peter Voulkos: Echoes of the Japanese Aesthetic"
http://www.chubbcollectors.com/Vacnews/index.jsp?form=2&ArticleId=222
"Peter Voulkos, In Memoriam"
www.alumni.berkeley.edu/Alumni/Cal_Monthly/June_2002/In_Memoriam.asp

Royal Albert Cup and Saucer

Aesthetics

Joseph Bennion, Large Shino-Glazed Bowl
sma.nebo.edu/swap/ceramicsbiobennion.html

Materials:
I-mages of *Plate*, by Peter Voulkos, and of *Shino-Glazed Large Bowl*, by Joseph Bennion (sma.nebo.edu/swap/images/ceramicsbennion.jpg)
-Paper and pencils

After making sure the class understands the distinction between functional and non-functional ceramics, divide the class into small groups and give each group a copy of the images or project large copies of the images where the whole class can see them.

Activity:
Tell the students that Voulkos' *Plate* could sell for as much as $200,000, while Bennion's *Large Bowl* might sell for $500. Ask the students to discuss the reasons Voulkos' Plate could be worth so much more that Bennion's Large Bowl. Have the students, as a group, decide whether they agree or disagree with these different values and why. Give students from each group a chance to present their point of view and their supporting reasons to the class. Allow the class to discuss the choices and supporting ideas. Then ask for a classroom vote on whether the non-functional piece, *Plate*, should be worth more than the functional *Large Bowl*. Conclude by recognizing the different reasons the students have given and reminding students that how we value art is a personal decision.

Assessment:
You can evaluate participation by giving students a –, a √, or a + for the quality and number of their comments during the group and class discussion. Or, you may choose to have students evaluate themselves for understanding and participation. This evaluation can consist of a simple "thumbs up" or "thumbs down" for "I understand what we talked about" and "I made at least one good comment."

For Experienced Students:
In addition to the two images above, show an image of *Pua'a Papa'a (Burnt Pork)*, by Joseph Germaine (sma.nebo.edu/swap/images/ceramicsgermaine.jpg).

Tell the students that the three artworks represent three categories: one is fine art, one is functional, one is a vessel- (pot) shaped item but it has a title that indicates the artist was trying to express an idea.

Joseph Bennion, Large Shino-Glazed Bowl
sma.nebo.edu/swap/ceramicsbiobennion.html

Peter Voulkos, *Chachmo*, 1998. Woodfired stoneware, 42 x 27 inches. Collection of Sara and David Lieberman. asuartmuseum.asu.edu/collections/ceramic.htm

Ask the students to value the three pieces, writing down justifications for their decisions. Have groups present their valuations to the class along with their justifications. Allow the class to respond. Then ask students to consider whether giving what might be considered a piece of pottery a title, makes that pottery fine art. Ask students to decide what makes a piece of ceramic fine art and what might limit a piece from being considered fine art. This discussion can go in a variety of directions, if you desire. For example, one reason some ceramic might not be considered fine art is that it is designed to be reproduced, to have multiple copies made and sold. However, if multiple copies can be a limiting factor for ceramics, why isn't it a limiting factor for fine art prints?

To assess this lesson, you and your students can create a rubric that can be used for a variety of discussion activities and that reflects the aims of your particular class. Or, you can indicate on a checklist every time a student makes a reasonably good comment.

Art Production

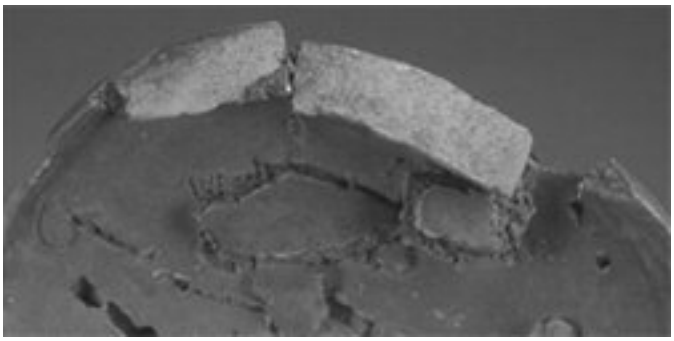
Time: Two 30-minute class periods or one longer period

Materials:
Stoneware clay, at least 1 lb. per student
Various tools for shaping the clay such as popsicle sticks, pencils, bamboo skewers, tableware, etc.
Cardboard, heavy cloth, or newsprint to work on

Activity:
Show the class the image of *Plate*, as well as other images of artworks by Peter Voulkos. Review the list the students made of words that describe Voulkos' work, as well as the contributions he made to ceramics.

Give each student a tennis-ball sized piece of clay and have the students explore what the clay can and cannot do. For young classes, you may need to start with some suggestions such as the following:

How round can you make your ball of clay?
How thin can you flatten out part of the clay?
What happens to the thin piece of clay if you try to stand it up?
How far can you press your finger into the piece of clay before it tears?
Make a small snake of clay by rolling it out with your hands. Can the snake stand up?
Can you bend the snake into a circle?
How far can you stretch a piece of clay before it breaks?
What does clay look like when it's torn instead of cut?



Detail, Peter Voulkos, Plate
ragoarts.com/onlinecats/03.02MOD/069.jpg

Have the students use the tools to see what they can do as far as cutting or shaping the clay.
Show the class how to attach pieces of clay by scratching the surfaces to be joined, making slip by rubbing the scratched section with a small amount of water, and then pressing the pieces together.

If you are dividing the lesson into two days, have the students make their piece into a ball, slapping the clay hard enough to get out air pockets. If the pieces of clay are getting dry, spray the clay lightly with water before making it into balls. Put all the balls into heavy plastic bags and seal.

Give the students a bigger piece of clay, if possible (the size of a large orange) and ask them to think about what they learned about clay when they experimented with it. Have the students make a simple plate shape, and then choose one quality they like about clay to explore in their artwork.(see directions at end of lesson) They can tear, push out sections, add pieces, cut into the clay or change it in some way, based on what they think is the most interesting way to show what clay can or cannot do. For example, if you push your finger into the clay slightly, you create a bump on the opposite side. If you keep pushing harder, your finger will eventually tear a hole in the clay. So you could create a design based on pushing your finger into the clay a little in one spot, a little more in another spot, then even more, and finally, all the way through.

When the clay pieces are finished, have the students set them on a piece of paper with their name on the paper. Cover the pieces lightly with plastic. When the pieces are leather hard, older students can put their initials or names on the back or bottom of their pieces with a not-too-sharp pencil. You or an aide may need to help younger students. When the clay is completely dry, fire the pieces to cone 06 or higher.

Give the students watercolors and paintbrushes. Demonstrate how to use the paint as a watercolor wash without adding too much water (you may need to practice on some clay scraps). Have students choose one or two colors to paint on their artwork to highlight the design or texture they created. The artworks should be simple and so should the paint. When the paint has dried, put each piece on a large piece of cardboard or paper and spray it with clear sealer. It is best to do this outside. If you cannot be outside, you need a space with lots of ventilation, for example, a large room with windows that can be opened.

Detail, Peter Voulkos, Plate
opi.mt.gov/artgallery/Yellowstone/Yellowstone_Art_Center.html

Assessment:

For very young children, you may wish to evaluate only whether they finished the project. For older children, create a simple rubric using whatever criteria you have chosen. Have the students help develop the criteria or at least, make sure the students know what the criteria are before they start their artworks.

A sample rubric using 1–3 points per area evaluated:

Student did not complete artwork	Student artwork is confusing	Watercolor wash sloppy or incomplete	Student left out supplies or clay
Student completed artwork	Student artwork demonstrates one quality of clay	Watercolor wash is carefully done	Student put away all supplies and clay
Student completed a well-crafted art-work	Student artwork demonstrates one quality of clay and is innovative or especially creative	Watercolor wash delicately or creatively highlights quality of clay	Student put away own supplies and clay and helped or encouraged other students

For Experienced Students:

Have students experiment with a variety of ways they can utilize clay's particular qualities in a simple form. Have students create a series of 3–5 related works that focus on one quality of clay. When the works are completed, each student should present his or her series, explaining what quality the student chose to explore and how the individual pieces are a related series. Allow the class to respond.

Assessment and Art Criticism:

Have students include a written evaluation of the experience of creating a series of related works as well as an evaluation of the works themselves in their journal or as part of their portfolio. If possible, have the students make digital photos of their work and keep prints of the photos in their portfolio.

Dircetions for making clay slab plates:

1. Pat the clay into a ball.
2. Pat the ball between your hands, so the ball is flattened into a thick slab.
3. Put the slab on cardboard or fabric, and roll with a rolling pin or pat out until 1/2" thick.

Roll or pat from the center out, keeping the slab a uniform thickness. For this lesson, students may want to leave the uneven edges that are the natural result.

4. Shape the plate as desired.
5. Cover the plate and allow it to dry until it is leather hard. If desired, make a 1/2" thick coil 3/4 the length of the plate's diameter. Make the coil into a circle by joining the ends.
6. Lay the coil on the center of the back of the plate and gently mark where it will go.
7. Scratch and slip the area of the plate where the coil will go.
8. Place the coil on the scratched area, and use your finger or a popsicle stick to gently blend the edges of the coil into the plate.
9. Leave the plate upside down for long enough that the coil has becaome a bit firm. Gently turn the plate over and push down just enough to make the coil squish enough for the edge to touch the table, all the way around.
10. Cover lightly, and allow to dry.

Art Criticism

Materials:
Images of ceramic artworks
Student artworks

Activity:
Show the students the image of *Plate*. Ask students, using the experiences they have had in the previous three lessons, to discuss the following questions:

-Have your feelings about this artwork changed since the first time you saw this artwork? Why or why not?
-Did making your own ceramic artwork change anything about what you think or feel about Peter Voulkos' Plate?

Show the students at least two of the images of other ceramic artworks that you used previously as well as one or two new images. Ask the students to compare the artworks:
Which do they think are the most successful and why?
Which do they like the best and what, specifically, do they most like about the artworks?

Have the students compare their artworks to the professional artists' works. What qualities can they see that are similar? In what ways are the student works successful? How do they feel now, about ceramic artworks?

Assessment:
Use a checklist to indicate student participation in the discussion.

Sources:

Possible images for Art History Lesson
Mike Moran, Head with Two Faces, Crazy Horse, Stack by Voulkos, bronze cast of clay http://www.modern-sculpture.com/inventory.htm
Robert Arneson, *Dirty Plate*
renabranstengallery.com/Arneson_DirtyPlate.html

(Good for older students)
General Nuke: hirshhorn.si.edu/education/modern/modern2.html
Rooted: asuartmuseum.asu.edu/aceramiclegacy/index.html
Rudy Autio (Some images appropriate for young children, some not): Askart.com
Many examples by a wide variety of ceramicists: www.studiopotter.org/gallery
Many kinds of modern ceramics: http://www.yufuku.net/e/yufuku/html/ono_jiro.html

Peter Voulkos images
www.ceramicsculpture.com/Pages-Voulkos/Voulkos-Main.htm (has links to other sites with images as well as short videos)
www.askart.com/askart/artist.aspx?artist=55571
americanart.si.edu/highlights/artworks.cfm?id=MC&StartRow=46
www.opi.mt.gov/artgallery/Yellowstone/Yellowstone_Art_Center.html