TELFAIR MUSEUMS
With three diverse buildings housing artwork ranging from classic to cutting-edge, Telfair Museums offers an incomparable visitor experience. The museum’s three sites—two National Historic Landmarks and a contemporary Moshe Safdie-designed building—are located within easy walking distance of one another in Savannah’s vibrant historic district. You can admire original works of art by modern and contemporary masters at the Jepson Center; tour authentic period rooms at the Owens-Thomas House; or view stunning examples of our permanent collection at the Telfair Academy.

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PLAN YOUR TRIP

Schedule your guided tour three weeks in advance and notify us of any changes or cancellations. Call Abigail Stevens, School & Docent Program Coordinator, at 912.790.8827 to book a tour.

Admission is $5 plus tax for each student per site, and we allow one free teacher or adult chaperone per every 10 students. Additional adults are $5.50 plus tax per site.

Use this resource to engage students in pre- and post-lessons! We find that students get the most out of their museum experience if they know what to expect and revisit the material again.

For information on school tours please visit telfair.org/learn/tours/

MEMBERSHIP

It pays to join! Visit telfair.org/membership for more information.

As an educator, you are eligible for a special membership rate. For $40, an educator membership includes the following:

+ Unlimited free admission to Telfair Museums’ three sites for one year (Telfair Academy, Owens Thomas House, Jepson Center)
+ Invitations to special events and lectures
+ Discounted rates for art classes (for all ages) and summer camps
+ 10% discount at Telfair Stores
+ Eligibility to join museum member groups
+ A one-time use guest pass

EDUCATOR GUIDE

This educator guide is designed for use in conjunction with field trips to Rodin: The Human Experience / Selections from the Iris and B. Gerald Cantor Collections and Telfair Museums’ permanent collection of sculpture, or as a standalone classroom resource. The materials included here contain curriculum connections aligned with Common Core and Georgia Performance Standards for fine arts, social studies, and English language arts in elementary, middle, and high school grade levels. Each activity is adaptable for appropriate grade levels. Every fourth-grade student in Chatham County’s public school system will tour these exhibitions!

Disclaimer

Permission to view exhibitions at Telfair Museums

Please note, some works in the exhibition Rodin: The Human Experience may contain representations of nude figures but will not be the focus of the fourth-grade program school tours. While students will be entering the gallery to look at selected bronze casts by master artist Auguste Rodin, students will be guided by a docent and accompanied by chaperones. Exhibition checklists with images are available upon request and are being shared with teachers in advance of the class visit.

Rodin: The Human Experience presents a selection of 32 figures in bronze by Auguste Rodin (1840–1917), the legendary French sculptor whose contemporaries considered him to be the greatest practitioner of his craft since Michelangelo. Rodin left behind 19th-century academic traditions to focus on conveying the passion and vitality of the human spirit and exerted a tremendous influence on artists of subsequent generations such as Matisse, Brancusi, and Maillol. This year marks the centennial of Rodin’s death, and Telfair Museums joins with museums around the world to honor this anniversary with exhibitions and educational programs.

SEPTEMBER 1, 2017–JANUARY 7, 2018
JEPSON CENTER / STEWARD SOUTH & KANE GALLERIES

TELFAIR.ORG/RODIN  #RODIN100

This exhibition has been organized and made possible by the Iris & B. Gerald Cantor Foundation.
RODIN BIOGRAPHY
Auguste Rodin 1840–1917

Regarded as the greatest sculptor since Michelangelo, Auguste Rodin left behind 19th-century academic traditions and created his own unique style of sculpture. He captured movement and emotion by emphasizing modeling as a technique and breaking away from traditional poses and gestures. Today, Rodin’s sculpture marks a turning point between traditional and modern art.

Rodin was born in 1840 to a modest French family. In his teens, he attended the government school for art and craft design. There, he learned the traditional practice of observational drawing from plaster casts of ancient Greek and Roman sculpture. He also learned how to model in clay, a technique that he would continue to use throughout his career. He applied to the École des Beaux-Arts, an influential French art school, but was rejected three times.

His early career had many struggles. For almost a decade, he worked as an anonymous member of a workshop and produced decorative sculpture for another artist named Albert Carrier-Belleuse. Rodin continued to want to exhibit his work under his own name, and in the 1860s he submitted his sculpture to annual juried Paris Salon exhibitions. However, he again suffered a series of rejections.

By the time Rodin was in his 40s, however, his art began to gain popularity. During the 19th century, artworks that were meant for public spaces were held in the highest regard. Rodin received his first public commission in 1880 to create sculpture for the entrance of a new museum of decorative arts in Paris. He titled his work The Gates of Hell, and his design was based on the epic poem, The Divine Comedy by Dante, which was popular in France at the time. The museum was not built, however, and the commission was canceled. Rodin decided to use some of the figurative reliefs from the door and turned them into independent sculpture. During the 1890s, Rodin created many artworks, and by the year 1900 he was the most famous sculptor in Europe. The Paris World Exposition dedicated an entire pavilion to a retrospective exhibition of his work. In 1908, Rodin moved his studio and gallery to the Hôtel Biron, a large mansion in Paris, where he worked until his death in 1917. Before he died, Rodin donated the contents of his studio and his home to the people of France in exchange for an agreement that a Rodin museum would be established. Today, the Musée Rodin is made up of two sites: the Hôtel Biron and the structures and land in Meudon, the suburb of Paris where Rodin’s home was located.

This year, 2017, marks the 100th anniversary of Rodin’s death. The international art world is using this occasion to celebrate his legacy and work that brought sculpture into the modern era. The exhibition here at Telfair Museums is part of this commemoration.

“I invent nothing, I rediscover.”
—Auguste Rodin
TIMELINE

Rodin’s life and artwork spanned many art movements including Realism, Impressionism, and Futurism.

Use the timeline to place Rodin’s life and artwork in a historical perspective.

US & Europe Events

1840–1850
- Claude Monet, Impressionist artist, is born in 1840.

1851–1860
- Napoleon declares himself emperor of France in 1852; Second Empire is established.

1861–1870
- United States Civil War 1861–1865
- Napoleon III holds “Salon de Refusés” to exhibit works rejected by Salon des Beaux-Arts.

1871–1880
- The word “impressionism” is coined.

1881–1890
- Freedom of press established in France; trade unions legalized.
- Statue of Liberty erected; Eiffel Tower built.
- Rapid expansion of railways in western United States.

1891–1900
- Art Nouveau style spreads.
- Symbolist movement active.
- Tate Gallery opens in London.
- Nobel Prize created.

1901–1910
- Picasso has first exhibition in Paris.
- Futurist movement active.
- 1905 French law establishes separation of church and state.

1911–1920
- World War I begins, 1914; Bolshevik Revolution in 1917.

- Wassily Kandinsky creates first nonobjective paintings.

- Albert Einstein formulates general theory of relativity.

- Cubist works exhibited at Salon des Indépendants.

- Rodin travels and his sculpture is shown throughout Europe.

- Rodin bequeaths his estate to France in 1916.

- Rodin dies on November 17, 1917.
RODIN AS A MASTER ARTIST AND TEACHER

Rodin was inspired by the sculpture of Italian Renaissance master Michelangelo Buonarroti (1475-1564), and he traveled to Italy in 1876 to study Michelangelo’s work. Michelangelo is said to have “breathed life” into his figures, and Rodin sought to create sculptures that broke with the academic tradition and emerged from the block of material. Rodin has since been compared to Michelangelo and is now also seen as a master artist.  

MONET AND OTHER ARTISTS

Rodin was a contemporary and friend of Claude Monet, the foremost Impressionist artist. Although their careers were very different in the sense that Rodin was renowned for his sculpture while Monet was as a painter, the two did on occasion exhibit artwork in the same exhibitions and kept in communication throughout their lives. It is said that Rodin also traveled to Monet’s home and studio in Giverny and while there was introduced to other artists including Cézanne.

STUDIO ASSISTANTS AND STUDENTS

Rodin also had many studio assistants such as Antoine Bourdelle, Camille Claudel, Charles Despiau, and Malvina Hoffman. His legacy as a master artist can be seen through observation of their work, as many of his students and assistants became noted artists in their own right. Some, like Bourdelle, also went on to teach. One of Bourdelle’s students was Sylvia Shaw Judson. Telfair Museums is a great place to see Rodin’s legacy as Malvina Hoffman’s Head of John Keats, 1957, and Sylvia Shaw Judson’s Bird Girl, 1936, are currently on view at the Jepson Center.

IN RODIN'S STUDIO

In his studio, Rodin produced sculpture following studio practices based on those of the great sculptors of the Renaissance and later periods.

During Rodin’s lifetime, sculpture was very popular, and art and collecting sculpture appealed to a growing middle class. After the year 1880, Rodin’s art was in high demand. He set up his studio and used the process of bronze casting to produce large editions of artworks in various sizes.

At the same time, the city of Paris was being rebuilt due to destruction caused by the Franco-Prussian War and the Commune. This rebuilding led to many government commissions for monuments, and Rodin was considered the most modern and admired sculptor. It was during this period that he created public monuments such as The Burghers of Calais and the Monument to Balzac, both significant to the growth of sculpture as an art form.

Rodin was trained as a modeler, which meant he started with clay to make his sculptures. Traditionally, a master sculptor would first create an artwork in clay. Then, craftsmen created replicas in clay or plaster of the master’s model. Then they would use those clay and plaster models to make further pieces in stone (called carvings) or in metal (usually in bronze, called castings). The master would supervise, but at the stage of making the stone or metal sculptures he would rely on the hired craftspeople and the foundries to guarantee the quality of the carving or casting was to his satisfaction.

The process of replicating the original modeled clay or wax in another material made it possible to change the replica in size and according to the artist’s or patron’s desires. Rodin did employ machines and procedures that existed at the time to transform the size of this sculptures. Enlargements and reductions were done by studio assistants.

Rodin used foundries outside of his studio to make casts. Rodin used many different foundries in Paris. Some specialized in signature patinas. A patina is the surface color of bronze, and this exhibition includes work with many different patinas. Studio assistants also supervised this work for the artist.

After initially modeling the sculptures, and after passing them along to his studio assistants, Rodin generally did not give much attention to the artworks. Rodin also probably would not have paid much attention to today’s posthumous casts (casts permitted by Rodin to be made after his death by the Musée Rodin as agent for the Nation of France). While Rodin is renowned for his ability to model the human figure to capture a sense of motion and expressed emotion, he left it to others to replicate his genius for the art market.

“Michelangelo called me to Italy, and there I received precious insights which I took into my spirit and into my work before I even understood what it was about.”

—Auguste Rodin, 1905, as written to Emile-Antoine Bourdelle
THE S.T.E.A.M. CONNECTION: POINTING MACHINE

The pointing machine was a new technology available to artists in the 19th century. Rodin is known to have used such a machine to reduce the size of the Burghers of Calais. He is known to have enlarged or reduced the size of his other works, too. The use of this device allowed artists to change the size of a commissioned sculpture and charge different prices based on the size.

The pointing machine helped artists measure distance between features on a sculpture. This is an example of a simple machine that enabled artists to reproduce artwork but still requires the artist to carve the sculpture by hand. What other simple machines or tool can you think of that may help artists?

Today, robots are used in a similar way and can actually carve sculptures out of stone and other materials. The process is called robot milling, and Kuka robots are the type used to create sculpture. Some practical uses are repairing buildings and reproducing older sculptures. In this way, robots are helping artists create and preserve art.

CURRICULUM CONNECTIONS

S4P3. Obtain, evaluate, and communicate information about the relationship between balanced and unbalanced forces.

c. Ask questions to identify and explain the uses of simple machines (lever, pulley, wedge, inclined plane, wheel and axle, and screw) and how forces are changed when simple machines are used to complete tasks. (Note: The use of mathematical formulas is not expected.)


MGSE4.G.3. Recognize a line of symmetry for a two-dimensional figure as a line across the figure such that the figure can be folded along the line into matching parts. Identify line-symmetric figures and draw lines of symmetry.

MATERIALS AND MEANING

The process that Rodin used to create his sculptures was bronze casting.

PROCESS OF BRONZE CASTING BY LOST WAX METHOD

The process that Rodin used to create his sculptures was bronze casting.

EXAMPLE OF PLASTER CASTING

RODIN AND TECHNOLOGY

Although it has been 100 years since Rodin’s death, his legacy continues into the 21st century as artists remain inspired by his human figures and as his artwork is being communicated to audiences of all ages via social media and the use of other technologies.

3D Printing Check out the way in which one museum in Portland, Oregon has created 3D-digital-printed version of Rodin’s sculptures. Telfair Museums is looking to engage audiences in a similar way. Be sure to look for the 3D printed versions of Rodin’s sculptures in the exhibition, Rodin: The Human Experience, during your visit to the Jepson Center.

#rodinremix The sculpture in Rodin focuses on bronze as the medium, but this section highlights other sculptures on view at the Jepson Center. Some are made with techniques similar to those used by Rodin, but others are made with very different materials and audiences in mind.
CLASSROOM ACTIVITIES

Activities for the classroom to prepare for a visit to the museum:

LEARNING TO LOOK ACTIVITY:

As a class, view images provided by Telfair Museums that correspond with the exhibition Rodin: The Human Experience, and discuss the process of bronze casting (see pg. 27). Do some research as a class and look at examples from antiquity and other art historical periods that were created in a similar way. Teachers may refer to art terminology such as the elements of art and principles of design, and encourage students to describe the works using those terms. Also included in the corresponding PDF file are examples of other sculptures found at Telfair Museums that were made using a variety of mediums. Students will be viewing selected works in the Rodin exhibition and then will be guided to view other sculptural works. Docents and museum staff will engage students using Visual Thinking Strategies to discuss the artwork while in the museum. VTS can be practiced in the classroom prior to the class visit using the questions below:

Visual Thinking Strategies:

When viewing a piece of art, use the following three questions:
1. What’s going on in the artwork/sculpture?
2. What do you see that makes you say that?
3. What more can we find?

Facilitate discussion among students by:

Paraphrasing their comments neutrally. Do not say “correct,” “wrong,” etc.
Point to the area of the image being discussed with students.
Link contrasting and complementary comments made by students.

Curriculum Connections:

VA4AR.2 Uses a variety of approaches to understand and critique works of art.
   b. Explains features of a work, including media, subject matter, and formal choices, that influence meaning.
   d. Interprets and evaluates artworks through thoughtful discussion and speculation about the mood, theme, and intentions of those who created a work of art.

VA4AR.3. Explains how selected elements and principles of design are used in an artwork to convey meaning and how they affect personal responses to and evaluation of the artwork.
   a. Uses art terminology with emphasis on the elements of art: space, line, shape, form, color, value, texture.
   b. Uses art terminology with emphasis on the principles of design: balance, proportion, rhythm, emphasis, unity, and contrast.

Resource

For more information on VTS, visit: https://vtshome.org

THE FOLLOWING IMAGES WILL BE USED ON DOCENT-LED TOURS AT TELFAIR MUSEUMS

As a class, view the images and discuss:
(Also available to teachers as a PDF to show in the classroom in advance of class visit to the museum):

Figures from the Burghers of Calais, Expressing Human Emotion

Rodin: The Human Experience includes several works related to one of the artist’s best known public sculptures, the Burghers of Calais. Auguste Rodin was commissioned by the City of Calais to create a sculpture that would honor the burghers of Calais as heroes of the Hundred Years’ War and recognize the men as symbols of French patriotism. Rodin chose the moment in the story when the men were just departing the City of Calais and the placement of the sculpture marked the exact spot where the burghers would have stood. The story of the Burghers of Calais dates to 1347, when King Edward III of England laid siege to the French town of Calais. After eleven months, six of the leading citizens, known as burghers, offered themselves as hostages in exchange for the freedom of their city. Edward agreed. The burghers, attired in plain clothes, were forced to wear nooses around their necks as they traveled to Edward’s camp to present the keys to the City of Calais. Edward was ultimately convinced by his wife, Phillippa, to spare the men.

Discuss:

Look at the figure of Jean D’Aire. What do you notice about him? What might his pose and the tilt of his head tell us about his situation? This is a maquette of only one figure (out of six burghers) and is smaller in scale than the one in the final monument. Why do you think the artist made the portrait to this scale? Look at Jean D’Aire’s expression. How would you describe it? What does his expression tell us based on the story of the burghers?

Auguste Rodin
Jean D’Aire, Second Maquette
Modeled 1885-86
Museé Rodin cast 1/12 in 1970
Bronze
Susse Foundry
Lent by Iris & B. Gerald Cantor Foundation

Auguste Rodin
Monumental Head of Jean D’Aire
Modeled about 1908-09, enlarged 1909-10
Museé Rodin cast 5 in 1975
Bronze
Georges Rudier Foundry
Lent by Iris Cantor

Discuss:

Look at the dimensions of this sculpture. How does the size of this head compare to that of an average adult’s? Activity in classroom: Use a yardstick to help students visualize 26 inches and discuss the proportions of the human figure based on the Canon. Why do you think the artist made the portrait to this scale? Look at Jean D’Aire’s expression. How would you describe it? What does his expression tell us based on the story of the burghers?
WRAP-UP ACTIVITIES

Activities for the Classroom after the museum visit.

RODIN FOIL SCULPTURE ACTIVITY

Objective: Students will manipulate and shape aluminum foil to create a sculpture of an action figure that represents human movement and gesture.

Materials:
- Heavy-duty foil, 15 x 18 inches
- Scissors
- Pencils
- Staplers
- 5 x 5 light cardboard or one large notecard

Steps:
1. Make five cuts into the sides of a large rectangle of heavy aluminum foil.
2. Lay foil flat on the table. Crumple the sides in at the top to form a head.
3. Next, crumple and squeeze the arm sections.
4. Then, crumple and squeeze the right side to form the body and the right leg.
5. Repeat this on the left side to form the body and the left leg.
6. Bend the figure at the joint: knees, elbows, waist, and neck to show movement of the human figure.
7. Once complete, the figure may be stapled to the piece of cardboard, and students can display their work.

Questions for students:
After making their own foil action figure sculptures and recalling the visit to the museum, ask students: Do you remember the way Rodin used form and balance to create movement in his human figures? Think about what you want your figure to be doing—is your figure in an active or a static pose?

Fun fact: Gari Melchers, Telfair Fine Arts Advisor (1906–1916), wanted to purchase a Rodin sculpture for the museum’s permanent collection but by then Rodin was quite old and the acquisition never happened.
Rodin Foil Sculpture Writing Activity

Explain what your figure is doing, the expression, or the emotion the figure might be feeling:

Students may also share what they wrote in class so each student has a chance to reflect. Alternatively, teachers might choose a quote by Rodin to use as a writing prompt.14

Curriculum Connections:

VA4PR.5. Understands and applies media, techniques, and processes of three-dimensional works of art (ceramics, sculpture, crafts, and mixed media) using tools and materials in a safe and appropriate manner to develop skills.
   a. Creates 3D artwork that demonstrates a design concept: open or closed form, proportion, balance, color scheme, and movement.

VA4AR.2. Uses a variety of approaches to understand and critique works of art.
   d. Interprets and evaluates artworks through thoughtful discussion and speculation about the mood, theme, and intentions of those who created a work of art.
   f. Writes about art for an audience and captures the feelings represented in words.

CLAY HEADS ACTIVITY

Now it’s your turn to create a portrait out of clay. Use a mirror to create a self-portrait reflecting your own mood or pair up and have a classmate model for you and share the finished sculpture with him or her when completed.

Question and Activity for students:

What gestures and emotions do you remember about the heads and hands of the Rodin sculptures you saw at the museum? Encourage students to play and experiment with a small piece of clay prior to starting their sculpture. How long does it take to dry out?—and explain how if water is added it can be moistened again.

Materials:

Clay (self-hardening or potter’s sculpting clay, Crayola Model Magic may be used, too) No kiln needed
Clay tools: popsicle sticks, toothpicks, fingers, other handheld objects if students wish to add texture—ex: combs, spatulas, plastic forks and knives
Newspaper
Wood scraps (for base)
Glue and screws (to attach wood base)
Water and containers for water
A couple old buckets
Masking or packing tape
An old hand towel
Water-based varathane (try Flecto brand)
Plastic bags
Paint, other materials such as fabric scraps, beads, and feathers

Instructions:

Tip: Do not allow clay to get into the sink by using a bucket or two for cleaning hands prior to going to the sink. Clay is reusable. Allow the water in the bucket to evaporate and throw the clay sediment in the garbage or recycle it for another class.

1. Create a wooden base like you are building a stand—basically a flat square on the bottom with a large dowel in the center. Students may need assistance with this step or the teacher may have these bases pre-made prior to the start of the activity.

2. Next, take newspaper and form it into a ball by crumpling and wrapping with tape. Tape the newspaper to the wooden base to create a head shape.

3. Then begin adding clay to create the shape of the head over top of the newspaper. Continue down the wooden base to create a neck.

4. Students should be instructed to build the clay up slowly using small pieces of clay and adding more on top while modeling at the same time. Students should be careful at this point to not add so much that the base falls over from the weight.

5. Once students have their desired shape, they can begin adding details such as facial features using their fingers and other tools such as popsicle sticks, plastic forks and knives, etc. At this point, other small decorative objects such as beads, sequins, feathers, fabric, etc., could be embedded in the clay or added once dry.

6. This project may take more than once class session. Plastic bags can be used to cover the clay heads so they don’t dry out. Once the students have completed the clay heads, they will need to dry for several days to a week.

7. Once dry, the clay can be painted if desired or left natural.

8. The final step is to apply several coats of varathane to strengthen the head. Be sure to work in a well-ventilated area.15, 16

Curriculum Connections:

VA4PR.1. Creates artworks based on personal experience and selected themes.
   e. Creates representational art works from direct observation (e.g., landscape, still life, portrait)

VA4PR.3. Understands and applies media, techniques, and processes of three-dimensional works of art (ceramics, sculpture, crafts, and mixed media) using tools and materials in a safe and appropriate manner to develop skills.
   a. Creates 3D artwork that demonstrates a design concept: open or closed form, proportion, balance, color scheme, and movement.
   b. Creates ceramic objects using hand-building methods (e.g., pinch, coil, slab) clay processing techniques (e.g., wedge, score and slip) and surface design (e.g., stamping, relief carving, glazing, burnishing)
   c. Creates sculpture/3D form using selected method/technique (e.g., papier mâché, paper sculpture, assemblage, found object sculpture)
SCULPTURE AT THE JEPSON CENTER

Continuing the conversation in Savannah

The exhibition Rodin: The Human Experience is part of a worldwide commemoration of 100 years since Rodin’s death in 1917—that is a whole century! One way we can remember the important contributions Rodin made to the world of art is to look at them with a contemporary lens. This section will explore sculpture on view at the Jepson Center in a greater context and show how Telfair Museums is continuing the conversation about Rodin’s work, looking at his influence on later artists and developments in sculpture since Rodin’s time.

PORTRAIT AND FIGURE SCULPTURE:

As a class, view images provided by Telfair Museums that correspond with the collection. Use Visual Thinking Strategies and facilitated discussion techniques, refer to page 12 for full details.

The following images will be used on docent-led tours at Telfair’s Jepson Center.

Bird Girl

Originally designed as a garden statue by the artist Sylvia Shaw Judson in 1936, Bird Girl is perhaps best known as the subject of Jack Leigh’s photograph for the cover of John Berendt’s book Midnight in the Garden of Good and Evil, 1994. This original Bird Girl was purchased by Lucy Boyd Trosdal for her family’s plot in Bonaventure Cemetery in Savannah. After Berendt’s novel brought thousands of visitors to the site, the family removed the sculpture from Bonaventure and loaned it to Telfair Museums for safekeeping.

Judson spent one year in Paris studying under sculptor Antonio Bourdelle. Bourdelle was one of Rodin’s studio assistants. Judson created six original castings of Bird Girl, which are dispersed across the United States. The columnar shape and pose of Bird Girl suggests the architecture and sculpture of Ancient Greece, and the simplified, abstracted form of the sculpture shows the influence of Modernism. The composition is both streamlined and symmetrical, which connects it to the Art Deco design of the period.

Art Vocabulary: Symmetry, Balance, Freestanding

Activity and Question:

Strike a pose and take your picture with the Bird Girl! What types of birds do you imagine drinking from the bowls she is holding?

Sylvia Shaw Judson (American, 1897–1978)
Bird Girl, 1936
Bronze (granite based was added in 1945)
Long-term loan from the Trosdal family

Two Swans

Artist Anna Hyatt Huntington liked to sculpt animals and Two Swans, which is in Telfair Museums’ permanent collection, is a very good example of her use of naturalism and expression in her sculptures. She was born in Cambridge, MA, on March 10, 1876, and her father was Alpheus Hyatt, a Harvard professor and curator of the Boston Society of Natural History. She studied in Boston and then New York City. In 1936, she and her husband, poet Archer M. Huntington, founded Brookgreen Gardens, an outdoor sculpture museum near Charleston, SC.

Art Vocabulary: Shape, Positive Shapes, Negative Shapes

Look and Discuss:

What shapes can you find? How many?

Look closely at this sculpture. Can you see the artist’s fingerprints from the process of modeling?

Anna Vaughan Hyatt Huntingdon (American, 1876–1973)
Two Swans, 1934
Bronze
11 1/2 x 20 1/2 x 12 inches
Gift of the artist and her husband, Archer M. Huntington, 1937.12
John Keats

Malvina Hoffman was a student and friend of Auguste Rodin, and she had traveled to Paris in 1910 to convince him to take her on as a pupil. She had to make many attempts, but Rodin did finally accept her and she worked with him until 1914.19,20

Look and Discuss:
How would you describe the expression of the person?
Look at how the artist carved the stone. How would you describe the texture? How would it feel?

Compare and Contrast:
Located next to Hoffman’s sculpture is another artwork by artist Augusta Savage, Gwendolyn Knight, c. 1937. Gwendolyn Knight was a student of Augusta Savage and the wife of artist Jacob Lawrence.21

Compare and Contrast:
There is also a monument to Tomochichi, leader of the Yamacraw tribe, in Wright Square, and artist Therman Statom included a portrait of Tomochichi in the Glass House here at the Jepson Center. See if you can locate that monument on the Internet back in the classroom.

Maquette of James Oglethorpe

This maquette was enlarged to become a historical monument right here in Savannah! Read more about it below, and as a class do more research to learn more about all of the monuments in Savannah’s squares.

Activity
Check out the historical markers app and the Georgia Milestones Assessment Review Web Quest available from the Georgia Historical Society to explore more!
http://georgiahistory.com/education-outreach/historical-markers/ghs-markers-mobile-app/

Activity
Daniel Chester French also designed the figure of Abraham Lincoln for the Lincoln Memorial in Washington, DC, and is one of America’s most renowned sculptors.

• This maquette on view as part of ArtZeum in the Jepson Center, is a smaller version of the larger sculpture that stands in Chippewa Square.

• The 9-foot-tall monument that stands in Chippewa square is made of bronze and includes a base and a pedestal that were designed by Henry Bacon, a prominent New York architect who often collaborated with Daniel Chester French.

• The bronze monument is dedicated to General James Edward Oglethorpe.

Symbolism:
Sword: Held in Oglethorpe’s hand
Palmetto Frond: Shown at Oglethorpe’s feet
Southward facing direction: Symbolizes the threat to the young colony of Georgia of the Spanish from the South
4 Lions holding the following: Coat of Arms of James Oglethorpe, seals of the colony of Georgia, the State, and the City of Savannah
Also includes: Text from the charter of Georgia, granted by British Parliament in 1732 to “the trustees for establishing the colony of Georgia in America” (on pedestal)

Curriculum Connections:
SS8H2. Analyze the colonial period of Georgia’s history.
   a. Explain the importance of the Charter of 1732, including the reasons for settlement (philanthropy, economics, and defense).
   b. Analyze the relationship between James Oglethorpe, Tomochichi, and Mary Musgrove in establishing the city of Savannah at Yamacraw Bluff.
   c. Evaluate the role of diverse groups (Jews, Salzburgers, Highland Scots, and Malcontents) in settling Georgia during the Trustee Period.
   d. Explain the transition of Georgia into a royal colony with regard to land ownership, slavery, alcohol, and government.
   e. Give examples of the kinds of goods and services produced and traded in colonial Georgia.
MONUMENTAL AND PUBLIC SCULPTURE

Rodin created monumental and public sculptures such as the Burghers of Calais. Today you can see public sculptures in downtown Savannah and at the Jepson Center including Hot Pink by artist Anne Ferrer and Glass House by Therman Statom. Like Rodin, Ferrer has worked on commissioned artworks in France and Statom was commissioned to create Glass House for the Jepson Center.

Hot Pink
- Paris-based artist Anne Ferrer speaks of her art-making process as “painting with colored textiles and air.”
- Stitched from parachute fabric, her monumental sculpture Hot Pink was originally commissioned in 2012 by the Taubman Museum of Art in Roanoke, VA, for that museum’s light-filled atrium.
- The artist reconfigured the billowing form of Hot Pink to fill the airspace of the Jepson Center atrium with color.
- Ferrer was born in France and studied in both the United States and France.
- She exhibits sculpture, paintings, fashion design, and performance works.

Look and Discuss:
How would you describe the expression of the person? What shapes do you see? How would you describe this? What keeps the sculpture inflated?

Fun Fact!
The artist was able to roll this sculpture up and pack it in a suitcase to take on an airplane. It is kept inflated by a small fan!

AIR PRESSURE ACTIVITY
Objective: Students develop a better understanding of how air pressure works by constructing a simple apparatus.

Materials:
- Metal jars (lids not needed)
- Two rubberbands per jar
- String
- Strong plastic grocery bags

Steps:
1. Have students fill their bags with air by blowing into them or pulling them through the air and clasping the top quickly.
2. Tie the air-filled bags, upside down, to each jar with the bag’s mouth over the opening of the jar. Wind a string tightly around the bag and the top of the jar a few times (without crossing the ridges of the jar) and tie it.
3. At this point, ask the student to try to press down on the bags or rest small objects on top of them. What happens? Why? (The air in the bag is combined with the air in the jar, creating the pressure.) Ask the students if they can think of other things that act like this (ex: air mattress, tires).
4. Next, have the student untie the bags and put them down inside the jars with the mouth of each bag folded over the mouth of the jar, then tie them on again tightly.
5. Instruct the students (all at the same time) to hold the jars and pull out the bags. What happens? (It should be difficult to pull the bag out) Why did this happen? (Air pressure is keeping the bag back).

Curriculum Connections:
S4P3. Obtain, evaluate, and communicate information about the relationship between balanced and unbalanced forces.
- Plan and carry out an investigation on the effects of balanced and unbalanced forces on an object and communicate the results.
ELAGSE4R13. Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.

Art Vocabulary: Color, Shape, Form, Space
Rodin is known to have modeled sculptures initially in clay after which his studio assistants created replicas in stone or bronze. At the Jepson Center, there are sculptures on view by artists who worked in many different mediums: clay, metal, fabric, and glass. What other materials do you think artists could use to make sculptures?

**Glass House**

American glass artist Therman Statom grew up in Washington, DC, where he met and was inspired by the painter Kenneth Nolan. He later learned glass blowing at the Pilchuck Glass School and began making sculpture from sheet glass while studying at the Pratt Institute. Therman cuts, paints, and puts together pieces of glass to make art shaped like ladders, chairs, and houses.

**How did he make it?**

- To build a glass house about Telfair Museums and Savannah, Therman talked to the museum staff, visited libraries and bookstores, and collected photographs and prints of Savannah.
- Next, he made drawings of the glass house and had an engineer inspect his plans to make sure the house would be sturdy.
- He built glass boxes one at a time, painting and placing objects inside.
- Glass boxes were shipped to Savannah.

“I love glass. It’s almost like a canvas that can be another world.” –Therman Statom

**About the artist:**

Therman Statom included the following images in his sculpture. See if you can find them all:

- A glass orb
- A portrait of Tomochichi
- A map
- A canoe

**Look and Find:**

Therman Statom included the following images in his sculpture. See if you can find them all:

- Etched glass
- Blown glass
- Sheet glass
- Painted glass

**Glass Activity:**

Objective: Students will learn about the transfer of heat energy, moving from warm to cool places.

**Materials:**

- Variety of glass objects such as lightbulbs, fiberglass (insulation), mirrors, test tubes
- One small wrapped chocolate bar per student

**Steps:**

1. Display and discuss the glass objects or pictures as a class.
2. Ask students which of the objects are made from glass. Have them work in pairs or small groups to list the properties of glass or words to describe the glass object.
3. Have the groups share their lists. Explain that glass is a type of matter with different/ opposing properties. (Ex: Glass is strong yet brittle, rigid yet flexible, clear yet cloudy).
4. Ask students to share their ideas on why glass might have so many different properties—what causes this?
5. Hand out the wrapped chocolate bars (one per student) and ask students to describe the state of matter in the piece of chocolate. Have them do this initially, then again after holding the wrapped chocolate in their hands for a few minutes. What has happened?
6. As a class, discuss what caused the change in the chocolate bar. Ask students:
   a. What was added? (heat)
   b. Where did the heat come from? (hands)
   c. Where did the heat go? (chocolate bar)
   d. What would happen if we heated up the chocolate bar to be very warm? (It would melt completely into liquid.)
   e. What would happen if we made the chocolate very cold or froze it? (It would become harder.)
   f. Connect the idea of heating and changing properties of chocolate to the same process involved with heating and changing properties of glass.
   g. Show a video of glass blowing:

**Art Vocabulary:**

- Public Sculpture
- Form
- Shape
- Color
- Line
- Space

**Curriculum Connections:**

- S2P1. Obtain, evaluate, and communicate information about the properties of matter and changes that occur in objects.
  - a. Uses art terminology with emphasis on the principles of design: balance, proportion, rhythm, emphasis, unity, and contrast.
  - b. Uses art terminology with emphasis on the nature of light and how light interacts with various materials to classify them as opaque, transparent, or translucent.
  - c. Recognizes spatial concepts that show depth in art works (e.g., overlapping, placement, size, color, detail) and uses them in a work of art.

- S3P1. Obtain, evaluate, and communicate information about the ways heat energy is transferred and measured.
  - a. Ask questions to identify sources of heat energy. (Clarification statement: Examples could include sunlight, friction, and burning.)

- VA4C.1. Applies information from other disciplines to enhance the understanding and production of artworks.
  - a. Makes interdisciplinary connections applying art skills, knowledge to improve understanding in other disciplines.

- VA4R.3. Explains how selected elements and principles of design are used in an artwork to convey meaning and how they affect personal responses to and evaluation of the artwork.
  - a. Plan and carry out investigations to observe and record how light interacts with various materials to classify them as opaque, transparent, or translucent.
GLOSSARY OF TERMS

Bronze: A metal alloy composed of copper and tin that is ideally suited for casting sculpture.

Cast: (n) A sculpture produced from a mold; (v) to make sculpture from a mold.

Enlargement: A sculpture that has been made in a size larger than the artist’s first design.

Foundry: A workshop where metal sculptures are cast.

Freestanding: Sculpture that is not attached to a background plane or wall and is therefore completely three-dimensional (the opposite of “relief”).

Lost-wax casting: A process of creating a cast by replacing a wax model (within a mold) with bronze. The wax is heated and “lost,” leaving the cavity free for the molten bronze.

Maquette: A small model made by a sculptor as a preparation for a larger finished work; sort of a sculpted sketch.

Modeling: Making form out of a soft, flexible substance such as clay or wax.

Mold: A hollow form that is created by the shape of the sculpture being cast.

Patina: Originally, a greenish film caused by oxidation on the surface of old bronze. Today the term is also used to describe the result of a chemical substance being applied to the surface of a sculpture—it changes the surface to protect it and also to give it an intentional aesthetic effect.

Reduction: A sculpture that has been made in a size smaller than the artist’s first design.

Relief: A type of sculpture in which the subject is attached to a flat background plane. Therefore, it is not completely three-dimensional and often described by the degree of projection—bas, mezzo, and alto (low, medium, and high).

Salon: The exhibitions of painting and sculpture held annually in Paris under the aegis of the French Royal Academy. The Salon’s origins date back to 1667, but it reached its greatest power during the 18th century.28

4 Types of Sculpture:

Carving: This is a subtractive process that involves a sculptor cutting or chipping away a shape from a larger mass of material.

Casting: Casting is an additive process in which a sculptor uses a liquefied material poured into a mold. As the mold is allowed to cool, the material becomes hard. The surrounding mold is then removed, leaving the hardened material.

Modeling: Modeling is an additive process in which a sculptor used a soft material (such as clay) and builds up the material to shape a form.

Assembling: This is an additive process by which a sculptor gathers and joins different materials together to create a sculpture.

Related vocabulary:

Subtractive: Means to remove or carve out material.

Additive: Means to add material.29

MORE RESOURCES

Process of reduction and enlargement of Rodin’s sculpture [Note: webpages may contain nude figures]:
http://bit.ly/2u0hM1

Here is a short video of a sculptor using a Painting Machine: http://bit.ly/2w4t21o

Here is a video showing a Kuka robot at work to repair a sculpture on the Parliament Building in Ottawa, Canada: http://bit.ly/2vfh8IC

This is a video from the Metropolitan Museum of Art showing the process of making a bronze statue: http://bit.ly/2r8TDl

Plaster, Molds, Wax, and Fire, a look at lost wax casting: [Note: images include nude figures] (machines shown before creating a mold)
http://bit.ly/2wi0cY

The last wax casting process in pictures from the Iris & B. Gerald Cantor Foundation: [Note: images include nude figures] (machines shown before creating a mold)

Antico website with pictures of direct and indirect lost wax casting processes: http://bit.ly/2ugEFPT


Videos from the Israel Museum, Jerusalem on bronze casting using the last wax technique: http://bit.ly/2w2Z55W


Activities for the classroom from the Rodin Museum, Philadelphia: http://bit.ly/2wW7aJg

Information on The Burghers of Calais, First Maquette from the Musée Rodin web site: http://bit.ly/2YzTtpe

Information on the Monument to The Burghers of Calais, from the Musée Rodin web site: http://bit.ly/2WkB1sZ

YouTube Video about sculpture for elementary students: http://bit.ly/2u1cZJ3


Georgia History web site with information of James Oglethorpe marker: http://bit.ly/2v1Q0aq


CAPTIONS AND CITATIONS

p.4 Rodin, about 1890, in a plaster-eplattened cast. 

p.6 Auguste Rodin, The Thinker, modeled c. 1880, cast 1910, bronze, 71 1/2 x 17 1/2 x 12 inches, Gift of the artist and her husband, Archer M. Huntington, 1937.12

p.11 Daniel Chester French (American, 1850-1931), The Burghers of Calais, First Maquette, modeled about 1880, Musée Rodin cast 1910, bronze, 61 1/4 x 17 1/2 x 12 inches, Gift of J. Randolph Anderson, 1926.70


p.14 Auguste Rodin, Hand of God, modeled 1880, cast number and date unknown; bronze, Albers Rodin Foundation, Lent by Iris Cantor Foundation.

p.16 Auguste Rodin; Gates of Hell, 1880-1910, bronze

p.18 Jeanne Hébuterne (French, 1888-1918), Portrait of Auguste Rodin, c. 1910, oil on canvas, 33 x 27 inches, Gift of J. Paul Getty Museum, 1975.198

p.19 Anna Vaux Hought Huntington (American, 1876-1972), Two Savers, 1934, Bronze, 11 x 2 1/2 x 5 inches, Gift of the artist and her husband, Archer M. Huntington, 1937.12


p.21 Daniel Chester French (American, 1850-1931), Maquette of General James Oglethorpe, 1916, Painted plaster, 81 1/4 x 17 1/2 x 12 inches, Gift of J. Randolph Anderson, 1926.70

p.22 Anne Fenneau (French, b. 1926), Hot Pink, 2012, Rayon fabric, 76 x 224 x 652 inches, Museum purchase with funds provided by John and Kelley Keller, 2015.7

p.23 Shannon Sartin (American, b. 1953), Glass House, 2005, Glass and mixed media, Museum Purchase, 2009.4

http://bit.ly/2u1cZJA


http://bit.ly/2hkB3kZ

http://bit.ly/2tVWoC3

http://bit.ly/1RcThdL


http://bit.ly/2w2t5zW
Address museum manners before you leave school. We will go over these again once you arrive, but it helps if your students have heard them from you first.

- Explore with your eyes. Telfair Museums serve to share art and knowledge with everyone. We take special care of the art and objects so that they may be preserved and appreciated for a long, long time. We ask that you do not touch the artwork because even the gentlest touches can add up to harmful damages.
- Point with your words. To avoid any accidents, keep your hands by your sides. Describe an artwork for its elements and their position in the composition. Use terms like “line,” “shape,” “color,” “in the center,” “at the bottom,” “next to,” etc. We love to talk about art so review your elements of art and principles of design and bring your imagination for a lively discussion.
- Walk and move carefully. Stay with your teacher and follow the docent. Take your time, watch where you are going, and hold onto handrails while using the stairs.
- Listen carefully, raise your hand, and speak clearly. The museum is a place for learning, just like your classroom. School rules are to be followed here, too.
- Eating, drinking, and chewing gum are not allowed.
- Ask about our photography policy before you take pictures. We don’t always own the artwork we have on display, therefore we don’t always have permission to take photos. We allow you to take photos when we are able to, so please check first.
- Use a pencil. We love to draw, sketch, doodle, and write, too! Please bring a sketchbook and a pencil on your visit to the museum.

FOOTNOTES

1 Adapted from an exhibition text for Rodin: The Human Experience Iris & B. Gerald Cantor Foundation
2 Adapted from an exhibition text for Rodin: The Human Experience Iris & B. Gerald Cantor Foundation
4 Adapted from an exhibition text for Rodin: The Human Experience Iris & B. Gerald Cantor Foundation
5 By originally using Jackson’s name by lister of Rodin’s sculpture (GRDL; http://www.jacobsite.com/GRDL/CC-DRI-F2-13.fsp) via Wikimedia Commons
6 Adapted from an exhibition text for Rodin: The Human Experience Iris & B. Gerald Cantor Foundation
7 Collection Highlights, Telfair Museums of Art. Edited by Helene Keene McIlrath, Savannah Telfair Museum of Art, 2005, 26. Poor
9 Adapted from an exhibition text at Telfair Museums
17 “Friendship Portraits at the Getty,” www.getty.edu/learning in which students examine a portrait bust and create their own sculptural portrait of a friend. The lesson plan and downloadable materials on this page are licensed under a Creative Commons Attribution 4.0 International License. http://www.getty.edu/education/teachers/classroom_resources/curricula/sculpture/lesson03.html
18 Adapted from exhibition text at Telfair Museums
19 Ms. Susan Willetts and Mr. Allan K. Pritz
20 Mr. and Mrs. Dwaine L. Willett
21 Mr. and Mrs. Robert M. Levy
22 Mr. and Mrs. Stephen Balabin
23 Mr. and Mrs. William H. Roelle
24 Dr. Victor L. Andrews
25 Mr. and Mrs. F. Reed Dulany III
26 Mr. and Mrs. Angus C. Littlejohn
27 Mr. and Mrs. Linda Fisk Morris
28 Mr. and Mrs. Stephen Balabin
29 Mr. and Mrs. William H. Roelle
30 Bob and Jean Faircloth
31 Mr. and Mrs. Carlos F. Miller
32 Mr. and Mrs. Thomas V. Reilly
33 Mr. and Mrs. Stephen Taylor
34 Mrs. and Mr. G. Vincent West
35 Mr. and Mrs. Stephen Balabin
36 Mr. and Mrs. Thomas V. Reilly
37 Ms. Margaret F. Perryman
38 GCA is a partner agency of the National Endowment for the Arts and the National Endowment for the Humanities.