PUBLIC ART,
PUBLIC CONTROVERSY

Public Art

Public art is a term that challenges definition. Art in public places may be a more accurate description. It is "a subject that makes news as an object of controversy more often than it makes sense to its primary audience" (Senie & Webster, 1992), and its significance and use in a democracy cannot be understood without a careful analysis of the connections among its patronage, politics, and aesthetics.

Three, Primary Issues

There are three controversial issues of public art: (1) public art is rarely democratic; instead, it often represents the power of government, church, political, or private patronage; (2) public art often becomes the focus for complaints that have nothing to do with the value and significance of the work itself; and (3) there is a call for public art to move away from an elitist, modernist aesthetic to a more democratic, populist representation of an increasingly diverse public.

In Critical Issues In Public Art Content, Context, and Controversy, Senie and Webster encourage the emergence of a more participatory, socially interactive framework for art which supports the transition from the art-for-art’s sake assumption of late modernism.

The call for change in aesthetic modes also applies to works of public sculpture, currently dominated by monumental art works created by male artists and commissioned and funded by powerful patrons.

A discussion of two public art works, both in Dallas, Texas, will provide clarification of relevant issues. This discussion will be followed by an example of a democratic, community-based public art framework, and suggestions for the possibility of change offered through significant art education about public art issues.

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Two Examples for Comparison

Two examples of significant public sculptures in Dallas, offer comparisons of different times, aesthetic styles, sources of patronage, and public responses. Dallas Piece, by Henry Moore, and Pioneer Plaza Cattle Drive by Robert Summers, are located only a few blocks apart in downtown Dallas, but they represent opposite...
TRANSFORMING EDUCATION THROUGH THE ARTS CHALLENGE

Six Dallas/Fort Worth Metroplex schools plus 30 other schools nationwide have been selected to participate as Arts Partner Schools in Transforming Education Through the Arts Challenge, a $15 million experiment to reform education. The six schools will work with the North Texas Institute for Educators on the Visual Arts (NTIEVA) at the University of North Texas to serve as demonstration sites for implementing a comprehensive approach to arts education linked to whole school reform strategies to improve student achievement.

NTIEVA's schools are Mitchell Elementary in Plano; Shady Brook Elementary in Hurst-Euless-Bedford; and Oakhurst Elementary, Greenbriar Elementary, North HiMount Elementary, and E. M. Daggett Middle School in Fort Worth. Each will receive services worth approximately $25,000 to $35,000 annually for five years.

This five-year, $15-million effort to reform education in and through the arts is being supported by grants from the North Texas Challenge, $35,000 to Oakhurst Elementary, a comprehensive approach to arts education linked to whole school reform strategies to improve student achievement.

Collectively, the Arts Partner Schools will serve K-12 students in rural, urban, and suburban schools in eight states, including 14 schools that primarily serve at-risk students. "Through the Arts Partner Schools, the Annenberg Foundation's commitment to fundamental school reform can be accomplished by the inclusion of a strong arts education curriculum," adds Vartan Gregorian, president of Brown University and a pro bono advisor to the Annenberg Foundation. This grant is one of only three awarded by the foundation nationally that focuses on the arts as a key to reform.

She 36 schools represent great diversity in terms of geography, ethnicity, and socio-economic status. This diversity provides an ideal laboratory for exploring how a comprehensive arts education can serve as a viable focal point for school reform and for transforming the lives of students and teachers," notes D. Jack Davis, NTIEVA Co-director.

National cross-site evaluations of the 36 schools will be conducted to monitor the schools' progress in merging a comprehensive arts education with fundamental school reform and its impact on student performance. This project presents an important opportunity to collect and analyze essential statistical data on student achievement to demonstrate why arts education needs to be at the core of school reform," notes Lelani Lattin Duke, Director of the Getty Education Institute for the Arts.
The Arts Partner Schools were selected from schools within six regional institutes. These regional institutes are comprised of school districts, universities, art museums, and other art and education organizations. The regional institutes were established in the late 1980s through a series of grants from the Getty Education Institute as research and development sites for discipline-based arts education (DBAE) theory and practice. This approach combines four basic disciplines—art making, art history, art criticism, and aesthetics. The regional institutes have prepared thousands of teachers and school administrators in more than 400 school districts to provide DBAE to over 1.5 million students. Their work to improve the quality of arts education in the nation's schools has secured close to $20 million to supplement matching grants from the Getty Education Institute.

The Annenberg Foundation, founded by Walter H. Annenberg, former U.S. Ambassador to Great Britain, has funded the Annenberg Challenge, the largest single gift ever made to American public education. The $500 million, five-year challenge to the nation is designed to energize and support promising efforts at school reform throughout the country.

The Getty Education Institute for the Arts, part of the J. Paul Getty Trust, initiates and supports programs in four major areas: advocacy for the value of art in education; professional development for teachers and administrators in schools and universities; theory development; and curriculum development.

**The Six Regional Institutes of the Getty Education Institute for the Arts**

- The North Texas Institute for Educators on the Visual Arts at the University of North Texas in Denton, TX
- The California Consortium for Visual Arts Education at the Sacramento County Office of Education in Sacramento, CA
- The Florida Institute for Art Education at Florida State University in Tallahassee, FL
- The Ohio Partnership for the Visual Arts at The Ohio State University in Columbus, OH
- Prairie Visions: The National Center for Leadership & Collaborative Practice in DBAE at the Nebraska Department of Education in Lincoln, NE
- The Southeast Institute for Education in the Visual Arts at the University of Tennessee in Chattanooga, TN
ends of the spectrum of public art. Dallas Piece is abstract; Pioneer Plaza Cattle Drive consists of a 43-piece, representational cattle drive.

The two sculptures share a number of similarities; both are bronze, multi-piece, monumental sculptures, both were made by men, both are owned and maintained by the City of Dallas, both were given by private donors, and both were specifically designed for their respective sites. Both have been the subject of public controversy.

**Dallas Piece**

A sculpture by the English artist Henry Moore was commissioned for the new Dallas City Hall Plaza in 1976, I.M. Pei, the well-known architect of the building, suggested that Henry Moore, noted for his large abstract sculptural forms, be chosen as the artist. The massive bronze sculpture was officially dedicated on December 6, 1978. At a cost of $450,000, the sculpture was funded primarily by art patron W. R. Hawn in memory of his wife Mildred.

Moore's remarks at the time of the work's 1978 unveiling are illustrative of the "art for art's sake" mode of thinking: "It's a good thing if something does not immediately tell you what it is and what it's about because otherwise there would be nothing more to know about it. A thing should have some mystery and some unexplained things which you only find out by being with it and experiencing it."

Dallas Piece is a late example of Senie and Webster's assertion that "the emergence of large-scale sculpture in conjunction with modern architecture in the 1960s may be seen as an attempt at ornament after the fact" (1992). The sculpture was commissioned specifically for the building; its rounded, organic forms were intended to contrast with the hard, diagonal lines and geometric forms of Pei's architecture.

**Pioneer Plaza Cattle Drive**

Another example of a Dallas public sculpture is the Pioneer Plaza Cattle Drive, a bronze depiction of a 19th-century cattle drive, located on a 4.2 acre site in Pioneer Plaza in downtown Dallas. The work was created by Robert Summers, an artist from Glen Rose, Texas, who is best known for his sculpture of John Wayne, located at the airport in Orange County, California. Summers also created the sculpture of Byron Nelson at the Four Seasons Hotel in Las Colinas, Irving, Texas.

The Cattle Drive includes forty seven-foot-tall longhorn steers and three trail drivers on horseback who herd the cattle down a ridge past a newly constructed limestone cliff. Due to pressure from individuals on the City Council, the politically-correct councilors include one Anglo, one African-American, and one Hispanic trail rider (no women, though).

Pioneer Plaza is situated in front of the Dallas Convention Center, only a block away from the Henry Moore sculpture at City Hall. The Dallas Trees and Parks Foundation was responsible for the project, development, funding, and project construction; the Dallas Convention Center maintains the property and provides security. It has been touted by its promoters as the largest bronze sculpture in the world. In 1994, journalist Sam Howe Verhovek wrote in The New York Times that "it will unarguably be the largest bronze sculpture in the world."

The work has generated controversy in North Texas since its proposal by real estate developer Trammell Crow. In fact, the controversy spread far beyond Texas, as evidenced by Verhovek's January 17, 1994, article in The New York Times, "Dallas, Where East Ends, Casts Image as a Cowtown." The public controversy focused on two major issues; (1) the perception that Dallas was attempting to create a mythic Western image of a past that never existed and (2) suspicion that the project's most outspoken and powerful patron, Trammell Crow, owner of the Anatole Hotel near downtown Dallas, had a hidden agenda.

From the first, controversy centered on the image of Dallas presented by the subject of the sculpture, a cattle drive. Many local residents and members of the artistic community argued that nearby Fort Worth was more appropriately represented by such a theme. Fort Worth earned its reputation as a "cow town" because the Chisholm Trail, a major route for 19th-century cattle drives, passed through the heart of Fort Worth. Dallas, however, was not in the path of
the major cattle drives and developed as a mercantile city. In response to this issue, artist William Easley suggested that a herd of lawyers, bankers, and insurance men stamping through town would have been more appropriate (Verhovek).

On aesthetic grounds, a group of artists brought suit against the granting of the commission, but they were unsuccessful in their efforts to stop the project. In response to the complaints that the artist chosen was not from Dallas, Crow commented, "I have about eight or ten pieces from Rodin in my buildings here. Under the artists' criticism, we shouldn't have any sculpture from Rodin in Dallas. Rodin never came to Dallas. I apologize for the apparent boastfulness, but 10 years from now, this is absolutely going to be one of the greatest monuments in the world" (Verhovek, 1994).

Crow predicted that the Cattle Drive would someday be what the Eiffel Tower is to Paris and the Coliseum is to Rome. Only time will prove Crow right or wrong, but the sculptures are finished and in place. This effort to create a mythic past for Dallas already seems to be working. Tourists have visited the work in droves since its dedication in 1995 and a photograph of the work appeared on the cover of the 1995-96 Southwestern Bell Greater Dallas phone book.

**Patronage and Public Response**

In both cases, Dallas Piece and Cattle Drive, the sole or primary patron had the money and power to ensure that his personal requirements were met. Hawn donated the work in honor of his wife, and accepted the recommendation of a recognized expert (I. M. Pei) as to the choice of artist.

Public response to the Moore has been mixed. Possibly because the abstract forms of Dallas Piece were not especially appreciated by the general public (though the respect in the art world for I. M. Pei and Henry Moore carried a great deal of credibility for some segments of the public), the work had suffered some damage from vandalism. Despite its location in City Hall Plaza, security, especially at night, has been difficult to maintain. Damage eventually left it in such serious condition that complete restoration was required on two different occasions.

In the second case, Cattle Drive, the primary patron made the choice of the artist based on his aesthetic tastes, tastes that may be more in line with those of the general public. The public may more readily accept the Cattle Drive, a realistic work, simply because the subject matter is recognizable.

**The Public and Public Art**

The democratic ideals presented in Public Sculpture: America's Legacy, a publication of the National Museum of American Art underscore the value of public art to the public: "Understanding the role of public sculpture underscores the value of democratic review and debate of the people and events in our nation's history."

Nancy Walkup

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**NTIEVA PRESENTED WITH PRESIDENT'S AWARD**

The North Texas Institute for Educators on the Visual Arts (NTIEVA) has been awarded the 1997 President's Award at the University of North Texas, in Denton, Texas. This award is presented annually to honor an individual or group who has made outstanding contributions to UNT.

NTIEVA is one of six such institutes dedicated to research and development of discipline-based art education. Established by the Getty Education Institute for the Arts, NTIEVA provides extensive training in theory and application in the areas of art production, art history, aesthetics, and art criticism, bringing together the talents of UNT educators as well as other distinguished educators from across the country. Through grants and gifts totaling more than $3 million, combined with its extensive programs and services, the Institute has developed a unique collaboration of school districts, museums, and universities in Texas and across the nation.

The Institute has made a critical difference in the quality of art education through its collaborative program of graduate study. NTIEVA represents the ultimate outreach opportunity for outstanding students who seek opportunities to correlate technology, museum education, and learning theory in art.

Under the guidance of Dr. Jack Davis and Dr. Bill McCarter, NTIEVA has gained substantial national recognition, reflecting credibly upon the School of Visual Arts as well as the University of North Texas. The University salutes the North Texas Institute for Educators on the Visual Arts and its co-directors for innovative leadership in the field of art education.

**MONET EXHIBITION AT THE KIMBELL ART MUSEUM**

The special exhibition, Monet and the Mediterranean, will be on display at the Kimbell Art Museum in Fort Worth from June 8 - September 7, 1997. Education Department programs offered during the exhibition include The Friday Workshop, a Children's Workshop, and A Day in the Country with Monet and His Friends. Call 817-332-8451 to request a registration form for the education programs.

The Friday Workshop will be offered on Friday, June 20, from 2:00-4:00 P.M. and will include a presentation on Monet's life and works, an audio tour of the exhibition, a related hands-on art project, and a light snack ($10 fee, $8 for Kimbell members).

The Children's Workshop is open to children in grades one through eight and their parents. Activities will include a guided tour of the exhibition, a video or slides on Monet's life, and a related art project ($6 fee, $4 members).

A Day in the Country is a family festival at the Kimbell that will include films on Monet's life and works and an art activity. The films and art activity are free; tickets are required for entrance into the Monet special exhibition.
GEOMETRIC MOUSE

Geometric Mouse, a steel and aluminum sculpture by Swedish-American artist Claus Oldenburg, was commissioned in 1970 for the Elizabeth Meadows Sculpture Garden at the Meadows Museum on the campus of Southern Methodist University. Oldenburg is best known for his gigantic soft sculptures of fast foods, household objects, and machines made from materials such as vinyl, rubber, and fake fur.

Styled after the forms that create the head of a mouse and resembling Mickey Mouse, Geometric Mouse is the first all metal work by the artist and represents a turning point in the artist's career as a sculptor of monumental works. When asked about the significance of the piece, Oldenburg said that the piece is all about mice, not only Mickey Mouse, but also about Ignatz Mouse: but it is also about no mice at all.

In his notebook, Oldenberg describes Geometric Mouse as "a serious parody of the sort of thing that passes for monumental sculpture. This, however, is just a motive. This piece gives nothing away formally --- it cuts the air, it takes space as well as any abstract piece. Besides, it serves a magic and imaginative purpose, has specific character, will survive (as mice, like cockroaches, manage)."

The image of the mouse recurs sporadically throughout Oldenburg's career, first appearing in sketches for a gallery poster in 1963 then developing into its geometric form in 1968.

ART - O - GRAM

WORKING WITH GEOMETRIC SHAPES

1. Choose an animal that you would like to use for a geometric design. Make a sketch of this animal.
2. What shapes do you see? Draw the shapes on different colors of construction paper. Make the shapes large.
3. Cut out the shapes, decide on a final arrangement, and glue the shapes in place.

If you made your design into a sculpture, what materials would you use? How large would it be? Where would your sculpture be exhibited? What is the function of the sculpture? What is the title of your work? How might your work be interpreted by others who see it?

Pam Stephens
"not only autobiographical, but that it represented specifically the intellectual aspect of his art." Additionally, the artist analyzed the mouse forms into what he called a "system of iconography" and concluded that every form from his visual vocabulary could be derived from the mouse.

Geometric Mouse is an abstracted mouse head consisting of a rectangle with two open rectangles, to which an irregular organic form (the snout) is attached. Two seven-foot chains form the flaps of the eyes, which droop to the ground, ending in discs of steel. Weighing approximately 1,000 pounds, Geometric Mouse measures 12' x 15'. The entire metal sculpture is painted black and rests on the lawn of the Meadows Museum where its massive scale makes it the dominant work in the three-dimensional collection.

Pam Stephens
With thanks to Maria-Teresa Garcia Pedroche, Meadows Museum

CONTROVERSIES ABOUT PUBLIC SCULPTURE

Perhaps because of its very nature, sculpture placed in public places seems often to generate controversial issues that in other circumstances might be ignored. Public sculpture controversies generally involve issues of aesthetics, financial considerations, or moral obligations to a community. These issues can include questions such as: Is the object considered art by the community in which it will be placed? Who will fund the construction and maintenance of the work? Is the content of the work of art one that is acceptable to the standards of the community? Outlined here are recent controversies provoked by public sculpture. They offer meaningful issues for classroom discussion.

At the entrance of West Hollywood in Los Angeles a public sculpture was funded by Cuervo Liquor. The artist incorporated the name of the sponsor into the artwork. The piece is bright, colorful, and contemporary. The community response has been negative both because of the aesthetics of the piece and the prominent display of a liquor company at the entrance of the city.

Erika Gee, Education
Los Angeles County Museum of Art

Song of the Earth by Tom Gibbs sparked a controversy on the campus of the University of Central Arkansas when it was installed near the English Department about three years ago. Some students and faculty members objected because they thought the work was too expensive and the money could have been spent on educational needs. (In fact, money had been donated specifically for the purchase of art.) Some members of the English department felt the piece to be an infringement on their turf and further proof that administration did not listen to them. Recently, English department faculty used the sculpture as a rallying point when they circled the artwork and stood in silent protest. Other people have objected to the piece simply because it is abstract. Without Gibbs' permission, during the spring semester this year, an art student wrapped Song of the Earth in Christo fashion.

Jaei Young, Assistant Professor, UCA

Vaquerio, a large fiberglass sculpture by Luis Jimenez, was forced to relocate after the original site was scrapped due to controversy. Vaquerio was originally planned to go into Tranquility Park in Houston, but was eventually moved to Moody Park. According to Jimenez, "The city fathers didn't like the idea of this Mexican cowboy with a gun in the middle of downtown Houston." Moody Park, Jimenez suggested, was a better site for Vaquerio because it was in "a community that could relate to it."

Mike Willis, Curator of Education, Exhibits USA

Probably the most notorious controversy involving public sculpture in Northern California occurred with Robert Arneson's Portrait of George, a memorial sculpture of murdered San Francisco Mayor George Moscone. The artist was selected through a competition. When the work was unveiled, however, a controversy erupted. So strong was public outcry against the work that Arneson took the work back, returned the cash advance, and promptly molded the sculpture to a private collector. The controversy centered upon two aspects: that the work depicted the mayor's face in a cartoony Pop Art style and that the pedestal was covered with phrases, slogans, and symbols about the mayor's political career, his murder, and the trial. For example, accused murderer Dan White pleaded diminished capacity due to his gross intake of sugar in the form of Twinkies. A Twinkle was shown on the pedestal. An imprint of a gun was also shown. The entire sculpture was considered shocking and not in an acceptable form for a memorial.

Jill Pease, California Consortium for Arts Education
TEXAS SHIELD

Jesús Moroles, American
7986, granite, 95' x 44 1/2" x 45"
Collection of Modern Art Museum of Fort Worth.
Gift of Dr. and Mrs. Marvin Overton III

About the Artist

Jesús Bautista Moroles, born in Corpus Christi, Texas, in 1950, is an acclaimed Mexican-American artist. He produces sculptures from granite, working in his "art factory" in Rockport, Texas. Moroles, who now has established art centers in Cerillos, New Mexico, and Barcelona, Spain, recalls displaying artistic talent at an early age. His mother, a Latina born in Texas, and his father, a Mexican immigrant from Monterrey, consistently encouraged him in his artistic endeavors.

Commercial art courses and technical school training inspired Moroles to study art in college. Still intent on becoming a sculptor after four years of service in the Air Force, Moroles concentrated on drafting, electronics, math and woodworking at North Texas State University (now the University of North Texas), graduating in 1978.

Upon graduation, Moroles worked as an apprentice to sculptor Luis Jimenez, another Mexican-American, Texas-born artist (see page 11 in this newsletter). Moroles considers his apprenticeship to Jimenez to have been an important event in his artistic life. While their approaches to sculpture differ -- Jimenez uses industrial materials such as fiberglass to render monumental, figurative popular images while Moroles creates non-objective sculptures from natural materials -- the work of both artists reflects their shared Mexican-American heritage.

After his apprenticeship with Jimenez, Moroles spent a year at the marble quarries of Carrara, Italy, following in Michelangelo's footsteps and mastering the techniques of sculpting marble. Preferring, however, to work in a harder stone, he returned to Texas and began to produce sculptures made from granite. Moroles eventually decided he wanted complete control over the process of creating his work, from start to finish. To accomplish this, he established an 'art factory,' his own granite works in Rockport, on the southern Gulf Coast of Texas. His factory is definitely a family affair; his sister Susanna is his business manager, his brothers also work with him, and his parents live next door.

About the Art

Texas Shield is one of five public sculptures at the Modern Art Museum of Fort Worth and is representative of a series of "granite weavings" created by the artist. Its form suggests an abstracted, monumental feather, perhaps in

continued on page 10
## Title

*Texas Shield, Jesús Bautista Moroles*

### Objectives

<table>
<thead>
<tr>
<th>Students will:</th>
<th>Procedure/Production</th>
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<tbody>
<tr>
<td>1. Examine, discuss, and analyze <em>Texas Shield</em>.</td>
<td>On a sheet of white drawing paper, ask students to paint an abstract design that <strong>effectively uses the elements</strong> of art and <strong>principles</strong> of design. As students work, reiterate the elements and principles as they have been used in <em>Texas Shield</em>. For example: Paint <strong>wide</strong> horizontal lines that start at one edge of the paper and end near the center. Use a dark color to create texture. <strong>Show symmetrical balance</strong> with color and line. Provide instructions until students have satisfactorily created abstract watercolor designs. Allow paintings to dry. The paintings will become the loom.</td>
</tr>
<tr>
<td>2. Use the elements of art and principles of design to create a watercolor painting.</td>
<td><strong>On a second sheet of paper</strong>, ask students to use a variety of markers to <strong>create a written and visual</strong> interpretation of <em>Texas Shield</em>. The words and/or designs should fill the page. Use a ruler to <strong>measure and draw</strong> 1&quot; x 12&quot; parallel diagonal strips <strong>on the writing</strong>. Cut out the strips. This will be the warp of a weaving. When paintings are dry, <strong>turn to the back side</strong>. <strong>Measure a 1&quot; margin around the edge</strong> of the back. Fold the painting in half. Draw 6-8 parallel lines that <strong>begin</strong> at the fold and <strong>stop</strong> at the opposite margin. Do not allow lines to touch or reach the bottom and top margins. <strong>Cut along lines</strong>. Carefully <strong>open</strong> the painting to form a paper loom. Weave the strips prepared with <strong>writing</strong> through the painting. Add a drop of glue to the tip of each strip to finish the work.</td>
</tr>
<tr>
<td>3. Write a personal interpretation of <em>Texas Shield</em>.</td>
<td><strong>To what extent did</strong> students:</td>
</tr>
<tr>
<td>4. Create a weaving from the painting and writing.</td>
<td>1. Examine, discuss, and interpret <em>Texas Shield</em>?</td>
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</tbody>
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### Materials and Preparation

- **12" x 18" white** drawing, construction, or watercolor paper
- Watercolor paints and assorted brushes
- Assorted colors of fine, medium, and wide tip markers
- Scissors, rulers, glue

### Resources

- *Outdoor Sculpture at the Modern*, a self-guided tour brochure by Shannon Duskin
- *Granite Weaving* by Jesús Moroles, a reproduction available in the Mexican-Americanset of MAPS prints

### Motivation

Show *Texas Shield* and *Granite Weaving* by Jesús Moroles. Compare and contrast the two works. Emphasize the importance of granite to Moroles and his efforts to challenge the limits of the stone. Discuss the procedures Moroles used to create the effect of weaving in the two sculptures. Analyze the abstract properties of *Texas Shield* by applying the elements of art and principles of design. Discuss possible Interpretations of *Texas Shield*. Ask students to **write a rough draft** of their interpretation in poem or **paragraph form**.

### Evaluation/Outcomes

**To what extent did students:**

1. Examine, discuss, analyze, and interpret *Texas Shield*?
2. Apply the elements of art and principles of design to create an abstract painting?
3. Create a weaving using the abstract painting and written personal interpretation?

### Vocabulary

<table>
<thead>
<tr>
<th>Material</th>
<th>Definition</th>
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<tbody>
<tr>
<td>Sculpture</td>
<td>symmetrical</td>
</tr>
<tr>
<td>Granite</td>
<td>non-objective</td>
</tr>
<tr>
<td>Two-dimensional</td>
<td>three-dimensional</td>
</tr>
<tr>
<td>Abstract</td>
<td></td>
</tr>
<tr>
<td>Warp</td>
<td></td>
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<tr>
<td>Weft</td>
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### Interdisciplinary Connections

**Language Arts:** Write a "how to" article that **describes** how *Texas Shield* was made.

**Social Studies:** Research stone monuments from a variety of cultures and times. **Create a timeline**.

**Science:** Research the properties of granite.

**Math:** How is symmetrical balance achieved in *Texas Shield*? What geometric shapes and forms can you find?
Moroles has recently incorporated performances of music and dance in his installations. For his 1993 installation, Tearing Granite: Thunder m the Stone, presented at the University of North Texas, the works in the installation served as percussion instruments for the musicians and were also incorporated into the choreographed dance. Moroles himself contributed to the performance by actually “tearing” a piece of granite. This installation then traveled to the Institute of American Indian Art in Santa Fe, New Mexico. The accompanying performances were developed by Native Americans.

Art critics often look for Meso-American connections in Moroles’ work. For example, in Hispanic Art in the United States, authors John Beardsley and Janet Livingston go so far as to state “We are never in doubt about the artist’s ties to the world he lives in, rural Texas, and its landscape; nor can we understand this work without some intuition of the artist’s Mexican-American identity.” Yet Moroles himself says that his work is classical and that he wants it to be perceived as international. Perhaps the reason that so many people perceive cultural influences in Moroles’ work is that, because of his extensive knowledge of art and cultural history, his work is a true synthesis of his personal history, knowledge, and experience.

Nancy Waikut

Resources

Public Sculpture, America’s Legacy

This program, produced by the National Museum of American Art, features both Jesús Moroles and Luis Jiménez and includes a video, teacher’s guide, prints, and slides. It is available through Crystal Productions, 1-800-255-8629.

Artists at Work

This video, produced by the Museum of Fine Arts, Houston, features Jesús Moroles and three other Texas artists. Call 713-439-7300 for ordering information.

Mexican American Art Art Prints-MAPS

Both Jesús Moroles and Luis Jiménez have images included in this set of 5 large art reproductions, available through Crystal Productions, 1-800-255-8629.

Weaving Granite: The Sculpture of Jesús Moroles

This ArtsEdNet Online Exhibition and Discussion is available on the Internet at http://www.ArtsEdNet.getty.edu/ArtsEdNet/Resources/Moroles/index.html.

MOROLES TO SPEAK AT TAEA

Jesús Moroles will be the guest speaker at the opening luncheon of the fall 1997 TAEA Conference, on Friday, November 7, at the Worthington Hotel in Fort Worth. Other conference speakers include Texas artist Melissa Miller, museum educator Philip Yenawine, and art educator Dennis Fehr. NAEA members from neighboring states are invited to attend.

continued from page 8

reference to the heritage of Native Americans in what is now the state of Texas. The two curved-edged forms meet at a hinge-like spine, alternating layers of smooth- and rough-surfaced granite. Outdoor Sculpture at the Modern, a publication of the Modern Art Museum of Fort Worth, provides insight into the artist’s intentions: “The granite surface has both rough and polished surfaces, with some edges jagged and others straight. The polished areas reflect light while the unpolished areas absorb it. The busy natural patterning of the speckled granite contrasts with the strong geometry of the rectangular bands that Moroles has worked into the stone. Texas Shield has no pre-determined orientation; it is meant to be seen from all sides. It is also meant to be seen from different distances. The massive form catches the eye from afar, while its surface, when seen standing just a few inches away, provides yet another kind of visual experience.”

In works such as Texas Shield, Moroles takes risks with granite, discovering new forms and textural relationships by drawing upon his substantial skills. Working with power diamond saws, drills, and grinders, as well as traditional hand tools, Moroles produces caved and constructed forms from carefully chosen pieces of granite. Slicing, splitting, chipping, grinding, and polishing the granite produces contrasting results in texture and form.

A diamond saw cuts lines into granite in Moroles’ art factory in Rockport, Texas.
PUBLIC ART FOR A POSTMODERN WORLD

Understanding the role of public sculpture underscores the value of democratic review and debate of the people and events in our nation’s history

Suzi Gablick

A Proposal for Democratic Public Sculpture

A public art competition that allows for a democratic voice in the selection process is exemplified in the 901 Hastings Public Art Competition in Vancouver, British Columbia. In the first stage of the process, Vancouver called for entries for a city-sponsored public art competition for a specific city plaza. Eighty-five submissions were received.

In the second stage, a selection panel that included a city official, an architect, and an artist, chose a short-list of five of the submissions for further consideration. Each chosen artist was then asked to submit a more detailed proposal, along with a scale model.

The resulting five models were placed on public display with opportunities provided for viewers' comments. The public's responses will be taken into consideration as part of the final selection process. The democratization of the process of selecting public art is further illustrated by Vancouver's intent to increase awareness of public art and the process of selection by the public display of the models.

Public Sculpture and Education

It is suggested in Public Sculpture: America's Legacy that public sculpture is an effective instructional tool, with the primary emphasis on works contributing to a sense of national or community identity (1994). Harriet Senie, writing in Contemporary Public Sculpture: Tradition, Transformation, and Controversy, suggests that the inclusion of an art education component is essential at every step of the way of a public art commission, noting that "the information provided with public sculpture is usually far less than if it were in a museum" (1992).

Public art controversies, both national and local, can spark investigation in your students. The recent controversy over the F. D. Roosevelt monument is a good example. Works of public art - historical monuments, individual memorials, contemporary abstract or realistic works - can be found in almost every community. They offer valuable opportunities for generating personal responses through aesthetic and critical discussions in the classroom. The focus of discussion on public art from within the immediate community has several advantages: students may actually have seen the work in question, or they may be able to visit the site with a school group or family member. In addition, timely journalistic critiques may be available from newspapers and other sources about works that may have been controversial in the community. Questions and activities that foster discussion can be created to fit specific needs.

Nancy Walkup

Sodbuster, San Isadora, a bold and spirited sculpture by Luis Jiménez, is installed at the Dallas Museum of Art through August 2. Paying homage to the strength and character of a common farm laborer, this monumental sculpture is part of an exhibition titled Luis Jiménez: Working Class Heroes, Images from the Popular Culture.

JIMENEZ EXHIBIT AT DALLAS MUSEUM OF ART

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According to Jay Gates, Director of the DMA, "Jiménez's art is often compared to works created for the WPA and to paintings by Mexican muralists of the 1930s. Jiménez shares with the Mexican muralists a genuine concern for working people and for those members of society who have suffered discrimination."

Reflected in the character of Luis Jiménez’s work is the artist's own background. Having grown up in El Paso, Texas, with a heritage rich in crafts (his father was a neon sign maker, one grandfather a carpenter, the other a glass-blower), Jiménez continues to make heroic public art that celebrates the lives of ordinary individuals. His work...
ies a wide scope of contrasting imagery: mythological and popular, secular and religious, the everyday and the extraordinary. Additionally, Jiménez's work combines his admiration of popular culture and his obsessions with art and history.

In creation of his monumental works, Jiménez draws upon commercial and nontraditional techniques and materials. *Sodbuster, San Isidora* is made from fiberglass, a non-traditional art medium more often found in the production and repair of boats and cars; however, the sculpture is cast in a traditional art method that uses armatures and molds. After casting and attaching the molds together, layers of airbrushed color make a glossy finish. An epoxy coating renders the piece invulnerable to extremes in weather.

Standing at approximately 7 feet tall, the *Sodbuster* toils against nature, muscles straining as he pushes a plow through the earth. In Jiménez's hands, the "working class hero" is elevated to larger-than-life and becomes a popular icon through which investigations of accepted cultural myths, attitudes, and beliefs can be examined. By uncovering social clichés and creating monumental works of art that celebrate the everyday person, Jiménez validates the importance of the proletarian workforce to United States history.

Pam Stephens

with thanks to Ellen Key, DMA

Reference: MAPS, Mexican American Art Series, *Vaquero, Luis Jiménez*

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**SUITING THE MODERN WOMAN**

In celebration of the Texas Fashion Collection's 25th anniversary at the University of North Texas, the School of Visual Arts is presenting *Suiting the Modern Woman*. This exhibition, on view at the UNT Art Gallery in Denton, Texas, from May 1 - July 1, examines the evolution of women's power dressing in the 20th century.


The exhibit will also highlight the career of Dallas designer Richard Brooks. Finally, a media room presents how professional women are portrayed in television, movies, and advertisements. Call Laura Lee Utz at 940-565-2732 for further information.
DISCUSSION QUESTIONS
ABOUT PUBLIC ART

Classroom discussions of public art controversies can include questions about aesthetic and political issues, public and personal response, and patronage and power. For example, general aesthetic questions can be posed:

• What is meant by the term “public art?”
• What is the purpose of public art?
• Does the artist have a responsibility to the people who will see his/her public art work?
• What are some of the reasons a work of public sculpture might be erected?
• How important is it that such a work be historically accurate?
• Should public art always be site specific?

Questions related to political issues are also appropriate:

• Should there be public works of art?
• What does public art do for people?
• Should public art be representative of the culture(s) of a community or neighborhood in which it is placed?
• Why are so few public art commissions awarded to women?
• How best might we go about encouraging a more participatory, socially interactive framework for public art?

Possible questions about personal and public responses might include:

• What is your personal response to this work of public art?
• What happens if a work produced by a commissioned artist is not acceptable to the public?
• Do you think educational materials should be provided to inform the public about the artist's meaning and intent in public art?

Questions about power and patronage might include:

• Who has the right to choose the site, artist, and work for public art?
• How should an artist be chosen for a commissioned work of public art?
• Should the government take more or less responsibility for choosing and maintaining public art?
• Should decisions about commissioning, designing, and installing public art be made through negotiation with all the parties involved (patron, artist, audience)?

NATIONAL SURVEY
BY NCAMSC

The National Center for Art Museum/School Collaborations has completed the first phase of a national study of successful museum/school collaboration programs. In November 1995, the NCAMSC sent the survey to 600 museum educators around the country. The survey tool asked museum educators to provide data, answer open-ended questions, and supply collateral materials relating to and documenting their successful collaborations.

A formal study of the findings was published in November 1996. In addition to a complete directory of the 107 participating museums, the report also includes detailed program analysis charts for each of the 172 programs submitted. In March 1997, the NCAMSC asked the school collaborators specifically listed by museum educators in the first survey findings to respond to part two of the study. These findings will be documented later this summer. Look for more information from the NCAMSC about this research in the coming months.

A copy of the first survey report may be purchased for $5.00 by contacting NCAMSC at PO Box 305100, University of North Texas, Denton, TX 76203 or 940-565-4556. The report is also available on NCAMSC’s World Wide Web site: http://www.art.unt.edu/ncamsc/.
Pam Stephens
with thanks to the Amon Carter Education Staff

SAVE OUTDOOR SCULPTURE 
SOS!

Public sculpture has always been a source of civic pride and identity in the United States. Conveying messages, outdoor sculpture is accessible to all and serves to remind us of the people and events that shaped our nation. To restore, maintain and preserve our public sculpture, Save Outdoor Sculpture (SOS!), was established.

Save Outdoor Sculpture (SOS!) is a private/public initiative to document and increase public awareness of America's precious legacy of public sculpture. SOS! is administering the largest arts and cultural volunteer project ever launched to save these cultural resources from gradual destruction. It is a joint project of the National Museum of American Art of the Smithsonian Institution and the National Institute for the Conservation of Cultural Property. Together they offer an effective means for cataloging the nation's outdoor sculpture and making Americans responsible stewards of this heritage.


Significant efforts to restore and preserve public sculpture in North Texas have been led by Adopt-A-Monument of Dallas (214-969-3773) and the City of Dallas Office of Cultural Affairs (214-670-3687). A teacher packet focused on Dallas public sculpture, the content of this newsletter, and the addition of a unit of public sculpture to NTIEVA's web site all grew from a collaboration between the entities detailed above. Special thanks go to Richard Knepper of Adopt-A-Monument of Dallas and Margaret Robinette of the City of Dallas Office of Cultural Affairs.
Woman Addressing the Public: Project for a Monument

A New Addition to the Kimbell Art Museum

Gracing the entrance to the Kimbell Art Museum is a monumental public sculpture by the modern Spanish master Joan Miró. Woman Addressing the Public: Project for a Monument greets and welcomes visitors to the Museum's east entrance with her open, upraised arms. The gentle curves of the artwork complement the Kimbell's arched metal roof line, while the warm bronze finish contrasts with the marble and concrete stone of the building. Standing 12 feet tall and weighing three tons, this monumental sculpture stands upon a large rectangular base and warmly invites the public to visit the museum.

At the age of 19, Miró's first declared intention to become an artist was through sculpture. Monumental public sculpture remained fundamental to his art career throughout his life. Miró stated that he wished to bring art to the people and to return art to nature. It is appropriate that Woman Addressing the Public is placed in a large, open space where it is allowed to merge with the environment.

Woman Addressing the Public was cast in the 1980s based upon sketches and plaster models from the previous decade. This particular casting is number 3 in an edition of 4. All four pieces were cast in a foundry in Italy.

The first cast went to the city of Milan. The next two were sold to private collectors. The Kimbell's casting was commissioned by Pierre Matisse in 1983, but the piece changed owners three more times before being offered to the Kimbell in 1995.

Miró's notebooks indicate that he hoped the final work would be installed in a public place, perhaps even in front of a museum. According to Dr. William Jeffett, "Rather than make art for the artificial space of the art museum, Miró sought to put art in the street."

*Pam Stephens, with thanks to Linda Powell and the Kimbell Art Museum.*

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**Design a Site-Specific Public Sculpture**

- Choose an outdoor site for your sculpture. Describe the site.
- How will your sculpture be appropriate for its site?
- Who commissioned your sculpture? Who will pay for it?
- Who has final approval of the design?
- Create a drawing or a maquette (small model) of your proposed public sculpture.
- Write an artist's statement about the meaning or main idea of the the work to be displayed beside it.
MUSEUM MESSAGES

AMON CARTER MUSEUM 817-738-1933
http://www.cartermuseum.org/

MASTERWORKS OF THE PHOTOGRAPHY COLLECTION: INSPIRED BY CHILDREN
May 17 - September 17, 1997

CHARLES SHEELER IN DOYLESTOWN: AMERICAN MODERNISM AND THE PENNSYLVANIA TRADITION
August 23 - November 2, 1997

DALLAS MUSEUM OF ART 214-922-1200
http://www.unt.edu/dfw/dma/www/dma.htm

LUIS JIMENEZ: WORKING CLASS HEROES, IMAGES FROM THE POPULAR CULTURE
May 18 - August 2, 1997

KIMBELL ART MUSEUM 817/332-8451
http://www.corbis.com/features/secure/kimbell

MONET AND THE MEDITERRANEAN
June 8 - September 7, 1997

MEADOWS MUSEUM OF ART 214-768-1674
http://www.smu.edu.80/~afoster/museum/index.html

JERRY BYWATERS: A FORCE IN TEXAS
April 18 - June 22, 1997

MODERN ART MUSEUM OF FORT WORTH 817-738-9215
http://www.mamfw.org/menu/htm

KIKI SMITH
April 6 - September 7, 1997

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