



HAMMER

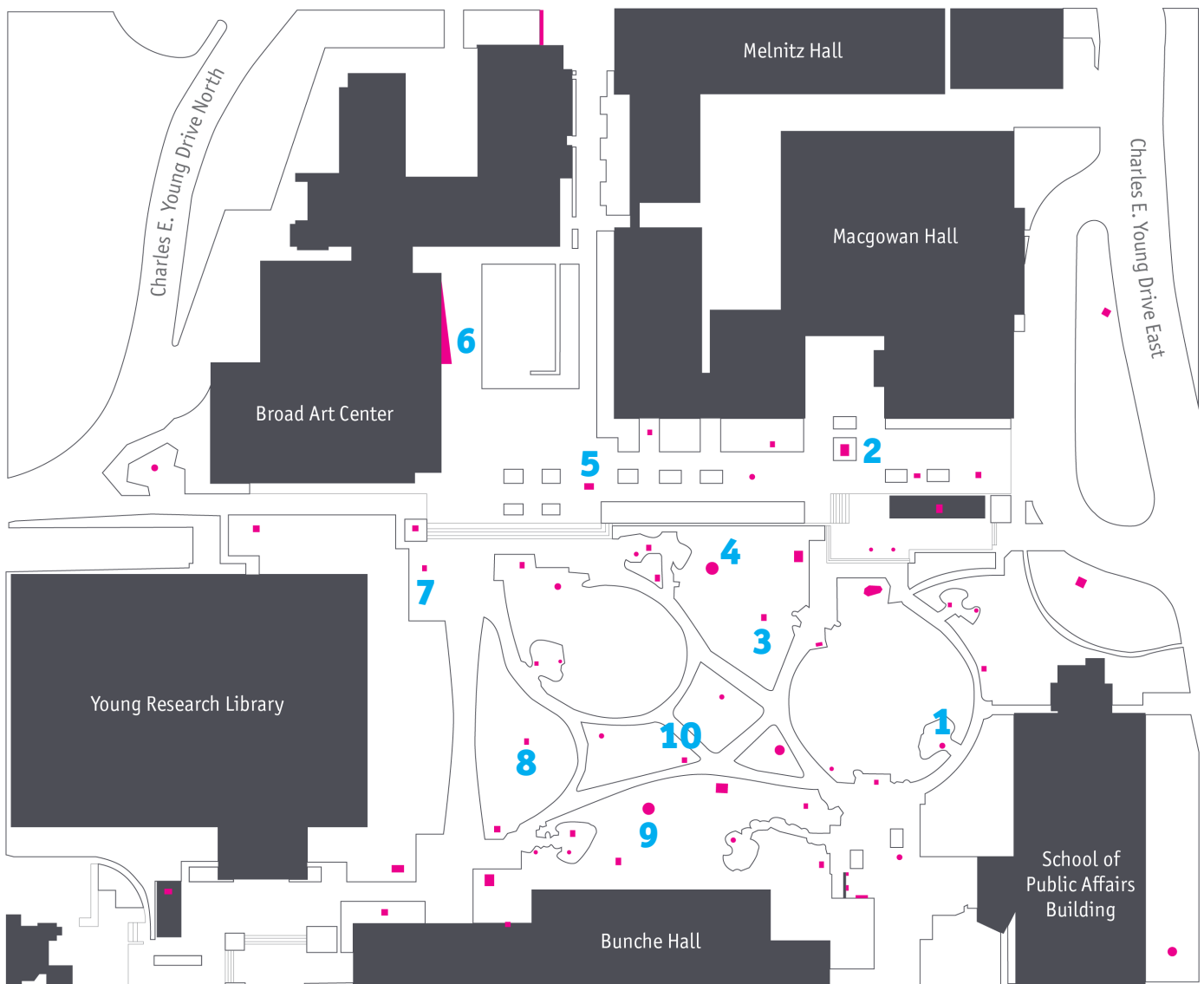
Franklin D. Murphy Sculpture Garden

Looking Guide

The Franklin D. Murphy Sculpture Garden spans more than five acres of UCLA's campus and includes over 70 sculptures. This guide will help you learn more about the sculptures as you independently explore the garden.

Materials Needed:

- Pencil
- Paper
- Phone with camera access





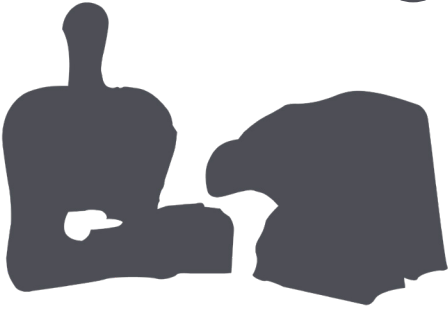
1

Hans Arp, *Ptolemy III*, 1961

Hans Arp's sculptures are abstract, but he was often inspired by things in nature. For example, some people think *Ptolemy III* is based on the human heart. Arp's way of making nature abstract can help us see the natural world with a new perspective. How does the shape of Arp's sculpture connect to the landscape around it? How is it different from the landscape? In the box below, first draw the shapes the holes in Arp's sculpture make. Then, draw what you see through the holes in *Ptolemy III*.

2

Henry Moore, *Two-Piece Reclining Figure, No. 3, 1961*



Henry Moore made many sculptures that represent a human body lying down. In these sculptures, he often split a body into two pieces. Try to mimic this pose with your own body. What words would you use to describe the feeling of holding this pose? What words would you use to describe the other parts of this sculpture—its color, its size, its texture? Write those words down so that they make the shape of the sculpture (see example). If you need help, draw the outline of the sculpture and then fill it with your words! When you're done, find a partner and compare your words. What words did you both use? What different words did your partner use?



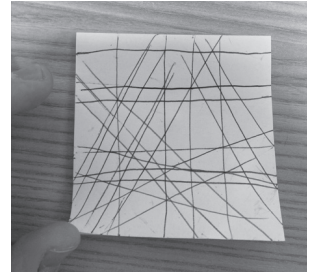


3

David Smith, *Cubi XX*, 1964

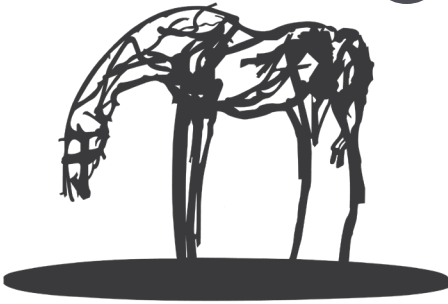
This sculpture reflects David Smith's lifelong interest in geometry. In his *Cubi* series, Smith experimented with making sculptures out of simple shapes and lines.

Take time to walk around this sculpture, looking at it from all angles. When you've found an interesting angle, stop there. Draw all of the vertical lines you see in the sculpture in the space below, stretching them from the top to bottom of the page (include example). Now, draw all the horizontal lines you see from one edge of the page to the other. Add the diagonal lines. How many new shapes are created by these intersecting lines? Can you recognize the outline of the original work in your drawing?



4

Deborah Butterfield, *Pensive*, ca. 1997



Deborah Butterfield is an artist who often uses organic materials to depict nature and wildlife. To make this sculpture of her favorite animal, the horse, Butterfield collected and made bronze replicas of driftwood pieces found on the beach near her home. How can you transform organic materials into works of art?

Looking at the area around the *Pensive* sculpture, find at least three different kinds of organic materials. Gather your organic materials and arrange them in the form of an animal you love. Use the space below to sketch your ideas if you need to! How many different animals can you make out of your organic materials? Take photos of your animals. Share the photos with your friends later!



5

Auguste Rodin, *L'homme qui marche/ Walking Man*, 1905

You might notice that the proportions of this sculpture by Auguste Rodin are a little strange. The back leg of *Walking Man* is extra long, and the sculpture's body is rippling with texture. Rodin often played with proportion and form in order to capture sensations and emotions—in this case how it might feel to walk. How does your body feel right now as you look at this sculpture? How do those sensations change as you start to move?

Stand next to Rodin's *Walking Man* sculpture. Turn away from the sculpture and walk for one minute in the direction that you are now facing. Notice the sounds you hear around you and the sounds your body makes as it moves. Notice how your feet feel when they hit the ground, how far out your arms swing when you walk, how you balance your body. Notice how the weather feels on your body. How were these sensations different from when you were standing still? What words would you use to describe these feelings? Fill in the word bank below:



5

Now, let's use those words to write a sestina: a poem in which every line uses a specific word chosen ahead of time. In the first line of your poem, include word #1. In the second line, include word #2. In the third line, use word #3, and so on for all six lines. If you want to keep going, use the blank space provided and change the order in which your words appear. Start with #6 in line 1, then #5 in line 2, and so on!

A large, empty rectangular box with a black border, intended for writing a sestina poem.



6

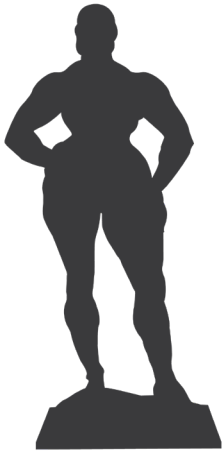
Henri Matisse, *Bas Relief I*, 1909

Henri Matisse made many sculptures in his lifetime. The Matisse sculptures in this sculpture garden span 21 years; the first one (on the far left) was made in 1909, and the last one (on the far right) was made in 1930. Looking at these four sculptures, we can see how Matisse's interpretation of a woman seen from the back changed over time. In this activity, reflect on the ways in which your perception of something changes the longer you look at it.

Find a partner and stand facing them. Like Matisse, you are going to depict this person four times.

Do a 10-second drawing of your partner:	Do a 30-second drawing of your partner:
Do a one-minute drawing of your partner:	Do a two-minute drawing of your partner:

How did your drawings change as you spent more time on them? What elements were lost? What elements repeated or stayed the same? What new elements appeared?

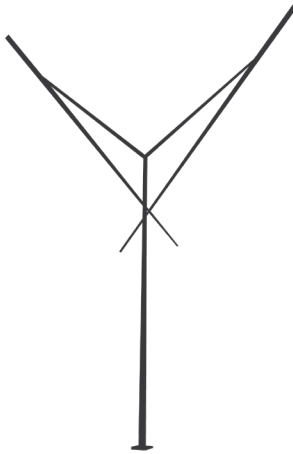


7

Gaston Lachaise, *Standing Woman*, 1932

Gaston Lachaise's sculptures often feature women in poses he called heroic. What do you think a heroic pose looks like? Make and hold that pose for 30 seconds. How is your pose similar or different to the sculpture?

In your group, invite everyone to choose a feeling (without sharing it) and create a pose that evokes that feeling. Take turns sharing your poses, and give everyone a chance to guess before revealing what feeling you chose and why you struck the pose you did. If you need some suggestions, Lachaise would recommend hesitation, relief, surprise, disappointment, or victory!



8

George Rickey, *Two Lines Oblique Down (Variation III)*, 1970–1974

The sculptor George Rickey was inspired by dance choreography and often attended ballet performances. He considered the way that his sculptures moved to be an essential part of their structure, and said that he wanted to “compose with movement.” How does this sculpture move? How would you describe its overall composition, the way its parts come together to form a whole?

Stand in front of the sculpture for 90 seconds. Do you notice the sculpture changing? How so? Try to move your body at the speed the sculpture is moving. How does this feel?

9



Reflect: both Zuniga and Henry Moore (p.4) describe their sculptures as reclining. How are their depictions of reclining similar? How are they different? What feelings does Zuniga's sculpture convey? To find out more, conduct an imaginary interview of this sculpture. How do you think the woman in Zuniga's sculpture would answer the questions below? Write her answers in the space provided.

<p>Who are you?</p>	<p>Why are you here?</p>
<p>Why are you making this pose?</p>	<p>How do you feel?</p>



10

Lynn Russell Chadwick, *Encounter VIII*, 1957

Lynn Chadwick, a former pilot, enjoyed making sculptures inspired by birds and other creatures. His creatures are often described as surreal, meaning they take things we can recognize and make them strange and surprising! What do the “surrealist beasts” shown here remind you of?

Chadwick describes this sculpture as an encounter between these two creatures. What might one beast say to the other? In your group, have one person write a line of dialogue for one creature to say to the other on a separate sheet of paper. Then, pass it to the next person in your group and have them write a response. Before the second person passes the paper, fold the paper so that only the second line of dialogue is visible. As you pass the paper around the group adding dialogue, make sure that only the most recent line of dialogue is visible. When you’re done, unfold the paper completely and enjoy your surreal conversation!



10



Find It

Murphy wanted this garden to be a place of rest and relaxation for busy UCLA students. If you've completed all of the prompts in this looking guide, take some time to wander through the garden and notice the sculptures not included in this guide. Find a sculpture that...

1. Looks like it's dancing
2. Looks like food
3. Makes you feel slimy
4. Is taller than you
5. Is shorter than you

If you are done, look for more!