



# SCULPTURE



Fine Arts Center  
COLORADO SPRINGS



# Discovery Guide

Sculpture has one of the longest histories of any type of art form. The Colorado Springs Fine Arts Center has a history of collecting sculpture by artists from the Americas, displaying the works in our Sculpture Garden on the corner of Dale and Cascade, the FAC Courtyard and in our galleries.

This guide highlights some of our best sculpture and the diversity of our collection.

When you observe sculpture, where possible, circle around it. Take it from all sides and angles. Note the depth, the three-dimensionality of it. Observe the line, color, shape, form, texture, pattern, balance and symmetry; each of these elements is used by the artist for a reason ... to enhance and provoke a reaction.

Sculpture is engaging for many reasons. Many are monumental in size, bigger than life. But all use a variety of materials, like the **rusted steel** in the Bill Burgess piece, *Opus I*, **glass** in Steven Durov's *Dasein*, **bronze** in Charles M Russell's *Where the Best Riders Quit*, **wood** in Marisol's *John Wayne*, **granite and steel** in Jesús Morales' *Sky Totem 1 & 2*, **limestone** in Doug Hyde's *Hopi Basket Dancers* and **fiberglass** in Luis Jiménez's *Fiesta Dancers / Jarabe*.

## Basic Sculpture Techniques:

- Modeling and assemblage are additive processes in which an artist starts with a framework or armature and then adds materials to it.
- Carving is a subtractive process where the artist starts with a mass of material and subtracts until only the desired form remains.
- Casting involves a mold in which a liquid material is poured and left to harden.

Above: *Spy Plane*, 2010, Wood, fiberglass, automotive lacquer, and lenticular images, **Esteban Blanco**, Cuban, b. 1947. A gift from the artist via the William Havu Gallery in Denver, FA 2011.16

On the cover: *The Basket Dance*, 1987, bronze, **Glenna Goodacre**, American, b. 1939  
Gift of Edward H. Honnen and Museum Acquisitions Fund, FA 1987.1



## Untitled (Chandelier)

2004, steel, wire, glass

### **Dale Chihuly**

American, b. 1941

Artist Dale Chihuly was critical to recognition of glass as a fine art. As a young man, after receiving the prestigious Fulbright Fellowship, he worked at a glass factory in Venice, Italy. Today his work is included in over 200 museum collections worldwide and his exhibitions are major events. In 1999, *Chihuly in the Light of Jerusalem* at the Tower of David Museum set international records, attracting more than one million visitors.

In early 2004, the Fine Arts Center commissioned Chihuly to create a monumental chandelier for its lobby. Chihuly chandeliers are comprised of various glass elements that hang from a metal frame.

“What makes the chandeliers work for me is the massing of color ... and then shoot light through them, now that’s going to be something to look at! When you hang it in space, it becomes mysterious, defying gravity, becoming something you have never seen before.” – Dale Chihuly

Museum Purchase with Funds Donated by Robin Hardie, FA 2004.7

## Sacred Rain Arrow

1988, bronze, from an edition of 8

### **Allan Houser**

American, 1914–1994

Artist Allan Houser, a Chiricahua Apache Indian, is one of the foremost sculptors of the 20<sup>th</sup> Century, considered a master working in stone, bronze, and welded steel. He studied the work of modernist sculptors Jean Arp, Brancusi, and Henry Moore, who became great influences in his work.

This monumental piece depicts a young Apache warrior shooting his arrow towards heaven with the hope of carrying a prayer for rain to the Spirit World. The piece represents the strength, dignity, beauty and spirituality of his people.

In 1991, he presented the casting of the bronze to the Smithsonian Institute, dedicating the work to the American Indian. In 1992, he became the first Native American to receive the National Medal of the Arts. In 2002, an edition of *Sacred Rain Arrow* was the centerpiece of the Olympic Village at the Olympic Winter Games, welcoming 3,500 athletes and officials from 80 nations.

Gift of Jane and Gary Loo, FA 2007.11





## Prometheus

1964-1965, bronze

### Edgar Britton

American, 1901–1982

Edgar Britton studied with renowned Regionalist painter Grant Wood from 1920-24 before moving on to create important murals for the WPA, including one for the Department of the Interior building in Washington, DC. At the request of Boardman Robinson, Britton taught at the Fountain Valley School and Fine Arts Center School from 1942-50. He completed many important sculptural commissions in both Colorado Springs and Denver.

In Greek Mythology, Prometheus was a champion of men against the gods. He and his brother, Epimetheus, were given the task of creating humanity by endowing them with gifts. The animal kingdom received courage, strength, and swiftness. Prometheus gave humankind the gift of fire, after lighting a torch from the sun. This angered Zeus, who chained Prometheus to a rock where he was constantly preyed upon by an eagle, until he was freed by Hercules.

Gift of Katharine Dodge and Museum Acquisitions Fund, FA 1997.6

## Opus I

1998, rusted steel

### Bill Burgess

American, b. 1930

Colorado sculptor Bill Burgess admits to having a “romance with the curve.” Sculpture that began with arcs, circles and spirals that were small elements of the work later grew into pieces that were simply a single spiral or circle. The largest of these is a 24-ton, four-story stainless steel helix, *Continuum*, at American the Beautiful Park in downtown Colorado Springs.

“Since 1994 I have been making art that is based on shapes recognized for centuries as symbols of wholeness, completeness and continuity,” writes Burgess. “These arcs, circles and spirals predate history and speak to peoples of differing cultures, religions and races. Many of these later pieces have been simply rusted (like *Opus I*) or stainless steel.”

Museum Acquisitions Fund, FA 2000.9



# Dasein

2006, cast glass and steel

## Steven Durow

American, b. 1974

*Dasein* consists of two nine-foot tall towers made of cast glass. Contrary to the common associations of blown glass with transparency and lightness, *Dasein* is physically dense and has a textured surface comparable to that of rough stone blocks. The title itself is a reference to German philosophy and generally translates to mean *being*, not as an object but rather as an awareness that influences the human entity's understanding of the world and what it means to *be*.

Durow received Master's in Fine Arts from Tulane University, specializing in glass and architectural scale sculpture and installation art.

Gift of the artist and funds from the Debutante Ball Committee, FA 2012.1



# Spore

2010, powder coated steel

## Christopher Weed

American, b. 1963

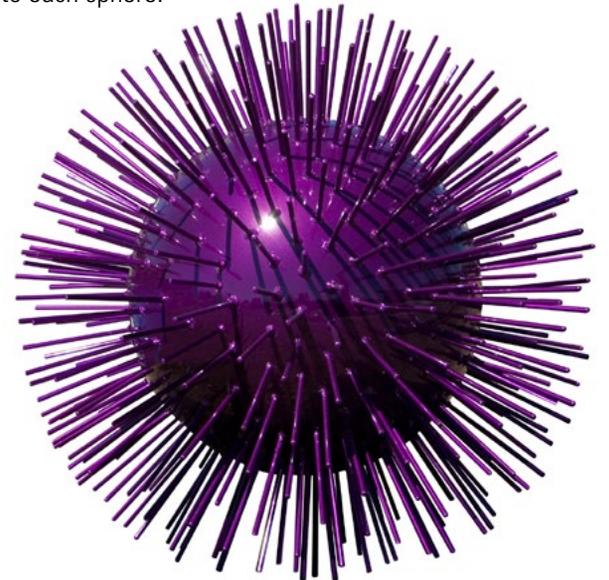
Christopher Weed is among the most recognized sculptors in the Rocky Mountain region. His large-scale works can be found in Colorado Springs (*Sunflowers, Red Paperclips, Red Cube*) and Denver, including *Opening Doors*, which *5280 Magazine* named "Best Public Art in Denver" in 2007.

*Spore* was commissioned by the FAC for the exhibition *Conflict / Resolution* in 2010. As with the best of Weed's art, his spores simultaneously suggest something playful yet threatening, natural yet out-scaled, organic yet industrial. Accordingly, the forms appear as tumbleweeds, thistles, and nautical mines.

The sculptures are constructed of powder coated steel spheres with 400-to-475 solid half-inch steel stems welded to each sphere. There are five *Spores* in the FAC collection.

"In my work as a sculptor," said Weed. "I use primarily luminous and tactile materials, creating abstract and organic shapes that draw the viewer nearer. My purpose is to overwhelm the observer using size, variation and multiplicity of elements."

Gift of Charles J. and Mary Lou Murphy, FA 2010.29



# Where the Best Riders Quit

1920, bronze

## Charles M. Russell

American, 1864–1926

Charles M. Russell was the first Western artist to live the majority of his life in the West. Early days spent on Montana ranches and with Blood Indians informed how he lived his life and how he created art. He became a night wrangler where he observed cowboys during the day and sketched at night. He worked as a cowboy and wrangler for 11 years before becoming a full-time artist.



Russell's works were popular because of their narrative subject matter, unique style, and dynamic action, like in *Where the Best Riders Quit*, one of Russell's most popular sculptures.

"The old-time cowpuncher knew his horse and it was often a battle of wits when he was 'breaking' him to ride. This horse is making a fight and is figuring on landing on his rider. This rider, being of the best, is thinking too."

— Nancy Russell

Gift of Mrs. John Wolcott Stewart in memory of Sarah Frances Cowles Stewart (Mrs. Philip B. Stewart), FA 1983.16

# Mountains Forming

1982-1983, galvanized steel, edition 12 of 18

## Isamu Noguchi

American, 1904-1988

"Isamu Noguchi was one of the 20<sup>th</sup> century's most multifaceted, critically acclaimed, and influential artists," said FAC Museum Director Blake Milteer. "The power of his sculpture derives from the merging of Japanese aesthetic traditions with European modern innovation, natural and industrial materials with timeless subject matter."

The shapes in *Mountains Forming* intersect and interlock with the appearance of origami, suggesting the upheaval and compacting of landmasses – perhaps a snapshot of geologic time. The abstracted mountains provide ideal subject matter for the FAC's permanent collection and are also a continuation of the natural themes found in many of Noguchi's most identifiable signature works.

Gift of the Bain Family in loving memory of Min Bain, FA 2011.25





## John Wayne

1963, mixed media

### Marisol (Escobar)

Venezuelan, b. 1930

Venezuelan artist Marisol Escobar, known as Marisol, was born in Paris, and moved to New York City at age 20 to study art. She created satirical assemblages of found objects, combining wood, painting, drawing, stenciling, casting and carving to develop a unique style.

In 1961, she was included in the MOMA exhibition, *The Art of Assemblage*, a major break in her career. In 1963, *Life* magazine commissioned a work from the artist for an upcoming movie issue and *John Wayne* was the result. Marisol used the commercially reproduced image of the actor to poke fun at Wayne's macho image and the obsession with celebrity.

"Using a toy horse from Mexico as the model for his steed, she presented Wayne as a cross between a merry-go-round figure and a weathervane," writes art historian Eleanor Heartney.

Julianne Kemper Gillian Purchase Fund, Debutante Ball Purchase Fund, FA 1978.5



## Geometric Mouse - Scale C

1971, Aluminum with black anodized matte finish, edition 28 of 120

### Claes Oldenburg

American, born Sweden, b. 1929

Claes Oldenburg is best known for his public art installations featuring very large replicas of everyday objects, like *Big Sweep* at the Denver Art Museum or *Spoonbridge and Cherry* at the Walker Art Center in Minneapolis, which he created with his late-wife and collaborator Coosje van Bruggen. Together they executed over 40 large-scale sculptures over 30 years.

Created in 1971, *Geometric Mouse – Scale C*, is a smaller work that depicts the head of a mouse in geometric shapes of circles for ears, a square for the head and horizontal eyes. Oldenburg began his career as a performance artist, and later began to evolve many of the objects associated with his performances, such as a mouse mask, into more realized forms.

"I am for an art that takes its own form from the lines of life itself," said Oldenburg. "(My art reflects) the poetry of everywhere."

Mrs. A. E. Carlton Purchase Fund, FA 1972.19



# Sky Totem 1 & 2

2000, granite and steel

## Jesús Morales

American, b. 1950

At the age of 30, Jesus Morales found his artistic calling trekking up a mountainside in Italy, walking the same path through the same Italian villages as Michelangelo centuries earlier.

Morales is an American sculptor known for his monumental abstract granite works. He is a former apprentice to fellow FAC Permanent Collection artist Luis Jimenez; he finds esthetic inspiration from Isamu Noguchi, also in the FAC Collection.

*Sky Totem 1 & 2* evokes both ancient and modern civilizations. Sensuous columns resemble both pre-historic totems and sleek towering skyscrapers. He polishes some surfaces of the granite while leaving others rough, the way they are found in nature. The interplay of the smooth and rough surfaces has become a vital element in his artistic vocabulary, a rendition of the man-and-nature theme he envisioned in the mountains of Italy more than a decade ago.

Gift of Dan and Mary Armour, Buck and Janelle Blessing, Timothy C. Hoiles, James and Tess Loo, Alan Emil Manley, Summer and Tobias Kircher, FA 2004.16 a & b

# Survivor II

1973, corten steel

## Paul Hathaway

American, 1914-2003



Paul Hathaway began his career in art while still in elementary school by designing and making toys in his father's Colorado Springs shop. Later he established his reputation as an expert cabinet and furniture craftsman in Woodland Park, designing and building custom furniture for customers all over the United States.

In his 50s, he turned to metalworking, in which he is largely self-taught. The artist has said *Survivor II*, a six-foot tall buffalo, represents "the last stand of the buffalo," and the simplified, abstract shapes suggest the nobility, resoluteness, and strength of the animal. Each piece of sheet steel was cut out and hammered into the right shape, the right contour, and then all the pieces are fitted and welded together. Hathaway called himself "a welded metal sculptor."

The hot-rolled steel was deliberately allowed to oxidize to bring about the rich coloring.

Museum Acquisitions Fund, FA 1974.32

# Hopi Basket Dancers

1985, limestone

## Doug Hyde

American, b. 1946

Doug Hyde was born in Oregon of Nez Perce, Assiniboine and Chippewa ancestry. Hyde was injured during the Vietnam War, and while recuperating, he learned to use certain stone cutting tools working at a friend's tombstone business.

Attending the Institute of American Indian Art in Santa Fe, he became a protégé of the great Apache sculptor Allan Houser and began sculpting from images inspired by Indian lore and the modern American Indian. Seeking accurate representations, a sculpture does not begin for Hyde, until "I can visualize the finished sculpture in my mind."

*Hopi Basket Dancers* is a stylized tribute to an important ceremony among the Pueblo Indians and is carved from a single block of limestone.

"My work is about combining the stone and the ideas—feeling what is hidden in the stone and releasing the energy within—to tell the Native American story."  
— Doug Hyde

Museum Acquisitions  
Fund, FA 1994.8



# Fiesta Dancers / Jarabe

1991-1997, fiberglass with jet aircraft finish

## Luis Jiménez

American, 1940-2006

Artist Luis Jimenez depicted Southwestern and Hispanic themes through large public art sculpture. When he died in 2006, flags were flown at half-mast in New Mexico, where he made his artistic home.

*The New York Times* wrote, "Luis Jimenez, a sculptor whose color-splashed images of swirling dancers, roughneck cowboys in motion and the working class made him a controversial and easily recognized international figure in the art world."

*Fiesta Dancers / Jarabe* celebrates life with a massive fiberglass figures wearing neon-colored clothing spray-painted with a jet aircraft finish.

"His is not a quiet, meditative, reflective art," said Betsy Broun, director of the Smithsonian American Art Museum. "It's an art that says, 'This is important!' and reaches out to grab your attention."

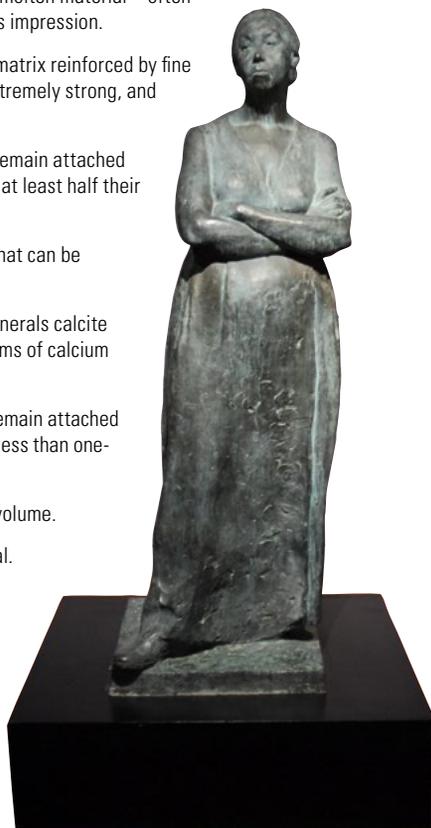
The artist was killed in 2006 while completing, *Mustang*, 32-foot-tall sculpture now on view at the Denver International Airport.

Museum purchase with funds donated by the Audubon Associations, LLP, in memory of Mary Prindle, mother of Helen P. Grant. FA 200.21

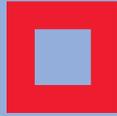


# Sculpture Glossary

- Additive** An adjective used to describe the process in which form is built up, shaped and enlarged by the addition of materials.
- Assemblage** An additive sculptural process in which various and diverse elements and found objects are combined.
- Armature** The framework around which a sculpture is built.
- Bronze** The most popular metal to cast metal sculptures. Common bronze alloys have the unusual and desirable property of expanding slightly just before they set, thus filling the finest details of a mold. Then, as the bronze cools, it shrinks a little, making it easier to separate from the mold.
- Casting** The process of making sculptures by pouring molten material – often bronze – into a mold becoming the sculpture's impression.
- Fiberglass** A fiber-reinforced polymer made of a plastic matrix reinforced by fine fibers of glass. Fiberglass is a lightweight, extremely strong, and robust material.
- High relief** A sculpture in which the figures and objects remain attached to a background plane and project off of it by at least half their normal depth.
- In the round** Sculpture that requires no wall support and that can be experienced from all sides
- Limestone** Sedimentary rock composed largely of the minerals calcite and aragonite, which are different crystal forms of calcium carbonate.
- Low relief** A sculpture in which the figures and objects remain attached to a background plane and project off of it by less than one-half their normal depth.
- Mass** Any solid that occupies a three-dimensional volume.
- Modeling** The shaping of a form in some plastic material.
- Subtractive** An adjective used to describe the process in which form is discovered in the removal of materials, by such means as carving.



*Elena de Pie (Elena Standing)*, 1976, bronze  
**Francisco Zúñiga**, Mexican, born Costa Rica, 1912-1998  
Gift of Bain Family in memory of Abe and Fanny Bain, FA 1983.9



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