

The base of the sculpture is a simple **geometric** form.

What kind of **monument** does the stone base remind you of?

What object does the main **form** of the body remind you of?

What kinds of **feelings** do you get when you think of holding someone on your lap?

Describe the **face**. Would you say it looks relaxed or upset?

Does the face match the body or does it look like part of a different sculpture, maybe a statue of a man?

The artist modeled the head after seeing portrait sculptures of Alexander the Great, the ancient Greek military leader, especially ones of him dying.



Judith Shea (American, b. 1948)
Between Thought and Feeling, 1988,
Bronze and cast stone, Collection Nerman
Museum of Contemporary Art, 1995.15,
Gift of Marti and Tony Oppenheimer and
the Jules and Doris Stein Foundation

Roman copy of Greek original, *Dying
Alexander*, late C3 or early C2 BCE,
Marble, Uffizi Gallery, Florence



DRAW YOUR IDEAS!

How would you show your feelings?



Stand near the GEB north entrance to look at this artwork.

Is this sculpture **symmetrically balanced** or asymmetrical?

Besides the figures, what did the artist **repeat**?

We can't touch the artwork, but how would you describe the **texture** of the figures?

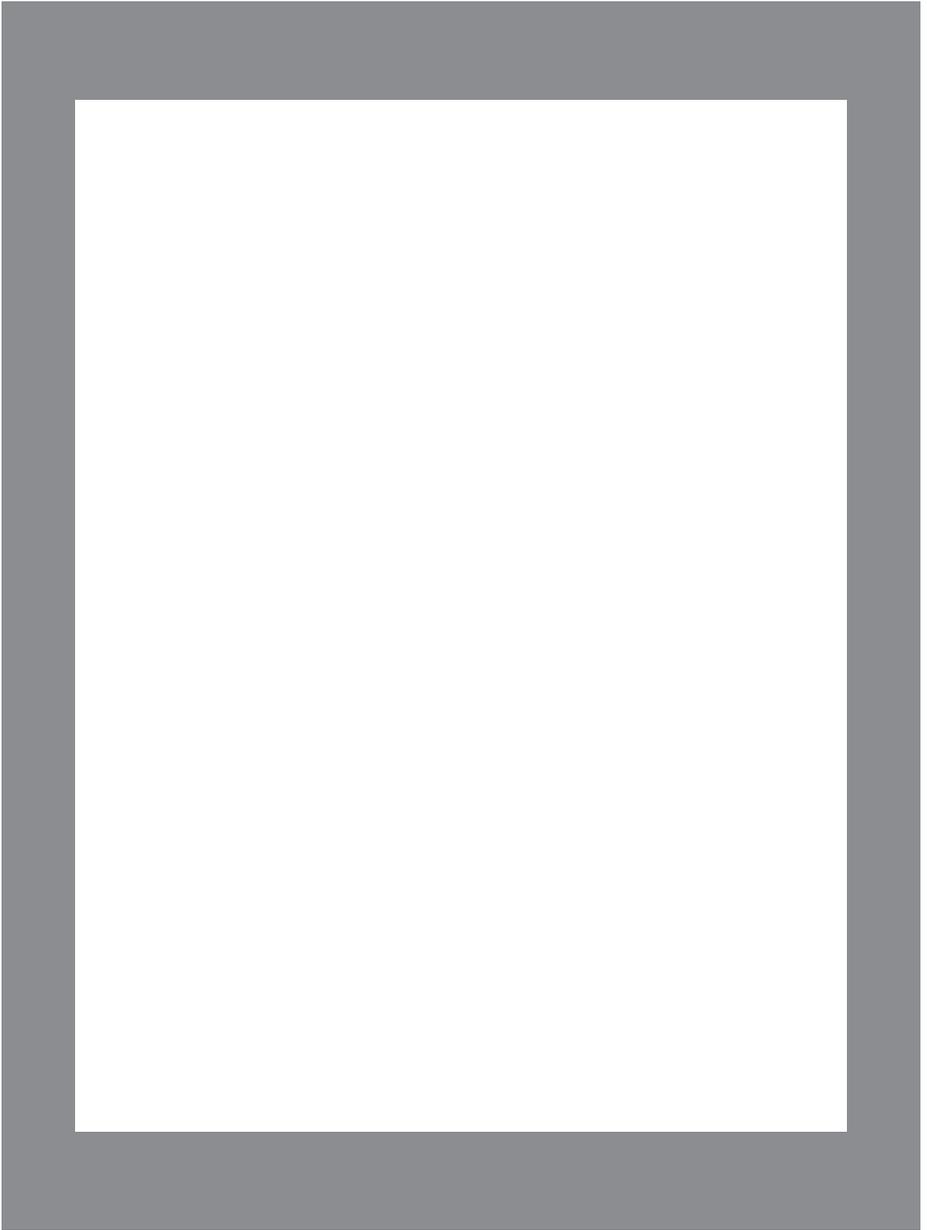
They are life-sized like a real person, aren't they?

Do you think the figures are **facing out the front** of the sculpture, or is it supposed to be viewed from all angles?

Line up in a straight line and **pose** like this. How does it make you feel? How do you relate to the figures as you face them?



Magdalena Abakanowicz
(Polish, b. 1930 – d. 2017) *Two Figures on a Beam*, 1997, Bronze, Collection Nerman Museum of Contemporary Art, 1996.01, Gift of the Marti and Tony Oppenheimer and the Jules and Doris Stein Foundation in honor of Floriene and George Lieberman's 50th anniversary



DRAW YOUR IDEAS!

What shapes would you repeat in your sculpture?



This is the only artwork on campus that was donated and then, the artist chose the location. He wanted it on the Student Center where all the students would see it.

This is in an unusual **place** for an artwork, isn't it?

What kind of choices would an artist need to make when choosing a **material** for a sculpture in that location?

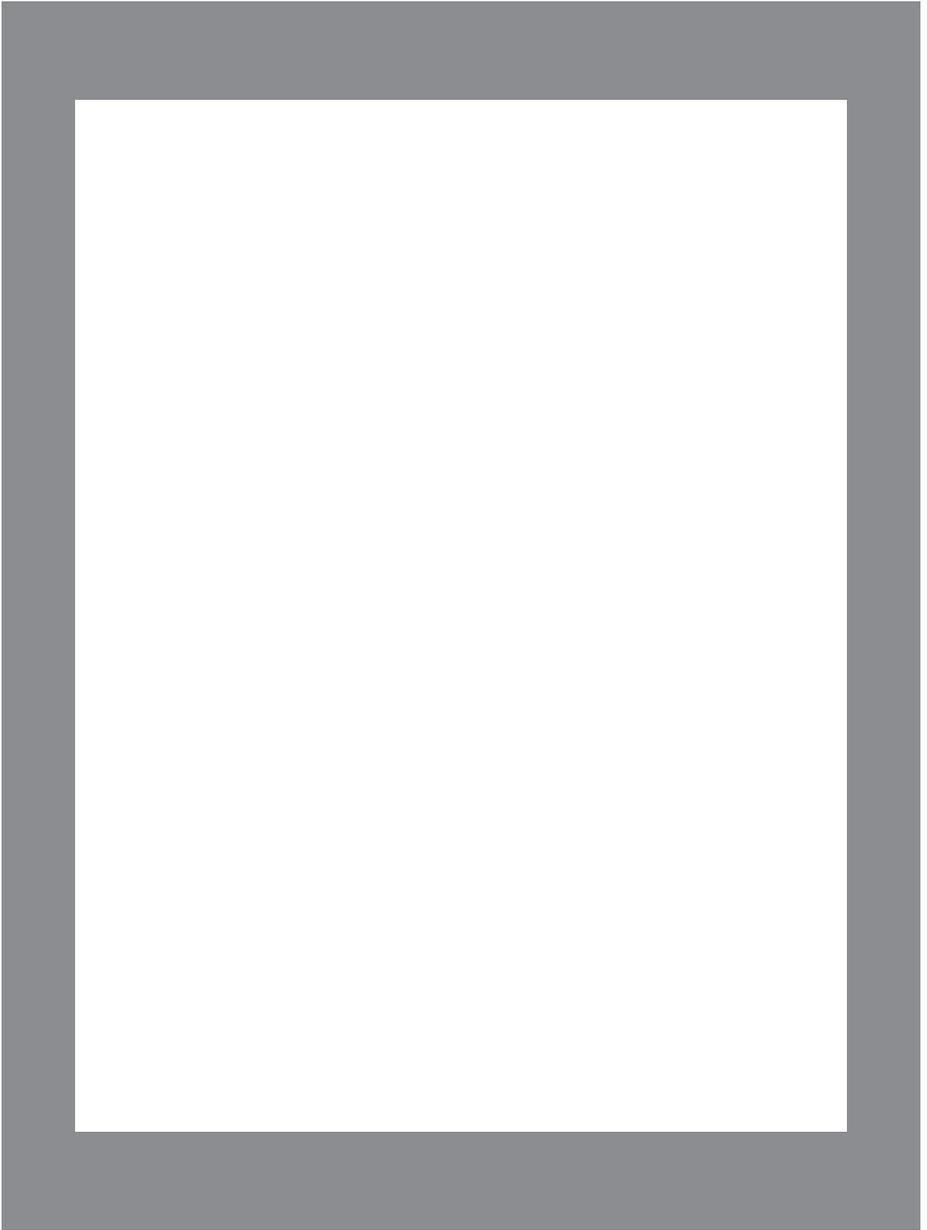
What words would you use to describe the **pose**?

Besides the dark hair, where do you see the darkest **shadows**?

Do you think the artist used a model to create a specific person, or is the man **generalized** like a mannequin?



Jonathan Borofsky (American, b. 1942) *Walking Man (On the Edge)*, 1995, Fiberglass and steel, Gift of Marti and Tony Oppenheimer and the Oppenheimer Brothers Foundation



DRAW YOUR IDEAS!

What other kinds of art would you like to see
up there or on top of other buildings?



This sculpture is made of metal. It was placed here when this building was first opened. It is attached to the inner structure of the wall and weighs almost 1300 pounds.

What about the surface **color** and **texture** makes the sculpture seem much older?

How does the title relate to the idea of **time**?

This is about **life-sized** for a real person, isn't it?

Do you think the artist wanted to show us what a particular person looked like or did he leave off details to make an **anonymous** person?

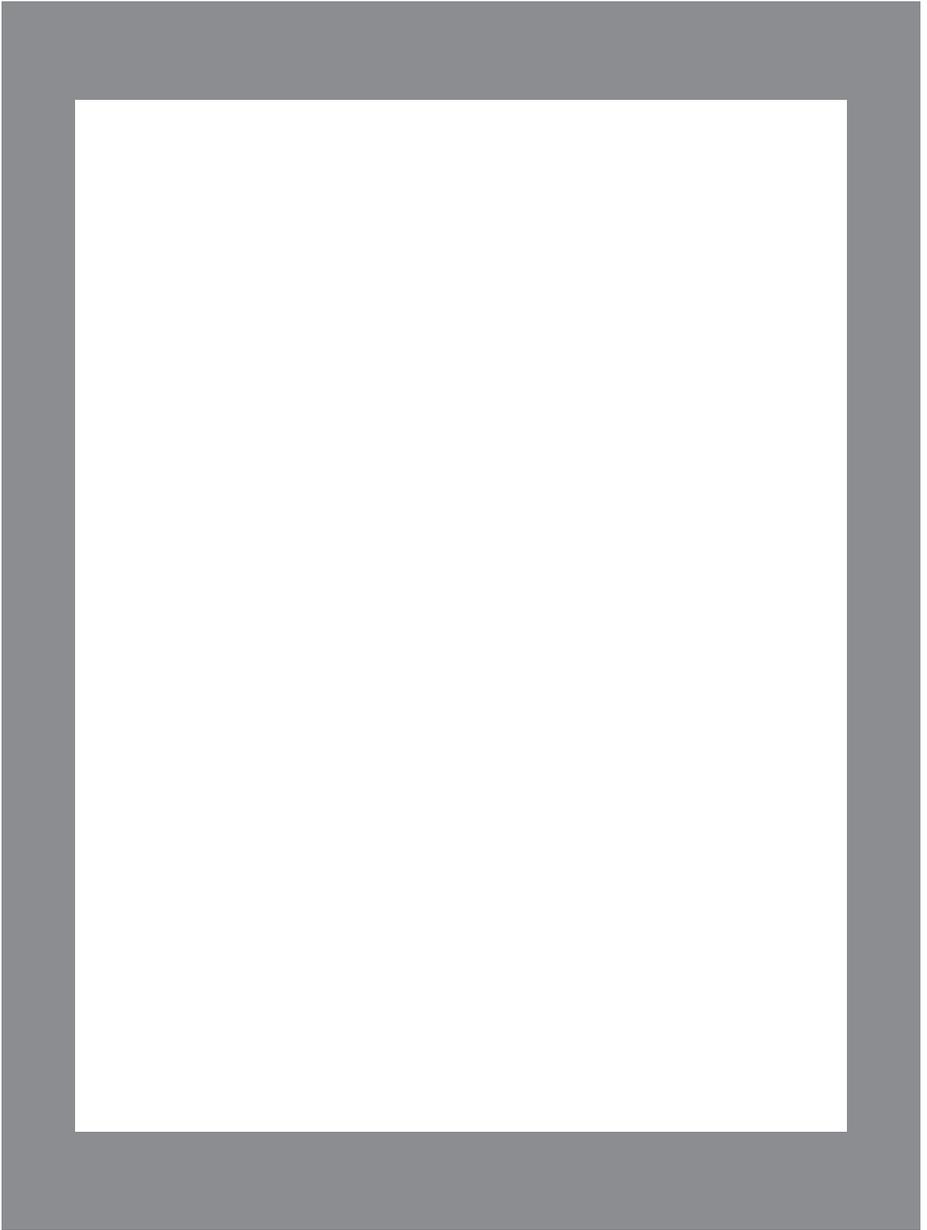
What ancient Egyptian **form** does this pose suggest?



Antony Gormley (British, b. 1950) *Still Standing*, 2000, Cast iron, Collection Nerman Museum of Contemporary Art, 2000.78

FUN FACT:

The college had many artworks Antony made in a special show in 1996 and some were really tiny.



DRAW YOUR IDEAS!

If you made a heavy sculpture, what would it look like?