Directions for Self-Guide Cards:

The cards in this set were developed along with our Teacher Advisory Board to be **used in the galleries and garden while visiting the museum**. Please print this document double-sided, then cut each page into quarters to create the cards.

For elementary groups, we recommend that chaperones and teachers read the cards aloud and discuss the art with students.

For secondary groups, you may choose to distribute the cards to students so they can discover more information about the art on their own. Please remember to keep an eye on your students to ensure their safety and the safety of the artworks.

Remember: The museum changes often! Not all of the works on the cards will be on view when you visit.

Enjoy your visit!

When you enter the Nasher Sculpture Center, look all around you. What do you notice about the building and garden? Why do you think the architect and landscape architect made those choices?

Architect Renzo Piano designed the building with parallel walls of Travertine marble in a layout inspired by Roman ruins in Italy.

The roof of the building brings light into the building so that visitors can see the sculptures more clearly.

Above the curved glass ceiling, aluminum panels with angled openings allow in northern sunlight. This soft light does not create dark shadows on the sculpture and has very few damaging UV rays.

The Garden was designed by landscape architect Peter Walker to be an outdoor museum gallery. If you look carefully, you'll see that many things in the garden line up with the building. Look at the rows of trees, the sidewalks, and even the seams in the pavement!

Nasher Sculpture Center NasherSculptureCenter.org

Claes Oldenburg **(CLAHS OHL-den-burg)**

American, born Sweden, 1929
Typewriter Eraser, 1976
Stainless steel, ferrocement, and aluminum on steel base

This sculpture was inspired by an everyday item used to correct mistakes on typed pages. Have you ever seen a typewriter? How large do you think the original item was?

Artist Claes Oldenburg's sculptures often show everyday objects in a larger size or a different material than they would normally be made of. When he made this sculpture, typewriter erasers were a common office tool used to correct mistakes made on typewritten documents. The orange part at the bottom represents a round eraser attached to a wheel while the top part represents bristles used to brush away eraser shavings. A real typewriter eraser would have been small enough to fit in your hand.

When he made this sculpture, Oldenburg said he was imagining what objects might look like as they fell out the window of an office building.

Think of a small object you see or use every day. How could you change that object to make people see it in a new way? Create a sketch or sculpture of your idea.

Nasher Sculpture Center NasherSculptureCenter.org

Pablo Picasso

Spanish, 1881 - 1973
Head of a Woman (Fernande), 1909
Plaster

Look carefully at this sculpture. Which portions are realistic and which are abstract?

Artist Pablo Picasso wanted to create art that would show multiple sides of a three-dimensional object at the same time. The style he developed to achieve this is called "Cubism."

Imagine if you took the shape of someone's face and flattened the curved parts. Picasso has taken those flat planes and tilted them at different angles, as if you were seeing them from different directions.

Look online or in a library to find images of Picasso's early Cubist paintings. How do they compare to this sculpture?

Nasher Sculpture Center NasherSculptureCenter.org

Photo: Timothy Hursley

Text in bold at the top or in the middle of each card represents questions to be considered before reading further. We recommend that you first find the artwork pictured on the reverse, then ask the questions.

Unbolded text contains information about the artwork, the artist, or the art movement associated with the sculpture. As you read this text, refer to the artwork and think about how this informs what you see.

Bold text at the bottom of each card describes an extension activity.

The pencil icon indicates an activity that can be completed with pencil and paper in the galleries or after your visit.

The house icon indicates an activity that can take place at home or at school after your visit.

Nasher Sculpture Center

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Claes Oldenburg, *Typewriter Eraser* © Claes Oldenburg &Coosje van Bruggen. Photographer: David Heald

Joan Miró **(Ju-WHAN mee-ROH)**

Spanish, 1893-1983
Moonbird (Oiseau lunaire), also called *The Lunar Bird*, 1944-46 (enlargement 1966, cast 1967)
Bronze

Use your imagination as you look at this sculpture. Do any of the parts remind you of an animal?

Artist Joan Miró was part of an art movement called Surrealism, which was inspired by dreams, fantasy, and the imagination. Miró made this sculpture, *Moonbird*, using simple, geometric forms, including many crescent moon shapes.

Look carefully and see where you can find crescents, or moon shapes.

Just as Miró used his imagination to create this creature, we can use ours as we think about what it might be.

Choose a simple shape that inspires you and design a new creature by repeating that shape. What will your creature be called?

Henri Matisse **(on-REE muh-TEES)**

French, 1869-1954
Large Seated Nude (Grand Nu assis), 1922-29 (cast 1952)
Bronze

Walk around this sculpture and look carefully. How has the artist made it interesting to look at from all sides?

Artist Henri Matisse is best known for creating paintings that include bright colors, bold patterns and simplified forms. When putting human figures in his paintings, Matisse often thought about how their poses could create interesting shapes. Sometimes he created a clay sculpture from a model to help him "think through" these poses and how they might look from different viewpoints or angles.

Matisse said that an artist should "represent" what he or she was looking at rather than copying exactly how it looked. In this case, he posed the figure at an angle that would be difficult for a real person to hold but creates dramatic diagonal lines.

Find a friend to act as your model. Make a quick sketch or take a photo as your friend stands in a relaxed pose. Then, have your friend take an active pose and create a second sketch or photo. Compare the two poses. Which would make a more interesting work of art?

Nasher Sculpture Center NasherSculptureCenter.org

Sol LeWitt **(SAHL luh-WIT)**

American, 1928 - 2007
Modular Cube/Base, 1968
Painted steel

Count the squares along the length of the grid at the base of this sculpture, and the squares on each side of the cube. How does the cube relate to the flat grid?

This artwork shows artist Sol LeWitt's interest in mathematical systems, patterns and logic. Each side of the cube is six units long and six units high, while the grid below extends six units beyond the cube in each direction.

Sol LeWitt's art has been called "conceptual art" because the idea, or concept, for the art is more important to the artist than the art object. Often, LeWitt would create a set of instructions that explained the concept for an artwork and the steps someone could take to create it. The artwork itself would then be created by other people who had the artist's permission to do so.

Pair up with a friend. Write a set of instructions to create an artwork using simple lines and shapes, then have your friend carry out your instructions. Did it turn out as you expected?

Nasher Sculpture Center NasherSculptureCenter.org

Richard Long

British, born 1945
Midsummer Circles, 1993
Delabole slate

Walk all the way around this sculpture. As you are walking, take time to think about your experience.

Artist Richard Long had the idea to present a nature walk as a work of art. Starting in the late 1960s, he began to go on long walks through deserts, over mountains, and in many different countries. Along the way, Long would leave traces of his walk, such as a flattened trail or an arrangement of stones, then make photographs or journal entries to record what he had done.

Richard Long also creates indoor artworks like this one that draw attention to our relationship with nature. In a way, when you walk around this circle of stones, you are recreating the walks that Long himself takes.

Take the time to go on a walk outdoors. Use your senses to observe what is happening around you. Look around for something that will remind you of your experience, and take a photo or make a sketch of it.

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Henri Matisse, *Large Seated Nude (Grand Nu assis)* © 2003 Succession H. Matisse, Paris/Artists Rights Society (ARS), New York. Photographer: David Heald

Joan Miró, *Moonbird (Oiseau Lunaire)* © 2004 SuccessióMiró/Artists Rights Society (ARS), New York/ADAGP, Paris "Reproduction, including downloading of Arp, Brancusi, Braque, Calder, de Kooning, Dubuffet, Ernst, Giacometti, Gonzalez, Laurens, Maillol, Pevsner, Puni, Richier, Matisse, Miro, Picasso, Newman, Archipenko, Smith, Stella, Chamberlain, Serra and/or Shapiro works is prohibited by copyright laws and international conventions without the express written permission of Artists Rights Society (ARS), New York." Photographer: David Heald

Sol LeWitt, *Modular Cube/Base* © Sol Lewitt. Photographer: David Wharton

Richard Long, *Midsummer Circles* © Richard Long. Courtesy of Haunch of Venison, London. Photographer: David Heald

Henri Matisse **(on-REE muh-TEES)**

French, 1869-1954
Madeleine I, 1901 (cast 1903)
Painted plaster

Walk around this sculpture and look carefully at the pose. Does the figure seem to move as you walk around it?

In the early 1900s, artist Henri Matisse made a series of sketches, drawings, and sculptures that showed a model in this shifting, curving pose called an *arabesque*.

In this version of the sculpture, Matisse has removed certain details, like the features of the figure's face and her forearms. This is a plaster cast of the original clay sculpture that Matisse made. It is a sort of "snapshot" of how the clay looked before Matisse made further changes. The sculpture Matisse later made with the same clay was called *Madeleine II*.

Find an artwork that you have made in the past and create a new interpretation of it. What can you change to make it simpler? Compare the new artwork with your original.

Raymond Duchamp-Villon

(ray-MON du-CHAHM vee-YON)

French, 1876-1918
Large Horse (Le Cheval majeur), 1914 (enlargement 1966)
Bronze

Look closely at this sculpture. Where can you find parts that look like an animal? Where do you see parts that look like a machine?

This sculpture was created during a time when machines like railroad trains had begun to replace horses as transportation. You might imagine it as a horse that is transforming into a machine. Artist Raymond Duchamp-Villon combined these elements to show that transportation was changing too.

Duchamp-Villon wanted to capture the power and movement of both horse and machine. The diagonal lines and shapes he used make the sculpture appear to lunge forward.

Ask someone older than you about a technology that they once used but is no longer used today. Create a sketch or sculpture showing that item transforming into the technology that is used now.

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Joan Miró **(Ju-WHAN mee-ROH)**

Spanish, 1893-1983
Caress of a Bird (La Caresse d'un oiseau), 1967
Painted bronze

Look closely at this sculpture. See if you can find the following items: a straw hat, an outhouse seat, a turtle shell and an ironing board.

Artist Joan Miró put this sculpture together from objects he found in and around his studio, which were then cast in bronze and painted.

Miró was known for his imagination. Here, he has re-imagined the items he found and turned them into a tall, bird-like figure. The yellow shape at the top was a straw hat with ear holes for a donkey, the red triangular shape was the seat for an outhouse (or outdoor bathroom), the long green shape was an ironing board, and the lower red shape is the inside of a turtle's shell!

Collect objects around your home that no one is using and arrange them to make a human figure. Be creative! Try to make more than one figure using the same objects in different ways.

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David Smith

American, 1906-1965
Voltri VI, 1962
Steel

Look closely at this sculpture. What materials do you think it is made of? What steps do you think the artist took to put it together?

Artist David Smith is known for his welded metal sculptures. This sculpture is part of a series that was made in Voltri, Italy. Smith was asked to make one or two artworks for an exhibition, but instead he made twenty-seven! This piece is made from cut sheets of steel as well as a cart from Smith's studio that was used to move hot metal.

When he was young, David Smith worked at car factory, and later realized he could use the skills he learned to make art. Smith made his first welded metal sculptures in 1933, and was a "Class A" welder with a union membership throughout his adult life.

Look online or in a library to find images of the other artworks in David Smith's Voltri series. How are they similar to this sculpture? How are they different?

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Raymond Duchamp-Villon, *Large Horse* Photographer: David Heald

Henri Matisse, *Madeleine I* © 2004 Artists Rights Society (ARS), New York/ADAGP, Paris "Reproduction, including downloading of Arp, Brancusi, Braque, Calder, de Kooning, Dubuffet, Ernst, Giacometti, Gonzalez, Laurens, Maillol, Pevsner, Puni, Richier, Matisse, Miro, Picasso, Newman, Archipenko, Smith, Stella, Chamberlain, Serra and/or Shapiro works is prohibited by copyright laws and international conventions without the express written permission of Artists Rights Society (ARS), New York." Photographer: David Heald

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George Segal **(SEE-gul)**

American, 1924 – 2000
Rush Hour, 1983 (cast 1985-86)
Bronze

Look closely at these figures. How would you describe their expressions? What do you think these people are doing?

Artist George Segal's work often shows scenes of everyday people doing ordinary things. This sculpture shows a group of strangers walking down a crowded city street during a morning or evening rush hour.

George Segal pioneered a process to cast the shapes of people and objects using strips of gauze fabric treated with plaster. This is the same material doctors use to make casts for broken bones. If you look closely, you can see many details of the clothes and skin of the people Segal cast as well as the texture of the gauze.

Look online or in a library for photos of George Segal making casts for his sculptures. Try the process yourself using plaster strips like Segal used, which are available at many craft stores.

Donald Judd

American, 1928-1994
Untitled (Progression), 1976
Aluminum and anodized aluminum

Look closely. Can you figure out the relationship between the green shapes and the open spaces between them?

Artist Donald Judd was part of an art style called "Minimalism." Minimalist art uses simplified forms and doesn't represent people or recognizable objects, but may be based on a sequence or a mathematical system.

In this sculpture, Judd has created a series of green shapes that get progressively smaller from left to right. If you look carefully, you'll see that the spaces are the same sizes as the green shapes and go from large to small in the opposite direction.

Look online or in a library for other images of artworks by Donald Judd. Using Judd as inspiration, create your own artwork made of blocks or dominoes based on a sequence or system.

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Constantin Brancusi

(CON-stan-teen brahn-COO-zee)
French, born Romania, 1876-1957
The Kiss (Le Baiser), 1907-08 (cast before 1914)
Plaster

Look closely. What parts of these figures are recognizable and what parts have been simplified?

Artist Constantin Brancusi began his career making sculptures that looked very realistic and detailed, but later he chose to make sculptures that were simpler and more direct. Because it is so simple, this sculpture is not about a specific man and woman kissing one another, it is about the idea of a kiss.

Brancusi made at least six unique versions of *The Kiss*, all slightly different. This one is a plaster cast made from the first version of *The Kiss*.

Think of a word that everyone knows. If you could not write the word, what picture or symbol would you use to illustrate it? Create a drawing or sculpture of your idea.

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Alexander Calder **(CALL-dur)**

American, 1898-1976
The Spider, 1940
Painted sheet metal and steel rod

Look closely at how this sculpture is put together. If it were moving, which parts would move?

This sculpture is an example of artist Alexander Calder's interest in the animal world, especially how animals move. *The Spider* has eight parts representing legs and one part representing a head. Each part can swivel and move as the air around it moves.

When he was a child, Calder made sculptures from wire and other materials he found. In college, he studied mechanical engineering which helped him create lightweight sculptures that balance as they hang in the air. This type of sculpture is called a mobile and was Calder's own invention.

Imagine making a mobile sculpture of your favorite animal. What parts would you include? How would the parts move? Create a sketch of your design.

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Donald Judd, *Untitled (Progression)* Art © Donald Judd Foundation/Licensed by VAGA, New York, NY Reproduction of this image, including downloading, is prohibited without written authorization from VAGA, 350 Fifth Avenue, Suite 2820, New York, NY 10118. Tel: 212-736-6666; Fax: 212-736-6767; e-mail: info@vagarights.com. Photographer: David Heald

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Richard Serra **(SEH-rah)**

American, born 1939
My Curves Are Not Mad, 1987
Cor-Ten Steel

Before you read the rest of this card, look at this artwork from the outside, then carefully walk through from one end to the other. Be sure not to touch the artwork as you walk.

How would you describe your experience inside the artwork?

Artist Richard Serra creates sculptures that are meant to give you a memorable experience as you interact with them, rather than just being nice to look at.

When he was young, Serra worked in steel mills and shipyards to pay his way through college. Today, he uses the same materials used on ships and highway structures to build his artworks.

This work is made of a kind of "weathering" steel that has a thin layer of rust on the surface which protects the metal inside.

Consider other materials you could use to create a large-scale, interactive sculpture. Make a sketch of your design and show how people would move through it.

Auguste Rodin **(oh-GOOST roh-DAN)**

French, 1840 – 1917
Eve, 1881 (cast before 1923)
Bronze

Look at the pose of this figure. What does her body language tell us? Why do you think she is posed this way?

This sculpture depicts Eve, from the biblical story of Adam and Eve, at the moment she was cast out of the Garden of Eden. Artist Auguste Rodin chose to make Eve look like an ordinary woman rather than an idealized beauty. He posed her looking downward and covering herself to show that she feels shame.

When Rodin displayed this sculpture at the Paris Salon of 1899, he surprised viewers by placing the sculpture at ground level rather than on a pedestal. This made *Eve* seem like a real person who was part of the crowd. Later, many artists followed Rodin's lead and displayed sculptures without pedestals.

Think of your favorite, story. How could you show a moment in that story just by using a pose? Use a friend as your model, and create a sketch or sculpture of the pose you selected.

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Alberto Giacometti **(al-BERT-oh jah-ko-MET-ee)**

Swiss, 1901-1966
Bust of Diego (Buste de Diego), 1954
Painted bronze

How would you describe the personality of this figure? What do you see in the sculpture that supports your opinion?

This and the two similar pieces you may see nearby are portraits of artist Alberto Giacometti's brother, Diego. Diego was proud, dignified man, and often posed for his brother.

Giacometti made many portraits of people he knew, and worked very hard to capture the way he saw them. The texture on this sculpture is from the artist's finger marks in the original clay. Giacometti said that sometimes as he was making his sculptures, they got smaller and smaller as he worked to make them look the way he wanted.

Think of someone you see every day. How would you capture his or her personality in a portrait? Create a sculpture that shows the personality of the person you chose.

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Jonathan Borofsky **(bur-OFF-skee)**

American, born 1942
Hammering Man, 1984-85
Painted steel plate, Cor-ten steel, and motor

Look carefully. What do you think the figure in this sculpture is doing? Why do you think the artist chose to make the sculpture move?

This sculpture is not about a specific person, but represents the worker in all of us. Artist Jonathan Borofsky often makes sculptures about things that all people have in common, such as doing work. Whether people enjoy working or do it because they have to, nothing would get done without workers.

Borofsky also believes that using numbers is something that everyone has in common. He signs each of his artworks with a number based on a counting system he began when he finished art school.

What else can you think of that all people have in common? Create a sketch for an artwork you would make about it.

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Auguste Rodin, *Eve* Photographer: David Heald

Richard Serra, *My Curves Are Not Mad* © 2004 Richard Serra/Artists Rights Society (ARS), New York "Reproduction, including downloading of Arp, Brancusi, Braque, Calder, de Kooning, Dubuffet, Ernst, Giacometti, Gonzalez, Laurens, Maillol, Pevsner, Puni, Richier, Matisse, Miro, Picasso, Newman, Archipenko, Smith, Stella, Chamberlain, Serra and/or Shapiro works is prohibited by copyright laws and international conventions without the express written permission of Artists Rights Society (ARS), New York." Photographer: David Heald

Jonathan Borofsky, *Hammering Man* © Courtesy of the artist and Paula Cooper Gallery, New York. Photographer: David Heald

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Barbara Hepworth

British, 1903-1975
Squares with Two Circles (Monolith), 1963 (cast 1964)
Bronze

Look carefully at this sculpture. What shapes and lines has the artist used? How do these shapes work together to create balance in the sculpture?

Artist Barbara Hepworth is known for making abstract sculptures with areas that are carved out to create open space. By placing the circles at opposite corners she has created an asymmetrical balance.

Imagine this sculpture without the round openings. How does the negative space change the composition?

By adding these openings, Hepworth has made the environment around the sculpture a part of the art. No matter where the sculpture is placed, you will see a portion of its surroundings through the circles.

Take a piece of paper and cut two shapes into it. Hold up the paper and look at your surroundings through the openings. Do you notice anything around you that you didn't see before?

Magdalena Abakanowicz

(mag-duh-LAY-nuh ah-buh-CON-uh-vich)
Polish, born 1930
Bronze Crowd, 1990-91
Bronze

What do you immediately notice about the figures in this sculpture? How do you feel about them as you stand in front of them?

Artist Magdalena Abakanowicz was affected by the actions of the German army as a child during World War II. She saw first hand that when they are part of a group, people sometimes do things they might normally think are wrong.

By leaving the heads off of these figures, Abakanowicz shows us that they are not thinking for themselves.

Walk through the figures to the back, being careful not to touch them.

The figures are hollow at the back, showing that just as you could be affected by the actions of a group, you could be a part of one too.

Think about a situation where you have been a part of a group or have been affected by a group. Write a short story about how an individual thinking for himself or herself can change a group for the better.

Aristide Maillol **(ah-ris-TEED my-OH)**

French, 1861-1944
Night (La Nuit), ca 1902-09 (cast 1960)
Bronze

Look closely. What words would you use to describe this sculpture?

Artist Aristide Maillol made this sculpture as an allegory for night. In an allegory, an artist uses a person or physical object to represent an abstract idea.

Think of the words you used to describe the sculpture. Could any of those words also be used to describe night?

Many people describe this figure as restful, dark, or calm, words that could also apply to night.

Maillol was inspired by Egyptian sculpture, which is often smooth and symmetrical. Just like the ancient Egyptians, Maillol was more concerned with making the figure beautiful and harmonious than being with true to life.

Think of an abstract idea like love, justice, or freedom. Make a sketch of a human figure you would use as an allegory for that idea.

Naum Gabo **(NOWM GAH-boh)**

American, born Russia, 1890-1977
Constructed Head No. 2, 1916 (enlargement 1975)
Stainless steel

Look closely at this sculpture, and try to figure out how the artist has fit the sheets of metal together to make the figure.

Artist Naum Gabo co-founded an art movement called "Constructivism." Among other things, Constructivist artists believed that open spaces in a sculpture were more effective and interesting than closed forms.

Gabo created the first small versions of this sculpture in cardboard and galvanized iron in 1916, and returned to the subject over and over throughout his life. This one was made in 1975, fifty-nine years after the first ones were made!

Look around for a three-dimensional everyday object. Make a sketch of how you could flatten the shapes you see on each side of it. Cut out the shapes you have drawn and combine them into a new paper sculpture.

Magdalena Abakanowicz, *Bronze Crowd* Art © Magdalena Abakanowicz/Licensed by VAGA, New York, NY. Photographer: Tom Jenkins

Barbara Hepworth, *Squares with Two Circles (Monolith)* © Bowness, Hepworth Estate. Photographer: David Heald

Naum Gabo, *Constructed Head No. 2* The works of Naum Gabo © Nina Williams. Photographer: Tom Jenkins

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Antony Gormley **(GORE-mlee)**

British, born 1950
Quantum Cloud XX (tornado), 2000
Stainless steel

Look at this sculpture up close, then from far away. Walk around the sculpture and view it from all sides. How does the sculpture seem to change as you move around it?

This sculpture is made of T-shaped stainless steel bars welded together. The figure you see inside is in the shape of artist Antony Gormley's body.

Gormley is interested in meditation and in quantum physics, which is the study of matter and energy at atomic and subatomic levels. As you moved around the sculpture, you may have noticed that the metal bars appeared to move but the figure seemed to stay still.

Gormley has described his sculpture as "a tool to link the inner and outer worlds," connecting what is going on within the mind and body with what is going on around it.

As you look at the sculpture, what other questions does it raise for you? What do you think of when you look at it? Write down your thoughts and compare them with others who have viewed this sculpture.

Henry Moore

British, 1898 – 1986
Working Model for Three Piece No. 3: Vertebrae, 1968
Bronze

What words would you use to describe the shapes and forms in this sculpture?

Artist Henry Moore was inspired to create this artwork after taking a walk and finding small stones that reminded him of animal vertebrae (backbones). The three pieces of the sculpture have organic curves that are similar to those found in bones. They also fit together without touching, much like vertebrae would.

As a student, Moore was interested in sculpture from Africa, Central America and South America. He was inspired by the art of these cultures to include natural forms and traditional techniques, such as carving, in his work.

Take a walk and look for natural objects with shapes and forms that are interesting to you. Make a sketch showing how you would include those forms in a sculpture.

Nasher Sculpture Center NasherSculptureCenter.org

Mark di Suvero **(dee-SOO-vuh-roh)**

American, born China, 1933
Eviva Amore, 2001
Steel

Compare the size of this sculpture to others you see nearby. How do you think the artist created a sculpture this large?

In 1960, artist Mark di Suvero suffered a work-related accident that left his legs and spine permanently impaired and caused him to use a wheelchair for nearly two years. Because of the accident, di Suvero could no longer move well enough to create the small sculptures he had made in the past. Instead, he chose to create large-scale sculptures that could be made by operating construction machinery with his arms.

This sculpture is made of I-beams, which are also used to construct skyscrapers and other large buildings.

Imagine you had the resources needed to create a very large work of art. What materials would you choose to use? How would you put it together? Where would you want your artwork displayed? Sketch a plan for your sculpture.

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Pablo Picasso

Spanish, 1881-1973
Head of a Woman (Tête de femme), 1958
Gravel and concrete

Walk around this sculpture and look carefully at each side. Where do you see features of a woman's face?

In this sculpture, artist Pablo Picasso shows the head of a woman from many viewpoints at once, unlike a traditional painting or photograph that just shows one view.

Picasso made this sculpture using a technique called Betograve (BEH-toe-grayv). In this process, a mold in the shape of the sculpture was filled with small stones and concrete was poured in. When the concrete solidified, parts of it were sandblasted to reveal the stones inside while other parts were left smooth.

Take a photograph or make a sketch of a friend's face from the front, each side and the back. Cut and paste to combine all of your photos or sketches into one artwork that shows many views.

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Henry Moore, *Working Model for Three Piece No. 3: Vertebrae* © The Henry Moore Foundation, www.henry-moore-fdn.co.uk; This image must not be reproduced or altered without prior consent from the Henry Moore Foundation. Photographer: David Heald

Antony Gormley, *Quantum Cloud XX (tornado)* © Antony Gormley. Photographer: Tom Jenkins

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