

ANIMALS IN ART

ARTIST: Gary Lee Price (1955-) Springville, Utah

TITLE: *Interlude* 1989

MEDIA: Bronze

SIZE: 61" x 22" x 19"

TITLE: *Puffed Up Prince* 1996

MEDIA: Bronze

SIZE: 35" x 28" x 28"

BIOGRAPHICAL INFORMATION

Gary Price was born 2 May 1955 in Twin Falls, Idaho. He graduated from Montpelier High School in Montpelier, Idaho, and went on to study at Ricks College in Rexburg, Idaho, where he studied art under Oliver Parsons. After serving a two year mission in southern Germany for the LDS Church, he traveled with the Brigham Young University study abroad program for six months in Egypt, Jordan, Israel, and England. While later

attending the Utah Technical College in Provo, he met and studied with the sculptor, Stan Johnson. Later that year, he studied painting, drawing, and anatomy with Alvin Gittens and Paul Davis at the University of Utah in Salt Lake City.

During his enrollment at the University of Utah, he continued studying sculpture with Stan Johnson in Mapleton. Continuing his studies at the University of Utah, he graduated with a Bachelor of Fine Arts (BFA). After completing his BFA, he went to work for three months as foreman at an Orem foundry where he did a variety of tasks including mold making, wax and slurry casting, and welding. To this point, his subject matter dealt with Southwestern and wildlife themes, as in *Buffalo Nickel* and *Return of Fury*, but later he worked with religious subjects as in his bronze of *Jesus Christ, The Master*.

In 1983 he first started to gain recognition as a sculptor, beginning with an award at the Death Valley Art Show and continuing on to national recognition of *They Rise Highest Who Lift as They Go*. A change in direction occurred for Price in 1986 when Arthur Bond of the Western Wildlife Gallery in San Francisco encouraged him to sculpt game birds. From this direction came wildlife bronzes such as *Wild Wings* and *Partners*, both depicting Mallard ducks. However, wildlife bronzes were not the only type of work he was producing. His versatility was exemplified in the work he was doing around the same time with Hansen Classics in Salt Lake City. There, he created delicate models for porcelain figures. During this year his work consisted of religious, wildlife, sporting, figurative and western subject. His pieces ranged from massive to small and from tightly controlled to impressionistic in style.

For Price, art is a quest for beauty. He has a studio in his home and has turned the lots surrounding his home into an aspen grove where he has placed much of his art collection. He is the founder of the "Sculpture to Live By" Committee that provides the city of Springville with two outdoor sculptures per year produced by nationally recognized artists. He has been elected to the National Sculpture Society in New York City, has won the Best of Show at the Scottsdale Artist's school and has been featured in *Southwest Art Magazine*. Most recently, he received commissions for a 14-foot high sculpture for the United Methodist Church in Tennessee and a 20-foot high sculpture for NuSkin. He says he will continue to create a wide variety of sculptures but his most favorite will always be birds because of their flight-because of the ideas they represent.

SUGGESTED CLASSROOM ACTIVITIES **for *Interlude***

ARTIST: Gary Lee Price (1955-) Springville, Utah

TITLE: *Interlude* 1989

MEDIA: Bronze

SIZE: 61" x 22" x 19"

QUESTIONS FOR LOOKING

(History, Aesthetics, Criticism)

What kind of birds are depicted in this sculpture? (Hérons) Do you need to know what kind of birds they are to appreciate the sculpture? What types of lines do you see in this sculpture? What shapes are the negative spaces? Where do you see shapes repeated? Point out some examples of contrast such as rough/smooth, light/dark, large/small shapes. How did the artist use texture to give the appearance of feathers on the birds? What types of tools do you think he used? What mood has been created through the use of lines, textures, shapes, etc.?

Do you think this sculpture is beautiful? What makes it beautiful or not beautiful? Where do you think this sculpture was designed to be displayed? Why? What about the sculpture is successful?

ACTIVITIES

Art

Objective: The students will demonstrate their understanding of texture by exploring texture in clay and then creating a relief sculpture of a bird that incorporates texture.

Have some items with varying textures available. (See HELPS at the end of the activity) Blindfold some or all of the students or have them shut their eyes and feel the different objects, paying attention to the texture of each object. They should find as many words as possible to describe the different textures; list these words on the board.

When the students have had a chance to touch the various objects, show them the slide of *Interlude*, *Snowshoe Hare*, *The Colt*, and *Sunny Day*, and ask the students what kind of textures the objects and the sculptures have.

Then give the students some clay and various tools and objects and have them experiment with creating a variety of textures. Some of the items you brought for them to feel can be pressed into the clay to make interesting textures and different tools and their fingers can also create a wide variety of textures. Encourage students to experiment with a broad range of textures. If you have access to oil-based clay, use it for this part of the activity since it can be used and reused.

When the students have had a chance to experiment with texture, assign the students to make a relief sculpture of an animal that has texture. Have pictures of different kinds of birds for the students to look at, or better yet, bring some birds to class. After the children have decided on the subject of their relief sculpture, they should look at their texture experiments and decide how they can best use texture in their sculpture. You may want to review the reasons for using texture in sculpture. Have the students make at least three sketches of possible designs and then choose their favorite to use.

For this part of the assignment, use pottery clay or self-hardening clay. If you use pottery clay, purchase one that has a fairly smooth texture, so the students can have sections that are smooth. If your students have not worked much with clay, give them a short demonstration on ways to create relief sculptures. (If you have not worked much with clay, experiment with the suggested methods before demonstrating for the students.)

The following list contains ways to create relief designs in clay.

1. Scratch or cut into the clay. Different tools will produce very different results. For example, a not-very sharp pencil makes a gentle line; a knife or needle tool, a thin sharp line; the end of a pen, a soft, wide line; the handle of a utensil an even wider, soft line; fork tines make parallel sharp lines; the broken end of stick makes a line with uneven depths and edges. Loop sculpture tools can be used to scoop out gentle depressions or to make sharp-edged troughs. Tell the students to scratch or cut no deeper than halfway into the clay, or the relief may crack apart.
2. Stamp or press into the clay. Small parts to kitchen items often make good stamps, so do the ends of pens or markers, and many objects with naturally occurring textures such as tree bark or leaves, can be pressed into the clay. Rope, twine, or yarn can be laid in a design on the clay and pressed into the clay by gently rolling a smooth tube of heavy cardboard over the design. Lace, ribbon, and bits of material can be pressed in the same way. Carefully pick the end of the material up and pull it gently away from the clay. If the class is using pottery clay, the material can be left in place: it will burn out when the piece is fired. Students can also push fingers or the handle end of a fork or similar object a little ways into the clay, repeating the same motion in a pattern, so the clay develops a repeating textured design.
3. Add clay shapes, coils, balls, etc. To add shapes, first scratch the surface of the clay where the shape will be applied, and moisten the scratched area with water. If possible, do the same with the piece to be applied. Press the applique firmly onto the back piece.

A flat shape can be pressed on with something flat like a small piece of wood, which won't distort the shape. Appliques can also have the edges blended to the background with the back of a small spoon or other tool. Shapes can be attached by stamping the edges of the shape or the center, using a tool, a finger, or a stamp. The important part is that the shape be securely attached, preferably by scratching and slipping (moistening) both the background area and the shape that is being attached. Discourage the students from making skinny, raised shapes; even with care, they are likely to break off during the drying or firing process.

To make the relief sculptures, cut the clay into 1" slabs using a purchased cutting wire or one made from strong, thin wire fastened around two short pieces of dowel or pencil for handles. Have the students pat or roll the clay into a 1/2" thick slab. If they are using rolling pins or heavy cardboard tubes as rollers, the students can roll the clay out between two 1/2" thick boards to produce an even slab.

The students may want to use a needle tool or kitchen knife to make an exact shape, or they may want to leave the clay in the shape it naturally takes. (If they want to leave the edge as is, they will need to reserve some clay for creating the relief.) To make an exact shape, the students can use rulers or small pieces of flat wood for straight edges and can use a compass or a tracing of a round object for partial or complete circles, or can make a paper pattern of a more complex shape.

Students making round shapes can be given a cube of clay instead of a thick slab. They pat the cube into a ball, then a flattened ball, and then continue to flatten or roll until the slab is 1/2" thick. Have a piece of sturdy cardboard or heavy cloth for each student to work on.

Once the shape of the sculpture has been completed, the students should decide whether to smooth the outside edge with a moistened finger or small sponge or to leave whatever cracks or cutting marks exist. Now the students are ready to create the relief using the techniques shown to them.

After the students have created their textured reliefs, move the clay slabs on the cardboard, or slide the material onto cardboard or wooden drawing boards, bending the clay as little as possible. If you have used self-hardening clay, follow the directions for hardening that come with the clay.

If you have used pottery clay, place the sculptures where they can dry slowly, undisturbed. For the first day or so, cover the pieces with lightweight plastic, then lift the plastic slightly, and then take it off. Make sure the sculptures are completely dry before firing them, or they may break or explode during the firing. You can tell if the clay is drying at an appropriate rate by checking the pieces in the morning and the afternoon. It is easy to look at the clay and see which parts are dry and dull and which are still moist. As clay dries, it shrinks; so you do not want the edges of the clay to dry long before the center of the piece because that will cause shrinkage cracks around the outside.

After the sculptures have been fired, have the students glaze the pieces in a solid color, so the texture of the relief is emphasized, have the students paint the pieces or stain them with commercial stains or with dyes made for leather or with liquid shoe polish and then spray them with a ceramic sealer. Have both glossy and flat sealers available so the students can pick the one that best matches the textures of their artwork. Glazed pieces will need a second firing. If you have never glazed clay before, get some instruction.

HELPS

Suggestions of textured items

rocks of various kinds, including one that has been smoothed by tumbling in a stream or a rock tumbler
bark from different trees
fabrics
sanded, finished wood
sticks
leaves
plastic bowl
glass
window screen
smooth leather, suede
hemp string, pearl cotton
heavy rag paper
slick paper from ads
hair or fur
fired clay
wet clay
cornstarch mixed with water
oil
seeds
fruits and vegetables
yarns
bottle caps
and so on--use your imagination!

Supplies

Self-hardening clay probably can be purchased most cheaply from a crafts and art supplies catalog through your school or district office. Art teachers will have catalogs if you don't.

Pottery clay can be purchased from stores such as Interstate Ceramics in Orem. You can look under Ceramics in your local phone book, or check with a local high school or college teacher--they may be able to point you to a good source or may have extra "studio clay" made from scraps, which you can purchase for a reasonable price. Just make sure you know what "cone" the clay fires to. (The cone indicates the temperature the clay

matures at. It will appear as a Δ symbol followed by a number, like Δ5. The numbers [and temperatures] go up from Δ1-10 and down from Δ01- 014.) If you don't know what temperature the clay should be fired to, you may end up with extremely porous and brittle sculptures-underfired, or you may end up with distorted or even melted sculptures-overfired.

You can expect to pay about \$5.25 for a 25-lb bag of ready-to-use clay, although many stores give discounts for purchases of 50 lbs or more. One 25-lb bag of clay will be enough for 12, 1" x 6" slabs, which will make sculptures about 10" x 10", with leftover clay for adding the relief.

Glazes and sealants can be purchased at any local crafts store or may be ordered. Prices of glazes vary widely because the cost of the colorants varies widely.

Small boards may be available at local cabinetry shops-in their scrap barrels-usually free. Skinny pieces of fine-grained woods like maple and birch can be made into modeling tools using a belt sander. A parent may be willing to make these for you. For ideas on useful shapes, look at the wooden tools sold in craft stores or talk to someone who is experienced in working with clay. Tongue depressors and popsicle sticks are useful as is and the ends can be sanded straight by hand. Buy round wooden tooth picks or bamboo skewers-they make fairly good cutting tools and are very cheap.

Cellulose sponges are good for cleanup, and they can be cut into 2" x 1" pieces that, when moistened, are useful for smoothing edges and blending joined parts.

Pieces of sturdy cardboard can be cut from cardboard boxes. Furniture and appliance stores generally have the biggest boxes; and if asked, store owners may save boxes for you.

Material stores or clothing manufacturing plants throw away heavy cardboard tubes all the time. Use a band saw or hand saw to cut to size.

Use some parents or the students to collect items with texture; ask for donations of materials, share supplies with another teacher.

Yard sales and thrift stores may have items useful as stamps as well as rolling pins, spoons, forks, and knives, and may be a source for heavy cloth at low prices.

An art teacher at your school or in your district may be willing to loan tools, give advice, provide firing, recommend a place that will fire the pieces, or to provide advanced students as helpers. Ceramics students from a local college may also be willing to help, as may parents or local potters or sculptors.

Variation for young students: You can simplify the activity by shortening the texture discovery section. Just pass a few textured items around for the students to touch and look at. Then have them try some textures in oil-based clay. Then have them make a

small slab, lightly draw a bird in the slab, and give the bird some texture. For this variation, you will need to read the directions for the longer activity, but you will need fewer items for the students to feel and work with. Choose items that will make small textural marks or impressions. Dry slowly and fire. Glaze and refire, or spray with a clear, low-gloss ceramic sealer.

Science

Objectives: 1. Students will learn about the migration of birds and will learn to identify several waterbirds that make their summer homes in Utah wetlands. 2. Students will learn what wetlands are, how they are important for waterbirds, and where the wetlands preserves are in Utah.

Show the class the slide of *Interlude* and ask if any of the students know what kind of birds they are. (Great Blue Herons) Ask the students if any of them have ever seen a heron. Ask them what other kinds of water birds they have seen. Make a list on the board. The following list contains some of the kinds that appear in Utah:

Great Blue Herons
Night Herons
American Avocet
Canadian Geese
Ducks-many kinds
Forster's Tern
White-faced Ibis
White Pelican
Eared Grebe
Wilson's Phalarope
Red-Necked Phalarope
Black-necked Stilt
Marbled Godwit
Snowy Plover
Western Sandpiper
California Gull

A good bird book such as Utah Birds will give you a more comprehensive list. You may also be able to get information from the Utah Division of Wildlife Resources or from one of the conservation groups involved with protecting the wetlands such as The Nature Conservancy of Utah or the Great Salt Lake Chapter of Audubon. Check on the web at

<http://svr1dutslc.wr.usgs.gov/birds/birds.html>

<http://www.tnc.org>

<http://www.audubon.org/chapter/ut/gsl/birding/brdspot.htm>

(excellent information including maps, habitat, specialty birds, and the best times to go. The information provided would be useful in class even without going to a site.)

School programs at the Tracy Aviary:

<http://www.xmission.com/~aviary/edu/school.html>

Call the Utah bird line at (801) 538-4730 for the hottest bird sightings around the state.

Use a map of Utah to have the students learn where the important wetlands are in Utah. You may want to have the students explore the various threats to wetlands which range from development, pollution, to invasion of the waterways by non-native species such as Tamarisk.

Variation: If you live in an area without significant wetlands, don't restrict the activity to waterbirds. Include the slide of *Contested Meal* in your introduction. There are many other interesting facts and ideas related to birdlife in Utah. For example, the Colorado River corridor is an important resting site for many species on their way to northern nesting sites. Research is currently being done to determine whether the invasion of tamarisk and the subsequent decline of native willows and cottonwoods is having an effect on migratory birds. You may be able to get involved in the research or just use it to spark interest, a discussion, or research into the complexities of our environment.

Science

Use the slides of *Interlude* and *Contested Meal* to introduce a science lesson on birds from your curriculum.

SUGGESTED CLASSROOM ACTIVITIES **for *Puffed Up Prince***

ARTIST: Gary Lee Price (1955-) Springville, Utah

TITLE: Puffed Up Prince 1996

MEDIA: Bronze cast

SIZE: 35" x 28" x 28"

QUESTIONS FOR LOOKING

(History, Aesthetics, Criticism)

What do you see? What kind of lines, shapes, forms, colors, and texture are in the sculpture? What style is this artwork? How can you tell? Where do you think the idea for this sculpture came from? Do you know other artworks based on fairy tales or fantasy ideas?

Since the artist obviously wasn't trying to make his sculpture appear like a real frog, how can you decide whether it is good art or not? This sculpture is a bronze cast that was made from a mold of the original sculpture. That means the sculptor can make many casts of the same piece. This particular sculpture comes in four sizes: 5", 10", 22", and 35" high. What would be different about the sculpture if it were 5" tall or 35" tall? Where might each size of sculpture go? Who might own them? Which would you want to own? Why?

ACTIVITIES

Language Arts

Objective: The students will write a fairy tale about an animal that steps out of an artwork.

Show the class the slide of *Puffed Up Prince*, and discuss it using the QUESTIONS FOR LOOKING. Talk about what the qualities of a fairy tale are. Then show the other slides from the packet and ask students to choose an animal from one and make up a fairy tale about that animal stepping out of an artwork or coming to life. Ask students to use whatever writing skills you have been working on in class.

Dance

Objective: The students will make connections between visual art and dance by dancing a fantasy scene or a fairy tale.

Show the class the slide of *Puffed Up Prince*, *Rhinoceros*, and *Fantasies of the Sea*. Briefly discuss them as Fantasy Art. Then divide students into groups. Each group should choose one of the artworks (you can include other artworks from this packet or elsewhere) and dance a scene based on the visual image. Or, if you have completed the Language Arts activity above, students may dance one of their fairy tales. Include whatever dance skills your class is working on. Look at some of the music activities for ideas for appropriate music.

Art--Expressing

Objective: Students will make connections between literature and the visual arts by creating an artwork for their fairy tale or another appropriate story.

This activity is a continuation of the Language Arts activity although you may choose to

use the activity with any folktale or fairy tale.

Show the class the slide of *Puffed Up Prince* and ask the students whether this is an illustration or an artwork. Ask them why they feel one way or the other. Ask students if some illustrations are artworks. (For example, are Norman Rockwell's Saturday Evening Post covers art or illustration.) You will want the students to understand that some illustrations may be art and some probably aren't, but it is a question each person will decide for herself.

Then have students create an artwork based on their fairy tale or other story. Ask students to make this an artwork that can stand on its own, without needing the story to make the artwork valid. Display the artworks with the fairy tales.

Paper Animals

Inspired by OAXACAN wood carvings

Objective: Students will be given a pattern of an animal and will decorate the paper animal using pen, colored pencils, and tempera paint using repetitive patterns to show texture, rhythm, and variety. (Objective of course can be adjusted to personal needs)

Materials:

Pattern of animals

colored index card stock or construction paper

black fine point pens

colored pencils, white tempera paint (just put in small containers and only put out a few.)

dotting tool (Straight pin with head on it, stuck in the end of a pencil eraser)

Procedure:

1. Make visuals to show, if possible purchase Oaxacan book to show more examples. Crizmac also has a video for \$39.95. The book is \$18.95.

2. Tell students about the History of the Carvings:

"Oaxacans have carved toys for children and masks for religious fiestas for hundreds of years . . . But, the style that is dominate today can be traced back to one man-- Manual Jimenez from Arrazola. . . Most carvers today started after 1985. Motifs change monthly, driven by competition, quality also varies. The carvers rarely refer to themselves as artists."

The wood of the copalillo tree is used. (It is carved when green because it is soft and doesn't split easily. When sanded, it's has a smooth, porcelain-like finish. It doesn't

absorb paint very well though. It is susceptible to bugs, which can destroy entire collections in a short amount of time, so special care has to be taken in the cutting and care of the wood.)

The carvers use a variety of knives. "No one is idle in a successful carver's family: the father and sons carve; mother and daughters paint; smaller children and elders sand. Most figures are carved in a day or two. The shape of the branches usually dictates what the animal looks like."

4. Talk about and demonstrate how to do repetitive patterns and textures--have the students practice before they work on their animal.
5. Have them choose animals to do, draw on the decoration lightly in pencil, and then outline the design with a fine black pen. Then color the design with bright colors. The colors don't have to match the animal.
6. White dots can be added after all the coloring is complete and before animal is put together. Have students plan where the dots will go before doing them!
7. Think about add-ons like fins for the fish or a fin on a lizard, extra feathers on a bird. Color and attach when gluing animal together.
8. Carefully fold where needed and use small amounts of white glue to hold together. Be sure figures are 3-dimensional, and that the students don't flatten them out.

These figures could be used so many different ways. Enlarge them, and you could make a whole scene in nature. Have the students choose a favorite artist and have them decorate their animal as that artist would. Decorate the animals in a particular mannerism--like Baroque Lizards or Impressionistic Fish. You could make mobiles with them. Make a personalized version. Be Creative!!

References:

OAXACAN Wood carving: The Magic of Trees By Shepard Barbash, 1993, PB ISBN 0-8118-0250-7

(I purchased mine through "Crizmac" Art and Cultural Education Materials Tel 1-800-913-8555

Web: <http://www.crizmac.com>)

Papercraft Projects with One Piece of Paper By Michael Grater, 1987 Dover Press PB ISBN 0-486-25504-2

(I purchased my copy from Ruels in Salt Lake. They have a huge selection; it was \$3 or \$4.)

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