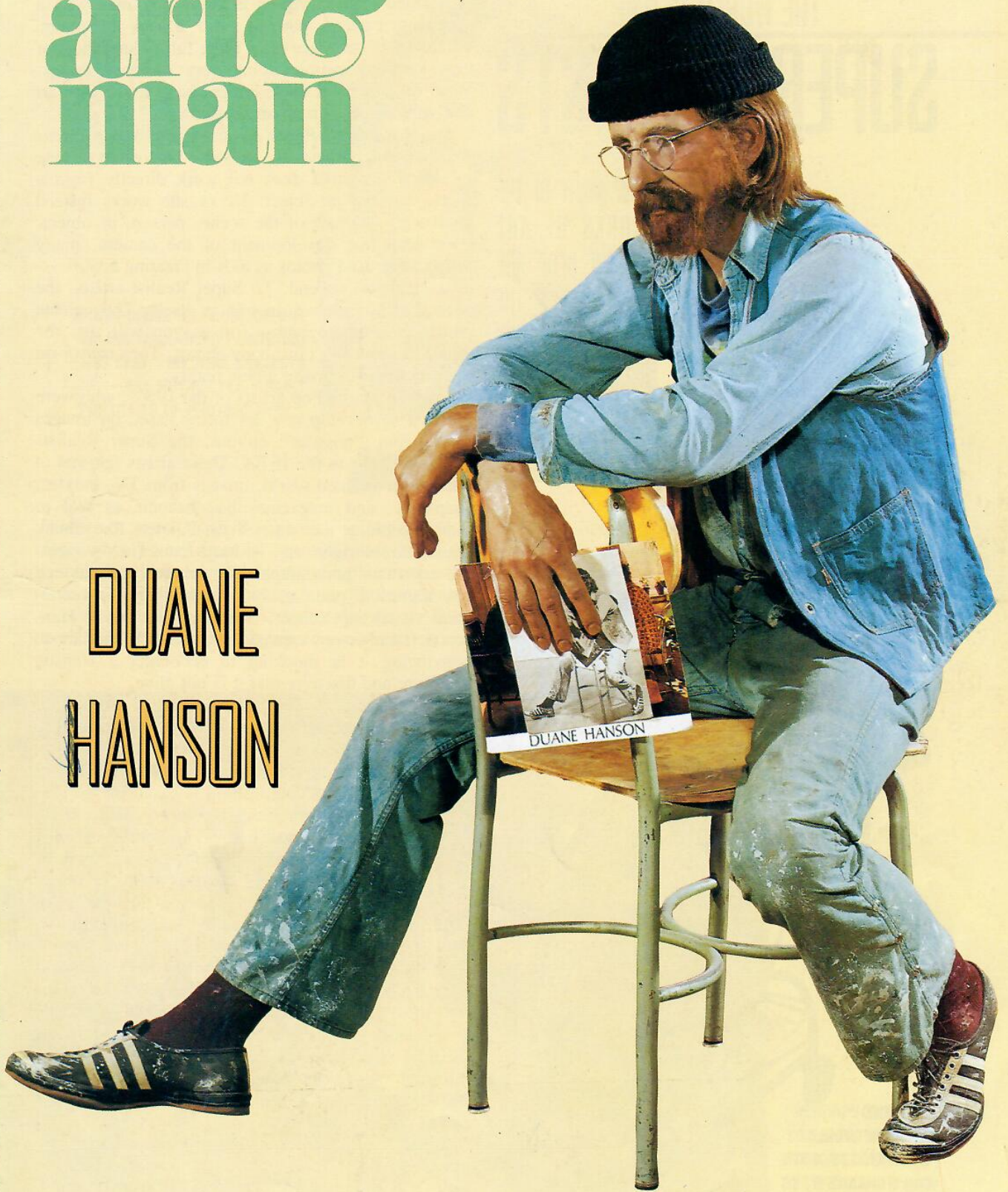


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art & man

DUANE HANSON



W O R K I N G W I T H S A T I R E

THE WORLD OF THE SUPER REALISTS

HOW MANY OF THE
WORKS OF ART
SHOWN HERE ARE
PHOTOGRAPHS? THE
ANSWER MAY SUR-
PRISE YOU.



"I'M
NOT
SATISFIED
WITH THE WORLD
THE WAY IT IS. BUT I
CAN'T CHANGE IT, SO
I SET UP MY OWN WORLD —
ONE THAT'S JUST THE WAY
I LIKE IT." — DUANE HANSON

2 ART & MAN

A bearded man sitting on a chair, a woman with a shopping cart, a portrait, and a row of phone booths — these pages seem to be full of snapshots of very ordinary people doing very ordinary things. What do you think these images have to do with art and why are they in an art magazine?

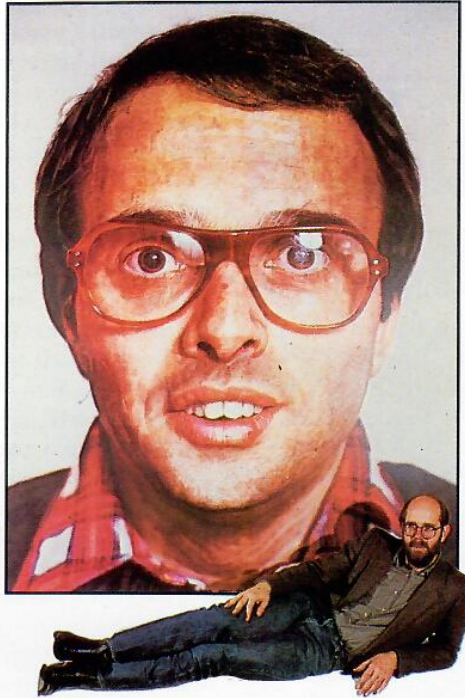
Super Realism, *Photo Realism*, and *Sharp Focus Realism* are all names for the same kind of art — one in which the artist does not work directly from a scene, person, or object. He or she works instead from a *photograph* of the scene, person, or object. Ever since the development of the camera, many artists have used photos as aids in creating a work — as a means to an end. To Super Realist artists, the photograph is almost an end in itself. They create paintings *of* photographs. But as you will see, the Super Realists don't just copy photos. They *transform* them in order to create a new reality.

Inspired by the Pop artists of the 1960s, who were the first to develop new art forms based on images taken from "popular" culture, the Super Realists began working in the 1970s. These artists felt that in our media-oriented world, images from TV, movies, snapshots, and magazines had become as real to many people as their own lives. Painters like Chuck Close (above right) and Richard Estes (below right) did enormous photographically detailed portraits and city scenes to point up our dependency on second-hand visual experiences. Sculptors like Duane Hanson (left and cover) created life-size works that are so convincing it is shocking to encounter a Hanson sculpture and discover that it is not alive.

Compare any of these Super Realist works with a traditional naturalistic painting — a Renaissance portrait or a scene by Andrew Wyeth. The traditional picture will probably have one center of interest. Its composition is based on the idea that important things are *larger, in front of,* and more *central* than less important things. In a Super Realist painting, *every* detail is important. A human being is only one object among other objects. Every reflection, sign, and piece of shiny metal in the Estes painting is as important as the people in the phone booths. In the Close portrait, every tiny imperfection is included and magnified. The artist takes the most human of subjects — the face — and by enlarging it to billboard size and changing the focus of each feature as a camera would, he creates a distorted monster-like effect. The painting is so large that when the viewer gets close, the face is lost and can be "read" only as an abstract landscape.

Super Realist sculptor Duane Hanson also comments on the effects of today's media culture on ordinary people. By creating lifelike human "copies" and taking them out of their usual settings (in this case, the supermarket) he causes us to see familiar people in a completely new way. Hanson

CHUCK CLOSE (IN FRONT OF ONE OF HIS WALL-SIZED PAINTINGS) HAS SAID, "MY REAL SUBJECTS ARE NOT PEOPLE. I PAINT PORTRAITS OF PHOTOGRAPHS."



CHUCK CLOSE (B. 1940). MARK. 1978-79. 9' HIGH. PHOTO, JACK MITCHELL / TIME MAGAZINE.

chooses "types" and exaggerates aspects of their appearance. Every detail of this *Supermarket Shopper* is included, from her curlers, dangling cigarette (what does the artist think of smoking?), and bulging outfit, to every item — soda, cookies, TV dinners — in her overflowing basket. Her expression seems to indicate

that she deserves the life she is sure she enjoys. In this issue, you will learn more about the satirical work of Super Realist sculptor Duane Hanson, you'll meet some other artists who have worked with satire, and finally you'll create a sculpture that you won't be able to tell from the real thing.



RICHARD ESTES (B. 1936). TELEPHONE BOOTHS, 1968. OIL, 48" X 69". ALLAN STONE GALLERY, N.Y.

"PERHAPS THE MORE YOU SHOW THE WAY THINGS LOOK, THE LESS YOU SHOW HOW THEY ARE."

**— PAINTER,
RICHARD ESTES**

ART & MAN 3

THE AMERICAN DREAM



DO THESE TWO WOMEN LOOK
LIKE THE "BEAUTIFUL
PEOPLE" YOU SEE
IN EVERY AD?

Duane Hanson's sculptures are so real-looking that people seeing them in galleries or museums have actually asked them questions or tried to start conversations with them. A cleaning lady, when she was unable to wake a man slumped in a chair at an art exhibition, thought he had had a heart attack and called the police! It is hard — in photographs — to convey the feeling generated in the presence of a Hanson sculpture. The work is so convincing that we undergo a number of emotions when the deception is discovered — surprise, confusion, anger at being fooled, and the horror and fear at being in the presence of a dead body. For all their lifelike qualities, Hanson's human imitations fail to deliver what they promise — warm, speaking life — just as the artist feels that the American advertising media have failed to give consumers what is always promised: happiness.

Compare the woman above with the one on the right. Is there a difference in the way Hanson sees each? One roasts in the sun while stuffing herself with Fritos, Cracker Jack, and soda (diet, of course) in preparation for a day in front of the TV. The other sits on her worn suitcases as she rests her feet. She wears an unfashionable hat and glasses and clutches her ticket, her best purse by her feet, her thin coat folded beside her. Which woman is being made fun of — satirized — and with which is the artist sympa-

thetic?

Look at the details, especially the expressions. Which figure is totally unaware of how ridiculous she looks to others; which one looks sad and passively resigned to her life? Do you think the *Woman with Suitcases* is waiting for a limousine, a taxi, a bus? She is hardly glamorous but, unlike the *Sunbather* and *Supermarket Shopper* on page 3, she retains her dignity.

American sculptor Duane Hanson was born in 1925 on a dairy farm in rural Minnesota. He went to a one-room schoolhouse that had one art book on its shelves. But that was enough to encourage him; with no instruction, he began carving wooden figures. Later he studied art at several colleges and eventually went to Germany, where he perfected his extraordinary realistic technique. When Hanson moved to Florida in 1965, he was dissatisfied with the kind of sculpture he had been doing. It was a time of political unrest and he worked on themes of social injustice — groups of figures with titles like *War*, *Race Riot*,

Bowery Derelicts. To make them more effective, he began doing realistic, life-size polyester figures. He soon restricted the sculptures to two figures, then a single one. His work became well known in the early 1970s and his amazingly lifelike sculptures have been seen in museums and galleries ever since.

Hanson's sculptural technique is so flawless that people tend to think he just "copies" a model exactly. Since the artist is creating a piece of sculpture, each piece must be three-dimensional. The position of the arms in *Sunbather*, the twist of the body in *Woman with Suitcases*, the angle of the feet and cart in *Supermarket Shopper* must make the piece "work" visually from every angle. The eye has to move from detail to detail. Large, rounded shapes like the suitcases play against small, textured ones such as the beads and veil. The rounded pink sweater of the *Shopper* contrasts with the geometric shapes of the products in the cart — all of which are carefully arranged to work together. Her legs are dark and dull so as not to distract from the items in her cart. What would happen if they were a bright color?

The artist carefully "casts" the right actor for each of his "roles." The clothing has to be typical and all the product brands have to be authentic. To create just the right "type," he eliminates features that don't work, adds ones that do, and sometimes combines parts from different models. So even though his figures are Super Real, Duane Hanson doesn't just imitate real people, he creates a new reality.



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COVER: DUANE HANSON (B. 1925). *THE SEATED ARTIST*, 1972. POLYESTER AND FIBERGLAS. LIFE SIZE. O.K. HARRIS GALLERY, N.Y.

DUANE HANSON (B. 1925). *WOMAN WITH SUITCASES*, 1973. POLYESTER AND FIBERGLAS. LIFE SIZE. PRIVATE COLLECTION, CHICAGO.

HOW DUANE HANSON CREATES

To build his extraordinarily lifelike sculptures, Duane Hanson makes plaster molds directly from live models. Since most of his work will be covered by clothing, why does the sculptor go to all this trouble? In the following interview, Duane Hanson explains exactly how he created one of his most famous works — *The Jogger* (below right).

After spending some time thinking about the next sculpture, I start to look around for the best model to fit my idea. Sometimes I'm lucky and locate the right person with little effort. More often it takes a long time. I usually portray heavysset, working-class people who have great dignity or are overburdened with despair and fatigue due to the complexities of our time. But recently I have used other physical types to communicate wider messages.

For *The Jogger*, a doctor friend of mine "volunteered" for the mold-making. His body type fit perfectly with the idea I had in mind. We began by taking photos of the jogger in several positions, then

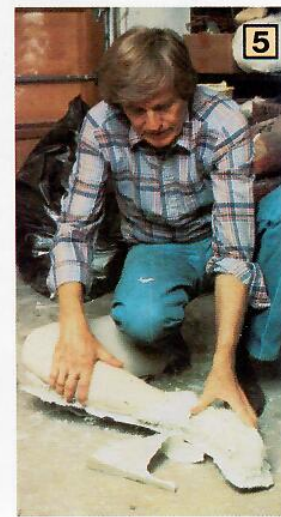
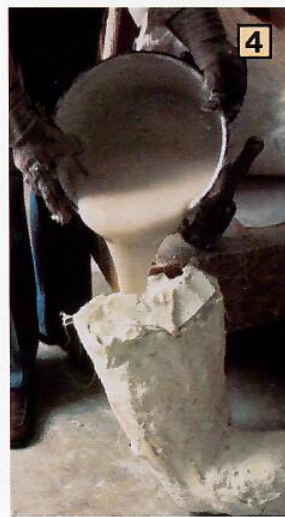
1. Making body mold.



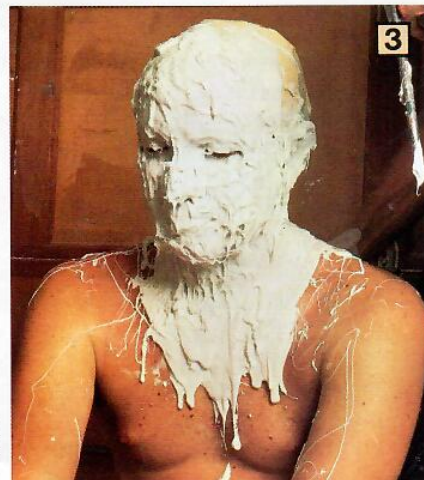
2. Removing body mold.



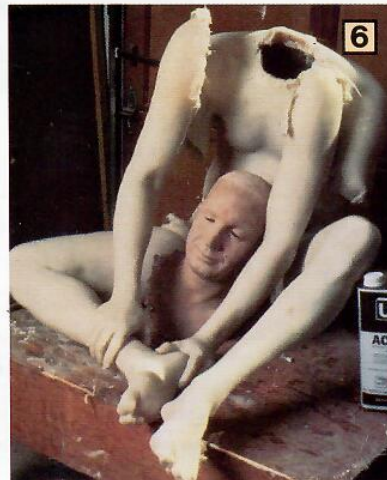
4. Casting leg in polyvinyl acetate.



3. Making head mold.



5. Removing vinyl leg from mold.



6. Assembling body parts.

selected one. The best sculptures should look unposed and appear totally unobserved.

First, the model's legs were greased with Vaseline; then a fast-setting silicone rubber was applied quickly to the entire leg. When the rubber had set, we put plaster of Paris over it. This method was used for the other leg, the body (1), arm, and head molds. After it had dried, the mold was cut with surgical scissors, then released by slipping a finger along the seam to crack it open. I then pulled the mold off the body — just like taking off a coat (2).

To make the mold of the head (3), the hair was taped down. Vaseline was rubbed into the skin, eyebrows, and eyelashes. The silicone rubber was applied with the fingers all around the head up to the hairline (making sure to work carefully around the nose and eyes). Working quickly, I applied the fast-setting plaster of Paris in front of the ears and on the front of the head and neck. The mold was opened from the back to release both ears first. Then the entire mold was slowly pulled off the face.

All the molds were then inspected and repaired in preparation for the vinyl casting material which is shown being poured into a leg mold (4). Usually the legs and arms were cast solid up to the knee or elbow. The vinyl was mixed with tinted oil paints and wax to make a flexible, fleshlike material.

When the vinyl had hardened overnight, the waste mold was torn off to reveal the detailed leg (5).

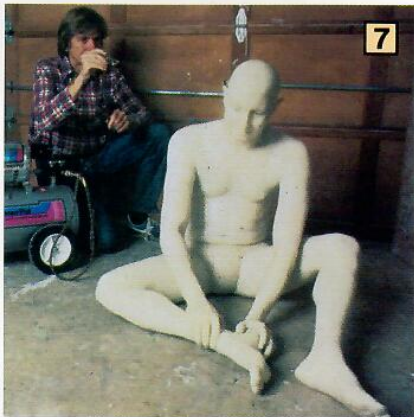
To finish the seams, I used soldering irons to melt the vinyl so it would flow into small dents. The body parts (6) were put together with hot vinyl and seams repaired using a soldering iron, files, and sandpaper. Finally the surface was rubbed with turpentine. The sculpture was then ready for painting. With an acrylic undercoat, I finished off the surface of the sculpture in oil paints using an airbrush (7).

For many years I used store-bought wigs on my sculptures because the figures were made of hard polyester. This new vinyl material is flexible like rubber, and makes it possible to poke in human or synthetic hairs to create the illusion that hair is actually growing out of the head. The hair is bunched up, and a dull needle in a small pin vise is used to poke each strand into the back of the head (8).

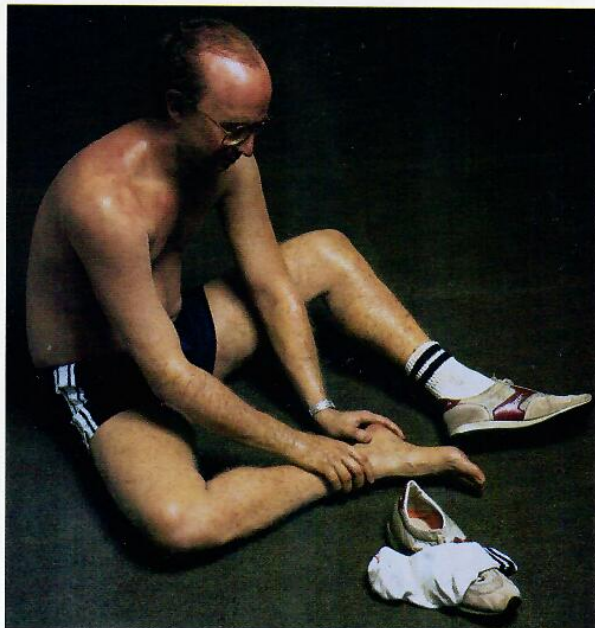
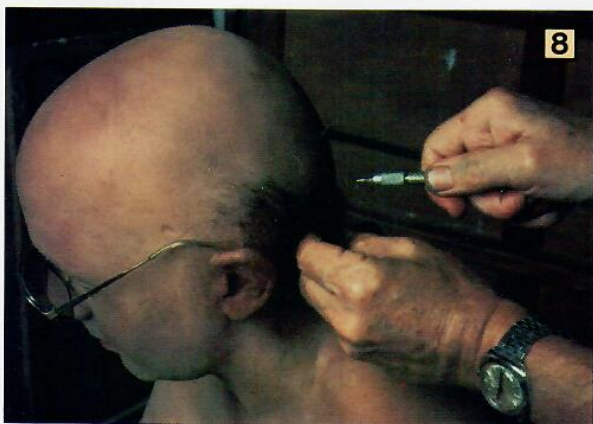
With the present emphasis on sports and the extensive media coverage of professional baseball, football, and basketball, athletic types are of great interest to me. There is something fascinating about an individual's physical and psychological vulnerability while engaged in that extreme physical activity. Today just about everybody does some form of exercise like *The Jogger*. He, too, suffers for the sake of his body. I wanted him to appear tired after a long run while giving his full attention to a sore foot.

— Duane Hanson, August, 1984.

7. Using airbrush to paint jogger.



8. Inserting hair.



Right: finished sculpture. Have you ever seen a statue of an ancient Greek athlete, his superhuman body sculpted in this kind of position? How has Duane Hanson satirized modern society by placing this thin, balding jogger in a similar pose?

TOURISTS

"WHEN I LOOK AT THEM, MY FIGURES ARE HARD TO CONFRONT. THEY HAD A LIFE OF THEIR OWN WHEN I MADE THEM AND NOW THEY HAVE TO GO ON, TO FACE THE WORLD."



DUANE HANSON (B. 1925), TOURISTS, 1970. FIBERGLAS AND POLYCHROMED POLYESTER. LIFE SIZE. NATIONAL GALLERY OF SCOTLAND, EDINBURGH.

DUANE HANSON



MASTERPIECE OF THE MONTH # 6

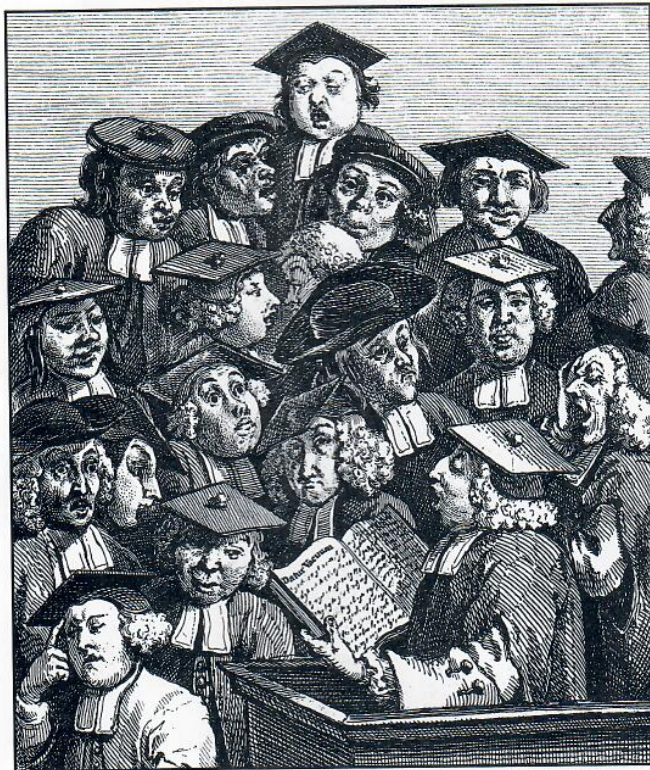
ART & MAN 9

Tourists, one of Duane Hanson's most famous sculptures was carefully planned to work artistically as well as to make a satirical comment. What details tell you about the life-style of these people? What about the clashing prints, too baggy and too tight clothing, jewelry? How much camera equipment does the man have? What

will his photos look like? What is the woman carrying and what might both people be looking at so intently? Do you think this couple actually exists, or might they be a combination of many people? How does the man's "pose" balance the woman's? What effect do the "complementary" (opposite) colors red and green have?

SATIRICAL IMAGES

Duane Hanson isn't the first artist to make fun of the society in which he or she lived.



WILLIAM HOGARTH (1697-1764), SCHOLARS AT A LECTURE, 1736. ENGRAVING.

CLASSROOM COMEDY

Graphic artist William Hogarth was famous for his many engravings criticizing the customs and institutions of 18th-century England. He was particularly hard on the officials in charge of these institutions — judges, religious leaders, lawyers, politicians, doctors, the army. What effect is the lecture (titled “Datur Vacuum” or “a

vacuum: leisure is granted”) being given by this scholarly professor (shown above) having on his students? Can you find examples of scorn, amazement, skepticism, disbelief, indifference, boredom, stupidity on the faces of the students? Can you find anyone who looks at all interested? Do you think this teacher ever calls his students by name, makes a joke, or even looks up from his notes? Like

Duane Hanson, Hogarth takes types he sees every day and exaggerates their features, gestures, and expressions. But Hanson presents his people — even the most ridiculous of them — as victims of commercialism and advertising. Hogarth’s characters are corrupt. And to expose them, the artist has distorted and exaggerated their features until they have almost become caricatures.

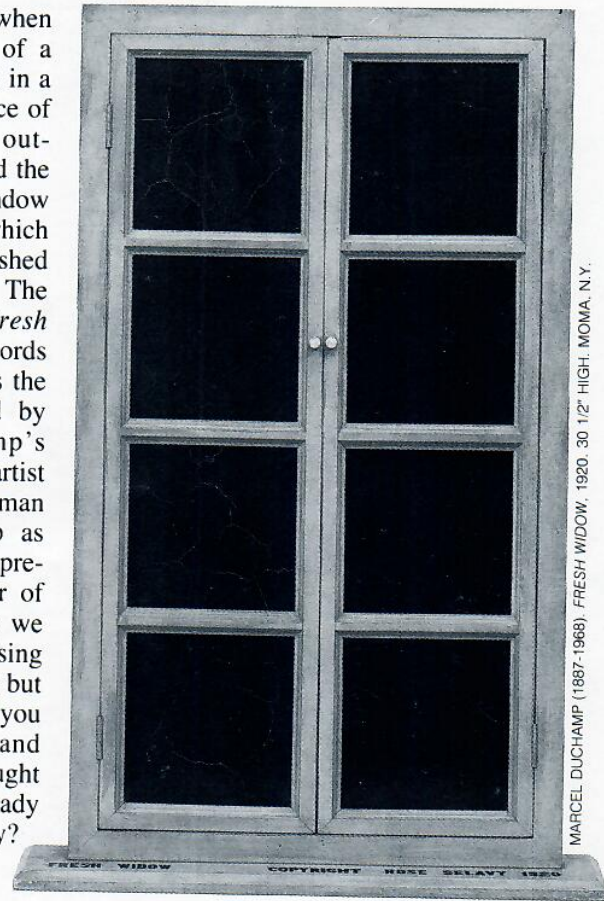


OUTRAGEOUS ART

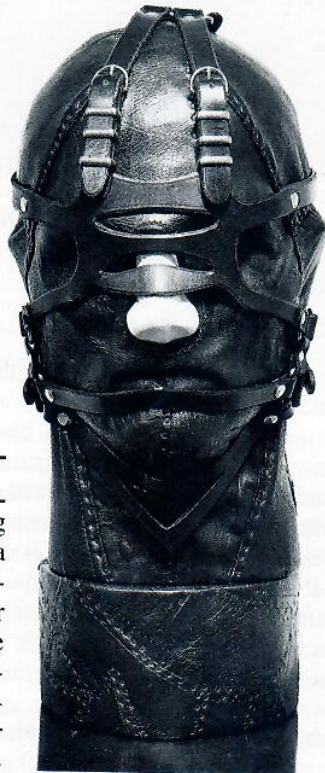
French artist Marcel Duchamp (Du-SHOM) felt that the art of his time was very empty and decorative. He wanted people to see that ordinary, everyday objects were as interesting as the "art" he saw in museums. Duchamp created a new kind of sculpture called a "Ready Made." This was an object such as a snow shovel, a bicycle wheel, or a comb which the artist mounted, signed, and numbered like a

work of art. In 1920, when people saw this model of a window (right) exhibited in a museum as a serious piece of sculpture, they were outraged. Duchamp replaced the glass panes of the window with squares of leather which he said should be polished every day like shoes. The sculpture was titled *Fresh Widow* (a play on the words *French window*) and was the first work to be signed by Rose Sélavy, Duchamp's feminine alter ego. The artist invented this fictional woman (see photo of Duchamp as Rose, above left) and presented her as the creator of his works of art. Today we are used to artists' surprising and outrageous behavior; but 65 years ago, what do you suppose very serious and conventional people thought about Duchamp, his "Ready Mades," and Rose Sélavy?

MAN RAY (1890-1977). MARCEL DUCHAMP AS ROSE SELAVY, 1921.



MARCEL DUCHAMP (1887-1968). FRESH WIDOW, 1920. 30 1/2" HIGH. MOMA, N.Y.



SINISTER SATIRES

What does the dark, frightening-looking figure on the right remind you of — a football or hockey player, a motorcyclist, a soldier, a creature from outer space, or an animal in a harness? Is the person under all these straps and buckles and layers being protected or restrained? Can he or she see, hear, or speak? Contemporary American scul-

tor Nancy Grossman creates three-dimensional figures that are symbolic of society today. She laces, snaps, zippers, stitches, and buckles pieces of black leather over life-size wooden heads to form a protective layer, almost like a second skin. In a way, the sculptor's work expresses modern urban life; people feel they need to protect themselves but that same protection can also restrict and close them off from others.

NANCY GROSSMAN (B. 1940) T.R., 1968. WOOD AND LEATHER, 17" HIGH. CORDIER & EKSTROM GALLERY, N.Y.

LANCE OSBORN



PHOTO BY JANET SODERBERG.

ART THAT COMMENTS

In the painting on the right, a gorilla is shaving. Is there anything even more surprising about it? What appears under all that black, shaggy hair and what does it mean? Eighteen-year-old Lance Osborn creates art that wakes people up. He's done satirical pieces on nuclear war, hunger,

smoking and in this work called *Darwinism Exposed*, he presents the idea of evolution in a humorous way. He made this Scholastic Art Award-winning piece at the Art Workshops in Winter Park, Florida. Lance is now in his first year at the Columbus (Ohio) College of Art and Design.

How long have you been interested in drawing and painting?

All my life. Ever since I was little, all I've wanted to be was an artist. When I was younger, I did a lot of cartoons. Now I prefer to do pieces that are more controversial. I enjoy politics and I like to debate social issues. I try to get some of these ideas into my art — not so much to convince people but to get them thinking.

When did you do this piece?

Last year. I wanted to do a painting that would get people's attention. So I was just flipping through old *National Geographic* to get ideas. I turned a page and there was a picture of a gorilla that seemed to be looking at me head-on. It just fascinated me because his eyes were so human. He looked so intelligent, as if he could

talk. So I got to thinking about evolution. I thought, what would a gorilla never do, that a human would? He was sitting there, all hairy, and I thought, he'd never shave. And if he *did* shave, what would be underneath? I thought maybe a human. It was a quick idea. It just hit me.

How did you develop the idea? Did you do sketches?

I pictured my painting as an illustration for a science magazine, something that might go with an article on evolution. I could almost see the whole thing in my mind. So I did some little thumbnail sketches. I tried a side view, a front view. I finally went with the front view because it was the simplest. And with an idea piece, I don't think you need anything complicated. People will make it

complicated when they start to think about it.

How much did you use the photo?

I used it mostly for details, to make the gorilla look convincing. It helped with the wrinkles under the eyes and the shape of the nose. But it doesn't look that much like the photo. I had to change the proportions a little. I made the hand smaller so I wouldn't lose the effect of the razor.

The eyes were probably the most important because I wanted them to just cut right through you. They're kind of an orange and the human flesh is orange. It creates a kind of link. So you think: Is he human? Is he a gorilla? Or is he both? I made the trees very simple, flat silhouettes so they wouldn't take away from the gorilla. The blue ties them together.

What was the trickiest part?

Probably the human section. I didn't want it to be too much — I wanted to keep him a gorilla. For example, there's no way it would have worked with a human nose on it. So I kept to the part of the face that a man would shave.

Were you satisfied when you finished this painting?

I was pleased because people seemed to enjoy it. Basically the observer can make anything out of it that he or she wants to. I like to do that, draw on people's imaginations. Because if everything is there, clear-cut, people will pass right by it. But the way it is now, it's more open-ended. It relates to human nature, the debate on evolution, and it would make a good razor ad, too.

The work is very detailed. Did it take you long to complete?

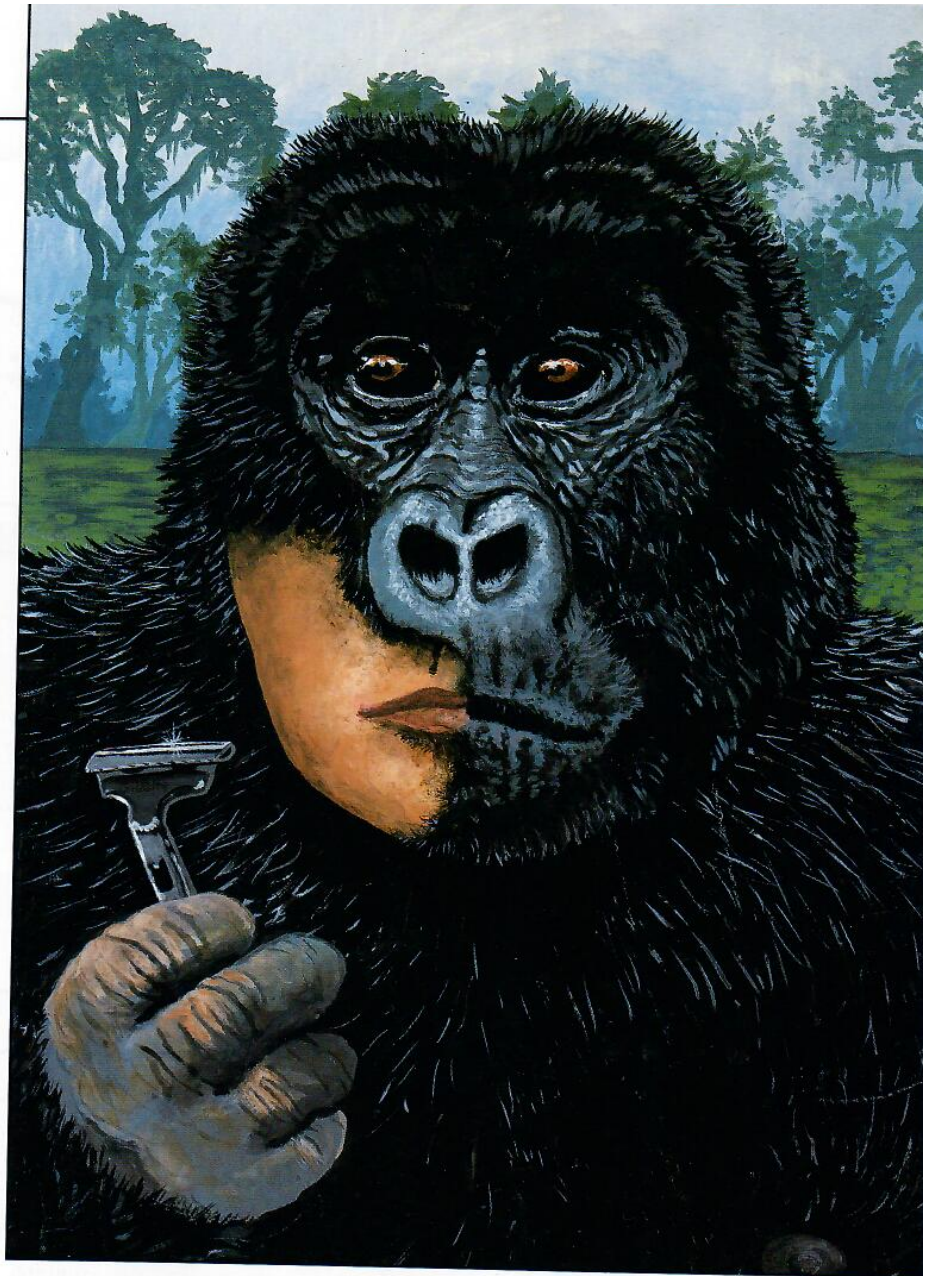
I worked on it steadily for about four days, maybe five hours a day. It actually didn't take me that long compared to my other pieces because I knew what I wanted.

Are you familiar with the work of photorealist Duane Hanson?

At the Orlando Airport, they have one of his sculptures. It's a guy that just got off the plane. He's sitting down and looks really tired. It's very effective. Except the airport put a rope around it so it kind of gives the whole thing away. But it'll still freak you out. Duane Hanson has to love life and the ordinary situations people get themselves into.

What are your plans after school?

I'd like to travel, see the world. I'm interested in photography and I hope somehow I can tie that in with my art because I love them both. I'm going into illustration with a minor in photography. One



“What would a gorilla never do, that a human would? He was sitting there, all hairy, and I thought, he'd never shave. And if he *did* shave, what would be underneath?”

of my dreams is to someday be able to have a drawing on the cover of *Time* magazine.

Is there any advice you could offer readers interested in pursuing art?

It's definitely not easy, especially when you get to art school. When we turned in our first assignments, the teachers just cut down everyone's work. And a lot of people who weren't used to criticism really felt hurt. But you can't take it too personally. You have to work

at it and keep a positive attitude. I try to concentrate on the work, draw all the time, sketch, do little projects, think of ideas. If I get an idea in the middle of the night, I can't just go back to sleep. I get up, write it down, think about it. Actually I'm enjoying school a lot. It's fun here in the dorm. There's so many people with different backgrounds. I've made a lot of friends. I don't really have anything to complain about, except maybe the food in the cafeteria.

SCULPTING REALITY

Create a sculpture that looks more real than the real thing.



DUANE HANSON (B. 1925). LADY WITH CLEANING CART, 1975. POLYVINYL, LIFE SIZE. PRIVATE COLLECTION, MIAMI.

"We have to deal with the harsh reality of industrial society. I portray the emptiness — the tragic side of modern life." — Duane Hanson

What is it about Duane Hanson's sculptures that gives them such satirical power? If his figures were not so lifelike, would they be as effective? Hanson's characters involve us in their lives and their situations because they look so much like us, or at least like people we have seen. Every detail is perfect. A character doesn't wear just any shoes, hat, or glasses but shoes, hats, or glass-

es of exactly the right brand, age, or style. All the items on the left are just the ones this *Lady with Cleaning Cart* would use. How do you feel when you realize that all these items — including the person — are imitations?

Duane Hanson's art depends on its realism. In this workshop, you'll take ordinary items and using Hanson's techniques, create sculptures that look even more lifelike than the originals.

MATERIALS

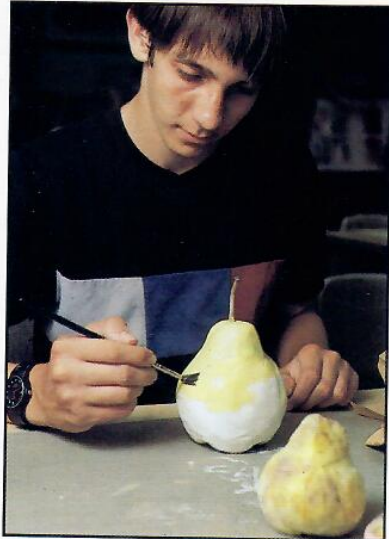
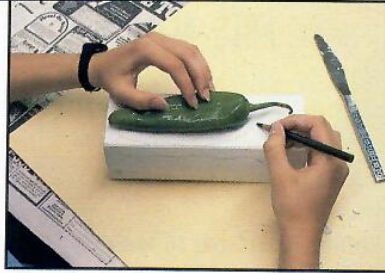
- No. 1 molding plaster
- Containers for molds (paper cups, pint milk containers, etc.)
- Containers for mixing large quantities of plaster
- Plastic gloves, whisk, spatula, dust mask
- Ebony pencil
- Elmer's Glue-All
- Vinyl eraser
- Assortment of fresh fruit and vegetables
- Carving utensils (butter knife, spoon, rasp, putty knife) and/or sculpture tools
- Fine sandpaper
- Newspapers
- Palette for mixing colors
- Acrylic paint (primary, secondary, intermediate colors)
- Numbers 3, 5, and 8 acrylic paint brushes
- Container for water
- Paper toweling



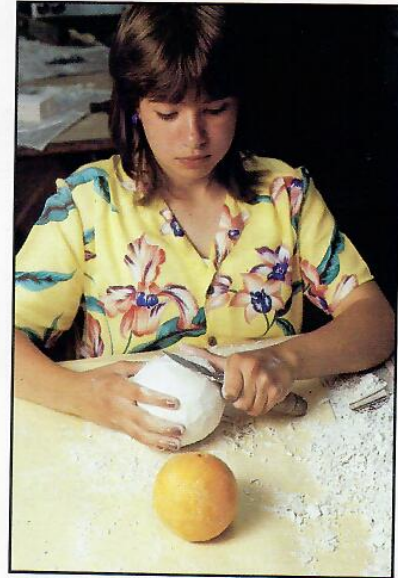
STARTING OUT

1 Mix plaster thoroughly with whisk, blending out lumps. Mix to correct thickness (see package instructions — too thin lengthens drying time; too thick causes air pockets). Use paper containers for molds (avoid plastic which lengthens drying time). Allow 48 hours to dry.

2 Select fruit/vegetable and plaster block. Select block large enough to include whole fruit/vegetable. Draw a pencil outline on the block.



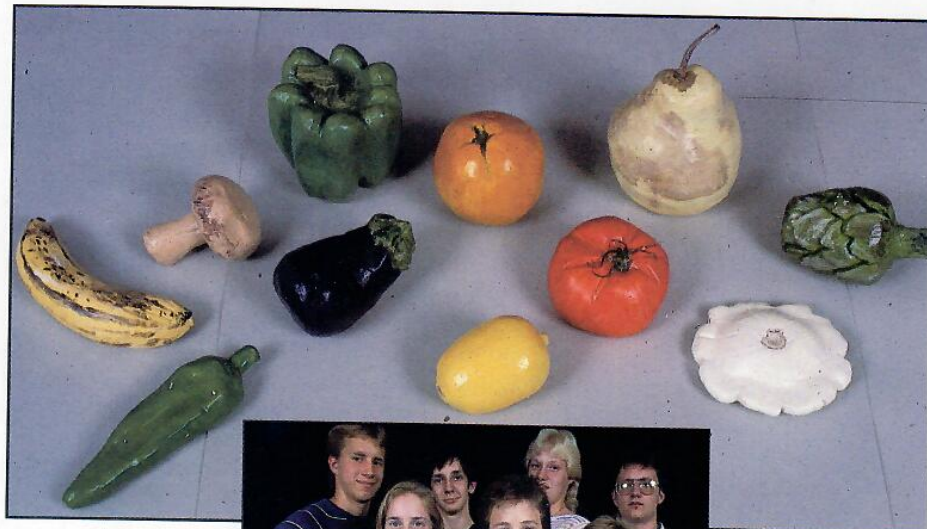
3 Before starting to carve, carefully examine the fruit/vegetable. Pay close attention while carving; carve **AWAY** from fingers and hands. Carve to within 1/2" of contours on all sides of the block. Correct proportion/scale is important. Keep comparing your plaster copy with the original fruit/vegetable.



4 Use tools and sandpaper to shape plaster to match original. Carefully match and paint primary base color. Paint secondary base color (use thin layers for transparent, realistic effect) Paint surface detail last. Add stems, leaves when appropriate.

SOME SOLUTIONS

If you hadn't done this workshop and happened to come across this photo of fruits and vegetables (right), would you have any idea they were not real? What is it about these sculptures that makes them so effective (shape, transparent layers of color, texture, detail, glossy surface)? If you actually saw these pieces of fruit, would you be ready to squeeze, peel, smell, and eat them? How would you feel when you discovered they were made of plaster? Now that you've worked so hard to create such real-looking sculptures, what will you do with them? Perhaps you'll play tricks on your friends? Is the deceptive quality and reaction of others to it *part* of this kind of work of art?



ARTS ALIVE

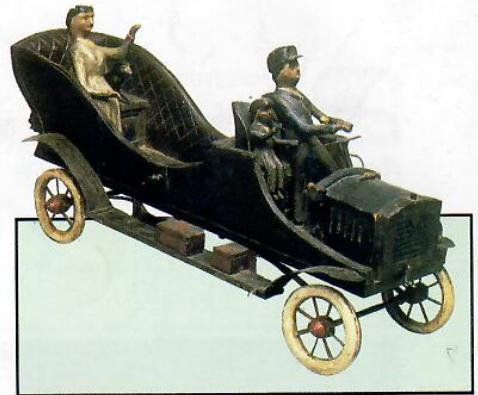
Duane Hanson creates satirical sculptures.

Here are some traveling exhibitions related to both subjects.

EARLY AMERICAN SCULPTORS

Duane Hanson wasn't the first to create realistic sculptures of Americans doing very ordinary things. Earlier artists sculpted activities like this turn-of-the-century family (right) going out for a drive in the family car. But whereas Hanson's sculptures are life-size, satirical

comments on the quality of contemporary life, this small work was done for a very practical reason. It was made as a child's toy. You can see this piece and more than 100 other scenes of daily life in America from the Revolution up to World War I in a new show called *Young America: A Folk Art History* currently at the Henry



Ford Museum in Dearborn, MI. It will then travel to the Mint Museum in Charlotte, NC, and end at the Terra Museum of American Art in Chicago.



AN AMERICAN SATIRIST TODAY

While Duane Hanson *sculpts* his comments, contemporary American *painters* also have a great deal to say about today's consumer culture. What can you make of the work shown above, *Miner* by David Salle? Salle (pronounced *Sally*) points out the violent contrasts he sees in American society by combining several clashing *styles* — realistic painting, lines, and real objects — all in one painting. The miner on the right sits slumped and brooding. Two diamond rings are painted in blue lines on his elbows. They are as "out of reach" for him as the elegant restaurant on the left and the woman painted in blue lines over it. Two real (the painting is wall-sized) restaurant tables surround the miner, who in his anger may have smashed holes in them. This work and 50 more will be featured in *David Salle*, a show at the Museum of Contemporary Art, Los Angeles until mid-June. It will then go to the Ontario Art Gallery in Toronto and the Museum of Contemporary Art, Chicago.

16 ART & MAN

SCULPTORS OF AFRICA

In the 15th and 16th centuries, Europe was experiencing one of the most creative periods in history, called the *Renaissance*. Artists, architects, and sculptors produced one masterpiece after another. At the same time, artists in another part of the world were also creating great works of art. The wealthy African kingdom of Benin (Beh-*neen*) in Nigeria is especially famous for its sculptures, like this stylized figure of a court musician (above). You can see this great African "Renaissance" work and 100 more like it in a traveling exhibition, *Perspectives: Angles on African Art*, currently at the Virginia Museum of Fine Arts until April 26. *Perspectives* will then go to the Newport Harbor (CA) Museum, the Center for African Art, New York City, and the Birmingham (AL) Museum.



ARTIST UNKNOWN. TOURING CAR. C. 1910. PAINTED WOOD. METAL. 25" LONG. PRIVATE COLLECTION.
DAVID SALLE (B. 1952) MINER. 1985. OIL. 101" X 156". PRIVATE COLLECTION.
ARTIST UNKNOWN. BENIN COURT MUSICIAN. C. 1400-1500. PRIVATE COLLECTION.