The Contemporary Austin

Curriculum Enrichment Guide

Installation view, Perry Art Park, Austin, Texas, 2017, with (*from left*) Peter Reginato, *Blue Float*, 1978; Jim Huntington, *Dayton*, 1977; and Betty Gold, *Alas #IV*, 1994. Artwork and image courtesy The Contemporary Austin – Museum Without Walls Program. Photograph by Brian Fitzsimmons.

AUSTIN PARKS FOUNDATION
PEOPLE PLUS PARKS

friends of PERRY PARK

PERRY ART PARK

THE CONTEMPORARY AUSTIN

The Contemporary Austin
Jones Center
700 Congress Avenue, Austin, TX 78701

The Contemporary Austin
Laguna Gloria
3809 West 35th Street, Austin, TX 78703

MUSEUM WITHOUT WALLS PROGRAM at PERRY ART PARK

4900 Fairview Drive, Austin, TX 78731

As a museum without walls, The Contemporary Austin shares its collection beyond the downtown Jones Center on Congress Avenue and lakeside Laguna Gloria, exhibiting sculptures and installations in public venues around Austin. Perry Art Park features three dynamic sculptures: Betty Gold's *Alas #IV*, Peter Reginato's *Blue Float*, and Jim Huntington's *Dayton*. Explore these three works, and other Museum Without Walls sculptures installed as of August 2017: Ai Weiwei's *Forever Bicycles* at the Waller Creek Conservancy, Catherine Lee's *Hebrides #6, Clach an Trushal* at the Elisabet Ney Museum, and more!

Learn more about this exciting program here:
https://www.thecontemporaryaustin.org/exhibitions/museum-without-walls-at-perry-park/

TABLE OF CONTENTS

Welcome & Thank You	3
About the Artist: Betty Gold	4
Look. Ask. Discuss. Betty Gold: *Alas #IV*	5
About the Artist: Peter Reginato	6
Look. Ask. Discuss. Peter Reginato: *Blue Float*	7
About the Artist: Jim Huntington	8
Look. Ask. Discuss. Jim Huntington: *Dayton*	9
Play at the Park!	10
Create in the Classroom!	11

WELCOME // MUSEUM WITHOUT WALLS PROGRAM at PERRY ART PARK

The Contemporary Austin shares works of contemporary art with the greater Austin community through a variety of projects in public spaces as part of the Museum Without Walls program. With the support of the Austin Parks Foundation and Friends of Perry Park, The Contemporary Austin and Perry Art Park share three works from the museum's collection: Betty Gold's *Alas #IV*, Jim Huntington's *Dayton*, and Peter Reginato's *Blue Float*.

Inspired by these three works of sculpture, this curriculum enrichment guide includes suggestions for integrating different works of contemporary art into your teaching setting through discussion questions, activities at the park, or studio projects in the classroom. This guide includes brief introductions to the artists and the works on view, as well as interdisciplinary classroom activities.

Please contact Emily Cayton, Educator for Teachers and Docents, by email at ecayton@thecontemporaryaustin.org or by phone 512-453-5312 x104 with any ideas or questions. Also, please contact Emily with any image requests for your classroom.

THANK YOU

We are grateful to all of the staff, volunteers, contributors, and supporters who make our exhibitions and education programming possible. Our appreciation is also extended to:

Endowment Support: Dr. Ernest and Sarah Butler

Education and Public Program Support: Austin Foundation for Architecture, Ben E. Keith, C3 Presents, Castle Hill Fitness, Chameleon Cold-Brew, DiMeo Schneider, dwg., Estate of Maxie G. Templeton, H-E-B, HomeAway, Humanities Texas, Impact Austin, J.Crew, Jannette and Patrick Keating, Moreland Properties, Nelsen Partners, Nowlin Family Foundation, Paul Koehler Brown Consulting Structural Engineers, The Powell Foundation, Spectrum Lighting Austin, Texas Book Festival, Texas Women for the Arts, Jill and Robert Turner, Webber Family Foundation

Museum Support: AG Foundation, Alice Kleberg Reynolds Foundation, Arch and Stella Rowan Foundation, Austin Community Foundation, Bank of America, Beam Suntory, Bunkhouse Group, Cultural Arts Division of the City of Austin Economic Development Department, David Yurman, GEM&BOLT, Giordani, Swanger, Ripp & Jetel LLP, Gottesman Residential Real Estate, Heritage Title Company, Horizon Bank, Kurant Events, Lannan Foundation, Loot Vintage Rentals, MaddocksBrown Foundation, Marquee Event Rentals, McGuire Moorman Hospitality, National Endowment for the Arts, O'Quin Family Fund, Ponticlaro, Specht Architects, Tapestry Foundation, Texas Commission on the Arts, Tito's Handmade Vodka, Topo Chico, Vinson & Elkins LLP, Vintage IT, William Grant & Sons

Media and Hotel Sponsors: Arts + Culture Texas, Austin Monthly, Hotel Ella, Hotel Saint Cecilia, Hotel San Jose, InterContinental Stephen F. Austin, KUT/KUTX, South Congress Hotel

This project is supported in part by the Cultural Arts Division of the City of Austin Economic Development Department; a grant from the Texas Commission on the Arts; a grant from Humanities Texas, the state affiliate of the National Endowment for the Humanities; and an award from the National Endowment for the Arts. Art Works.

BIOGRAPHY

Betty Gold was born in Austin, Texas, in 1935. She lives and works in Venice, California, after moving from Texas in 1977. She spends part of each year in Mallorca, Spain, a coastal community where her work exists in galleries and outdoor spaces and was the site of her retrospective. In the 1960s, after majoring in early childhood education, Gold became an apprentice to Dallas sculptor Octavio Medellin and created some of her first large-scale sculptures. Her works of art have been exhibited around the world in art museums, as public art exhibitions, at private residences, and at various universities and libraries. She creates sculptures, paintings, photographs, and prints. Her work is often associated with the MADI movement, or an international artistic movement celebrating geometric shapes breaking through the frame.

REFERENCE POINTS

Before fabricating her non-objective sculptures in large scale, Gold experiments with three-dimensional compositions using paper to create small models, or maquettes. In a 2005 *Los Angeles Times* article, journalist Ariel Swartley details, "a monumental piece is only one possible result of a process that begins with lots of folded paper and evolves through 12-inch models constructed from white cardboard and glue." She folds and arranges simple geometric shapes to explore balance, value, and scale. Gold fabricates her medium- and large-scale sculptures in metal using thick plates of steel and metalworking techniques. Many of her works are monochromatic, or one color, like the bright red *Alas #IV* at Perry Art Park.

Alas #IV is part of a series of works of art under the same title, *Alas*. Meaning "wings," this series explores winged things like angels, kites, birds, paper airplanes, or other flying objects. The sculpture features a sturdy cylinder with geometric forms outwardly extending.

FURTHER EXPLORATION

Check out Betty Gold's website: http://www.bettygold.com/

Visit her artist page on Heather James Fine Arts' website:
http://www.heatherjames.com/artists/betty-gold/thumbnails
Visit her artist page on FP Contemporary's website:
http://fpcontemporary.com/artists/4305/gold-betty
Browse her Artsy page: https://www.artsy.net/artist/betty-gold

Hear from Betty Gold in this interview (12:55): https://www.youtube.com/watch?v=gOnfM1F4PTU

Read this 2005 *Los Angeles Times* article, "One-woman industrial age":
http://articles.latimes.com/2005/mar/24/home/hm-sculptor24

Learn more about the MADI movement: http://www.geometricmadimuseum.org/madi-facts/

RELATED ARTISTS at THE CONTEMPORARY AUSTIN

Monika Sosnowska's *The stairs* at Laguna Gloria features steel and radiating geometry:
https://www.thecontemporaryaustin.org/exhibitions/monika-sosnowska/

LOOK. ASK. DISCUSS. BETTY GOLD: *ALAS #IV*

Betty Gold, *Alas #IV*, 1994. Steel and paint. Collection of The Contemporary Austin. Gift of Mr. and Mrs. David Chatkin, 1996.2. Photographs by Brian Fitzsimmons.

FROM ALL ANGLES

Betty Gold creates non-objective sculptures that interact with the landscape, and her bright red sculpture, *Alas #IV*, contrasts with its green surroundings at Perry Art Park. With a central cylinder as its anchor, this work of art features geometric planes unfolding from the middle. When exploring this work of art, each viewpoint offers a new version of the sculpture's composition. This sculpture is part of a series titled *Alas*, or wings in Spanish.

LOOK: Spend time looking at Betty Gold's sculpture *Alas #IV* from various points of view. What do you see? What colors, shapes, textures, or forms do you notice? What is familiar?

ASK: Betty Gold creates three-dimensional sketches, or maquettes, out of paper, cardboard, and glue. Then, these become large sculptures made out of steel. What verbs, or action words, can you think of that Betty Gold might perform to create her works of art? What would these actions look like with the miniatures, or maquettes? What about with this large sculpture?

DISCUSS: This sculpture is from a series titled *Alas*. Discuss various objects or creatures that fly or soar. How would you describe the difference between how a kite flies versus how a jet speeds? How does this sculpture connect to flying objects? What speed or style of flight do you think this artist is celebrating with this sculpture? What do you see that makes you say that?

BONUS ROUND: Betty Gold applies her use of non-objective geometric shapes to both three-dimensional work, like sculptures, and two-dimensional work, like paintings. How would you transform something you've previously made into either a painting or a sculpture? What materials would you use?

BIOGRAPHY

Peter Reginato was born in Dallas, Texas, in 1945 and raised in the Bay Area in California. He now lives and works in New York City, where he teaches at the Art Students League New York. In addition to being part of the 1970 and 1973 Whitney Museum of American Art's Biennials, Reginato has had over 70 solo exhibitions and over 100 group exhibitions. He also received a Guggenheim fellowship in 1976. Reginato creates abstract sculptures as well as paintings featuring energetic, biomorphic, contoured shapes.

REFERENCE POINTS

Steel is Reginato's preferred sculpture medium. However, his works challenge the apparent weight of metal and often appear to float. When assembling organic shapes in collage-like arrangements, Reginato connects various elements using cantilevering and engineering skills. These shapes emerge after Reginato draws them onto steel, then cuts out their contours with a blowtorch. With these sculptures, he keeps the drawing process at the forefront when translating it into three dimensions. In a review published in the *Houston Post* from 1978, Mimi Crossley describes his translation of drawing to sculpture: "Reginato's own drawing in space with welded steel tries to combine freedom of the open gesture with the enclosure of space."

His playful style pulls from the Surrealist shapes and compositions of Joan Miró, the cutouts of Henri Matisse, the division and perception of space of the Cubist works of Pablo Picasso, and the balance seen in Alexander Calder's mobiles and stabiles.

FURTHER EXPLORATION

Check out Peter Reginato's website: http://www.peterreginato.com/

Visit his artist page on Baker Sponder Gallery's website:
http://www.bakerspondergallery.com/artist/Peter_Reginato/works/#!374
Visit his artist page on Adelson Galleries' website:
http://www.adelsongalleries.com/artists/reginato-peter/
Explore his Artsy page: https://www.artsy.net/artist/peter-reginato

Go visit another one of Reginato's sculptures in Austin, *Kingfish*:
https://landmarks.utexas.edu/artwork/kingfish

Read the 1978 *Houston Post* article describing other three-legged sculptures:
http://www.peterreginato.com/documents/houston_mimi_crossley78.pdf

Explore some of Reginato's inspirations:

Joan Miró: https://www.guggenheim.org/artwork/artist/joan-miro
Henri Matisse: https://www.moma.org/calendar/exhibitions/1429
Pablo Picasso: http://www.metmuseum.org/toah/hd/pica/hd_pica.htm
Alexander Calder: http://www.calder.org/

RELATED ARTISTS at THE CONTEMPORARY AUSTIN:

Tom Sachs's *Tower of Power* at Laguna Gloria features stacked elements precariously balanced: https://www.thecontemporaryaustin.org/exhibitions/betty-and-edward-marcus-sculpture-park-at-laguna-gloria/

Peter Reginato, *Blue Float,* 1978. Milled steel. Collection of The Contemporary Austin. Gift in honor of Mr. and Mrs. John M. Schiltz, Austin by Ralph and Maconda O'Connor, 1985.3. Photographs by Brian Fitzsimmons.

BALANCING ACT

Peter Reginato draws various geometric and organic shapes on steel, then cuts those shapes out with a blowtorch. He welds these elements together into a biomorphic form, abstract but linked to the natural world. Like other sculptures he created in 1978, this work of art looks slightly figurative, or referencing a figure or body, and stands vertically on three legs. *Blue Float* is a three-dimensional collage with playful positive and negative space. The shapes and forms in Reginato's works often look as though they are floating through space due to his use of engineering and balancing.

LOOK: Spend time looking at this work of art from multiple angles. What do you see? What is familiar? What colors, shapes, or textures do you notice? What do you notice about its positive and negative space?

ASK: This work of art is like a three-dimensional collage with various shapes and forms coming together to make a whole composition. What individual forms can you find? How would you describe these elements? Do they remind you of anything from the natural world? What do you see that makes you say that? What if you took away one of the shapes?

DISCUSS: With sculptural works, there is occasionally a "front" and a "back." Reginato, however, aims to create works of art without one specific ideal point of view. Explore all sides of the work of art and discuss how each angle offers a new composition. How does this work of art offer new perspectives depending on your point of view? What shapes are positive, and which are negative? How does negative space help with these discoveries?

BONUS ROUND: Reginato's work is inspired by early twentieth-century artists like Alexander Calder, Henri Matisse, and Joan Miró. Explore images of their work and compare and contrast with Reginato's. What is similar? What is different? What artists or artistic movements inspire you? Why?

ABOUT THE ARTIST: JIM HUNTINGTON

BIOGRAPHY

Jim Huntington was born in Elkhart, Indiana, in 1941 and now lives and works in Coupland, Texas, just 35 miles away from Austin. He started his own foundation, the Huntington Sculpture Foundation, and he created his own sculpture garden in Coupland, which is also where his studio is located. He was awarded National Endowment for the Arts Fellowships and grants from the Pollock-Krasner Foundation and the Adolf and Esther Gottlieb Foundation. Huntington's work is featured in both public and private collections around the world.

REFERENCE POINTS

Rough edges from quarrying granite often remain in Huntington's sculptures. He uses granite almost exclusively, and he occasionally includes metal, wood, or cast bronze. Throughout his creative process, he often collaborates with fabricators, quarrymen, or other craftsmen and describes this as a dialogue between material and artisan. In fact, *Dayton* is named after Dayton Houey, a quarryman who assisted with the work of art. Through touch and subtractive carving processes, Huntington aims to highlight the physical properties and nuances of the material. By combining two different materials into one sculpture, Huntington presents a form with dual physical characteristics to compare and contrast.

Negative space, or the ability to enter or hide in his works of art, connect to his childhood love of building forts. Additionally, he relates using stone to the act of rock or pebble collecting from ancient civilizations, stating in a 1977 artist statement, "Humans' first impulse to beauty, the first act of aesthetic consciousness, was the selection and collection of 'special' rocks or pebbles; these collections have been found in caves predating mimetic or symbolic cave art."

FURTHER EXPLORATION

Visit his foundation's website, featuring many images of his works and writings by the artist: http://www.huntingtonsculpture.org/

Check out his page on Grounds for Sculpture's website: http://www.groundsforsculpture.org/Artist/Jim-Huntington

RELATED ARTISTS at THE CONTEMPORARY AUSTIN:

John Grade's *Canopy Tower* at Laguna Gloria is an installation with wood, steel, and fiber that you may put your body inside: https://www.thecontemporaryaustin.org/exhibitions/john-grade-canopy-tower/

Jim Huntington, *Dayton*, 1977. Granite and steel. Collection of The Contemporary Austin, Seven Sculptors Commission, 1977.4. Photographs by Brian Fitzsimmons.

GRANITE MEETS METAL

Jim Huntington celebrates the characteristics and properties of stone and metal with his works of art. He works with various quarries, large, deep pits where stone or other geologic materials get extracted for future use. In order to quarry the granite used for this sculpture, Huntington and Dayton Houey, a quarryman, used various tools to get chunks of the raw material. Many of these processes leave a texture on the stone, which Huntington keeps to reference the work's industrial origins. *Dayton* is a sculpture with many facets; the interior features rough drill marks on the granite while the exterior shifts from smooth metal and granite to a typical rocky granite surface.

LOOK: Spend time looking at this work of art from various angles, including carefully entering the inside of it. What do you see? What colors, shapes, textures, or patterns do you notice? How does your perspective change as you move around the sculpture? What is the scale of this work of art? How does it relate to your body?

ASK: Huntington experiments with stone and metal when creating his sculptures. How are stone and metal different? What are stone's physical properties versus metal's physical properties? How does Huntington combine the two materials to create one unified sculpture?

DISCUSS: Both stone and metal appear in industrial or human-made structures, like houses, skyscrapers, furniture, and more. Each raw material can be transformed with heavy machinery in order to be used in future projects. Huntington shows the process of this transformation in *Dayton* using texture. Discuss the various textures featured in *Dayton*, and hypothesize how the artist worked with these two materials. What tools might he have used? What sounds would you have heard in the studio? What might you have seen or heard in the quarry, a natural setting where stone is harvested?

BONUS ROUND: This sculpture is named after a quarryman, Dayton Houey, who helped Huntington with the granite elements of this work of art. Who has helped you with your creative projects? How do other people assist you when you are creating?

PLAY AT THE PARK!

Go to Perry Art Park and experiment with ways of looking using these playful prompts. Looking and moving around the works of art offers options for discovery and discussion. Use these as sources of inspiration, or just a fun way to experience contemporary art.

Reflections and Point of View

- **NEED:** Reflective surfaces like mirrors of various sizes or metal spoons
- **EXPLORE:**
  - PERCEPTION: How does looking with this tool change your experience with these sculptures? How does this tool help you see from different angles, maybe ones that would be physically impossible?
  - ENVIRONMENT: Use a reflective surface to explore the environment. Now use it to check out the sculptures. How do the two differ? What can you discover through this reflective surface?
  - SELF and SCALE: Place yourself near one of the sculptures, and hold out the mirror so that you and the sculpture are reflected. How do the two of you look together? What do you notice about scale, or how size relates to surroundings?
- **NEXT:** Try drawing on top of the mirrors with dry erase/window markers or taking photos of what's reflected.

Positive and Negative Space

- **NEED:** Pre-made viewfinders or create ones with paper or old slides
- **EXPLORE:**
  - COMPOSITION: Use your viewfinder to create a balanced composition by holding it up and positioning yourself with the sculptures or surroundings inside your tool. What makes a good composition? What did you include or exclude? Why?
  - BALANCE: Think of a fraction or a percentage, and try to balance what's inside your viewfinder accordingly. For example, with ½ or 50%, I would have equal parts of sculpture and sky inside my viewfinder. When do you know something is balanced?
- **NEXT:** Use viewfinders to isolate a composition, then draw or photograph it.

Follow the (Observation) Leader

- **NEED:** A leader and followers
- **EXPLORE:** By playing follow the leader, model full-body looking. Get down low, move your head in all directions, look at all sides of the work of art. Freeze occasionally and guide the looking experience by pointing out specific areas.
- **NEXT:** Switch off who gets to be the leader and guide the group around the works.

CREATE IN THE CLASSROOM!

Respond to the three sculptures by creating something in your classroom using accessible materials and open-ended prompts. Share information about the three artists, their processes, and their passions or inspirations. Jump into making without a predetermined product in mind, and allow for natural collaboration or individual exploration.

PAPER AND CARDBOARD MAQUETTES

Betty Gold in her studio. Photograph found here: http://www.bettygold.com/looking-back

OBJECTIVES:

1. Create a model of a sculpture you'd like to see bigger or smaller.
2. Identify and define scale (size in relation to something else) and maquette, or model (three-dimensional sketch or miniature object).
3. Experiment with a range of additive and subtractive sculptural techniques, including but not limited to cutting, folding, combining, crumpling, or tearing.
4. Share creations with others and discuss one another's works.

MATERIALS: Range of paper types, corrugated cardboard (pre-cut into shapes if thick, or purchase an easy-to-cut one-ply roll), scissors, variety of tape, glue, or staples

WARM-UP: Look at some images of Betty Gold's work or visit her sculpture at Perry Art Park. Describe her use of paper and cardboard maquettes in her process, and discuss what a model is using a range of student-provided examples. Invite students to fold paper into various geometric shapes like triangles, rectangles, and squares. Encourage students to problem solve ways to make their folded paper stand and become three-dimensional.

MAKE: Betty Gold created *Alas #IV* while considering and celebrating things that fly or have wings. Invite your students to think of something they'd like to celebrate that flies or has wings, and how that would look for them. Create a list together and link objects with shapes, lines, or forms. How could you create an abstract insect using only simple shapes? How could you show that the lines in your sculpture are a rocket's path instead of a butterfly's? Using available materials, allow students time to construct their model. Identify the difference between additive (attaching multiple components by gluing, taping, or stapling) and subtractive (taking away by tearing, cutting, or ripping) processes. Offer helpful solutions such as creating a cylinder as a central anchor point, as in Gold's sculpture.

SHARE AND DISCUSS: Once students create their maquette, assemble small groups to begin a discussion regarding their creations. Invite students to fill in the blanks of this statement: This model of a [ ] would be [bigger/smaller], would be made out of [ ], and would live [ ]. Encourage students to share their ideas about what flight object they celebrated by asking questions.

CREATE IN THE CLASSROOM!

Respond to the three sculptures by creating something in your classroom using accessible materials and open-ended prompts. Share information about the three artists, their processes, and their passions or inspirations. Jump into making without a predetermined product in mind, and allow for natural collaboration or individual exploration.

BALANCE CHALLENGE

Peter Reginato in his studio. Photograph found here: http://www.asllinea.org/the-studio-project-peter-reginato/

OBJECTIVES:

1. Create a sculpture using multiple smaller pieces that balances, or stands up on its own, and relate this experience to engineering or design.
2. Experiment with drawing and cutting using a range of different shapes.
3. Identify and include positive and negative space in the sculpture.
4. Share creations with others, and discuss the work of your peers.

MATERIALS: Thick paper like poster board, scissors, tape, or glue (or no adhesive, if really wanting a challenge), wire as optional material

WARM-UP: Assemble small groups of 3–5 students. Give each group 5–10 large or medium everyday objects or classroom elements. Allow time for study, then invite each group to arrange the objects into a vertical assemblage. Once assembled, invite students to walk around and discuss their process. Define balance through this activity, inviting students to share challenges and problem solving.

MAKE: Look at Peter Reginato's work of art in images or by visiting *Blue Float* at Perry Art Park. Discuss how he uses balance in his work by identifying and describing elements that look precarious or solid. Share his relationship to engineering when welding his pieces together using thick and thin elements as well as positive and negative space. First, students will free draw organic and geometric shapes on thick paper in whatever scale is manageable in your classroom. Cut out these shapes using scissors. Each student should cut out 5–10 organic and geometric shapes. (Before assembling, some students may want to add patterns or colors using crayon, marker, etc.) Once the shapes have been cut out, students will create their own balanced sculpture. Model ways to cut slits into two pieces of paper and fit them together. Encourage students to teach each other different modes of additive sculpture, like cutting a hole and shoving a rolled-up piece of paper through it. Each sculpture must stand up on its own.

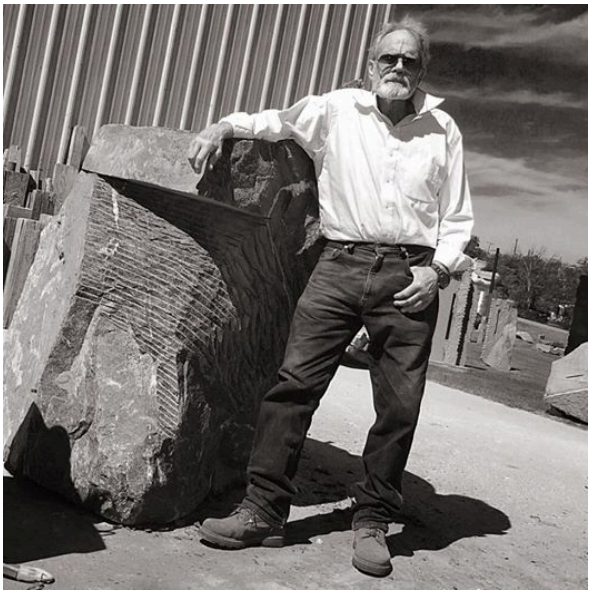
SHARE AND DISCUSS: Carefully lead a gallery walk around the room, making sure no one is bumping any tables that could potentially rock a sculpture to its demise! Examine each student's unique work and discuss their engineering strategies. Invite students to ask questions of their peers.

BONUS CHALLENGE: Pair up and combine your sculptures!

CREATE IN THE CLASSROOM!

Respond to the three sculptures by creating something in your classroom using accessible materials and open-ended prompts. Share information about the three artists, their processes, and their passions or inspirations. Jump into making without a predetermined product in mind, and allow for natural collaboration or individual exploration.

HIDING PLACES AND TINY SPACES



Jim Huntington at his studio and sculpture park. Photograph found here: http://www.huntingtonsculpture.org/

OBJECTIVES:

1. Create a work of art that you can fit your whole body or part of your body inside.
2. Explore and discuss negative space and enclosures in relation to Jim Huntington's work.
3. Experiment with a range of contrasting materials.
4. Test out your sculpture and the work of your peers.

MATERIALS: Range of available materials including but not limited to fabric, shower curtains, cardboard, paper, aluminum foil, straws, tape, or existing classroom furniture

WARM-UP: Discuss blanket forts, tents, and other small spaces that children create. Share that Jim Huntington used to make forts as a child, and now creates large stone and metal sculptures that often feature slivers of spaces or hiding places. Look at some of his work, or visit *Dayton* at Perry Art Park. In sculpture, those areas are considered negative spaces and what surrounds you is positive space. Share stories of space creating. When have you made a quick, temporary space? How did you build it? How did you feel inside of it? What would it be like if you could make it out of stone, like Jim Huntington uses?

MAKE: Explore available materials and invite students to create a sculpture that allows entering. Discuss how much of your body can fit inside of it. What if only your nose fits inside? Or just your head? Invite students to sketch out their ideas or prototype quick ideas in three dimensions. Students may work collaboratively or individually as needed. Model ways to construct space using available materials. For example, arranging pieces of paper around an object, then sliding that object out to reveal the negative space. Allow time for failure, and invite reflection as students create. What surprises will you find inside each sculpture, like the texture inside Huntington's works?

SHARE AND DISCUSS: Before experiencing each other's works, discuss the rules for engagement. Each student could write out considerations as an object label. Students could tour each other's sculptures in small groups and test out the negative spaces. Gently allow exploration with established considerations for each student's works.