

2009/10 SCULPTURE IN THE STREETS: The Art of Discovery
The Downtown Albany BID, Albany, NY
Download the Walking Tour Map*: www.downtownalbany.org
(worth 2 Leadership Tech Valley experiential points)



RESPONDING TO SCULPTURE:

There are no wrong answers, impressions or reactions!

Bring a friend & compare responses – children have wonderful imaginations and a different frame of reference.

FIRST - Follow this link: <http://www.downtownalbany.org/uploads/sis/SIS2009.pdf> to preview the sculptures you'll visit.

NEXT - Take your time to stop and walk slowly around each sculpture looking carefully at its shapes, spaces (positive and negative), the materials used, how it was made, its relationship with its surroundings, and the way forces such as wind and light may affect it.

Think about what the artist's inspiration might have been – what does it look like to you?

THEN - Read the title – & the artist information in the Walking Tour Map *(#10 has been removed)

Do you "see" what the artist intended or something else?

The beauty of abstract sculpture is the diversity of interpretation possible.

The following questions relate to specific pieces. They also ask you to compare and contrast two or more of the sculptures. The numbers after the question refer to the number of the sculpture on the map.

SURFACE:

Look at the surface of **Gregory Smith's** *The Wealth of Fools*.

Why do you think he created that texture? How does the texture react to sunlight?

How do you think it looks at night when the theatre marquee is lighted up? **9**

Why do you think **Jason Middlebrook** covered his tires and muffler with mosaics? **2**

How would you describe the surface texture of *Same Shapes* by **Jason Middlebrook**?

Do they resemble anything you have seen in nature? **3**

What causes the surface texture of *Male Balding Pattern* by **Mike Hansel**? **1**

SURROUNDINGS/MESSAGE:

A unique aspect of this exhibition is that the sculptures are displayed on the streets of downtown Albany surrounded by city architecture and green spaces.

As you look at the work, think about where they are placed.

How would the work change if it were inside a gallery or museum? Choose **3**.

If **Jason Karakehian's** sculpture, *Untitled 2* was not there, would you have noticed the stone wall behind it and the garden it is sitting in or would you have just passed it by? **12**

How does **Dana Filibert's** "Ascending Cloudscape" work with the site? 6

How would "Puffy Clouds" look to a small child? 15

Read her statement in the "Walking Tour" map, think of all 3 of her works together. 6,11, 15
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In **Pat Brentano's** sculpture, what do you see in the negative shape?

Why is it important that the shapes are the holes or negative spaces in her sculpture?

How does that explain her message? 14

In *Untitled #1* by **Amy Podmore**, why do you think the pitcher has legs?

What is the relationship between the pitcher, the cups, and the tree?

Is the tree a necessary part of the sculpture?

What title would you give to this sculpture? 5

Sometimes the artist uses size to emphasize the message.

Why do you think **Ann Jon's Corral** is so big compared to the cows inside? 7

MOVEMENT:

Examine the movement created by the sculpture.

Which pieces show action stopped or frozen?

Which ones seem peaceful and calm?

Compare and contrast the two kinetic sculptures,

George Sherwood's Albany Wind Orchid and **Michio Ihara's 3D Chicago**. 4, 16

FRAMED VIEWS:

Which sculptures make you look through holes?

When you look through these spaces, what do you see?

How do these "framed views" change as you move around it?

Does it make you see new views of the city?

RELATING SHAPES:

What are the similarities between *Zerques and Windows* by **Carole Eisner**?

What are the differences? 13, 8

Once you have identified shapes in the sculptures, look around you and find similar shapes in the park or buildings nearby.

OVERALL RESPONSE:

Which sculpture is your favorite? Why?

Which sculptures helped you discover a new place that you hadn't noticed before?

Which sculpture is most interesting and would keep you looking at it all year? Why?

Which sculptures work best as public art? Why?

Sculpture in the Streets: The Art of Discovery, presented by the Downtown Albany Business Improvement District and Kivort Steel of Waterford, highlights the creativity, exploration and perseverance of the artists that is reminiscent of the early explorers. Audience interaction with large scale art continues the process of examination, education and discovery, while the juxtaposition of Albany's diverse architecture and natural spaces enhance the entire experience. The walking tour, featuring 16 sculptures by 11 artists from the Northeast and New England, begins at the Hudson River Way Pedestrian Bridge and winds through the streets of downtown Albany.

The **Downtown Albany Business Improvement District** (BID) is an independent, not-for-profit organization established in 1996. The organization partners with businesses, property owners, arts and cultural institutions, social service providers, government agencies and elected officials in a united effort to revitalize downtown Albany. The BID represents an area of approximately 50 square blocks. For more information about the BID, visit www.downtownalbany.org.

Headquartered in Waterford, N.Y., and founded in 1938, **Kivort Steel** provides customers with cost-effective solutions for their metal needs. Fabricators, construction companies, industrial companies and the individual customer all rely on Kivort Steel's expertise to facilitate their products. The company delivers its products within a 150-mile radius of Waterford and offers same-day delivery. Kivort Steel celebrated its 70th anniversary in 2008. Visit www.kivortsteel.com for more information.

Two of the sculptures featured in the exhibit are sponsored by **The Times Union** and **The Palace Theatre**.

