

DEGAS IN BRONZE

THE COMPLETE SCULPTURES

Organized by International Arts. Curated by Joseph S. Czestochowski. From the collection of MASP, Museu de Arte de São Paulo, Assis Chateaubriand, São Paulo, Brasil. ©2008 Courtesy of International Arts. Photos by Pierre-Alain Ferrazzin



Edgas Degas, French, 1834 – 1917, various views of *Little Dancer, Aged Fourteen*, conceived around 1878 - 1881, bronze cast in the 1920s and after from a wax sculpture. Collections of MASP, Museu de Arte de São Paulo, Assis Chateaubriand, São Paulo, Brasil. ©2008 Courtesy of International Arts. Photos by Pierre-Alain Ferrazzini

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Edgar Degas, French, 1834 – 1917, *Little Dancer, Aged Fourteen*, conceived around 1878 – 1881, bronze cast in the 1920s and after from a wax sculpture. Collections of MASP, Museu de Arte de São Paulo, Assis Chateaubriand, São Paulo, Brasil. ©2008 Courtesy of International Arts. Photo by Pierre-Alain Ferrazzini

The original model included: yellow wax, hair, ribbon, linen bodice, satin shoes, muslin tutu and wood base.

ABOUT THIS SYLLABUS/CURRICULUM:

The Boca Raton Museum of Art expands its services for teachers and students with this guide. It is a new and exciting venture between the Museum and *Sun-Sentinel* News in Education. Based on the exhibition appearing at the Boca Raton Museum of Art from January 25 through April 27, 2008, this student guide is designed to familiarize teachers and students with the sculpture of Edgar Degas, a medium which Degas used in his studio but did not publicly exhibit. Degas' subject matter of dancers, bathers and horses continued from his two-dimensional works into his three-dimensional works.

Integrating the arts into the curriculum affords many teaching opportunities to expand and engage learners in a different forum. Activities included in this guide include creating and designing works of art, devising a timeline, critical thinking skills, comparing/contrasting art history periods, writing, vocabulary and using technology and other resources to read for information.

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CREDITS:

Degas in Bronze is organized by International Arts. Curated by Joseph S. Czestochowski. From the collection of MASP, Museu de Arte de São Paulo, Assis Chateaubriand, São Paulo, Brasil. ©2008 Courtesy of International Arts. Photo by Pierre-Alain Ferrazzini

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This booklet is made possible by a **Patron of the Arts** who cares deeply about sharing the beauty and education of the visual arts with students and teachers and the *Sun-Sentinel*.

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Back Cover Upper Left: Javier Marín, Mexican, 1962 -, *Tête de Femme*, 2002, bronze, 10 feet. Courtesy of the artist.

"For the first time I saw clay, and I felt as if I were ascending into heaven." – AUGUSTE RODIN, French, 1840 - 1917

SCULPTURE

Sculpture is defined as a three-dimensional work of art made by a person. A painting, which is two-dimensional, can have the illusion of depth or volume, but in fact it only takes up a given amount of flat space - height and width.

A simplified example is a square, which has equal height and width, but is flat or two-dimensional. Add depth or volume, and you have a cube. A circle is two-dimensional; add depth, and you have a sphere.

SPACE

The space around a sculpture can be an integral part of its impact. Is the sculpture going to be indoors? Outdoors? On a pedestal? Stand-alone? Hanging? Can someone walk all the way around it? When a sculptor designs their work he or she considers carefully how the work will be displayed, its position in space, and its overall purpose.

An artist's choice of materials to create three-dimensional form dictates the method used. Sculptures can be created by modeling, carving or constructing. Modeling is the addition of materials to create three-dimensional form. A metal sculpture can be created by building up or combining pieces of metal. Carving is the elimination of excess material. A wood sculpture can be created by carving or removing wood. Construction is the combination of modeling and carving. A mixed media sculpture can be created by carving a piece of wood and adding pieces of found objects.

MATERIALS

Sculptures are made from a vast variety of materials, everything from marble and stone, precious metals, wood, ceramics, fabric, and plastic, to steel, cement, glass, paper and even recycled found objects. Any material that can be shaped into a three-dimensional form can be used to create sculptures. Sometimes a sculpture is a combination of different materials.

ACTIVITY: Sculpture that Moves

Look carefully at the ways your friends and family members walk, run and stand. Use pipe cleaners or other bendable wire to capture their poses. Cut out paper and fabric scraps to dress the figures. You've just made movable sculpture!

VOCABULARY:

Negative space

Free-form

Bas-relief

Positive space

Sculpture in the round

Carve/Carving

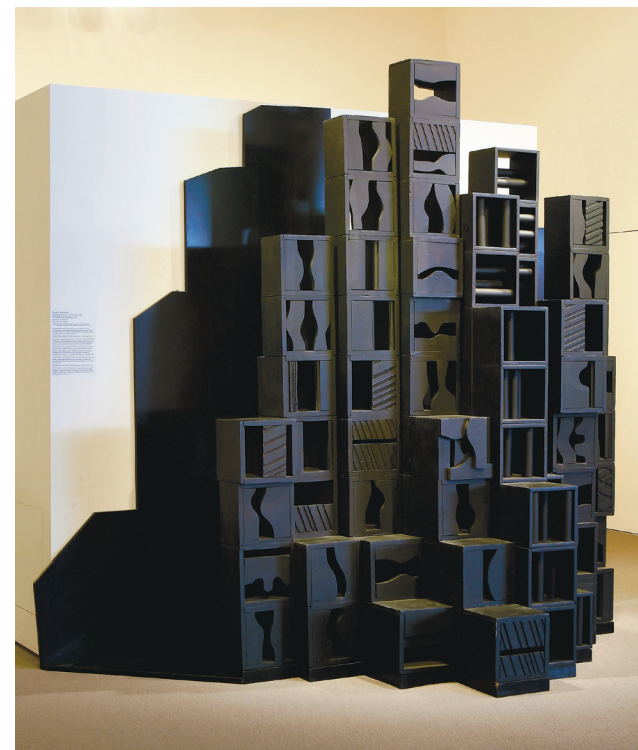
Maquette

Bust

Free-standing



Julio Larraz, American, 1944 -, *Space Station*, 2000, painted bronze. PC2000.259, Boca Raton Museum of Art purchase.



Louise Nevelson, American, 1899 - 1988, *Shadow Chord*, 1969, painted wood construction. PC2001.084; partial purchase courtesy of Collector's Forum, partial gift of Mr. Sid Deutsch. Boca Raton Museum of Art. © 2008 Courtesy of ARS

THE ARTIST

Edgar Degas (1834 - 1917)

In order to better understand Degas and his work, it is important to study his personal history. By doing so we can often glean facts and clues about what may have influenced the artist's motivation, intent and purpose.



Edgar Degas, French, 1834 – 1917, *Arabesque over Right Leg, Left Arm in Front*, conceived around 1878 - 1881, bronze cast in the 1920s and after from a wax sculpture. Collections of MASP, Museu de Arte de São Paulo, Assis Chateaubriand, São Paulo, Brasil. ©2008 Courtesy of International Arts. Photo by Pierre-Alain Ferrazzini

Timeline: Degas

1834

Degas is born in Paris, France.
He is the eldest of five children, the son of a wealthy banker and a Creole mother.

1853

Degas begins law studies at the age of 19 but has no heart for it.

1855

Degas is accepted to the École des Beaux-Arts to study art.

1856

Degas travels to Italy, studying the works of the Renaissance masters for three years.
Upon his return to France, Degas continues to study and copy the paintings at the Louvre.

1865

Degas begins exhibiting his paintings at the Paris Salon but becomes increasingly disenchanted with their traditional focus.

Degas joins forces with a group of young artists that comes to be known as the "Impressionists," although he is uncomfortable with the controversy surrounding their work.

1860s

Degas increasingly focuses less on traditional historical or mythological subjects and more on contemporary life, including the dancers, horses and bathers which become the main focus of his paintings and sculptural works.

1917

Degas' long productive life ends at the age of 83. He began as a "classicist" but as he moved through the various stages of his life his art changed dramatically. He mastered a variety of media, including painting and drawing in ink, oils and pastels. He became a proficient photographer and studied the medium of etching and printmaking. Finally, after his death, the full extent of his work and experimentation in sculpture became apparent to the public.



Palmer and Longking Daguerreotype Camera ca. 1854 on Iron Center Tripod from the Collection of Matthew R. Isenburg previously shown at Nelson-Atkins Museum of Art, Kansas City, Missouri

Timeline: World Events during Degas' Lifetime

1841

John Rand invents the collapsible tube, literally changing the way painters used and stored their paints

1847

Irish famine begins

1848

Marx and Engels write the *Communist Manifesto*

1855

David Livingstone discovers Victoria Falls in Africa

1859

Charles Darwin publishes *The Origin of Species*

1861

U.S. Civil War begins

1869

Suez Canal opens

1879

Zulu Wars start

1889

Adolf Hitler born

1895

First Sino-Japanese War starts

1898

Madam Curie discovers radium

1905

Russian Revolution begins

1914

WWI begins

Inventions during Degas' long lifetime include the:

automobile, telegraph, postage stamp, Morse code, Daguerreotype photography, sewing machine, safety pin, stapler, pasteurization, dynamite, typewriter, traffic light, barbed wire, telephone, moving pictures, fountain pen, internal combustion engine, dishwasher, Coca-Cola®, drinking straw, zipper, vacuum cleaner, safety razor, crayon, windshield wiper, tea bag, cornflakes, instant coffee, LifeSaver® candy, pop-up toaster, BAND-AID® bandage and crossword puzzle.

ACTIVITY:

Create a timeline of your own life. What people and events have influenced or changed you? What new things have happened during your lifetime?

VOCABULARY:

1. **classicist** - refers generally to an artist having a high regard for classical antiquity or the art of ancient Greece and Rome as setting standards for taste which the classicist seeks to emulate. The art of classicism can be described as formal, restrained and balanced, with all elements in proportion.
2. **École des Beaux-Arts** (School of Fine Arts) - a number of influential art schools in France, the most renowned of which is École Nationale Supérieure des Beaux-Arts, famous for training some of the world's great artists.
3. **Musée du Louvre** (The Louvre) - located in Paris, France, is the most visited, and one of the oldest, largest, and most famous museums in the world.
4. **Salon de Paris** (The Paris Salon) - the official art exhibition of the Académie des Beaux-Arts in Paris, France, between 1748 and 1890, was the greatest annual or biannual art event in the world. Exhibition at the Salon was essential for any artist to achieve success in France up until the late 1890s.

THE METHOD - WAX MODELS

Artists, particularly sculptors, have an entire array of materials at their disposal that they can use to create a sculpture - everything from marble to metal to plastic. So why choose one material over another? Why would a master like Degas choose wax or clay (in combination with other materials) over stone or plaster or glass to make his sculptures?

Although we cannot always be 100% sure of an artist's motivations, a combination of clues can help you start to find some answers:

- Degas studied the works of the old masters, being well aware of their practice of using wax figures to capture the movement and the poses of their live models.
- Degas was known to have been a perfectionist. He believed that the artist's sensibility and the technical mastery of the medium were two key elements. He was never completely satisfied with his work, frequently leaving works unfinished, returning to them at various times in his career. Degas knew that the wax medium allowed for repeated revisions.
- Degas became extremely focused on capturing the essence of movement and form in much of his work during his later career. His failing eyesight directed his focus on his favorite subjects - horses, dancers and bathers.

ARMATURE

Art historians often make use of x-rays or other technology to see beneath the surface of a painting or sculpture. In some instances they can see an original sketch of a painting or areas that have been painted over. X-rays of sculptures reveal its underlying support structures or armatures. Armature is defined as the framework used by a sculptor to support a figure being modeled.

From x-rays of his works, it can be seen that Degas used a variety of materials he most likely had on hand in his studio as the armature for his sculptures. There is evidence of beeswax, wood, plaster, cork, metal and wire inside his works.

Ask yourself: Why would armatures be particularly important in Degas' models for his sculptures?

ACTIVITY: Brainstorming

Compose a list of reasons for using wax in the creation of a sculpture. Use the questions below as food for thought while you make your list.

- If you are a perfectionist in your work, what would be the advantage in using wax or clay over stone or marble?
- If you are interested in expressing emotion and feeling through movement and motion, what would be the advantage of using a malleable substance like wax over a harder material?
- Why would you use dancers, horses and bathers as your subjects and models to embody the expression of movement and motion?



X-radiograph showing armature of *Horse with Jockey; Horse Galloping on Right Foot, the Back Left Only Touching the Ground*. Image ©2007 Board of Trustees, National Gallery of Art, Washington D.C.

THE METHOD - BRONZE CASTING



Edgas Degas, French, 1834 – 1917, *Head, Study for Portrait of Madame Salle*, conceived around 1878 -1881, bronze cast in the 1920s and after from a wax sculpture. Collections of MASP, Museu de Arte de São Paulo, Assis Chateaubriand, São Paulo, Brasil. ©2008 Courtesy of International Arts. Photo by Pierre-Alain Ferrazzini

The bronze castings of Degas' works were made after he died. The bronzes were cast under the auspices of his family, heirs and close colleagues from the wax model studies Degas produced in his studio. Miraculously, the foundry where the castings were made figured out a way to save the remaining delicate wax models as well. The normal procedure is to destroy the model during the casting process. Having both the original model and the cast available for study gives art historians an unusual opportunity to see not only the end product, but the original models, which can reveal much about the way the sculptor thinks and works through the creative process.

How Do You Make A Bronze Sculpture?

Creating a bronze sculpture is a delicate, intricate, and difficult process involving many steps.

1. A mold is made from the original sculpture.
2. Hot liquid wax is poured into the mold made from the original model.
3. As the wax cools, a "skin" of solidified wax forms on the inner surface of the mold, which has all the detail of the original sculpture.
4. When this skin is about ¼ inch thick, the remaining liquid wax is poured out of the mold.
5. When the wax skin remaining in the mold has cooled and solidified completely, the mold is opened, and this hollow wax replica of the original sculpture is removed.
6. The replica is then dipped into wet ceramic "slurry" (similar to wet plaster of paris), a thin layer of which adheres to the surface of the wax. This is allowed to dry.
7. The process of dipping and drying is repeated until the ceramic material is sufficiently thick. Now there is a very hard ceramic covering over the wax replica. This is the ceramic shell mold.
8. The ceramic shell mold is placed into a furnace. The wax replica melts through openings at the bottom.
9. The void left in the ceramic shell mold where the wax left an impression of the sculpture is filled with molten bronze (approx. 2000 degrees Fahrenheit).
10. The molten bronze cools and solidifies and is removed from the ceramic shell mold.
11. It is then "chased" with steel chisels, files and sandpaper until it is a faithful rendition in bronze of the original clay or wax sculpture.
12. Chemicals are applied to the sculpture surface that creates the final color or patina.

THE EXHIBITION – THE DEGAS HORSES



Edgar Degas, French, 1834 – 1917, *Horse Standing*, conceived around 1878 - 1881, bronze cast in the 1920s and after from a wax sculpture. Collections of MASP, Museu de Arte de São Paulo, Assis Chateaubriand, São Paulo, Brasil. ©2008 Courtesy of International Arts. Photo by Pierre-Alain Ferrazzini



Edgar Degas, French, 1834 – 1917, *Horse with Jockey; Horse Galloping on Right Foot, Back Left only Touching the Ground*, conceived around 1878 - 1881, bronze cast in the 1920s and after from a wax sculpture. Collections of MASP, Museu de Arte de São Paulo, Assis Chateaubriand, São Paulo, Brasil. ©2008 Courtesy of International Arts. Photo by Pierre-Alain Ferrazzini



Edgar Degas, French, 1834 – 1917, *Horse with Head Lowered*, conceived around 1878 - 1881, bronze cast in the 1920s and after from a wax sculpture. Collections of MASP, Museu de Arte de São Paulo, Assis Chateaubriand, São Paulo, Brasil. ©2008 Courtesy of International Arts. Photo by Pierre-Alain Ferrazzini



Edgar Degas, French, 1834 – 1917, *Rearing Horse*, conceived around 1878 - 1881, bronze cast in the 1920s and after from a wax sculpture. Collections of MASP, Museu de Arte de São Paulo, Assis Chateaubriand, São Paulo, Brasil. ©2008 Courtesy of International Arts. Photo by Pierre-Alain Ferrazzini

Edgar Degas studied horses very closely and created many captivating sculptures of these animals. He was fascinated by and determined to artistically capture the fluidity and grace of the horse in motion. The illustrations on these pages are examples of some of his sculptures as shown in the *Degas in Bronze: The Complete Sculptures* exhibition at the Boca Raton Museum of Art. Note the variation in poses in these four illustrations alone. Observe the position of the body, legs, head, neck, tail and hooves.

ACTIVITY: THE HORSE IN ART THROUGHOUT HISTORY

The horse has been the subject of sculpture throughout the history of the world. Divide the class into groups. Using a variety of resources, find an example of a horse sculpture or painting from each period. Museum websites and art history books are helpful places to find examples, in addition to those suggested below. Each group will complete a Venn diagram illustrating similarities and differences between the Degas horse sculptures and the horse of their historic period.

- Chinese Horses (example: Artist Unknown, *Horse Figure with Legs broken off at the knee*, Ming Dynasty, The Freer & Sackler Galleries, Washington, DC)
- Grecian Horses (example: Artist Unknown, *Greek Milo Plaque*, circa 470-440BC, terracotta, The Louvre, Paris, France)
- Baroque Horses (example: Caspar Gras, German, *Kicking Horse*, circa 1630, bronze, J. Paul Getty Museum, Los Angeles, California)
- Abstract/Modern Horses – (example: Alexander Calder, American, *Cheval Rouge (Red Horse)*, 1974, painted sheet metal, National Gallery of Art, Washington DC)
- Contemporary Horses – (example: Deborah Butterfield, American, *Nahele*, 1986, metal, The Contemporary Museum, Honolulu, Hawaii)

THE EXHIBITION – THE DEGAS DANCERS



Edgas Degas, French, 1834 – 1917, *Dressed Dancer at Rest, Hands Behind Back, Right Leg Forward*, conceived around 1878 -1881, bronze cast in the 1920s and after from a wax sculpture. Collections of MASP, Museu de Arte de São Paulo, Assis Chateaubriand, São Paulo, Brasil. ©2008 Courtesy of International Arts. Photo by Pierre-Alain Ferrazzini

Degas is renowned for his drawings and paintings of dancers. However, after his death it was discovered that he had created many exquisite sculptures using this same favorite subject. Like his horses, these sculptures reflected his continuing pursuit of capturing form and movement in his work and his practice of repeating identical themes.

It is thought by scholars that Degas used dancers because many of their poses are quite awkward at times, with their bodies being twisted into unnatural positions. Degas was just as intrigued with capturing these odd movements as he was with the beautiful, balanced poses of dancers.

Who Is *Little Dancer, Aged Fourteen*?

"Little Dancer" was based on an actual young dancer, Marie Geneviève Van Goethem, born in Paris in 1865. She became a student and later graduated from the Paris Opéra Dance School. After graduating, she performed with the Paris Opéra Ballet company. At that time in Paris, young girls from poor families often worked at the Opéra, earning small amounts of money to supplement the family budget.

Many writers and artists of the time attended performances at the Opéra; some recruited the young girls as models for their paintings, sculpture and writings. Degas visited the Opéra regularly. It was there that he may have first seen Marie and her two sisters, who were also employed there. All three girls modeled for him and would have been paid small amounts of money for their work.



Edgas Degas, French, 1834 – 1917, *Little Dancer, Aged Fourteen*, conceived around 1878 - 1881, bronze cast in the 1920s and after from a wax sculpture. Collections of MASP, Museu de Arte de São Paulo, Assis Chateaubriand, São Paulo, Brasil. ©2008 Courtesy of International Arts. Photo by Pierre-Alain Ferrazzini

ACTIVITY: Sculpture that Dances

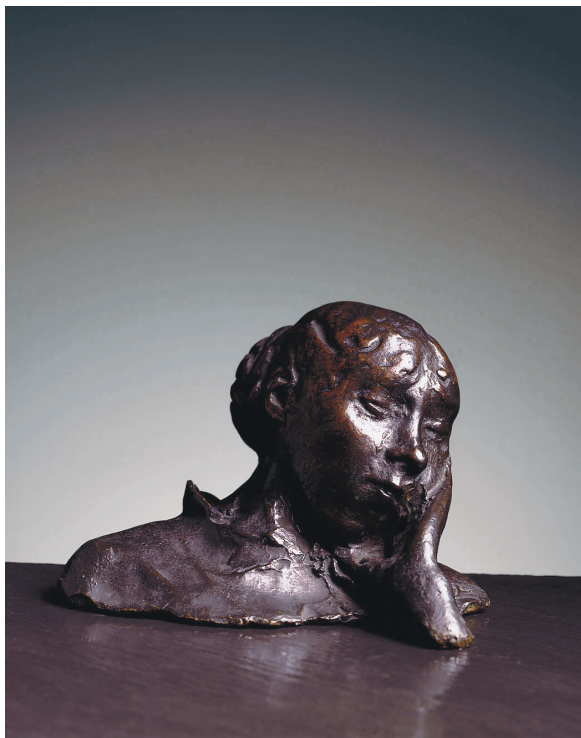
We see a sculpture from many different angles. Sometimes, it even seems to change as we move around it.

Make three identical dancers out of any type of modeling material. Arrange your finished sculptures in different positions. Your dancing sculptures will appear to move, and like Degas, you will have captured figures in motion.

THE EXHIBITION – DEGAS AND THE FEMALE FORM



Edgas Degas, French, 1834 – 1917, *Head, Study for Portrait of Madame Salle*, conceived around 1878 -1881, bronze cast in the 1920s and after from a wax sculpture. Collections of MASP, Museu de Arte de São Paulo, Assis Chateaubriand, São Paulo, Brasil. ©2008 Courtesy of International Arts. Photo by Pierre-Alain Ferrazzini



Edgas Degas, French, 1834 – 1917, *Woman Resting Head on One Hand, Bust*, conceived around 1878 -1881, bronze cast in the 1920s and after from a wax sculpture. Collections of MASP, Museu de Arte de São Paulo, Assis Chateaubriand, São Paulo, Brasil. ©2008 Courtesy of International Arts. Photo by Pierre-Alain Ferrazzini



Edgas Degas, French, 1834 – 1917, *Dressed Dancer at Rest, Hands Behind Back, Right Leg Forward*, conceived around 1878 -1881, bronze cast in the 1920s and after from a wax sculpture. Collections of MASP, Museu de Arte de São Paulo, Assis Chateaubriand, São Paulo, Brasil. ©2008 Courtesy of International Arts. Photo by Pierre-Alain Ferrazzini

Like many artists throughout history, Degas focused on the subject of the female form. As with his other models, the horses and dancers, he often did studies that reflected the same pose or activity over and over, sometimes varying it just a little. It is important to note, too, that these sculptures were not created in the "classical" sense, which emphasized perfection in face and figure and idealized the female form. Degas' women are real; they are often performing everyday tasks such as bathing or combing their hair or putting on a stocking. Like the Degas dancers, they are sometimes displayed in awkward positions.

ACTIVITY:

Choose a character from a favorite short story, book or poem. Create a sculpture, using whatever materials you select, to demonstrate the actions, movement and/or emotions of your chosen character. Write a short paragraph telling who your character is and why you chose to illustrate that character. Describe what materials you used to create your sculpture and what you hoped to demonstrate or reveal about your character.

CONTROVERSY – ARTISTIC INNOVATION

As you read and learn more about Degas and visit the exhibition of his bronzes at the Boca Raton Museum of Art, you will undoubtedly discover that his innovative approach to his art sometimes caused unfavorable reactions from the general public and art critics alike.

- Degas exhibited just one sculpture during his lifetime, *Little Dancer, Aged Fourteen*, in 1881. This work was revolutionary both in its concept and technical innovation. It was a radical departure from the accepted rules of art-making. Mixed media, while commonplace today, was unheard of in the early 1880s. Degas had used wax, cloth, ribbon and doll's hair to produce *Little Dancer, Aged Fourteen*. Art critics, art lovers and the public were shocked over the sculpture due to its subject matter – an insignificant and unknown child dancer; its medium – not using a traditional material such as bronze, marble or clay; and its mood – the sculpture conveyed a stark realism unseen before. While Degas continued to consistently sculpt in his studio and had a few works cast in plaster for a friend, he chose never to publicly exhibit three-dimensional works again during his lifetime.

- Additional criticism surrounded Degas' clear metamorphosis from the classical style so popularly accepted at the time, to being vilified as an “Impressionist” and “Realist.” Realism is the depiction of subjects as they appear in everyday life, without embellishment or interpretation. The term is also used to describe works of art which, in revealing a truth, may emphasize the ugly or sordid. Some comments included “vulgar” and “terrible realism.”

- Degas captured in his works images of common people and commonplace activities of the second half of the 19th century. He painted and sculpted women who were bathing, stretching and dressing. He created horse jockeys riding horses. He produced workers picking apples. In the mindset of the times, this was not subject matter that should be produced and revered.

It is important to note that rarely is great art created without controversy. In many cases it is rejected, criticized, sneered at, talked about and outright laughed at when first displayed. An extremely well-known example is the denigration of the art of Vincent Van Gogh during his lifetime.

VOCABULARY:

Controversy	Denigration
Posthumously	Renditions
Reproductions	Metamorphosis



Edgas Degas, French, 1834 – 1917, *Little Dancer, Aged Fourteen*, conceived around 1878 - 1881, bronze cast in the 1920s and after from a wax sculpture. Collections of MASP, Museu de Arte de São Paulo, Assis Chateaubriand, São Paulo, Brasil. ©2008 Courtesy of International Arts. Photo by Pierre-Alain Ferrazzini

ACTIVITY:

1. Write a persuasive letter to Edgar Degas stating the reasons why he should agree to cast some of his studio sculptures in bronze and exhibit them.
2. *Little Dancer, Aged Fourteen* is considered one of Degas' finest sculptures; at the time it was first presented however, it was criticized as being ugly, awkward and clumsy. Looking at the photograph, why do you think *Little Dancer, Aged Fourteen* would be described in this manner? Do you agree with the description? Why or why not?
3. Find a picture of a famous artwork to which you react in a positive way. How does the work make you feel? What about it do you like? Be specific. Jot down your thoughts.
4. Find a picture of a famous sculpture or painting which you decide you dislike or find uninteresting. List some details about the work that you don't like. For example, is it ugly to you? Is it meaningless? Note your reasons.

THE LANGUAGE OF ART

LEARN THE LINGO

When discussing art forms, including sculpture, there are terms with which you should be familiar. Some of them have been mentioned briefly in this booklet but need further explanation.

Armature – the framework used by a sculptor to support the sculpture being modeled (see page 6)

Bronze Casting – the method used to create a bronze mold from an artist's original wax or plaster model; bronze is a metal alloy made of copper and tin, and sometimes small amounts of other elements, such as zinc (see page 7)

Classicism – refers generally to a high regard for classical antiquity (generally the art of Greece and Rome) as setting the standards of formality, restraint and idealism for the artist to emulate

Foundry – an establishment or business in which the process or art of casting metal takes place. Sculptures are cast by using the lost-wax, sand casting or ceramic shell processes

Impressionism – the 19th century art movement that began as a loose association of Paris-based artists, who began exhibiting their art publicly in the 1860s. Characteristics of Impressionist paintings include visible brushstrokes, open composition, emphasis on light in its changing qualities, ordinary subject matter, the inclusion of movement as a crucial element of human perception and experience, and unusual visual angles

Limited edition – the set number of replicas or copies a sculptor plans to make or has had made from an original, after which the mold is destroyed, not allowing any more copies to be made

Mixed media – refers to an artwork in which more than one medium or material has been employed (i.e. paint, metal and wood)

Lost-wax Method – the process used in metal casting consisting of making a wax model, coating it with a substance to form a mold, heating until the wax melts and runs out, and then pouring metal into the empty space left behind

Patina – usually green, black, white or brownish in color, patina is a film that forms naturally on the surface of bronze or copper, either naturally over a period of time, or artificially by application of acids or chemicals by the artist



Edgas Degas, French, 1834 – 1917, *Horse Galloping on Right Foot*, conceived around 1878 - 1881, bronze cast in the 1920s and after from a wax sculpture. Collections of MASP, Museu de Arte de São Paulo, Assis Chateaubriand, São Paulo, Brasil. ©2008 Courtesy of International Arts. Photo by Pierre-Alain Ferrazzini

Plaster cast – a sculptor's model made of plaster of paris (a form of gypsum) in a quick-setting paste

Plasticene – a material similar to modeling clay used by some sculptors to create original models

Polychrome – the use of multiple colors in one entity or work of art

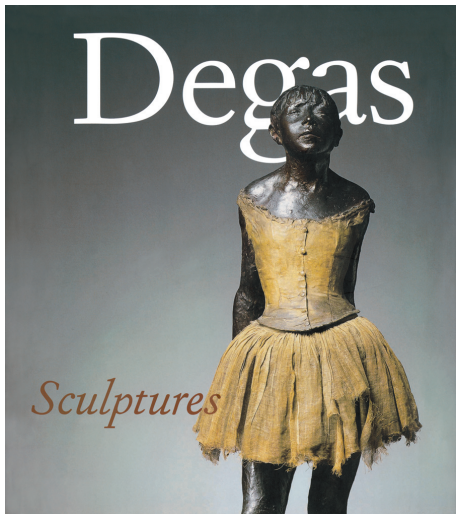
Posthumous – occurring or coming into existence after a person's death

Realism – the depiction of subjects as they appear in everyday life, without embellishment or interpretation. The term is also used to describe works of art which, in revealing a truth or accurate depiction, may emphasize the ugly or sordid

Slurry – a watery "soup" of liquid silica, into which an original wax or model is dipped during the casting process

Statuette – a small statue

DEGAS: RESOURCES



Cover art from Degas Sculptures. Catalogue Raisonné of the Bronzes. Joseph S. Czestochowski, Anne Pingot, 2002.

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The Sculpture of Edgar Degas. Charles Millard, 1976.

Degas: The Artist's Mind. Theodore Reff, 1976.

Degas: Sculpture - The Complete Works. John Rewald. Photography by Leonard von Matt, 1956.

Edgar Degas: Life and Work. Denys Sutton, 1986.

Websites:

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www.bocamuseum.org

Harvard University Art Museums:

www.artmuseums.harvard.edu/degas

J. Paul Getty Museum:

www.getty.edu/art/gettyguide/artMaker

The Sculpture of Edgar Degas:

www.bc.edu/bc_org/avp/cas/fnart/art/degas_sculp.html

The Metropolitan Museum of Art:

www.metmuseum.org/explore/Degas/html/indexl.html

The New Criterion Magazine:

<http://newcriterion.com:81/archive/16/nov97/degas.htm>

The D'Orsay Museum:

www.musee-orsay.fr/en/home.html

DVDs:

Degas and the Dancer. Devine Entertainment Corporation, 1999. Running Time: 53 minutes.

Degas and the Dance: The Man Behind the Easel. Koch Lorber Films, 2003. Running Time: 66 minutes.

Impressionists: Degas. Kultur Video, 2006. Running Time: 50 minutes.

ACTIVITY

Select one of the images in this booklet and design a logo for a tee shirt, stationery or your school.

THE BOCA RATON MUSEUM OF ART

The Boca Raton Museum of Art, founded in 1950, has evolved into one of the leading cultural institutions in South Florida. Celebrating its seventh year in its 44,000 square-foot home in Mizner Park, the Museum has achieved international recognition as a world-class visual arts institution, presenting dynamic traveling exhibitions from acclaimed and emerging artists and housing an outstanding permanent collection.

Specifically designed for maximum educational impact, the Museum supplements the vital classroom learning experience by providing docent-led tours of their permanent collection and temporary exhibitions. Supporting the Sunshine State Standards, Museum tours engage and challenge students to a greater awareness and understanding of the visual arts, language arts, social studies, science and math. The galleries become learning labs where interpretive techniques involve the students in problem-solving, critical thinking, reasoning and interpersonal reflection.

In addition, the Museum:

- is an approved PBCSD field trip organization (PBCSD supplies free busing).
- offers free school group admission.
- provides free docent-guided tours booked with the Museum's Education Department.
- presents teacher in-service workshops (PBCSD approved for credits).

EXHIBITION PROGRAMS IN CONJUNCTION WITH *DEGAS IN BRONZE: THE COMPLETE SCULPTURES*

Field Trip Grant Program:

The Boca Raton Museum of Art (BRMA) is proud to announce its Field Trip Grant program in conjunction with the *Degas in Bronze: The Complete Sculptures* exhibition. This program is made possible by a **Patron of the Arts** who cares deeply about sharing the beauty and education of the visual arts with students and teachers. Grant-funded field trips are for use with a BRMA field trip ONLY and may not be used for equipment such as computers or video cameras. Applications must be submitted electronically by **December 14, 2007**. Only one submission per applicant will be accepted. Please visit www.bocamuseum.org.

Education Mondays:

Education Mondays (mornings) are reserved for students and their teachers, grades 6 - 12, to participate in the exhibition tour and hands-on demonstration/art workshop. Reservations are required, due to limited availability. Call 561.392.2500 x106.

Teacher In-Service:

Friday, March 28, 2008, 9am-Noon

This in-service will include an in-depth tour of the *Degas in Bronze* exhibition, sculptor's demonstration and lesson plans. Fee: \$20; 2 or more teachers per school receive a 10% discount.

To register, please send the following information: name(s), school, indicate whether you are a classroom or art teacher, grade level, phone number, email and your check made out to BRMA to the address on the back of this booklet. Please write on the envelope: ATTN: EDUCATION DEPT. Any questions, call the Education Department, 561.392.2500 x106.

Note:

In addition, the Museum's Education Department provides teacher workshops for in-service credits with the Palm Beach County School District, as well as in-service workshops for all Florida schools, both public and private. These workshops include visual teaching strategies, using the Museum as a resource for classroom instruction, and lesson plans based on the academic skills taught across the curriculum.

EXHIBITION HOURS FOR *DEGAS IN BRONZE & TIFFANY STUDIOS* SPECIAL EXHIBITIONS, ON VIEW JANUARY 25 – APRIL 27, 2008

Mondays – Noon to 5pm
Tuesdays, Thursdays & Saturdays – 10am to 5pm
Wednesdays & Fridays – 10am to 9pm
Sundays – Noon to 5pm

Exhibition Admission:

General Admission - \$20
Senior Citizens (65 and above) - \$17
Group Tours (groups of 15 or more) - \$15
Students - \$6
Children: 13 to 18 - \$6
Children: 12 and under - free

Exhibition Tours:

To schedule student tours, call:
561.392.2500 x106 or email maria@bocamuseum.org
To schedule adult group tours, call:
561.392.2500 x103 or email sflynn@bocamuseum.org

Visitor Information:

For general information, call 561.392.2500
or visit www.bocamuseum.org



TIFFANY STUDIOS, *Nasturtium Table Lamp*, circa 1899 -1920, favrile glass, bronze and bronzed lead, Shade: 22 inches diameter, Base: 30 3/4 inches high. From the exhibition *Tiffany Studios: The Holtzman Collection*.

DISCOVER A WORLD OF ART AND CULTURE



The Boca Raton Museum of Art is a proud leader of arts education in South Florida. In addition to presenting its permanent collection and hosting traveling exhibitions, the Museum offers educational programs including artist lectures, art films and children's classes. The Museum offers teacher in-service and lesson plans based on Sunshine State Standards that help educators incorporate the visual arts into the classroom.

 Palm Beach County Florida
THE BEST OF EVERYTHING®
A TOURIST DEVELOPMENT COUNCIL FUNDED PROJECT

 BOCA RATON
MUSEUM OF ART
IN MIZNER PARK

501 Plaza Real, Boca Raton, Florida www.bocamuseum.org 561.392.2500