

## Modern Art (Other Trends to 1960s) and Modern Craft

1. Both Balthus's *The Living Room*, 1941-1943 and Francis Bacon's *Study for Portrait VI*, 1953 are currently on display in the Del Toro exhibition. In your opinion, what qualities connect them to this special exhibition?

Balthus:

Bacon:

2. Compare Henry Moore's *Warrior with Shield*, 1953–1954 (G375) to Marino Marini's *Horse and Rider*, 1950 (G375), looking at subject matter, material, and emotional impact.

How might these sculptures convey the time in which they were sculpted, in the decade following the Second World War?

3. How do you define “craft”? (Don’t look up any definitions, just define the word based on your own use and understanding of it.)

Now take a look at “*A Dozen Plus: Highlights of Craft from the Collection.*” (On view on the second floor main hallway, G240.) Do any of the objects NOT fit your definition? If so, what qualities do they possess?

Also take a look at *Marble Chair* by Ai Wei wei (2008, 2010.24), on display in the Wu Family Reception Hall. Would you label this a piece of “craft” or a piece of “art”? Explain your answer.

4. Examine two of the large works that hang in our museum: Dale Chihuly’s *Sunburst* and Alexander Calder’s *Ahab*. Have you used these on tours? If so, how? If not, how might you use these on future tours?

Include an associative question for both of these objects.

Chihuly:

Calder: