

Manuel Izquierdo: Myth, Nature, and Renewal
January 19 – March 24, 2013
Hallie Ford Museum of Art at Willamette University

Teachers Guide

This guide is to help teachers prepare students for a field trip to the exhibition, *Manuel Izquierdo: Myth, Nature, and Renewal* and offer ideas for leading self-guided groups through the galleries. Teachers, however, will need to consider the level and needs of their students in adapting these materials and lessons.

Goals

- To introduce students to the work of Manuel Izquierdo
- To examine the different styles and media the artist uses to address similar subject matter
- To explore recurring forms and imagery in the artist's work
- To explore some of the major themes in the artist's work

Objectives

Students will be able to:

- Discuss the artist's use of a variety of media and styles, representational to abstract, to explore a single theme
- Identify and discuss how Izquierdo uses similar forms to express more than one meaning or idea
- Discuss the role of human and plant forms in the artist's work and his interest in the idea of metamorphosis
- Observe and discuss the artistic process in the creation of works from the Shepherd/Herdsman series

INDEX

BACKGROUND.....	2
SHEPHERD/HERDSMAN SERIES.....	3
RESOURCE.....	7
SUGGESTED DISCUSSION AND ACTIVITIES.....	8
Before the Museum Visit.....	8
At the Museum.....	9
Back in the Classroom.....	10
VOCABULARY	11
COMMON CURRICULUM GOALS.....	12
IMAGES.....	16

BACKGROUND

1.



Mary Randlett

(American, b. 1924)

Portrait of Manuel Izquierdo

1972

Gelatin silver print

Collection of the Halle Ford Museum of Art, Willamette University,
2006.045.006

Born in 1925 in Madrid, Spain, Manuel Izquierdo was a young teen when he and his younger brother and sister were forced by the turmoil of the Spanish Civil War to evacuate to France. Separated from their parents – their mother had abandoned them and their father was serving in the anti-Franco Republican army – Manuel was the caretaker on their years-long journey. (Although they were reunited with their father as adults and he would live with Manuel late in his life, they never saw their mother again). After short stays in other places of refuge, in 1940 they were moved to a children’s sanctuary near Marseilles. In 1942, as the Nazi threat to France grew greater, the three siblings were moved once again, first to New York, and eventually to live with a couple in Portland, Oregon. When they arrived in 1943, Manuel was seventeen years old. Portland would remain his home until his death in 2009.

Manuel Izquierdo’s artistic talent was first recognized during his time in France, and he was given a scholarship to study at the École des Beaux Arts in Marseille. There he took courses in drawing and sculpture taught in the beaux-arts tradition with its emphasis on copying and emulating classical works from antiquity and the Renaissance. Izquierdo recalled seeing in one of the nearby museums a life-sized sculpture of Hercules wrestling with a lion, an event he described as “an awakening.” Not only did it inspire him to become a sculptor, it instilled in him a lifelong interest in ancient myth, beauty and classicism.

Soon after his arrival in Portland, Izquierdo resumed his art studies, finding mentors in the sculptors Frederic Littman and Hilda Morris, as well as calligrapher and printmaker Lloyd Reynolds. Upon his graduation from Lincoln High School he studied at the Museum Art School from 1947 to 1951 and later joined the faculty. He taught there for nearly 50 years and as an influential educator and an established sculptor and printmaker, became a major figure in Oregon’s modern art movement in the second half of the twentieth century.

SHEPHERD/HERDSMAN SERIES

2.



Goatherd

1968

Painted terra cotta

14" high

Collection of the Hallie Ford Museum of Art, Willamette

University, gift of the Manuel Izquierdo Trust through Bill Rhoades

3.



Young Shepherd

1964

Cast Bronze

8" high

Collection of the Manuel Izquierdo Trust, Portland, Oregon

4.



Shepherd

1963

16" high

Painted terra cotta

Collection of the Hallie Ford Museum of Art, Willamette

University, gift of the Manuel Izquierdo Trust through Bill Rhoades

5.



Moscophoros (Calf-Bearer)

Probably by Phaidimos, dedication by Rhonbos

c. 560 B.C.E. (Archaic period)

Marble

65" high

Athens, Greece: Acropolis Museum

6.



The Terra Cotta Tree

1986

Collage

29.87 x 22.25"

Collection of the Hallie Ford Museum of Art, Willamette University, The Bill Rhoades Collection, a gift in memory of Murna and Vay Rhoades

Manuel Izquierdo's Shepherd/Herdsman series illustrates many facets of his artistic career and his body of work: the relationship between a more classical figurative representation and modern abstraction; his interest in thematic categories, ancient mythology and universal ideals; his interest in hybrid forms, and the basis of his work in drawing.

In his earliest works, Izquierdo emulated the representational forms of classicism embodied in the work of his mentor and instructor at the Museum Art School, Frederic Littman. This European beaux-arts tradition had been Izquierdo's first introduction to art as a boy in France, and while he remained committed to the human figure, he began to explore a new formal vocabulary and a more modern approach to his art.

The Museum Art School after World War II exposed Izquierdo to the changing views of the art world and for the young artist it was an exciting time. As he recalled, "Right after the war, the atmosphere...was full of vitality and expectation with the influx of veterans making up about half of the student body, we were all discovering art through expressionism, cubism, surrealism, and the murmurs of abstract expressionism coming from New York. It was both a fun and intense time." (Hull, p. 25-26)

Many of these new ideas took form in the works from the Shepherd/Herdsman series: single, forward-facing male animal bearers each with an animal slung over his shoulders. The three works from this series that are in the exhibition provide an opportunity to explore the relationship between figurative representation and **abstraction** in the artist's work. Interestingly, it is not a linear evolution. *Goatherd* of 1968 (figure 2) is the most figurative of the three, with its obvious roots in classical idealism. However it was created after the more abstract *Young Shepherd* of 1964 (figure 3) and *Shepherd* of 1963 (figure 4), which demonstrates not only Izquierdo's use of a particular theme to explore a variety of forms, but also the process of an artist reconciling his early influences with new inspiration, searching for his own formal vocabulary and a way to express ideas that were important to him. "I am very interested in beauty and elegance classicism. That's something that will always interest me" he stated. "But I also think the work should say something." (Hull, p. 29)

The subject of the shepherd/herdsman, like many of Izquierdo's thematic categories, had personal meaning for the artist. According to curator Roger Hull,

When his daughter Sara married Marcus Braun in 1980, Izquierdo gave them a bronze cast of a shepherd as a wedding gift. He explained that the animal on the man's shoulders, in this case a sheep, represented his family, all his goods and chattels. Sara recalls her father stating that "the shepherd is trying to get them to freedom." On another occasion, he stated that "the shepherd's burden of a heifer, a sheep or deer is [symbolic of the burden that as human beings] we all have to bear." The animal-bearing theme is on some level autobiographical, about the young Manuel carrying his family to safety (he titled one of his shepherds *Passage 1939*). The theme was "something personal that he had to work out" by creating many variations of the animal carrier, Sara Izquierdo believes. (Hull, p. 35-36)

The theme of the shepherd/herdsman was also inspired by the classicism and ancient myths that had fascinated Izquierdo since he was a child. He even titled one of his shepherds, *Moscophoros*, a reference to the Archaic (pre-Classical) Greek sculpture of a man bearing a calf (figure 5) which itself shares stylistic similarities with *Young Shepherd*. Shepherds and goatherds are featured in *The Iliad*, a book that was read to him at age thirteen while staying in one of many children's sanctuaries, and one that Izquierdo noted "had a special meaning." Homer's herdsmen, who are described as solitary beings who watch over and defend their charges against anything that would threaten them, would certainly relate to Izquierdo's own experiences as a child refugee. (Hull, p. 38)

While Izquierdo was committed to the idea that "the work should say something," form was as important as expression. Like *Goatherd*, most of Izquierdo's earlier works were figurative and inspired by classical realism. In *Young Shepherd* the figures are less identifiable as individuals and the shepherd's features and musculature are rigid and **stylized**. In *Shepherd*, the figures are more abstractions rather than depictions of individual species. There is a quality of metamorphosis to the work – as if the shepherd with his burden is transforming into a sturdy sheltering tree. This tree-like form finds its way into other works such as the 1986 collage, *The Terra Cotta Tree* (figure 6). Although the form is no longer directly tied to the theme of the shepherd/herdsman, it perhaps shares the associations of shelter and protection.

It is evident that form and expression are inseparable in Izquierdo's work. Even his most abstract forms are mostly based in nature, from the human figure to the cosmos, and express universal concepts and archetypes (filtered through autobiography) from family and heroism to notions about womanhood and femininity. Like *Shepherd*, much of Izquierdo's work has a blurring and blending of human, animal and botanical forms, and the suggestion of transformation. It is not hard to see the inspiration of **Surrealism** in such works, which Izquierdo readily acknowledged. "The Surrealistic Movement explored the use of forms that have various meanings," he noted. "Certain forms can suggest both a heart and a fruit or be animal-like or fish-like or tree-like. I am intrigued with a form that will seem to be something while it is something else at the same time." (Hull, p. 76)

Izquierdo's interest in natural and organic forms, and how they inform his work in a variety of ways, is evident in a film from the early 1960s that features the artist creating and commenting on *Shepherd* (http://www.willamette.edu/arts/hfma/exhibitions/library/2012-13/manuel_izquierdo_related/video.html). It begins with drawings he makes from bone or bone-like objects; Izquierdo loved found shapes and natural forms such as these, collecting them to inspire ideas. As he begins to model the sculpture from lumps of clay, he works from these drawings – it is a direct relationship. “Most of my sculptures begin in drawing,” he states in the film. “A small drawing can lead to five or six pieces.” He also notes once again the importance of themes such as the shepherd and herdsman, and because of their scope, all the meanings and feelings he can glean from them.

RESOURCE

Hull, Roger, *Manuel Izquierdo: Myth, Nature, and Renewal*, 2013. Hallie Ford Museum of Art, Willamette University, Distributed by University of Washington Press, Seattle and London.

SUGGESTED DISCUSSION AND ACTIVITIES

Before the Museum visit

Compare and Contrast:

- Compare and contrast the three images of the herdsmen. How are they similar? How are they different? How has the artist used the elements of art (lines, color, shape, form, texture, positive and negative space, etc.) and the principals of art (the way it is organized, i.e., pattern, contrast, balance, proportion, unity, rhythm, variety, emphasis).
- Compare *Young Shepherd* to the ancient Greek *Moscophoros*. How are they similar? How are they different?
- Compare *Shepherd* to *Terra Cotta Tree*. How are they similar? How are they different?

Discuss the varying degrees of realism and abstraction in the three figures. Abstract means that natural forms and objects are not rendered in a naturalistic or representational way, but are simplified or distorted to some extent, often in an attempt to convey the essence of the form or object.

- Have students put the images in chronological order and explain their choices. If they have not put them in the correct order, rearrange the images to illustrate that when an artist uses abstraction in his or her work it is not always a linear progression. Discuss the possible reasons for this in an artist's body of work, and how this relates to students' own work.
- Have students analyze how Izquierdo has abstracted the features of the shepherds/herdsmen. For each one, what has he chosen to include, omit, simplify or exaggerate and why? What appears to be the most important "essence" for the artist to convey in each example?

Discuss how form and meaning work together in Izquierdo's work, and how as form changes, the meaning of the figure may change also, if only subtly.

- As a class, write down words that describe a shepherd or herdsman (man, caring, protective, vigilant, etc.) Which of these words apply to each figure, and to what degree? Is there anything about the figure that is more suggestive of one word than another?
- Using the example of *Shepherd*, discuss metamorphosis in Izquierdo's work and how he uses it to explore different meanings.

Discuss Izquierdo's use of the shepherd or herdsman as a theme in his work. How does his choice relate to the history of art and western culture? To his own experience?

View the short video of Izquierdo working on the Shepherd/Herdsman series (http://www.willamette.edu/arts/hfma/exhibitions/library/2012-13/manuel_izquierdo_related/video.html).

- Discuss Izquierdo's process, from the drawing of the found objects to the completed work, and the role of each step in creating not just one piece or even the series, but how it might relate to his body of work.

At the Museum

- Review with students what is expected – their task and museum behavior.
- Be selective – don't try to look at or talk about everything in the exhibition.
- Focus on the works of art. Encourage students to look closely at individual works and:
 - Describe what they see.
 - Describe how the artist used the elements of art (lines, color, shape, form, texture, positive and negative space, etc.) and the principals of art (the way it is organized, i.e., pattern, contrast, balance, proportion, unity, rhythm, variety, emphasis).

Look for other themes in Izquierdo's work (warriors, women, cosmos, trees, etc.).

- Compare and contrast two or three pieces within the same theme. How are they similar? How are they different?
- Is the depiction representational, does it show a degree of abstraction, or is it **non-representational**? Explain.
- Do the individual works reflect Izquierdo's interest in metamorphosis or transformation: does it depict a combination of human, animal and botanical forms or does it appear as if it is one form becoming something else? Explain.
- Discuss how form and expression work together – do you think Izquierdo is successful in communicating meaning to the viewer (i.e. what is warrior-like about the warriors?) Explain.
- Discuss the media Izquierdo has used in each work – is it the same or has he used a variety? How does the media influence the individual form? Does the media add to the meaning of the individual work or to the series? If there is a variety of media, is there one you think works best to express the form and/or the meaning? Explain.

Back in the Classroom

Discuss the themes in the exhibition, and how Izquierdo often used **archetypal** figures (i.e. shepherds, warriors, Venuses) and universal concepts (i.e. cosmology, heroism, womanhood).

- Izquierdo's shepherds and warriors had their origin in his fascination with the ancient story *The Iliad*; in his art they represent his self-identity as a caretaker and fierce protector of his young siblings during their chaotic and traumatic childhood experiences during wartime. Have students think of a character from a book whose qualities they identify with and imagine they are creating a series of artworks based on this character. Ask them to choose one or two qualities to express in their work. What style (i.e. representational or abstract) would best communicate this quality (or qualities)? What media (i.e. drawing or sculpture, pastel/graphite or clay/metal/stone)?

Izquierdo used varying degrees of abstraction in the Shepherd/Herdsman series, simplifying or distorting features and forms while still conveying the essence of the shepherd or goatherd.

- Have students draw three images of the same figure, from most realistic and detailed to most abstract, and explain their decisions for each. What features or forms are simplified or distorted? What in each figure still conveys the "essence" of the herdsman?

Much of Izquierdo's work has a blurring and blending of human, animal and botanical forms, and the suggestion of transformation. The artist said: "Certain forms can suggest both a heart and a fruit or be animal-like or fish-like or tree-like. I am intrigued with a form that will seem to be something while it is something else at the same time."

- Using images from a variety of magazines or the Internet, create a collage that suggests one form becoming, or blending into, something else (e.g. a human figure transforming into an animal, a plant, or a machine).

VOCABULARY

Abstract natural forms and objects not rendered in a naturalistic or representational way, but simplified or distorted to some extent, often in an attempt to convey the essence of the form or object.

Archetype the original model or type after which similar things are patterned; a classic example; a prototype.

The Iliad an epic poem set during the Trojan War, traditionally attributed to the Greek poet Homer (c. 8th century B.C.E.).

Non-representational having no recognizable subject matter (i.e. a person, a house or a tree). Also known as **non-objective** art.

Stylize to alter natural shapes, forms, colors or texture in order to create a preset style or manner.

Surrealism/Surrealist an avant-garde art and literary movement that began in the early 1920s and is best known for works in which meaning is created through archetypes and unexpected juxtapositions. A second current that emerged out of Surrealism was **biomorphic abstraction**, which was inspired by, and often evoked, organic forms found in nature.

COMMON CURRICULUM GOALS

The suggested discussions and activities included in this packet can be used to support the following Common Curriculum Goals developed by the Oregon Department of Education. For more information, go to the Oregon Public Education Network. (www.ode.state.or.us/search/results/?id=53)

The Arts

CONTENT STANDARD: CREATE, PRESENT AND PERFORM: Apply ideas, techniques and processes in the arts.

Create, present and perform works of art

Use essential elements and organizational principles to create, present and/or perform works of art for a variety of purposes

AR.03.CP.01

Use experiences, imagination, essential elements and organizational principles to achieve a desired effect when creating, presenting and/or performing works of art.

AR.05.CP.01

Use experiences, imagination, observations, essential elements and organizational principles to achieve a desired effect when creating, presenting and/or performing works of art.

AR.08.CP.01

Select and combine essential elements and organizational principles to achieve a desired effect when creating, presenting and/or performing works of art.

AR.CM.01

Select and combine essential elements and organizational principles to achieve a desired effect when creating, presenting and/or performing works of art for a variety of purposes.

Apply the use of ideas, techniques and problem solving to the creative process and analyze the influence that choices have on the result.

Explore and describe the use of ideas, techniques, and problem solving in the creative process (e.g. planning, choice of medium, choice of tools, analysis and revision) and identify the impact of choices made.

AR.03.CP.02

Explore aspects of the creative process and the effect of different choices on one's work.

AR.05.CP.02

Identify the creative process used, and the choices made, when combining ideas, techniques and problem solving to produce one's work.

AR.08.CP.02

Describe the creative process used, and the effects of the choices made, when combining ideas, techniques, and problem solving to produce one's work.

AR.CM.CP.02

Explain the choices made in the creative process when combining ideas, techniques, and problem solving to produce one's work, and identify the impact that different choices might have made.

Express ideas, moods, and feelings through the arts and evaluate how well a work of art expresses one's intent

Create, present and/or perform a work of art that demonstrates an idea, mood, or feeling by using essential elements and organizational principles, and describe how well the work expresses one's intent.

AR.3CP.03

Create, present and/or perform a work of art that demonstrates an idea, mood or feeling.

AR.05.CP.03

Create, present and/or perform a work of art and explain how the use of essential elements and organizational principles shapes an idea, mood or feeling found in the work.

AR.08.CP.03

Create, present and/or perform a work of art by controlling essential elements and organizational principles to express an intended idea, mood or feeling.

AR.CM.CP.03

Create, present and/or perform a work of art by controlling essential elements and organizational principles and describe how well the work expresses an intended idea, mood or feeling.

Evaluate one's own work, orally and in writing

Critique and communicate about one's own work, orally and in writing.

AR.03.CP.04

Describe how one's own work reveals knowledge of the arts, orally and in writing.

AR.05.CP.04

Critique one's own work using self-selected criteria that reveal knowledge of the arts, orally and in writing.

AR.08.CP.04

Critique the artistic choices made in creating a work of art and their impact on the aesthetic effect, orally and in writing.

AR.CM.CP.04

Critique the artistic merit of one's own work using aesthetic criteria, orally and in writing.

CONTENT STANDARD: AESTHETICS AND CRITICISM: Respond to and analyze works of art, based on essential elements, organizational principles and aesthetic criteria.

Apply critical analysis to works of art

Apply knowledge of essential elements, organizational principles and aesthetic criteria to the analysis of works of art, and identify how the elements and principles contribute to the aesthetic effect.

AR.03.AC.01

Recognize essential elements, organizational principles and aesthetic effects in works of art.

AR.05.AC.01

Identify essential elements, organizational principles and aesthetic criteria that can be used to analyze works of art.

AR.08.AC.01

Use knowledge of essential elements, organizational principles and aesthetic criteria to describe works of art and identify how the elements and principles contribute to the aesthetic effect.

Respond to works of art and give reasons for preferences

Respond to works of art, giving reasons for preferences and using terminology that conveys knowledge of the arts.

AR.03.AC.02

Identify and describe personal preferences connected with viewing or listening to a work of art using terminology that conveys knowledge of the arts.

AR.05.AC.02

Describe personal preferences and identify how essential elements and organizational principles in a work of art contribute to those preferences.

AR.08.AC.02

Describe personal preferences for works of art using aesthetic criteria and identify how essential elements and organizational principles contribute to the aesthetic effect.

AR.CM.AC.02

Explain personal preferences for works of art based on an analysis of how the essential and organizational principles contribute to the work's artistic merit.

CONTENT STANDARD: HISTORICAL AND CULTURAL PERSPECTIVES:
Understand the relationship of works of art to their social, historical and cultural contexts, and the influence of the arts on individuals, communities and cultures.

Distinguish works of art from different societies, time periods and cultures.

Distinguish works of art from different societies, time periods and cultures, emphasizing their common and unique characteristics.

AR.03.HC.02

Identify social, historical and cultural characteristics in a work of art.

AR.05.HC.02

Identify and relate common and unique characteristics in works of art that reflect social, historical and cultural contexts.

AR.08.HC.02

Identify and relate works of art from different societies, time periods and cultures, emphasizing their common and unique characteristics.

AR.CM.HC.02

Describe and distinguish works of art from different societies, time periods and cultures, emphasizing their common and unique characteristics.

Understand how the arts can reflect the environment and personal experiences within a society or culture, and apply to one's own work.

Explain how a work of art reflects the artist's environment and personal experience within a society or culture, and apply to one's own work.

AR.03.HC.03

Describe how art from the student's community reflect the artist's environment and culture.

AR.05.HC.03

Describe how works of art from various historic periods reflect the artist's environment, society and culture.

AR.08.HC.03

Explain how works of art from around the world reflect the artist's environment society and culture.

AR.CM.HC.03

Explain how works of art reflect the artist's personal experience, environment, society and culture and apply this knowledge to one's own work.



Figure 1



Figure 2



Figure 2 (detail)



Figure 2 (detail)



Figure 3



Figure 3 (detail)



Figure 3 (detail)



Figure 4



Figure 4 (detail)



Figure 4 (detail)

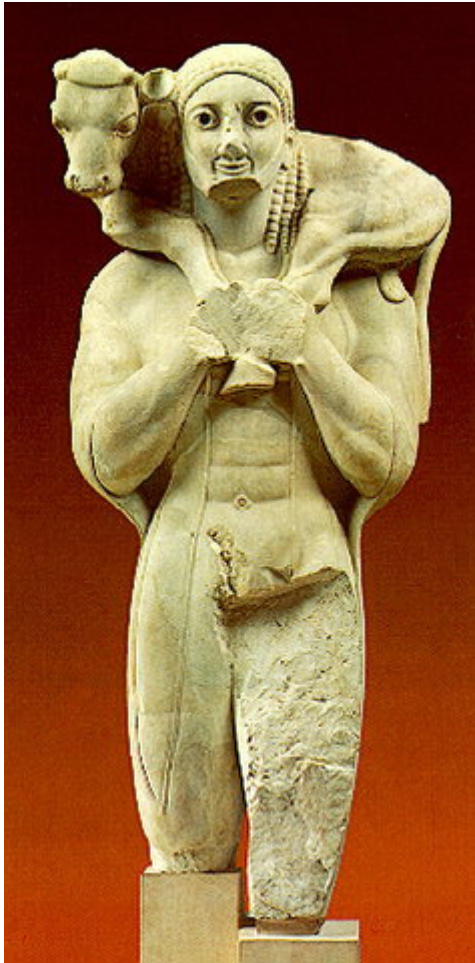


Figure 5



Figure 6