



Two Open Ended Triangles Up Gyratory II

Artist: George Rickey, American, b.1907
Title: Two Open Ended Triangles Up Gyratory II, 1982
Media: Stainless steel
Dimensions: 15' h., 8-14' w.
Owner: On loan, Saint Louis Art Museum

Two Open Ended Triangles Up Gyratory II

LOOKING AT ART:

- Watch this piece for a few minutes. How does it change and move? Think about both motion and the reflective surfaces. Record your impressions—make a list of descriptive words, and then, using a continuous line, draw the motion.
- What shapes and forms have the artist used? Is the lower section a base or a part of the sculpture? In what ways does this sculpture relate to the natural world?

SOCIAL STUDIES:

- Rickey was influenced by Cubism when he studied in Paris in the 1930s, and later by the art of Alexander Calder. Write an article for your school paper which includes the central ideas of each, and whether or not you feel this piece relates to those ideas.
- Give a report on the U.S. government policies that were enacted during the Great Depression and again after the end of WWII that helped artists such as George Rickey.

LANGUAGE ARTS:

- Some critics refer to Rickey's sculpture as "poetry in motion." Review your list of descriptive words in Looking at Art. Then write a poem expressing your responses.
- The terms mobiles and kinetic sculpture became a part of art vocabulary during the 20th century as artists explored time and motion in sculpture. Research, and then write a report on these innovative developments.

SCIENCE, MATH, AND TECHNOLOGY:

- As a young man Rickey learned to sail a boat on a river. How is wind harnessed to propel a boat forward? And what would be the particular challenges of sailing on a river? Make an illustrated poster exploring your findings.
- Explore physical principles relating to pivot points, fulcrums and levers, and ball-bearing joints. Give a class presentation relating these concepts to Rickey's work.

PERFORMING ARTS:

- Working in pairs: Review your notes on the sculpture, and then discuss balance, symmetry, pivotal movement, and shape. Then, working with your partner, echo the motion and shapes in the sculpture through movement.
- Using line drawing, record the different types of paths the sculpture makes while it moves. Then, based on these sketches and ideas, create a one-minute dance.

VISUAL ARTS:

- Using tag board or foam core and pins create a stabile. Make several sketches before you begin. Design it so it reacts to changes in air currents.
- Based on your understanding of physical principles as compiled for the Science, Math, and Technology section, design a series of sculptures based on these ideas—lever, pivotal points, etc. Choose the design you feel is most successful and create detailed drawings from at least two positions.