

The Bruce Museum of Arts and Science  
Education Department Presents:  
Educator Guide



Auguste Rodin (French, 1840-1917), *Head of St. John the Baptist on a Platter*,  
conceived 887; cast 1974, bronze, 3 ¾ x 4 ½ x 6 ¾ in., edition 8/12,  
Private collection, Photo: Paul Mutino.

***Innovations in the Third Dimension:  
Sculpture of Our Time***  
January 24, 2009 to May 24, 2009

The Bruce Museum of Arts and Science Education Department develops Educator Guides to provide detailed information on field trip planning, alignment with Connecticut State Goals and Learning Standards, as well as suggested hands-on classroom activities to do before, during, and after your visit to the Museum.

**Teacher Notes:**

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This educator's guide is separated into seven parts:

- Exhibition Guide
- Activities and Discussion Questions
- Glossary
- Teacher and Student Resources
- Curriculum Connections
- How to Schedule Your Museum Visits
- Education Staff List

The Bruce Museum is pleased to present *Innovations in the Third Dimension: Sculpture of Our Time*, an exhibition which showcases over 40 sculptural masterpieces and illustrates how virtually every time-honored idea about sculpture has been challenged in the twentieth and twenty-first centuries. From ancient times through the end of the nineteenth century, sculpture was defined as statuary, either modeled from a soft material, such as clay, or carved from a hard material, such as marble or wood, and displayed on a pedestal or plinth. This exhibit addresses how our ideas about the medium, size, presentation, patronage, and techniques of sculpture have all been radically altered, creating exciting and startling new possibilities for the medium. Artists featured in the exhibition include Louise Nevelson, Duane Hanson, Henry Moore, Keith Haring, and Anthony Caro.

Notable works by these artists show the stylistic progression of sculpture and address a diversity of sculptural issues including transparency, figure-ground relationship, and the elimination of the pedestal. These artworks show the twentieth century's development of new forms and techniques and their impact (for instance, how welding opened new possibilities of form or how the use of found objects created new expressive possibilities for the medium). The exhibition also features a number of diverse media, including lead, steel, glass, plexiglass, polished metal mirrors, nylon, aluminum foil, and other innovative substances out of which sculpture is now made.

Before you visit the exhibition, spend some time viewing the information on the Museum's website at [www.brucemuseum.org](http://www.brucemuseum.org). We also recommend using some of our quick fun facts and pre-activities to introduce your students to the complexities of the exhibition and focus on one or two sections within the exhibition to study in depth.

School programs are inquiry based and promote critical thinking, written, and oral expression. They feature hands-on-learning activities using objects from Museum collections and exhibitions. Many are interdisciplinary and address various learning styles.

For school program information, contact Diane Clifford, Manager of School and Tour Services at 203-869-6786 ext. 324 or by email [dclifford@brucemuseum.org](mailto:dclifford@brucemuseum.org). For reservations, contact Anne Burns at 203-869-6786 ext. 338 or by email [anneburns@brucemuseum.org](mailto:anneburns@brucemuseum.org).



Jacques Lipchitz  
 (American, born Lithuania, 1891 - 1973)  
*Benediction*, 1943  
 Bronze, 14 ½ in. high  
 Signed with thumbprint  
 Collection of Elaine and Melvin Merians  
 © Estate of Jacques Lipchitz, courtesy Marlborough  
 Gallery, New York. Photo: Paul Mutino

- **What is happening in this artwork?**
- **Examine the sculpture closely. How many figures do you see?**
- **The artist included his thumbprint, along with his signature, in this artwork. Why do you think he did this?**

Jacques Lipchitz was born in 1891 in Lithuania. He studied art in Paris, briefly at the École des Beaux-Arts and then transferred to the Académie Julian, where he drew models from life and artworks he saw in museums. His early nudes and portraits from 1910-1912 were greatly influenced by the classicism of Greek and medieval art.

Sometime after 1912, Lipchitz met Pablo Picasso and with this introduction to Cubism, evolved his own proto-Cubist sculptural style which was greatly influenced by non-Western art and African sculpture. Lipchitz began breaking down objects' sculptural structures, focused on their geometric design, and embraced their most simplistic form. His sculptures of this time are composed of interlocking planes and curved edges that retain specific features, such as a nose or hand, making the figure legible. Lipchitz also experimented with wood and stone, creating a number of architectural totemic sculptures. From 1917-1918 he became concerned that his work was becoming too abstract and created a series of clearly legible Cubist subjects including bathers, musicians, Harlequins, and still lifes.

In 1925 Lipchitz began a series of small transparent, skeletal figures cast in bronze from constructions in wax and cardboard. These represent a previously unexplored juxtaposition of solids and voids, which Lipchitz described as a kind of drawing space, and are some of the most innovative works of his career. During the late 1920s-30s mythical, biblical, and sexual themes came to dominate his work, and Lipchitz also began to receive commissions for monumental sculptures.

As his career continued, Lipchitz's sculptures became more personal and reflected events and people closely associated with his life, especially after he and his wife were forced to flee France in 1941 due to World War II.

## Innovations in the Third Dimension



Niki de Saint-Phalle  
 (French, 1930-2002)  
*Nana with Serpent*  
 Painted plaster, 29x16x10 in.  
 Collection of Sachiko and Lawrence Goldman  
 © 2008 Artists Rights Society (ARS), New York/ADAGP,  
 Paris, Photo: Paul Mutino

- **What is the figure in this sculpture doing? What object is the figure holding?**
- **Try to recreate the figure's pose. How does it feel to be in this pose?**

Niki de Saint Phalle was born in 1930 in Neuilly-sur-Seine in France. In 1937 her family moved to New York, where she worked as an actress and model. In the 1950s she began painting, depicting figures, imaginary landscapes, buildings, and mythical creatures on surfaces covered with dense, decorative patterns. Later in the decade she introduced objects of violence- knives, nails, blades, and guns-into her works. She participated in the exhibition *The Art of Assemblage* at the Museum of Modern Art in New York in 1961.

Saint Phalle gained her first public recognition as an artist for her *Shooting Paintings*, which she produced in Paris from 1960-1961. These were canvas panels with thick layers of plaster-embedded pockets filled with paint and food at which Saint Phalle and collaborators would shoot with guns, bursting open the pockets and staining the canvases and areas around them. These works were often an expression of outrage against cultural and political practices that angered the artist.

From 1963 Saint Phalle began to focus on issues of feminine identity, producing a series of sculptures called *Brides*, followed by a series termed *Nanas*. In these series she incorporated found objects and toys into wire frames covered in papier-mâché. While her *Brides* depict sad, despairing women, her *Nana* figures exude a sense of triumphant femininity. This theme culminates in her monumental work *She: A Cathedral*, a huge shell of a reclining woman that houses various rooms including a movie theater and a bar. After this she devoted herself mostly to monumental sculptures as well as producing several illustrated books, films, and ballet sets.

Saint Phalle created her *Tarot Garden* in 1979, after she was inspired by Antoni Gaudi's Park Güell in Barcelona. The *Tarot Garden*, located in Tuscany, is composed of fantastical imaginary creatures and architecture reminiscent of Tarot cards.

**Innovations in the  
Third Dimension**



José de Rivera  
(American, 1904-1985)  
*Construction #21 A*  
Wire on a motorized base, 6 x 9 x 12 in.  
Collection of Elaine and Melvin Merians  
Photo: Paul Mutino

José de Rivera was born in 1904 in West Baton Rouge, a rural area of Louisiana. After high school, he worked on a sugar plantation and as a machinist, blacksmith, and tool maker. He moved to Chicago in 1925 and made his first sculptures in 1930, which were simplified, machine-like forms in polished metal. He studied drawing in night classes at the Studio School of Chicago and was greatly impressed by the ancient Egyptian sculpture at the Art Institute of Chicago as well as works by Piet Mondrian and Constantin Brancusi.

In 1932, de Rivera traveled throughout Europe and Egypt. Later in the 1930s, he worked for the Works Progress Administration Federal Art Project in New York and executed the sculpture *Flight* for the Newark Airport. de Rivera's sculptural style was a synthesis of artistic sources and his personal experiences in the industry. In 1938, he began to make completely abstract constructions of curved metal sheets, whose surfaces were sometimes painted black and white or in primary colors. During World War II, de Rivera designed and constructed 3-D training aids for the United States Navy.

From 1954 onward, de Rivera's sculptures were flowing linear forms of highly polished metal. Many of them include moving parts that create changing relationships of form in space. His signature is an elegantly crafted, reflective, twisted aluminum line in space, which he explored from the mid-1950s until the end of his life.

- **What do you think this artwork depicts?**
- **Does this sculpture remind you of anything you have seen before? If yes, of what does it remind you?**
- **If you could meet the artist, what questions would you ask him about this sculpture?**
- **This sculpture is designed to move. How would your perception of it change if it began to move?**



Do Ho Suh  
(Korean, b. 1962)  
*348 West 122<sup>nd</sup> Street, Apt. A, New York, N.Y. 10011  
(bathroom)*, 2003  
Translucent nylon, 96 ½ x 83 x 60 in., edition of 3  
Private collection New York  
Courtesy of the Artist and Lehmann Maupin Gallery, New  
York, Photo: Paul Mutino

- **Why do you think the artist chose to Depict this room?**
- **What materials do you think the artist used to create this sculpture?**

Born in 1962 in Seoul, South Korea, Do Ho Suh completed graduate studies in oriental painting at Seoul National University before entering mandatory South Korean military service. He then moved to the United States to attend Yale University and the Rhode Island School of Design where he took a single sculpture course that changed his life.

The first sculptural pieces Suh produced used thousands of military dog tags. While still in school, he produced *Metal Jacket* by covering a U.S. military jacket liner with about three thousand dog tags, resembling ancient oriental armor. His work *Some/One* consists of thousands of dog tags that cover the floor and sweep dramatically upward to create a traditional Korean dress. These works deal with Suh's identity as a Korean in the United States as well as his experiences in the military.

Suh has produced a number of architectural environments, meticulously crafted and using smaller parts to build up a greater mass. These works revolve around the concept of space used or taken up by the viewers, and they often question the individual's personal identity as well as the role of the individual in society. In *Floor*, the floor of the exhibition space is covered with thousands of tiny plastic figures whose outstretched arms support the glass surface that viewers walk across.

Much of Suh's work focuses on the disorientation of relocating from one culture to another. In 1999, he began to make semi-transparent fabric replicas of his living spaces in Korea and New York. This includes a reproduction of his apartment entitled *348 West 122<sup>nd</sup> St., Apt A, New York, N.Y. 10011*, whose gray nylon walls and meticulously reconstructed bookshelves, kitchen appliances, light switches, and doorknobs call to mind the work of Suh's Pop predecessor Claes Oldenburg. Suh intricately incorporates a vast range of materials to make a statement about how an individual is only a part of a larger whole or community.

- Many of the artworks included in this exhibition are from private collections and are usually displayed in the collectors' homes. Imagine you are buying one of the sculptures included in the exhibition to display in your own home. Which sculpture would you choose and why? Where would you display the artwork in your home and why would you choose that particular spot or room?
- Choose a sculpture that you have studied and write from the sculpture's point of view. What do you think the sculpture saw in the artist's studio while it was being created? How do you think the sculpture felt during the creation process? What does the sculpture experience on a daily basis while it is on display in the Museum's galleries?
- The sculptures in the exhibition are made out of many different materials, including bronze, marble, glass, steel, plaster, foam, papier-mâché, wood, and cloth. Pick a still life subject (any object you may have at home or at school) and create a few sculptures of it using different materials (ex. create a sculpture in clay, then one of the same subject in papier-mâché). How does working in clay differ from working in papier-mâché? Was there a material that was best suited for your subject matter? What was your favorite material to work with and why?
- A sculpture can also be a portrait, a work of art that represents a specific person, group of people, or animal. Examine some examples of portraiture in the exhibition, such as *Unlimited (Statue of Jennifer Stockman)* by Karin Sander and *David* by Xavier Veilhan. Imagine you were hiring an artist to create your portrait. Think about all the things you need to consider before you commission a portrait. How would you like to pose? What things would you like included in your portrait? What medium would you like your portrait created in and why? What will your portrait tell viewers about you?
- Compare and contrast a photograph of a sculpture and the actual sculpture itself. How does the sculpture change once you see it in person? Why do you think it is important for viewers to see the artwork in person?
- Artists like Do Ho Suh use many of the same object over and over again to create their artwork. For example, when creating his artwork *Floor*, Suh used hundred of tiny plastic figurines as the media for the piece. Look around your home and find a common, everyday object that you have multitudes of (ex. paper clips, plastic spoons, popsicle sticks, or beads). Now create a sculpture using only that one object. The sculpture can be anything you like, realistic, abstract, or fantastical.

Glossary definitions courtesy of Art Lex, [www.artlex.com](http://www.artlex.com)

**Abstraction:** An image which departs from representational accuracy and form, to a variable range of possible degrees (ex. exaggerated, simplified, broken up).

**Assemblage:** A three-dimensional composition made of various materials such as found objects, paper, wood, and textiles.

**Contemporary:** Current, belonging to the same period of time.

**Cubism:** An early 20<sup>th</sup> century art movement where the subject matter is broken up, analyzed, and reassembled in an abstracted form. Prominent cubist artists include Pablo Picasso and Georges Braque.

**Found Object:** An image, material, or object, not originally intended as a work of art, that is obtained, selected, and exhibited by an artist, often without being altered in any way. The Cubists, Dadaists, and Surrealists originated the use of found objects.

**Figurative:** Describes artwork representing the form of a human, an animal or a thing; any expression of one thing in terms of another thing.

**Installation Art:** Art that is or has been installed (arranged in a place) either by the artist or as specified by the artist. It might be either site-specific or not, and either indoors or out.

**Material:** The substance(s) or object(s) out of which something is or can be made. Examples include: clays, fibers, glass, papers, plastics, metals, pigments, stones, woods, etc.

**Mixed Media:** A technique involving the use of two or more artistic media that are combined in a single composition. The term intermedia is used synonymously.

**Modernism:** An art movement characterized by the deliberate departure from tradition and the use of innovative forms of expression. It distinguishes many styles in the arts and literature of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries.

**Postmodernism:** Art, architecture, or literature that reacts against earlier modernist principles, as by reintroducing traditional or classical elements of style or by carrying modernist styles or practices to extremes.

**Readymade:** An object manufactured for another purpose, presented by an artist as an artwork.

**Sculpture:** A three dimensional work of art.

**Three-Dimensional:** Having or appearing to have, height, width, and depth.

**Teacher Reference Books:**

- Arnason, H. Harvard. *History of Modern Art: Painting, Sculpture, Architecture, Photography*. New York: Harry N. Abrams, Inc, 1998.
- Causey, Andrew. *Sculpture since 1945*. Oxford, UK: Oxford University Press, 1998.
- Collischan, Judy. *Welded Sculpture of the Twentieth Century*. New York: Hudson Hills Press, 2000.
- Corrin, Lisa G. *Rachel Whiteread*. Edinburgh: Scottish National Gallery of Modern Art, 2001.
- Harper, Glenn, ed. And Twylene Moyer, ed. *A Sculpture Reader: Contemporary Sculpture since 1980*. Hamilton, NJ: ISC Press, 2006.
- Joachimides, Christos M., ed. and Norman Rosenthal, ed. *American Art in the 20<sup>th</sup> Century: Painting and Sculpture, 1913-1993*. Munich, New York: Prestel, 1993.
- Perry, Gill. *Themes in Contemporary Art (Art of the Twentieth Century)*. Yale University Press, 2004.
- Rich, Jack. *The Materials and Methods of Sculpture*. New York: Dover, 1988.
- Roca, Nuria. *What is Art? Painting and Sculpture*. Barron's, 2004.
- Senie, Harriet. *Contemporary Public Sculpture: Tradition, Transformation, and Controversy*. New York: Oxford University Press, 1992.
- Spahr, P. Andrew. *Abstract Sculpture in America, 1930-70*. New York: American Federation of Arts, 1991.
- Stallabrass, Julian. *Art Incorporated: The Story of Contemporary Art*. Oxford University Press, USA, 2004.
- Torres, Ana Maria. *Isamu Noguchi: A Study of Space*. New York: Monacelli Press, 2000.
- Wood, Paul. *Art in Theory, 1900-2000: An Anthology of Changing Ideas*. Blackwell Publishing Limited; 2<sup>nd</sup> edition, 2002.

**Student Reference Books:**

- Bober, Natalie. *Breaking Tradition: the Story of Louise Nevelson*. New York: Antheneum, 1984.
- Cain, Michael. *Louise Nevelson*. New York: Chelsea House, 1989.
- Greenberg, Jan. *The Sculptor's Eye: Looking at Contemporary American Art*. New York: Delacorte Press, 1993.
- Heslewood, Juliet. *The History of Western Sculpture: A Young Person's Guide*. Austin, TX: Raintree Steck-Vaughn, 1996.
- Lipman, Jean. *Alexander Calder and His Magical Mobiles*. New York: Hudson Hills Press, 1981.
- Lord, Michelle. *Little Sap and Monsieur Rodin*. New York: Lee & Low Books, 2006.
- Stone, Tanya Lee. *Sandy's Circus: A Story About Alexander Calder*. New York: Viking, 2008.
- Tobias, Tobi. *Isamu Noguchi: the Life of a Sculptor, a Biography for young People*. Crowell, 1974.

- **San Francisco Museum of Modern Art**  
Features the guide, *Making Sense of Modern Art*, which includes artwork images, artist information, and videos.  
[http://www.sfmoma.org/multimedia/interactive\\_features/3](http://www.sfmoma.org/multimedia/interactive_features/3)
- **The Guggenheim Museum**  
Includes lessons and curriculum materials related to modern and contemporary art, featuring the artists David Smith and Sol Lewitt.  
<http://artscurriculum.guggenheim.org/lessons/start.php>
- **National Gallery of Art**  
Web guide that explores Art since 1950. Information is given about many of the artists in this exhibition, such as Louise Bourgeois and Claes Oldenburg.  
<http://www.nga.gov/education/classroom/pdf/artsince1950.pdf>
- **Museum of Modern Art**  
A database of contemporary art resources for educators, including images, interactive galleries, and sample lesson plans  
<http://www.moma.org/modernteachers/>
- **PBS Art in the Twenty-first Century**  
Website for the PBS series Art:21, featuring contemporary artist interviews, lesson plans, and educator materials.  
<http://www.pbs.org/art21/index.html>
- **Smithsonian Center for Education and Museum Studies**  
Resources and lesson plans for a variety of art and design topics.  
<http://www.smithsonianeducation.org/educators/>

Use of the materials in this Educator Guide in combination with a field trip to *Innovations in the Third Dimension* will help you link learning experiences to the following Connecticut Learning Standards. Teachers will need to identify specific goals to map to individual lesson plans or larger units of study. This exhibition is suitable for all students regardless of grade level or learning style.

### **CT Curriculum Tracemap Connections**

-Numbers in parentheses correlate with Connecticut Framework-Curriculum Trace Maps

#### **Art:**

##### **Kindergarten**

- Identifies a work of art by media, techniques, and processes (\*1a)
- Views prints and original art made from different materials. (e.g. painting, collage, print, sculpture, photography) (\*1a, 5b)
- Verbalizes and differentiates vocabulary related to media, techniques, processes, tools, and equipment (e.g. paint with a brush and draw with a pencil) (\*1a, 1b)
- Describes how an art medium can serve as a source of inspiration (\*1b, 1c)

##### **1<sup>st</sup> Grade**

- Identifies the elements of art: line, shape, color, in works of art (\*2a, 2c, 6b)
- Identifies a personal preference for a specific work of art from works discussed (\*5d)
- Discusses why others might prefer different works of art (\*5c)
- Believes that attending an art exhibit is an enjoyable way to spend leisure time (e.g. art galleries, school exhibit, museums) (\*6d)
- Recognizes the relationship of objects in a work of art by position and size in a composition (e.g. big and small) (\*2b)

##### **2<sup>nd</sup> Grade**

- Compares works of art created with a variety of media, tools, and materials (\*1a, 1b)
- Applies vocabulary related to media, techniques, processes, tools, and equipment (\*1c)
- Respects the artistic tastes and preferences of classmates (\*5c)
- Appreciates that art reflects different cultures and people (\*4b, 5c)
- Discusses how specific elements of art (i.e. line, shape, color) are connected with and applied to specific organizational principles of art (i.e. pattern, texture, rhythm) (\*2a, 2b)
- Students contrast works of art with a variety of line qualities (2.2.1)
- Students discuss how geometric shapes and patterns are used by artists in structuring a composition (2.2.2)

##### **3<sup>rd</sup> Grade**

- Evaluates why an artist would choose a specific art medium for a work of art (\*5c)
- Identifies places in the community where the arts can be viewed or performed (e.g. Bruce Museum of Arts and Sciences)(\*6a Aesthetic Appreciation)

##### **4<sup>th</sup> Grade**

- Visits local and regional galleries and museums to observe and discuss original works of art (\*2a, 2b)
- Analyzes and decodes selected works of art and artifacts using appropriate art vocabulary (\*5b)
- Compares and contrasts reasons for a preference of specific works of art or art styles (\*5c, 5d)
- Understands artists by learning about the life and times of several (\*4a)

**5<sup>th</sup> Grade**

- Describes how different media, techniques, and processes cause different effects (\*1b)
- Visits local and regional galleries and museums to observe and discuss original works of art (\*2a, 2b)
- Identifies and compares styles of art (\*2a, 2b)

**6<sup>th</sup> Grade**

- Observes and discusses styles and themes in a variety of works within the period studied (\*4c)
- Recognizes and discusses line, shape, color, balance, and space used in different cultures (e.g. French Impressionism, Japanese printmaking, African artifact) (\*2b)
- Students evaluate a piece of artwork to understand a list how factors of context shape a work (4.6.4)

**7<sup>th</sup> Grade**

- Discusses the use of color and its impact on a work of art (\*3b)
- Identifies style and themes in a variety of works in historical and cultural context (\*5d)
- Enjoys examining the visual arts of other cultures as a way to appreciate their artistic accomplishments (\*4a, 6b)

**8<sup>th</sup> Grade**

- Discusses the purpose and intent of an artist's work relative to culture, time, and history (\*5a)
- Appreciates that art can be an important and useful way to communicate ideas (\*1c, 6d)
- Respects and appreciates art created by both peers and people of other eras and cultures (\*5c)
- Students discuss and explain who decides if an artistic work is art (5.8.4)

**New York State Learning Standards**

**Standard 1 – Creating, Performing and Participating in the Arts**

- Understand and use the elements and principles of art (line, color, texture, shape) in order to communicate their ideas.
- Reveal through their own artwork understanding of how art mediums and techniques influence their creative decisions.

**Standard 2 – Knowing and Using Arts Materials and Resources**

- Take advantage of community opportunities and cultural institutions to learn from professional artists, look at original art, and increase their understanding of art.
- Understand the variety of careers related to the visual arts and the skills necessary to pursue some of them.

**Standard 3 – Responding to and Analyzing Works of Art**

- Explain their reflections about the meanings, purposes, and sources of works of art, describe their responses.
- Explain the visual and other sensory qualities found in a wide variety of art works.
- Explain the themes that are found in works of visual art and how the art works are related to other forms of art.
- Explain how ideas, themes, or concepts in the visual arts are expressed in other disciplines.

- Adult and school groups of 8 or more require advance reservations and are subject to a special group fee.
- Museum-Based School programs are available Tuesday through Friday at 10:00 am, 11:15 am, and 1:00 pm
- After-School Museum-Based programs are available Tuesday through Friday, last one hour, and start no later than 4:00 pm.
- The Bruce Museum is accessible to individuals with disabilities.
- Call Bruce Museum Reservations Manager, Anne Burns, at 203-869-6786 ext.338. You may leave a voicemail message at this number at any time. Please leave a choice of times to return your call.
- **Fees**  
A confirmation/invoice will be mailed four weeks prior to the program. Pre-payment is preferred, however, Museum programs may be paid on day of visit. Payment is by check only, payable to Bruce Museum, Inc.  
Museum-Based Programs: \$45 per program.
- **Scholarships**  
Thanks to the generosity of our corporate members and sponsors, scholarships are available under special circumstances. Please contact the Museum for more information.
- **Cancellations**  
There is a \$15 charge if cancellation is less than two weeks in advance of the scheduled program.
- **No Eating Facilities are available at the Museum**  
In case of bad weather, classes will be permitted to eat in the Education Workshop if they reserve the room in advance.
- **Class Size**  
In order to maintain quality education, classes are limited to 25 students. Pre-school class size is limited to 20 students.
- **Supervision: REQUIRED for all programs**  
**Museum visit:** 1 adult for every 5 children, to accompany the children at all times.  
**Self-guided tours:** If you would like your class to tour the rest of the Museum before or after the scheduled program, you must tell us when you make your reservation to avoid conflict with other groups.  
**Nametags:** Help to personalize program and enhance student behavior.
- **Conduct**  
In order to enhance everyone's enjoyment of the Museum, please go over these rules with your students in advance:
  - Please do not run in the Museum.
  - Please talk in quiet voices.
  - Please do not touch paintings or objects

### **Special requests or curriculum needs**

All of the programs are flexible and can be adapted to audiences with special needs or to your curriculum objectives. Please discuss with the Museum Education staff in advance.

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