

EDUCATOR GUIDE

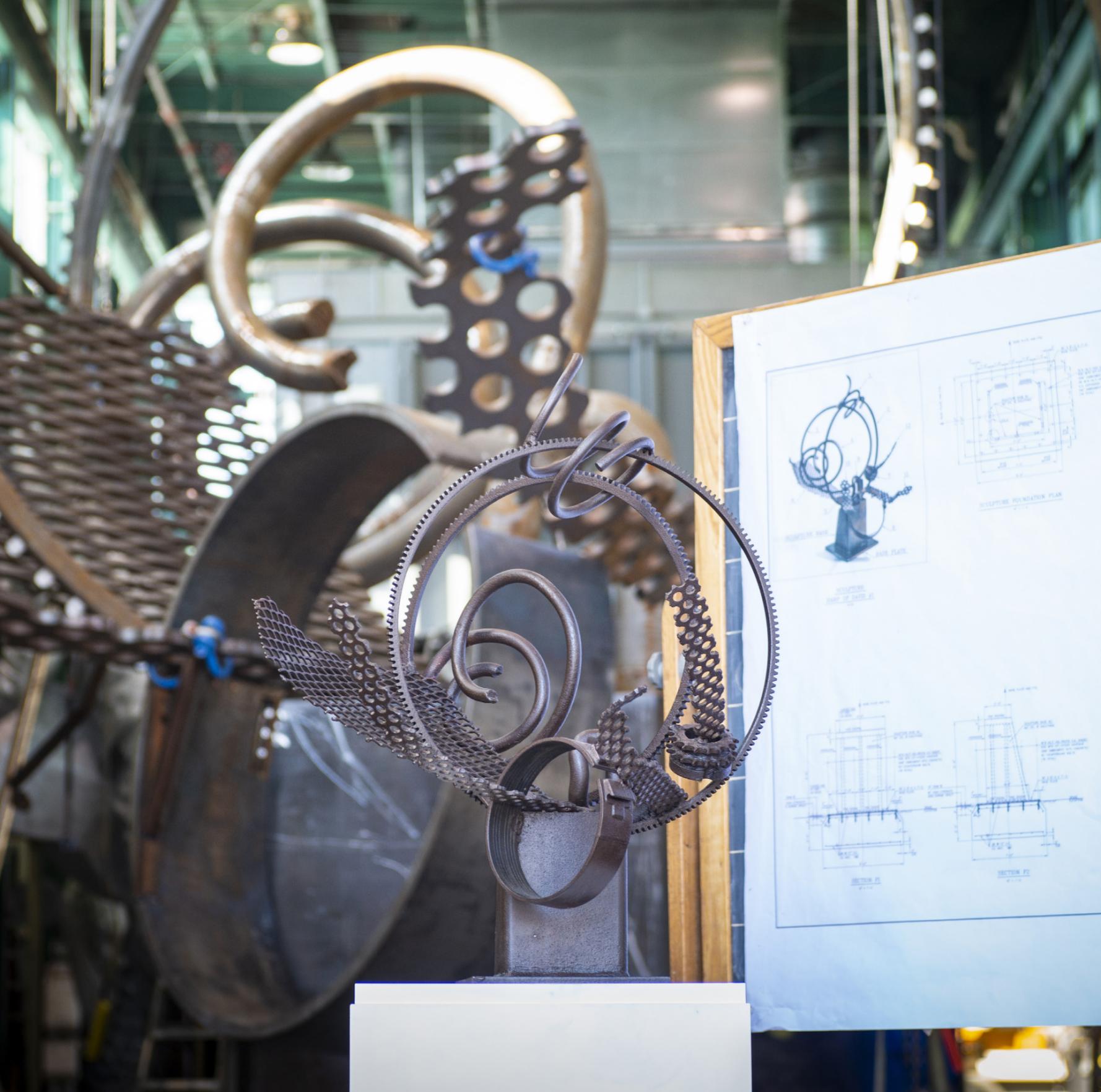
LOOKING AT SCULPTURE

DINA WIND, *HARP OF DAVID #1* (1985/2018)



GROUNDS FOR SCULPTURE

Dina Wind
DINA WIND ART FOUNDATION



WELCOME EDUCATORS

Thank you for your interest in Grounds For Sculpture and your curiosity about incorporating the exploration of three-dimensional artworks into your teaching practice. We couldn't think of a better way to motivate students to look closely and engage with art through all their senses - investigating scale, space, dimensionality, materials, and process along the way.

This guide aims to provide you with a toolbox for teaching about sculpture, whether from the classroom, with the help of images, or on site at Grounds For Sculpture. In addition to offering a framework for engaging students in discussions and activities around 3-D artwork in general, we invite you to take a deep dive into two versions of a sculpture by the artist Dina Wind (1938 - 2014). Adaptable for students of all ages, the provided engagement prompts address National Arts Standards, such as observing, analyzing and interpreting works of art and synthesizing and relating knowledge to their own artistic practice. More generally, this resource presents a methodology for nurturing 21st century skills, such as critical thinking, communication, collaboration, and creative expression, which we hope will enrich students' lives and elevate their ideas well beyond the classroom.

Dina Wind's *Harp of David # 1* (2018) is the result of a remarkable collaboration between Grounds For Sculpture, the Dina Wind Art Foundation, and the Seward Johnson Atelier. Standing 26 ft. tall, it is an enlargement of Wind's 26 inch-high 1985 work of the same title, also in Grounds For Sculpture's collection. Monumental yet intimate, old-school industrial yet high tech, embodying gravity and playful lightness, solidity and movement, *Harp of David #1* resonates on so many levels that it is an ideal starting point for anyone new to sculpture. Those more familiar with the medium will enjoy putting the work in the context of American and international sculptural traditions, especially those that employed the use of found materials and welded metal.

Like many modern and contemporary artists, Dina Wind was, in the words of her son John, "thinking about the viewer's experience, about creating an enveloping, transformative space." We encourage you to help your students discover the key role each of them plays in decoding and making meaning - whether in a quiet, personal way through mindful contemplation or by finding connections to contemporary life and society more broadly.

ON THE FOLLOWING PAGES YOU WILL FIND:

- A **Looking at Sculpture** section featuring many suggestions for engaging your students with 3-D art in the classroom or during a visit to Grounds For Sculpture.
- **Biographical Information about the artist Dina Wind** which will serve as a helpful foundation for the activities to follow.
- **Cues for guided looking and in-depth discussion inspired by Dina Wind's *Harp of David #1***, both in its 1985 tabletop iteration and the monumental 2018 version. The object lessons are suitable for use before, after or during a visit. They are also suitable for a purely remote experience, if you are unable to take a field trip.
- **Hands-on activities** inspired by Dina Wind's work.
- A **glossary** designed to help with new vocabulary and technical terms.
- A **resources directory** for anyone interested in learning more about sculpture in general and Dina Wind in particular through additional texts and videos.

WE WISH YOU AND YOUR STUDENTS A FUN
JOURNEY OF DISCOVERY!

LOOKING AT SCULPTURE

WHAT IS SCULPTURE?

A sculpture is a three-dimensional artwork. One of the most important forms of visual art, sculptures have been created by people across the globe for thousands of years. Traditionally, sculptures were made out of stone, clay, wood, or metal using processes such as **carving**, **modeling**, or **casting**. Starting in the 20th century, artists began to **assemble** and construct sculptures by gluing, **welding**, bolting, tying, or simply balancing individual elements. **Modern** and contemporary artists have used pretty much every material imaginable to create three-dimensional artworks, including junk and everyday objects, candy, felt, hair, sugar, and even spiderwebs.

Sculpture is a great medium to discuss with your students because it is so uniquely accessible, inviting viewers in by allowing them to walk around and experience its physicality through all of their senses. Many people also feel a certain familiarity with sculpture because we can encounter it in the public sphere, whether it is through a public art work in a local park, a statue in a place of worship, or a **monument** in front of city hall. Recent controversies about historical monuments have moreover raised important questions about who has been traditionally represented and who has remained invisible and why. Many contemporary artists have contributed to urgent conversations about history and memory by broadening narratives to include more diverse and pluralistic perspectives and voices.

EXPERIENCING SCULPTURE:

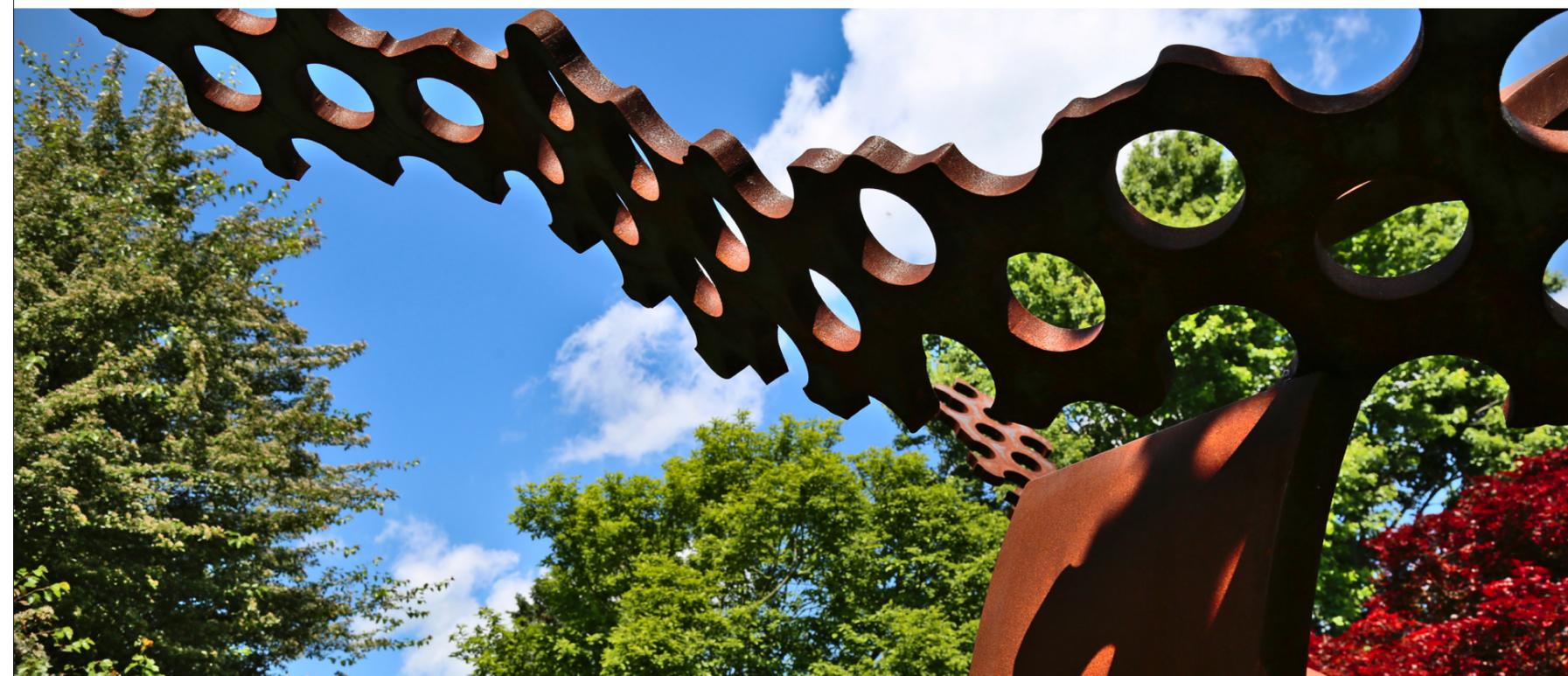
The following techniques for engagement ground each student's discovery of sculptural artwork in their own multi-sensory experience and provide a powerful foundation for group discussion during a class visit to Grounds For Sculpture.

Walk all around the sculpture, taking deep breaths. Take your time.

- Take in the experience with all your senses: Is there a smell you can discern, either from the materials of the sculpture or its surroundings? Are there sounds? A bird, a distant airplane, voices, your feet on the ground?
- Enjoy the view from all angles. Move your body slowly, making sure you get as many perspectives of the work as possible. Crouch down to see how the view changes from there, then stand on your tippy toes. Imagine you could see the work from even higher - a bird's view. What would it look like from there?
- Step closer, taking in textures and details, then step away to consider the work as a whole. What is the smallest part you can discover, which one is the largest?
- How many components does the sculpture consist of? What shapes do you notice?
- What is the sculpture made of? What do you notice about the material - its color and texture? What do you think it would feel like to gently touch the surface of the sculpture?

- How do you think it was put together? What tools and processes did the artist use?
- What do you notice about the scale of the work, that is, the relationship between the size of the sculpture and your own body? How does its appearance change when you come closer?
- Use movement to imitate a part of or the whole of the sculpture.
- What do you notice about the surroundings of the sculpture? How would you describe the relationship between the sculpture and the environment in which it is located?
- How does looking at or interacting with this sculpture make you feel?
- Consider the relationship between light and shadow as it relates to the work. How do you think the sculpture would look in

- different weather conditions or times of day? On a rainy day? Under a blue sky? In the evening sun? Partially covered in snow?
- Is this sculpture completely **abstract** or are there any parts that represent objects from real life or tell a story?
- Can you think of a title for this artwork?
- Make a **blind contour drawing** of the sculpture, following its outline without taking your pencil from the paper. Then change your position and do it again!
- Using Twisteez wires or model magic, make a miniature replica of the sculpture.



MEET THE ARTIST

Dina Wind was born Vardina Luria in 1938 in Afula, Israel (then British Mandate Palestine). Her parents, who had emigrated from Russia and owned a gas station and garage, instilled a lifelong appreciation for art and culture in their daughter. While studying communications at Jerusalem's Hebrew University, Dina met Yoram Wind, whom she married in 1959. In 1963, they moved to the United States with their young son John, spending a few years in California before settling down in Philadelphia in 1967, where their second son, Lee, was born.



Dina started to study painting with Sam Feinstein, a former student of the celebrated artist and influential teacher Hans Hofmann. She incorporated many of the lessons of **Abstract Expressionism** into her art practice, including an improvisational approach to painting, a penchant for combining seemingly disparate elements into a powerful whole, and Hofmann's concept of "push and pull" - the dynamic placement of color and shape to create a sense of depth on the flat canvas, without resorting to shading or representational perspective.

Obtaining an Art Appreciation degree from the Barnes Foundation in 1972 and a M.A. in **Aesthetics** and Communications from the Annenberg School at the University of Pennsylvania in 1974, Dina Wind immersed herself in the cultural life of Philadelphia, New York, and beyond. Her own path as an artist took a sudden and drastic turn when she enrolled in a **welding** class at the Cheltenham Art Center in Philadelphia in 1978. She was instantly captivated by the creative possibilities of composing found materials into engaging sculptures and became a regular at local junk and scrap metal yards. The discarded materials she encountered there sparked a kind of inspiration a blank canvas never quite provided for her. Dina continued to study with metal sculptor Leon Sitarchuk and sculpt at Cheltenham Art Center through the 1980s. She had her first solo exhibition, at the University of Pennsylvania Faculty Club, in 1983. In 1986, she joined Nexus Gallery in Philadelphia and Pleiades Gallery in New York (followed after one show by a move to Viridian Gallery in New York). In 1992 she set up her own welding studio, and continued with a dozen one-person and over 100 juried and group shows in the course of her 30+ year career.

Driven by endless curiosity and a passionate interest in breathing new life into discarded objects, Dina Wind was dedicated to using art as an agent of change that could have a positive impact on the outlook of individuals and society at large.

Dina Wind died in 2014 at the age of 76. Her legacy is carried on by the Dina Wind Art Foundation which supports living artists and celebrates the power of art to empower differences and transform lives.



"Art has the power to positively impact individual lives and society at large." Dina Wind



DINA WIND, *HARP OF DAVID #1* (1985)

“As an artist, I recycle the scrap, the ‘junk,’ and give it new meaning and life...The message of my work literally and figuratively is that our environment can be enhanced and saved from decay and destitution through different efforts—one of which is using the artist’s creativity to transform the discards into a new form of aesthetic values.”

Dina Wind

OBSERVE:

Take a close look at this work.

- What is the first thing you notice?
- What shapes and patterns do you see?
- How many distinct parts can you discern? Make a list.
- What materials did the artist use?
- How did she connect the different elements of the sculpture?

When artist Dina Wind enrolled in an industrial **welding** course at the Cheltenham Art Center in 1978, she found, as her son John describes it, “love at first flame”. An accomplished painter, she was immediately captivated by the potential of welded sculpture to elevate discarded industrial materials into dynamic, three-dimensional compositions and became one of only a few women to break into this male-dominated artform.

- Dina Wind loved that the technique of welding allowed her to create “drawings in space.” What do you think she meant by this?
- In what way is *Harp of David #1* like a drawing? In what way is it like a sculpture?

ANALYZE:

Throughout history, sculpture has played a key role in cultures all over the world, from the colossal **Olmec** stone heads of **Pre-Columbian** Mexico to the wood carvings of Native Americans in the Pacific Northwest; from ancient Egyptian statues and African masks to religious sculptures across India and Japan; from **ancient Greece** to **Michelangelo** and **Rodin**. Throughout centuries and locations thousands of miles apart, the materials used in sculpture remained constant and consisted of wood, stone, clay, and **cast metals**, such as bronze. Sculpture was often monumental, **monolithic**, characterized by a solidity that arose from carving away on a block of wood or stone or building up mass through the use of clay.

This trajectory took a radical turn when the celebrated modern artist **Pablo Picasso** started collaborating with his friend, the sculptor **Julio Gonzalez**, who had learned welding while working in a Renault car factory. Using the industrial processes of oxy-fuel welding and cutting allowed them to connect metal rods, industrial scraps, and discarded household objects in ways that invited a lightness and openness into their work that had not been a part of sculpture as a medium. It is the use of the same techniques that create a balance of light and shadow, gravity and airiness in Dina Wind’s work.



- Describe the different kinds of lines you can find in the sculpture.
- How would you characterize their relationship to each other?

Welding also allows artists to accentuate **positive and negative space** in their work so the empty space surrounding the actual sculpture plays an active part in the appearance and effect of the work.

- Describe how Dina Wind incorporates negative (empty) space in her work and how it affects the appearance and feel of the sculpture.

INTERPRET:

- What is the overall emotional effect Dina Wind's sculpture has on you?
- In your mind, what is it *about*?
- Even if it is a work of **abstract** art and doesn't represent one single thing, does it still tell a story or communicate meaning? In what way?
- If you had to come up with a title for this work, what would it be?

The title *Harp of David #1*, which the artist selected after the work was completed, refers to a story from the Old Testament, in which David, a young shepherd and future king of Israel, plays on his harp to drive away the dark moods of his king, Saul. In addition to making a general statement about the soothing power of art, the title specifically introduces the idea of instrumental music.

- In what way does the sculpture evoke music and movement?
- Some people have made connections between Dina Wind's playful compositions and the **improvisational** character of jazz. What kinds of music does *Harp of David #1* bring to your mind?

DISCUSS:

- In what way is this work a commentary on contemporary life?
- What lessons does it teach about the way we relate to the society we live in, our environment, and to each other?

MAKE:

1. Make a found-objects assemblage: Scout for discarded or no-longer needed objects in your house. This could include plastic bottles, rubber bands, paper, bottle caps, etc. Arrange the individual pieces into a dynamic whole and adhere them to each other. Try to avoid using glue and connect segments instead with wire, string, or by slotting pieces of cardboard together. Check the resources section in the back for some paper sculpture techniques or share with your classmates what methods work best. Think about the scale of your sculpture. Make a small cardboard cutout in the shape of a person and place it next to the sculpture. What is the relationship between the two?

2. Create a collage: Cut out the shapes at the end of this document and arrange them into a **composition** you like, taking inspiration from Dina Wind's *Harp of David #1*. Think about design principles, such as balance, emphasis, contrast and movement. Glue down the shapes on a piece of paper or take a picture of your design, then recombine the individual pieces into a new arrangement.

3. Make a stop-motion animation: Use a mobile phone or tablet with a stop motion app. Cut out the shapes on the last pages of this document and arrange them on a sheet of white paper in a way that connects to what you learned about Dina Wind's work. Snap a picture. Slowly move individual elements of the picture bit by tiny bit, taking a shot each time, until you have a short stop motion film. Check the resources section of this guide for more information on how to make stop-motion animations.



Dina Wind
Harp of David #1, 1985
Collection of the Dina Wind Art Foundation

DINA WIND, *HARP OF DAVID #1* (2018)

“Dina’s first challenge in creating sculptures was aesthetic. She would play with the parts until a transformation occurred: the individual elements somehow faded, and in their place emerged a unified new whole. (...) A successful work, for her, was one that allowed the eye to travel, never getting stuck at a visual dead end. She achieved this through the placement of parts and by finishing her work with a treatment that unified the surface—typically varnish, rust, or paint.”

John Wind

OBSERVE:

This section is written with an on-site visit at Grounds For Sculpture in mind. However, it can be easily adapted as a classroom activity by using the provided photographs of the work from different proximities and perspectives.

As you approach the sculpture, either from the birch-lined path on one side or from across the lawn on the other, slow your pace and start to consider it from all angles, moving your head and body to enjoy as many different perspectives as possible.

- How would you sum up your first impression with a single word?
- Approaching the sculpture, stand under the parts of it that protrude, literally stepping into the realm of the work. What is this experience like?
- Consider the scale of this sculpture. How does its size relate to your body?
- On a sunny day, you will notice many shadows. How would you describe them?

- What is the relationship between light and shadow and how do they interact with the sculpture on the whole?

ANALYZE:

Created in 2018 and standing 26 feet tall, *Harp of David #1*, is an enlargement of Dina Wind’s 26 inch-high 1985 work of the same title, to which the previous section is dedicated. In order to create the enlarged version, the fabrication team at Seward Johnson Atelier divided the original sculpture into twelve distinct sections, each of which was then scaled up and fabricated - with some simplifications - using **CAD** and digital enlargement technology, computer-controlled laser and flame cutting, as well as an industrial planer.

- Can you identify some of the key parts of the sculpture, such as
 1. A spring-like part that looks a little like a pretzel?
 2. A perforated sheet that looks like it had holes punched out of it?
 3. A bike sprocket (chain wheel) that could hold the chain of a giant bicycle?
 4. Two large gear wheels with 101 and 89 individual “teeth,” respectively, each of which was welded on individually?





- What do you notice about the texture of this work? What would it feel like to run your fingers over its surface?
- Do you think the appearance of the work will change over time? In what way?

INTERPRET:

Like its original, which, once fully assembled, was placed outside to rust, the large-scale version's burnished brown hue is likewise the result of natural weathering process.

- Compare and contrast the two versions of the sculpture. What do they have in common? What differences do you notice?
- How is the experience of looking at and interacting with each sculpture different?

Dina Wind recognized that artists actively shape the experiences viewers have with their work and aimed to create “an enveloping, transformative space.”

- Research has shown that engaging with works of art boosts observation skills and empathy in a wide range of audiences. In what way might experiencing *Harp of David #1* increase viewers' ability to connect to, understand, and share the feelings of others?

When a team of representatives from Grounds For Sculpture and the Dina Wind Art Foundation first started planning the enlargement of the sculpture, identifying a perfect location for the work within the landscaped surroundings of the sculpture was key.

- Why do you think they settled on this location?
- How does the artwork relate to the natural world around it and vice versa?
- How does the placement of the work shape your own interaction with it?

DISCUSS:

Even though Dina Wind had explored the possibility of enlarging some of her sculptures during her lifetime, the monumental version of *Harp of David #1* was not created until after she passed away in 2014. The elaborate processes involved in creating large-scale sculptures require an immense amount of planning, sophisticated equipment, as well as the time, labor and funding.

- What do you think is gained through the process of enlarging the original work?
- Is there anything that is lost?

The demands of creating a monumental sculpture often result in a redefinition of how artists work. Rather than leaving the mark of their own hand on an object (like Dina Wind did in the case of the 1985 version of *Harp of David #1*) finished works are often collaborations between many individuals.

- How does this challenge your notions of what the work of an artist entails?



- To what extent does it interfere with assumptions about originality and inspiration?
- Research other large-scale sculptures, both historical and contemporary, and find out more about the collaborations they sprang from.

MAKE:

1. Make a *blind contour drawing*: Find your favorite perspective of *Harp of David #1*. Using a pencil on paper, fix your eyes on the outline of the sculpture and follow its movements with your pencil, without looking down. Find a new spot and begin again. Then discuss with your classmates: What surprised you about this exercise? What was challenging?

2. Make a *paper sculpture and create a sun print*: What are some of the best ways to manipulate paper or cardboard to turn flat sheets into 3-D sculptural components? Think-Pair-Share to come up with techniques like cutting, twisting, hole-punching, bending, rolling, crumpling, and scoring. Connect individual pieces by slotting, folding, or balancing them to create a modular sculpture. Play with

ideas of **positive and negative space** and make sure there are plenty of openings for light to come through. Place your sculpture on light-sensitive sun print paper and leave it in the sun for a few minutes. Rinse the paper and enjoy your sun print. You can find more information on making sun prints in the resources section at the end of this guide.

3. Invent a dance. Select one shape of the sculpture and come up with a movement that describes the shape and puts it into motion. Form a group with 2-3 fellow students who have selected other shapes and combine everybody's choreographic shapes into a sequence of movements.

4. Scale Up! Creating a large-scale version of an object requires a lot of math. In the case of Dina Wind's *Harp of David #1*, fabricators used a scale of 1 inch to 1 foot. Find a small household object, such as a pencil, a tea spoon, a bottle cap, or button. Measure all sides of the object, use modelling clay to create an enlarged version of the object at a scale of 1:2. What are the steps and calculations you have to consider? You can also scale up a two-dimensional design drawn on a one-inch grid by transferring to a 2-inch grid.

CURRICULUM CONNECTIONS

The activities in this guide are aligned with the National Arts Standards for creating, presenting, responding, and connecting to works of art.

The observation and discussion sections of each object lesson address the following standards:

- **Anchor Standard #7. Perceive and analyze artistic work.**
- **Anchor Standard #8. Interpret intent and meaning in artistic work.**
- **Anchor Standard #9. Apply criteria to evaluate artistic work.**
- **Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.**

The “Make” section of each object lesson aligns with the following standards:

- **Anchor Standard #1. Generate and conceptualize artistic ideas and work.**
- **Anchor Standard #2. Organize and develop artistic ideas and work.**
- **Anchor Standard #3. Refine and complete artistic work.**
- **Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.**

GLOSSARY

Abstract: An artwork that does not attempt to represent the visible world, but evokes feelings through a careful combination of shapes, forms, colors, and textures.

Abstract Expressionism: American art movement after World War II, characterized by gestural mark-making, improvisation and an embrace of chance, and a commitment to expressing emotions in purely non-representational form.

Aesthetics: A branch of philosophy concerned with the study of beauty and taste in art and nature.

Ancient Greek Sculpture: Dating from 650 to 320 BCE, sculptures made in ancient Greece using cast bronze and stone are renowned for their realism and celebration of the human body.

Assemblage: A work of art that brings together often unrelated objects and combines them into a three-dimensional work of art.

Blind Contour Drawing: A drawing technique where you try to capture the outline of an object with a single line, without picking your pen up from the page until you are done, tracking its shape with your eyes without looking down.

CAD: Computer-aided-design. Design process that uses specialized software and digital equipment in order to plan, scale, and modify architecture and 3-D designs.

Carving: A subtractive sculptural process involving the use of tools to shape a form by cutting or scraping away from a solid material such as wood or stone.

Casting: Creating a three-dimensional shape by pouring a liquid material (molten metal, rubber, resin, or plastic) into a mold, then letting it cool to become solid again.

Gonzalez, Julio: Spanish sculptor (1876–1942) who introduced the use of welded iron as a medium in modern sculpture.

Improvisation: A work of art or a piece of music that is created without preparation, springing from the mood of the moment.

Michelangelo: Painter, sculptor, and architect of (1475-1564) of the Italian Renaissance particularly well-known for his realistic marble statues of religious figures that celebrate the human form.

Modeling: The additive process of working a soft material, such as clay or wax into a three-dimensional shape or form by gradually building layers on top of each other. Modeled forms can easily be transformed and reworked.

Modern: In art, the practice of casting away traditional subjects and techniques in favor of experimentation with new themes and ways of making art. Art historians often consider the time from the 1880s to the 1970s the modern period.

Negative Space: The part of a drawing, painting, or sculpture, that is not actively taken up by the subject, such as the background or empty space surrounding lines and shapes.

Monolithic: Made from a single, large, solid block of material, such as stone.

Monument: A statue or architectural structure created to commemorate a famous or notable person or event. Since monuments tend to be erected by whomever is in power at a given time, they often celebrate the status quo and sometimes glorify the violence and injustice required to uphold it. They have also historically overlooked the contributions of women and people of color.

Olmec: Ancient civilization in Mesoamerica (today’s Mexico) dating from about 1500 BCE to 400 BCE and known for its stone sculptures, especially colossal heads.

Picasso, Pablo: Highly influential Spanish painter and sculptor (1881–1973) who used welding to introduce found objects, especially scrap metals, into his 3-D work.

Positive Space: In a work of art, the space that is taken up by the subject in the painting, whether representational (a figure or object) or abstract (a line, shape, or form).

Pre-Columbian: In the history of the Americas, the time period between the original settlement of North and South America tens of thousands of years ago and the start of European colonization beginning with Christopher Columbus’ arrival in 1492.

Rodin, Auguste: French artist (1840–1917) often considered the founder of modern sculpture based on his emotionally expressive work, which he modeled in clay and which was often cast in bronze, both during his lifetime and after his death.

Welding: The process of joining metal pieces together by heating their surfaces with a blowtorch so they melt, then pressing them together.

RESOURCES

Grounds For Sculpture Home Page

Learn more about Grounds For Sculpture's artists, collection, and exhibitions

<https://www.groundsforsculpture.org>

Tour and Event Information for Students + Teachers at Grounds For Sculpture

Find information about visiting with your students or attending a teacher event at Grounds For Sculpture

<https://www.groundsforsculpture.org/education/students-teachers/>

<https://www.groundsforsculpture.org/wp-content/uploads/2019/09/introduction-to-gfs-slideshow.pdf>

Grounds For Sculpture Explorers Guides

Resources for close looking for multigenerational audiences

<https://www.groundsforsculpture.org/education/kids-families/>

From 26" to 26' The Enlargement of Dina Wind's Harp of David #1

Video documenting the 2018 enlargement of Dina Wind's *Harp of David* at Grounds For Sculpture

<https://www.youtube.com/watch?v=Ts-j0TEUzuA&t=3s>

Dina Wind Art Foundation Home Page

Excellent resource full of information about the artist's life, art, and legacy.

<https://dinawindfoundation.art>

Scale Drawings

Art-Making Activity: Scale It Up Grid Drawing

<https://noma.org/art-making-activity-scale-it-up-grid-drawing/>

Blind Contour Drawing

How Blind Contour Drawing Can Help You Become a Better Artist

<https://www.artsy.net/article/artsy-editorial-blind-contour-drawing-help-better-artist>

Simple blind contour drawing tutorial

<https://www.youtube.com/watch?v=KoGAXg6m4Gc>

Paper Sculpture Techniques

List of useful paper sculpture techniques

<https://www.lidsd.org/cms/lib/PA09000083/Centricity/Domain/328/Paper%20Sculpture%20Techniques.pdf>

Illustration of paper sculpture techniques

<https://uploads.theartofeducation.edu/2018/08/36.1PaperSculptureTechniques.pdf>

Tutorial for cardboard sculpture project without glue

<https://www.youtube.com/watch?v=5ehwpM2300M>

Sun Prints

Helpful sun print tutorial

<https://www.liverpoolmuseums.org.uk/cyanotype-prints-beginners>

Stop Motion Animation

Simple tutorial for making stop-motion movies using recycled materials

<https://www.youtube.com/watch?v=akOVDvzTSpA>

Excellent resource for making stop-motion animations, including instructions and examples.

<https://www.acmi.net.au/education/school-program-and-resources/make-stop-motion-animation/>

Stop-motion animation apps

Here are some suggestions for free, easy-to-use stop-motion animation apps compatible with IOS and/or Android phones or tablets:

Stop Motion Studio

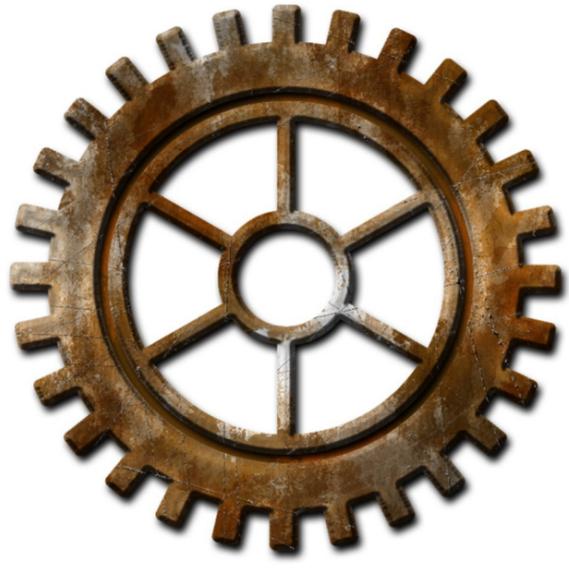
Stop Motion Builder

Lapse It

I can Animate

iMotion

Clayframes



This guide was developed and written by Petra Pankow in collaboration with Grounds For Sculpture's Education Department.

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GROUND S F O R S C U L P T U R E

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