Jesús Moroles

American, born 1950

The Omaha Riverscape

2008-09

garden and installation artwork with Academy Black granite reflecting pool, three columns of figures: Calamity, Cameron, and Dakota Mahogany granite, and Dakota Mahogany granite water wall. Museum purchase with funds from the Patron Circle for Contemporary Art and Houston Texans

When asked about his commission by the Omaha Art Museum, Jesús Moroles explains that he is just playing in granite. Moroles was commissioned to create a significant sculptural installation for the future sculpture garden at the Omaha Art Museum. Moroles decided to work in Pietrasanta, an area in Tuscany known for its high-quality marble quarries. Once there, Moroles was inspired by the landscape and began to explore the terrain. He found a particular area that reminded him of his native Texas and decided to work there. Moroles began by creating a series of small sculptures, which he then assembled into a large, cohesive installation. The result is a dynamic and engaging artwork that invites viewers to engage with the space and consider the relationship between art and nature.

Discussion Questions

What forms do you see in Moroles’ The Omaha Riverscape?

How do you see Moroles’ process evolving over time?

How does sculpture influence the sense of place? The sense of space?

What do you think Moroles means when he says he plays in granite?

How or what do you feel when you view Moroles’ work?

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Why is scale important in installation art?

When did Moroles start working in Pietrasanta?

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THE OMAHA RIVERSCAPE
2008-09, GRANITE AND WATER INSTALLATION WITH ACADEMY BLACK GRANITE REFLECTING POOL; THREE COLUMN FOUNTAINS OF MOUNTAIN RED, CARNEILIAN, AND DAKOTA MAHOGANY GRANITE; AND DAKOTA MAHOGANY GRANITE WATER WALL

JOSLYN ART MUSEUM OMAHA, NEBRASKA
MUSEUM PURCHASE WITH FUNDS FROM PATRON CIRCLE FOR CONTEMPORARY ART AND HELEN & TED KOLDERIE, 2008-09
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