



Evening for Educators

At Work: Celebrating the Art of Labor and the Working World

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Educator Resources and Lesson Plans

4/19/2017

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Hi-resolution images of all artworks used here can be accessed from the Images folder on this flashdrive.

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Art of Work

Spinning Yarns, Weaving Tales

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Educator Resources and Lesson Plans

Fall 2016

Lake Titicaca Embroidery, unknown, Peru



Lake Titicaca is one of the world's highest altitude navigable lakes. The lake borders Peru and Bolivia. Lake Titicaca is, according to legend, the birthplace of the Incan civilization. The people who live in the region of Lake Titicaca are farmers, herders, fishers, and artisans. One group, the Uros, initially built floating islands as a defense against other tribal groups. These islands are made from Totora reeds. Today, Uros communities still live on floating islands and tourism is a major portion of their economy. The increase in visitors has caused weavers to incorporate designs to sell to tourists.

From the Lake Titicaca Embroidery, we get a sense of traditional forms of work and celebration. We see herders with alpacas, farmers plowing and planting a field, a fisher, and an embroiderer or weaver. We also see that the work is shared with family, with tasks for both men and women. Additionally, we see a celebration. The embroidery also provides evidence of environmental elements: high peaked mountains, farmland, and a lake or river.

Peru
Lake Titicaca (Titiqaqa) embroidery
Textile
Late 19th / early 20th century
ED2006.2.184

Sarah Nisoneer, Santaquin 1894, unknown, Utah



In 1894, The Enabling Act was approved, allowing Utah to form a constitution and state government and join the union of the original states. It would take Utah nearly two years to gain statehood on January 4, 1896. Santaquin, Utah was settled at the junction of Utah and Juab valleys in 1851, with a fort build about 1855. Farming was prevalent and some industries began (sawmill, flour and molasses mills, even a silk mill) to support the needs of the community. The Santaquin History notes "Horse and buggy were the only means of transportation available until 1875, at which time the Utah Southern Railroad completed a line to Santaquin."

unknown Utah artist
Sarah Nisoneer, Santaquin
Photograph
1894
ED2006.2.4

Spinning Yarns, Weaving Tales

Jennifer Heldenbrand

Overview and Objectives

By observing an embroidered cloth from Peru and a historical photograph from Santaquin, Utah, students will consider cultural and traditional influences on daily routines. Students will design on paper a weaving about either the work they want to do in their future, or the work of a family member, or how their family works together to complete a task or celebration. Students will use the information gained from these observations and their design to write an artist statement about their design.

Intended Audiences/Grade Levels This lesson can be adapted for several grade levels. The objectives listed are with Sixth Grade content in mind.

State Core Links (see State Core Links at the end of this lesson plan)

Duration Two sessions, approximately 45 minutes each

First session is used to observe and discuss artworks, and to begin the weaving design work. In the second session, students complete the design, draft and finalize their artist statements, and begin a written story for the design work.

Materials

1. *Lake Titicaca Embroidery*, unknown Peru, ED2006.2.184 (or reproduction)
2. *Sarah Nisoneer, Santaquin, 1894*, unknown Utah, ED2006.2.4 (or reproduction)
3. Paper
4. Pencils, Markers, Colored Pencils

Vocabulary/Key Terms

artist statement text

spinning wheel text

loom text

weaving text

Activity

Session 1: Showing artworks and discussion: Begin by displaying the *Lake Titicaca Embroidery*. Ask questions to prompt discussion. Ask a student to write their classmates comments on the board. Provide background information as needed.

Suggested questions:

- What can we learn about a group of people and their culture by looking at artwork?
- What images are represented in the tapestry?
- What can we learn about the people of Peru?
- Does the tapestry provide any clues about the environment of Peru?
- What does the artist of the embroidery value, what do they want us to see?
- What is the story that the artist is telling?

Next, display the photograph of *Sarah Nisoneer*. Ask questions to prompt discussion and ask another student to write classmates answers. Provide background information as needed.

Suggested questions:

- What can we learn by looking at the photograph of *Sarah Nisoneer, Santaquin, 1894*?
- What is the machine that appears beside her in the photograph?
- What does the person in the photograph value? How do we know?
- What does the photographer value?
- What is the story the photographer is telling?

Compare the two pieces by asking students to consider their statements about the two artworks. Ask students to discuss in pairs or small groups before bringing them back into the whole group. You may need to guide the discussion to find the commonalities. Lead with questions, if needed.

Suggested questions:

- How are our lists of ideas similar about these two works?
- How are they different?
- How can these two artworks help us define what we value in work and celebration?
- What is the combined story of these works?

Activity: Designing a Weaving

Provide students with paper for their design work. Ask them to consider the work they want to do in their future, or the work of a family member or how their family works together to complete a task or celebration. Ask students to first do a minimal sketch to think through their ideas; then transfer their main ideas to a final copy for sharing with their classmates.

Session 2: Complete final weaving designs: Provide time to complete final copies of weaving designs. Ask students to decide how best to describe their design in words. Define an artist statement as a brief written description to support the viewer in understanding the artist's intent. Allow them to work with a partner to share their ideas. Then, provide time for them to write and refine their statement. Collect final artist statements to display with the designs.

Next, encourage students to turn their design and artist statement into a narrative and write the story of the work involved. Depending on the grade level, give appropriate parameters for the written story. Invite students to orally share their stories.

Extension: Wool hand-spinning kits are available from Utah Agriculture in the Classroom (utah.agintheclassroom.org). Have students try spinning wool to see how the process works. The second video ties the concept back to the Peruvian Embroidery. The following videos provide additional information.

Wool Spinning Tutorial (time: 2:20) <https://www.youtube.com/watch?v=xwnxldIMSYo>

Weaving in the Peruvian Andes (time: 4:46) <https://www.youtube.com/watch?v=9bl35sndQvE>

Method(s) for Assessment

Final designs and artist statements show evidence of valued work or combined work to create a celebration.

State Core Links

USBE Fine Arts

Standard 6.V.R.1: Identify and interpret works of art or design that reveal how people live around the world and what they value.

Standard 6.V.R.2: Compare one's own interpretation of a work of art with the interpretation of others.

Standard 6.V.CO.2: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding by analyzing how art reflects changing times, traditions, resources, and cultural uses.

USBE English Language Arts

Standard 6.W.2: Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

Standard 6.W.3: Write a multi-paragraph narrative text to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Sources

Lake Titicaca Embroidery

- The Lake Titicaca Basin, A Pre-Colombian Built Landscape, Clark L. Erickson, <https://www.sas.upenn.edu/anthropology/system/files/ericksonletzvol.pdf>
- Weaving Messages Today: Three Decades of Belts in Taquile Island, Peru (1976-2006), Elayne Zorn, University of Central Florida, <http://digitalcommons.unl.edu/tsaconf/344>
- Rough Waters for Peru's Floating Islands, Zoltan Istvan, July 3, 2003, news.nationalgeographic.com/news/2003/07/0703_030703_laketiticaca.html
- The Deceptive Simplicity of Peruvian Textiles, Lisa Bosley, August 19, 2014, <https://shop.nationalgeographic.com/blog/peruviantextiles>
- Textile Arts of Taquile Island, Peru, Elayne Zorn
- www.bergfashionlibrary.com/staticfiles/Encyclopedia/Textiles-Taquile-Island-Peru.pdf
- www.unesco.org

Sarah Nisoneer, Santaquin, 1894

- Enabling Act, July 16, 1894, <http://archives.utah.gov/research/exhibits/Statehood/1894text.htm>
- Santaquin History, www.santaquin.org/history



Art of Work *Roles People Play*

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Artwork, Artist



Hirosada was the leading artist and the most prolific of the Osaka printmaking school. He specialized in producing commissioned prints which served to promote the Kabuki theaters that were very popular in large cities like Edo (today Tokyo). Hirosada's depiction of leading actors with unusual expressions and twisted poses created a dramatic and expressive style to his prints.

Customary for Edo period artists, Gosotei Hirosada used a number of different art names through his career including Konishi Hirosada, Gorakutei Hirosada, and Utagawa Hirosada. It is also speculated that Gosotei Hirosada was possibly the well-known artist Utagawa Sadahiro I, because of similarities in their work. Hirosada is mentioned as a pupil of Kunimasu Utagawa with the dates of 1819-1865.

*<http://artelino.com/articles/hirosada.asp>

Konishi Hirosada (also called Gosotei Hirosada)
(c. 1819–1863), Japan
Untitled
Woodblock print
ca. 1850s
ED1996.12.3

*http://www.osakaprints.com/content/artists/artist_listpp/gallery_hirosada.htm

Roles People Play

Lisa McAfee-Nichols

Introduction

Using Hiroshige's woodcuts as a spring board, students will create an edition of relief prints that express a role the worker plays in contemporary society. How does this role affect others? How does the person working act or feel? How can we create a dynamic composition when depicting what some would consider mundane work? What various roles does each person play in our society and culture?

Concepts

- A. Printmaking is an art form that produces multiple prints from one matrix.
- B. Relief prints are created by carving away from a block to create lights/darks and positive/negative space.
- C. Printmaking is an art form that has been used throughout history with its roots beginning in Asia spreading throughout Europe and the rest of the world.
- D. Creating a matrix takes careful planning and technical skill.
- E. The process of carving a matrix involves active decision-making and requires critical thinking skills.
- F. There are many ways to create a print; relief is one approach to printmaking.
- G. Art Elements and Principles including line, shape, space, texture, pattern, and composition are used in creating a print.

Objectives

Using *Untitled* by Hiroshige as inspiration, students will:

- 1. Students will analyze and interpret Hiroshige's prints to identify expressive and unusual qualities.
- 2. Students will identify a variety of roles people play in society today.
- 3. Students will identify relief prints, how they are made, and the concept of creating multiple prints.
- 4. Students will draw a design to be transferred to their linoleum block and carved to create a matrix for printing.
- 5. Students will analyze and discuss how spatial relationships and exaggeration can enhance the emotional impact of art.

Intended Audiences/Grade Levels 8-12th grade. Although this lesson plan is designed for high school students, it can be adapted using suitable materials for Elementary and middle school*

State Core Links (see State Core Links at the end of this lesson plan)

Duration 5-7 class periods on a block schedule. Time may vary depending on scheduling.

Materials for designing the matrix

1. Linoleum blocks cut into 4"x 6" or larger pieces, one per student
2. Speedball carving tools.
3. Pencils, rulers, ball point pens, and erasers
4. Drawing paper cut to size of linoleum pieces.
5. Carbon or transfer paper.
6. Bench hook

Materials for printing the matrix

1. Finished carved matrix for printing (students should have 50% or more carved away for printing)
2. Paper for printing (I have used bond paper, and washi paper. Whatever your budget will allow). Colored printmaking papers can also be used.
3. Clean newsprint for tables
4. Plexiglas pieces or large glass work surfaces for rolling out ink
5. Water soluble Printmaking ink and extender, or water soluble oil paint
6. Brayers
7. Wooden rice paddles or wooden spoons
8. Rags, paper towels, aprons

*** Materials: for Elementary and Middle School**

Relief prints can be made with a variety of materials. Here are some alternative materials that can be used for any grade:

1. Styrofoam plates from meat trays can be used to create a matrix. Lightly sand the surface so it isn't shiny, press in with a pen or pencil (instead of carving with a speedball carving tool). Water color can be used to print, I have also seen water based markers used to print instead of ink.
2. Easy-cut is a soft rubber material that is easy to carve with cutting tools and works great for middle school. It is printed the same as a linoleum or wood block.
3. Polymer clay (also known by the brand name Sculpey or Fimo) can also be used to create a matrix. The clay is rolled flat and any texture or utensil can be used to make detailed impressions. Then bake as directed.

Vocabulary/Key Terms

Artist Proof trial impressions taken prior to editioning a finalized version of an image.

Bench Hook A metal or wooden plate with a raised edge on each end to hold a woodcut or linocut in place on a table while cutting.

Brayer	A small, hand-held rubber roller used to spread printing ink evenly on a surface before printing.
Edition	A set of identical prints that are numbered and signed.
Extender	(tinting and reducing medium): transparent additive to ink which dilutes the pigment color while maintaining the correct consistency for rolling.
Matrix	A block that has been carved and ready to print.
Print	The actual picture the artist makes from the matrix through a printmaking process.
Relief Print	A means of making prints by creating a raised design on a flat surface. The design is inked or covered with color and stamped or printed on paper or another surface.

Activity Part One: Creating the Matrix

History and background: Introduce the history and art form of wood block printing. Use Hiro-sada's woodcuts as examples and describe the technical process. Give a historical background of Hiro-sada's work and compare them to other traditional Japanese woodcut artists. For instance, how do Hiro-sada's prints compare to Utamaro's portraits? Utamaro was one of the first Japanese artists to be known and collected by Europeans and influenced the Impressionists.

1. Discuss as a class the ways Hiro-sada's work could be used to promote theatre? What do you think this play was about? Who was this character? Who were the other characters? How would you depict them in a print?
2. Explain the concept of multiples. Ask students to think about why it is important to print-makers and collectors. Why do they collect band or movie posters.

Discussion: Discuss the expressive quality, gestures, facial expressions of the subject in this print, and how the composition is arranged. What do the landscape and objects around the figure tell us about him?

Brain storm with students the variety of roles within our society and how they relate to the work people do every day.

- What roles do they play?
- How have jobs changed since their parents were their age?
- Is that change related to technology, or other events?
- How can we find importance in what may be considered mundane everyday jobs?
- How will we choose to depict a work role in society and the social, emotional, and/or cultural ramifications of that role?

Choose a few of the jobs you discussed as a class.

- How would students draw those people?

- What would their facial expressions look like?
- What actions would they be doing?
- What uniforms, props, or scenery would be around them to help identify their role in society?

Drawing: Guide Students through exercises that will help them develop a theme for their drawing (Stay away from letters or numbers in the work. Keep in mind the drawing will come out in reverse as a print). Work with them to create unusual and dynamic compositions of ordinary roles through cropping or unusual perspectives or exaggerated facial expressions.

Time should be spent on the planning stage with all areas of the drawing worked out prior to transferring to the linoleum block. Plan out areas of light and darks, use of contrast, line, and use of positive and negative space. Discuss compositional issues as they work. How do we create drama and movement or unity and balance in a piece for instance?

Prepping: Sand the linoleum blocks with fine sandpaper for a smooth clean surface. Tape transfer paper down to the linoleum block with student's completed drawing taped on top of the transfer paper. Students will trace over their lines on the drawing to transfer the design to the block. Lift one side before removing completely to make sure drawing is completely transferred. Remove the transfer paper and drawing. Keep the drawing for reference.

Carving: Prior to carving, show examples of linoleum prints and explain how the light and dark areas are created. Demonstrate safe use of carving tools and carving technique such as carving away from their fingers and hand.

Students will then carve their matrix. Work slowly and carefully. Don't dig too deep. Remind students that what they are carving out will be white, what is raised will be printed as black (or other color of ink). When the student is finished carving they are ready to print an "Artist Proof" to determine if more areas need to be carved away or adjustments made in the composition.

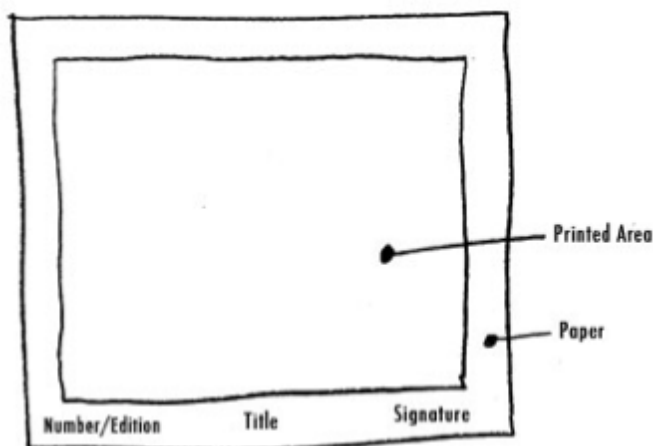
Activity Part Two: Printing an Edition

Set-up: Cover tables with newsprint. Have the following supplies ready: clean paper to print on, Plexiglas or glass slab for rolling ink out, brayer, rice paddle or wooden spoon, ink, palette knife.

Demonstrate: Demonstrate to students how to print an artist's proof. Brayer should be charged evenly with ink. Different colors can be used depending on preference. Roll the ink onto the linoleum matrix covering the flat areas evenly. Move your matrix to a clean area and clean your hands if necessary. Lay printing paper down evenly onto matrix. If desired, a registration sheet can be made from newsprint to help students lay paper on straight and even. Place a piece of clean newsprint on top of the printing paper and matrix then rub with flat side of spoon or paddle all over evenly.

Pull the print! Examine the print to adjust quantity of ink or pressure etc. I always have students print as many prints as they can, more than they need. Lay the prints to dry overnight on a drying rack or surface.

Signing and numbering When prints are dry, have students select the best quality prints for their edition. In pencil students will number, title, and sign their prints.



Method(s) for Assessment

- Assess daily effectiveness of written plans and teaching strategies in leading students to fulfill goals.
- Observe student behaviors and assess the degree to which students were engaged in activities.
- Assess drawings and prints of students to see if desired criteria was fulfilled and what concepts need to be reviewed.

State Core Links

Visual Arts: Printmaking

Standard 1: Making: Students will assemble and create prints by manipulating printmaking media and by organizing images with the elements and principles of art.

Standard 2: Perceiving: Students will find meaning by analyzing, criticizing, and evaluating prints.

Standard 3: Expressing: Students will create meaning in prints.

Standard 4: Contextualizing: Students will find meaning in printmaking through settings and other modes of learning.

Sources:

- * <http://artelino.com/articles/hirosada.asp>
- * http://www.osakaprints.com/content/artists/artist_listpp/gallery_hirosada.htm
- Anderson, Jim & Desmet, Anne. Handmade Prints. Davis Publications, Worcester, Mass., 2000.



Careers in Art

We Can Be Art Critics

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Educator Resources and Lesson Plans

Fall 2016

Discarded Memories, Chakaia Booker



Chakaia Booker, born in 1953, is an American artist living and working in New York City. She studied sociology and art, as well as African dance and basket weaving. Booker began making her own clothing as a teenager and continues to use those skills to create her large-scale sculptures out of car tires and other everyday found materials.

Booker made *Discarded Memories* in 2008 by cutting, tearing, weaving, and sewing old rubber car tires. The texture and repetition on the tires make patterns that may resemble skin, feathers, scales, spikes, or body armor. Booker acknowledges that her abstract tire sculptures do speak to ecology and the environment, but she prefers to allow the viewer to construct their own meaning.

Look closely. What patterns or textures do you see? What do they remind you of? What does the title of this sculpture, *Discarded Memories*, make you think of? Have you ever used recycled materials to make art?

Chakaia Booker (1953-), American

Discarded Memories

Tires, wood, metal, paint

Purchased with funds from the UMFA Young

Benefactors and the Phyllis Cannon Wattis

Endowment for Modern and Contemporary Art

UMFA2009.15.1A, B

We Can Be Art Critics

Kelly Baisley

Overview

Students will be introduced to 5 artworks from the Modern and Contemporary galleries at the UMFA, examining each one in depth. Role playing as art critics, students will use critical thinking skills to play a critique game and to produce a written critique of one artwork.

Objectives

Using *Discarded Memories* and other objects from the UMFA permanent collection as inspiration, students will:

1. examine 5 artworks from the UMFA's permanent collection
2. understand that artworks convey meaning for the viewer as well as the creator
3. identify being an art critic as one possible career in the arts
4. write and present an opinion-based critique in an organized manner, supported by appropriate facts and descriptive details

Intended Audiences/Grade Levels 4th

State Core Links (see State Core Links at the end of this lesson plan)

Duration 45-60 minutes

Materials

1. Image of *Discarded Memories*, Chakaia Booker, UMFA2009.15.1A, B (see addt'l resources)
2. Image of *Infinity Nets*, Yayoi Kusama, UMFA2011.2.2 (see addt'l resources)
3. Image of *Seer Bonnets*, Angela Ellsworth, UMFA2010.16.1 (see addt'l resources)
4. Image of *Periphery*, Lynette Yiadom-Boakye, UMFA2013.3.1 (see addt'l resources)
5. Video of *Siva in Motion*, Shigeo Kihara, UMFA2014.18.1 (see addt'l resources)
6. *We Can be Art Critics* video (see addt'l resources)
7. Critique game strips (see addt'l resources)
8. Tape
9. Pencils
10. Notebook paper

Vocabulary/Key Terms

critique	to judge something based on facts
Modern	an art style from 1860s-1970s
Contemporary	art made by living artists
analyze	to study closely, examine
interpret	explain the meaning of
evaluate	judge

Activity

Introduction: Begin with the *We Can Be Art Critics* video, which introduces students to the Modern and Contemporary galleries at the UMFA by highlighting 5 artworks by women artists. Pause the video for class discussion everytime a question is posed.

Lesson Part 1: Critique Game (make sure your 5 reproductions are hung up on the board or around your room previous to starting the game)

- After watching the critique game directions on the video, hand out 1 strip to each student and have them tear into 3 pieces.
- Call on students to tape their frames, cash, and present pieces next to the artworks they choose for that category of the critique.
- Allow students to share their responses with the whole class.

Lesson Part 2: Written Critique

- Return to the *We Can Be Art Critics* video - further analyze *Discarded Memories* as students get a more in-depth look at the artwork and watch the directions for the written critique.
- Allow students time to write their critiques while leaving the critique guide projected.
- Call on students to share their critiques with the whole class.

Wrap-Up

- What a critique? What does an art critic do?
- What was your favorite part of the lesson? What did you learn?

Method(s) for Assessment

Formative

- Students are participating in discussions during video.
- Students understand their role as art critics during the critique game.

Summative

- Students write organized critiques following the critique guide, supporting their opinions with grade-level appropriate facts and details and includes a concluding statement.
- Students present their critiques in an organized manner while speaking clearly at an appropriate pace.

State Core Links for 4th grade

English Language Arts

Writing Standard 1 - Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

- a. Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose.
- b. Provide reasons that are supported by facts and details.
- d. Provide a concluding statement or section related to the opinion presented.

Speaking and Listening Standard 4 - Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

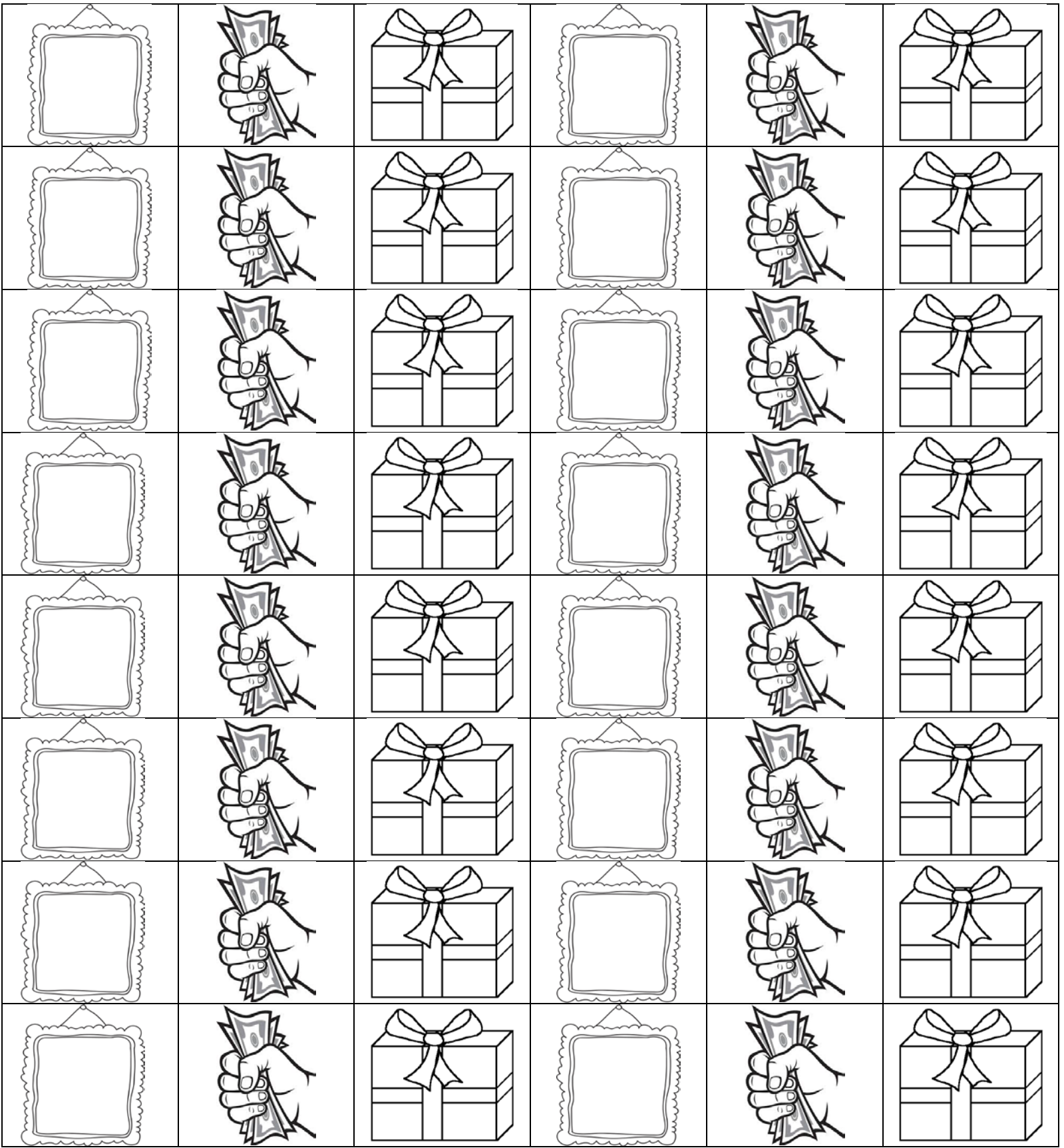
Fine Arts - Visual Arts

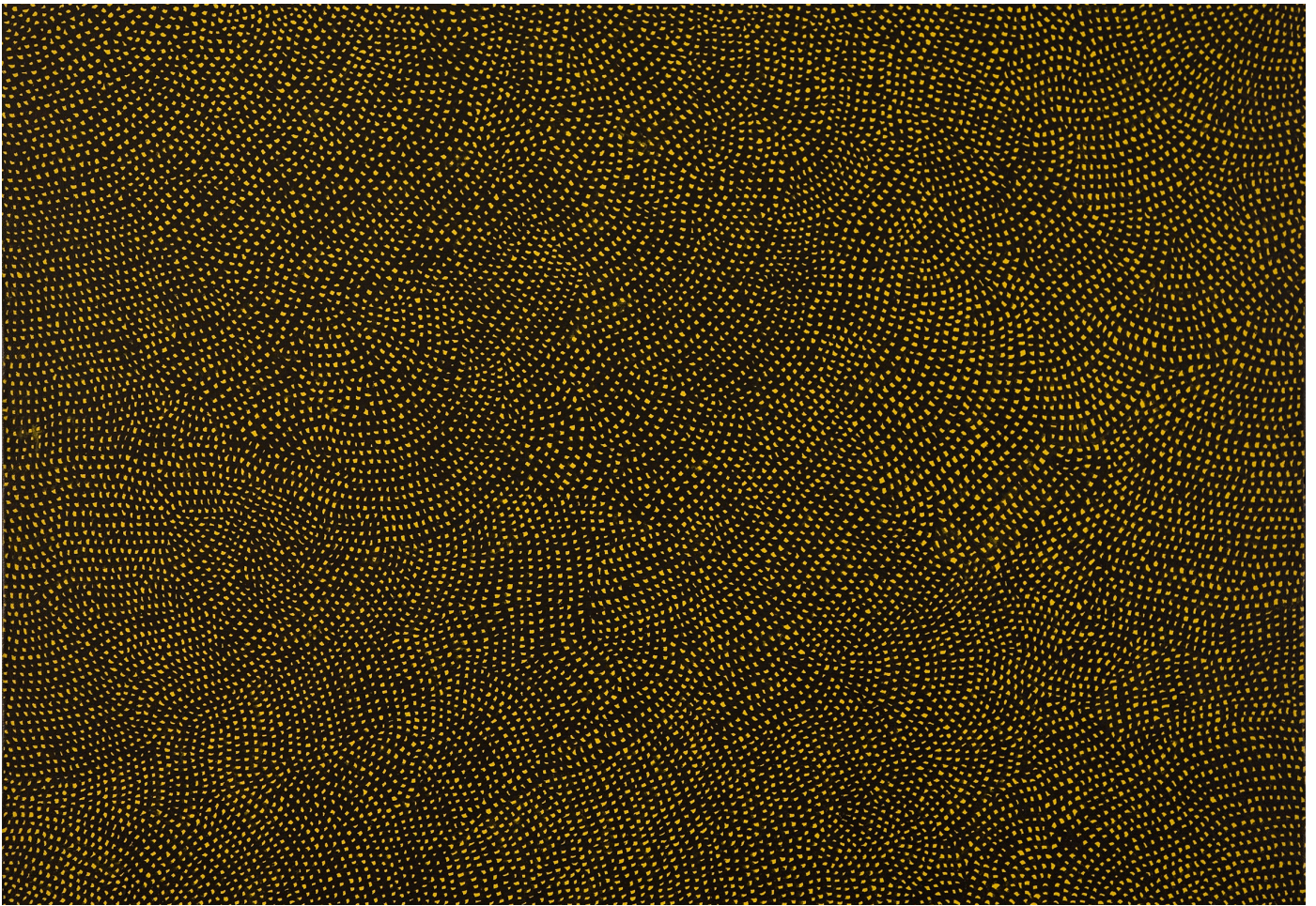
Strand: Respond - Students will understand, evaluate and articulate how works of art convey meaning for the observer as well as the creator

- 4.V.R.3. Refer to contextual information and analyze relevant subject matter, characteristics of form, and use of media

Additional Resources

- We Can be Art Critics video <https://vimeo.com/213282707>





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Yayoi Kusama

Japanese, born 1929

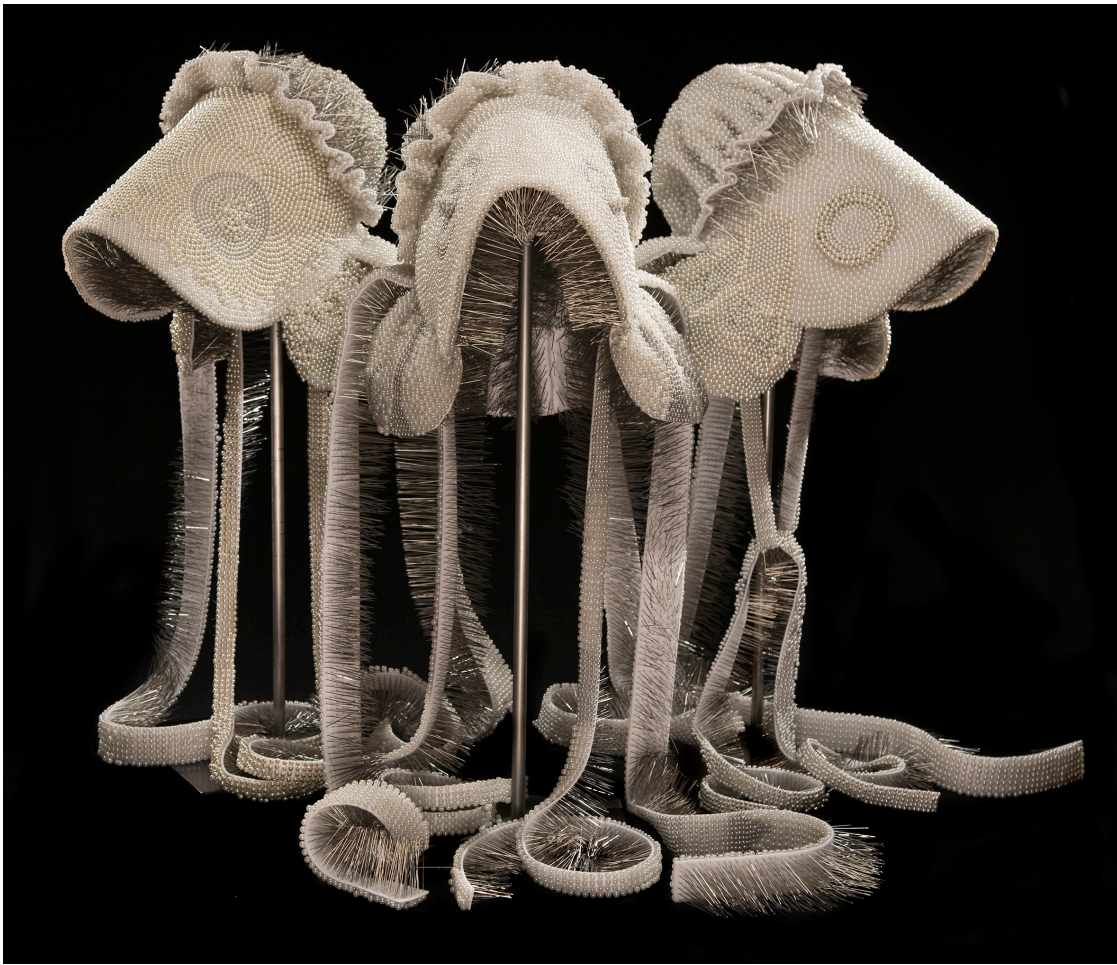
Infinity Nets, 1959

Acrylic on canvas

Purchased with funds from the Phyllis Cannon Wattis Endowment for Modern and Contemporary Art

UMFA2011.2.2

What colors did Yayoi Kusama use in her painting? Which color is in the background and which color is in the foreground? Kusama is best known for her paintings covered in patterns that seem to go on for infinity, without ending. Although Kusama's *Infinity Nets* is abstract, not representing something from reality, she says it is about identity, repetition, and time.



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Angela Ellsworth
American, born 1964
Seer Bonnets, 2010

Corsage pin, fabric, plastic foam

Purchased with funds from the UMFA Young Benefactors and the Phyllis Cannon Wattis Endowment for Modern and Contemporary Art

UMFA2010.16.1

Look closely. What is this bonnet made from? Have you ever seen a bonnet in real life? Angela Ellsworth creates the *Seer Bonnets* using pins, with the pointy tip on the inside and the pearl on the outside. Ellsworth made 35 of these bonnets, inspired by her family's culture and traditions. Can you think of something else that looks one way on the outside and another way on the inside?



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Lynette Yiadom-Boakye

British, born 1977

Periphery, 2013

Oil on canvas

Purchased with funds from the Phyllis Cannon Wattis Endowment for Modern and Contemporary Art

UMFA2013.3.1

The title of this painting, *Periphery*, means the area surrounding a place or thing. What is the setting surrounding the girl in the painting? What is she thinking about? Lynette Yiadom-Boakye paints portraits of people, but not real people. Instead, she invents her characters from people she sees in magazines or artworks, reads about in books, or has in her memory. She purposefully doesn't add many details, so it is up to the viewer to decide the setting and story of the characters.

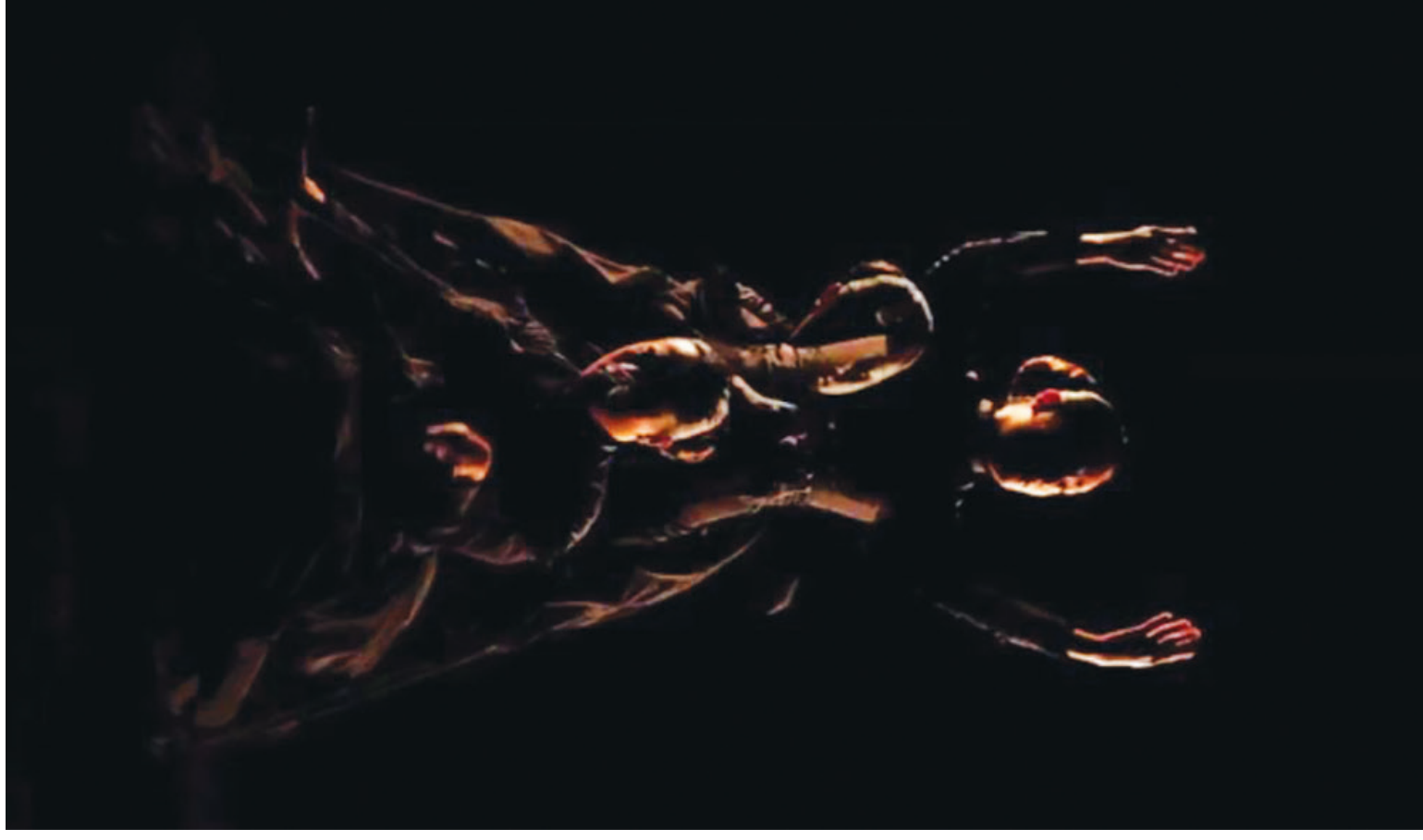


Chakaia Booker
American, born 1953
Discarded Memories, 2008
Tires, wood, metal, paint
Purchased with funds from the UMFA Young Benefactors and the Phyllis Cannon Wattis Endowment for Modern and Contemporary Art
UMFA2009.15.1A,B

Look closely. What patterns or textures do you see? What do they remind you of? Chakaia Booker makes very large sculptures from old, rubber car tires and other everyday found items. What does the title of this sculpture, *Discarded Memories*, make you think of? Have you ever used recycled materials to make art?

Shigeyuki Kihara
Samoan, born 1975
Siva in Motion, 2012
Single channel HD digital video, silent
8 minutes 14 seconds, looping
Purchased with funds from the Phyllis Cannon Wattis Endowment for
Modern and Contemporary Art
UMFA2014.18.1

Does your family have any traditions? When do you practice them? In *Siva in Motion*, Shigeyuki Kihara performed a traditional dance from Samoa, an island in the South Pacific Ocean. Kihara was inspired by the devastating tsunami that hit Samoa in 2009. How do her movements represent a tsunami? What is the mood of this video? How can you tell?





Careers in Art

Main Lesson

Utah Museum of Fine Arts • www.umfa.utah.edu

Educator Resources and Lesson Plans

Fall 2016

Objects from the UMFA Education Collection



Head of Hygeia Replica

Greek
Stone and marble

ED 2005.6.1

In Greek mythology, Hygeia is the goddess of health, cleanliness and hygiene. She was associated with the prevention of sickness and the continuation of good health.



Oaxacan Bird

Mexico
Copal wood, paint

Ed 1996.3

The Zapotec people of Oaxaca are known for their woodcarvings, called alebrijes. In the mid-1900s, responding to the tourist market, a new carving method emerged using the wood of the Copal (or Copillo) tree. While still green, carvers sculpt the wood into various forms, using the natural shape and grain to determine its final appearance.



Zulu Telephone Baskets

South Africa
telephone wire

Contemporary versions of traditional Zulu beer pot covers made for commercial purposes rather than functionality. Traditional arts in many cultures have been commercialized to bring in profit.



Hindu Diety

India
Bronze

ED 1995.6.13

This Hindu god, Rama, is considered a Supreme Being in some Hindu traditions. Though born into wealth, Rama and his family experienced many difficult circumstances including exile, moral and ethical dilemmas, and most notably, kidnapping. The kidnapping of his wife, Sita, led Rama and his brother Lakshmana on an epic adventure to regain her freedom and destroy the demon-king who took her. Rama's birthday is celebrated every year with a spring festival.



Kirdi Loin Cloth

Cameroon or Nigeria
beads, shells, string

ED 2004.2.1

Multi-colored beaded loincloth with brown string ties. Striped pattern on each end and the middle, diamond pattern between sets of stripes. 24 shells hang from the bottom of the cloth. The beads and patterns are used to tell stories and to identify groups of people. Kirdi loincloths are traditionally used in ceremonies.



Mountain Village Arpillera

Peru
textile

ED 2015.1.2

An appliqué is a quilted textile in which details and patterns are created by attaching smaller pieces of fabric to a larger one by using a needle and thread. Known as an arpillera, this style of appliqué is found throughout Chile, Venezuela, Columbia and Peru and tell stories of everyday life through vivid colors and shapes. However, this art form began as a form of government protest in Chile in the 1970s. Women would create arpilleras that contained secret messages to communicate from one town or village to another when other forms of communication, like letters or photographs, were not allowed.

Careers in Art

Kelly Baisley

Overview

Through mini-interviews, students will be introduced to 8 art professionals living and working in Salt Lake City in the *Careers in Art* video. Students will be encouraged to make connections between those careers and technology, science and other subjects. Students will investigate an object from the UMFA's education collection and then work in small groups, roleplaying as curators to create a fictional gallery show and write a Call to Artists inspired by their object. As the final activity, students will roleplay as professional artists to create an artwork in response to another group's Call to Artists.

Objectives

Using education collection objects or reproductions as inspiration, students will:

1. understand that there are varied careers in the arts that integrate other subjects
2. investigate real art objects from the UMFA education collection with hands-on techniques
3. work collaboratively in small groups to create a fictional gallery and write a Call to Artists
4. independently create a 2D artwork following rules and criteria

Intended Audiences/Grade Levels 4th

State Core Links (see State Core Links at the end of this lesson plan)

Duration 60-75 minutes

Materials

1. *Careers in Art* video (see addt'l resources)
2. 5-6 objects from the UMFA education collection (available for checkout) or reproductions (see addt'l resources)
3. Call to Artists template and directions (see addt'l resources)
4. 5-6 different art materials of your choice
5. Frame/Pedestal template - print double-sided (see addt'l resources)

Vocabulary/Key Terms

career	a job that you have for a long period of time that you have worked towards
curator	someone who manages a collection of things
exhibition	a public display of art or other interesting things
2D	two-dimensional, flat
3D	three-dimensional, takes up space
pedestal	a base to place a sculpture or 3D object on

Activity

Introduction: Begin by asking students what art careers they know about already and make a list. Show the *Careers in Art* video, which introduces students to 8 art professionals living and working in SLC.

Lesson Part 1: We Can Be Curators

- After watching the video, ask students which careers connected to technology? Science? Writing? See what connections they can make on their own.
- Explain that they will be working as curators for their first career. Ask if anyone remembers what the curator in the video (Whitney) said she does in her job? If not, explain that a curator manages a collection of things, like art, and they come up with ideas for exhibitions, communicate their ideas to artists, and select which pieces of art will go in the exhibition.
- If using real art objects from the UMFA education collection, go over the included guidelines for how to handle art safely and responsibly. Have students clear their desks.
- Divide students into groups of 4-5. Hand out gloves and objects (if using), or reproductions of artworks. Allow students just a few minutes to look at and discuss their artwork, prompting them with the following questions: What materials were used to make this? When was it made? Why was it made? What culture, country, or continent is it from? What is the meaning of it?
- Show students the Call to Artists template (from this document or print out and place under document camera) and go through the directions for how to fill it out. Have groups select 1 person to be the writer. Allow 7-10 minutes for them to complete. Collect all objects or reproductions as well as Call to Artists.

Lesson Part 2: We Can Be Professional Artists

- Explain to students that for their second career they will be professional artists. Tell them you will be handing out their Call to Artists to a different group and their job will be to create a 2D artwork in response to the new Call to Artists, following all the rules and criteria given to them. Show students the Frame/Pedestal template and explain that if their new Call to Artists asks them to make a 2D artwork they will use the frame side, if it asks them to make a 3D artwork they will use the pedestal side (even though the materials will be 2D, it will look 3D on a pedestal), and if it doesn't specify they get to choose which side to work on. Make sure to point out the rectangular box on the paper and have students keep the box on the bottom of the page and keep it blank for now (they will create an artwork label in the next lesson, We Can Be Curators).
- Distribute Call to Artists to different groups and give students 1-2 minutes to read it through. Check for understanding before handing out materials.
- Give each student one Frame/Pedestal template (if they make a mistake, turn it into a happy accident!) and give each group a different 2D art material to work with (e.g., markers, colored pencils, watercolor paint or watercolor pencils, tempera/acrylic/oil paint or paint pens, charcoal, washi tape, stamps, texture plates, etc.). Allow 15-20 minutes to work.
- Collect artworks or set aside to let them dry.

Wrap-Up

- Which career from the video was your favorite? Can you think of any other careers in the arts?
- Have students share what art career they would most like to have someday.

Method(s) for Assessment

Formative

- Students participate in discussions before and after the video.
- Students handle art objects safely and responsibly, adhering to the guidelines given.

Summative

- Students collaborate to write a Call to Artists with their group.
- Students work independently to create an artwork that responds directly to the Call to Artists criteria and rules.

State Core Links for 4th grade

College and Career Readiness - English Language Arts

CCR Anchor 2: Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

W.4.2: Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

CCR Anchor 1:

Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners, building on others' ideas and expressing their own clearly.

Fine Arts - Visual Arts

Strand: CREATE (4.V.CR.) Students will generate artistic work by conceptualizing, organizing, and completing their artistic ideas. They will refine original work through persistence, reflection, and evaluation.

Standard 4.V.CR.2: Collaboratively set goals and create an artwork that is meaningful and shows the intent of the makers.

Standard 4.V.CR.4: Revise artwork in progress on the basis of insights gained through peer discussion.

Strand: PRESENT (4.V.P.) Students will analyze, interpret, refine, and select artistic work for presentation. They will convey meaning in the manner in which the art is presented

Standard 4.V.P.3: Compare and contrast purposes of art museums, art galleries, and other venues, as well as the types of personal experiences they provide

Strand: RESPOND (4.V.R.) Students will understand, evaluate and articulate how works of art convey meaning for the observer as well as the creator.

Standard 4.V.CO.2: Through observation, infer information about the time, place, and culture in which a work of art was created.

Additional Resources

- *Careers in Art* video <https://vimeo.com/213231922>

Call to Artists

We are the (1) _____ Gallery.

We would like to invite you to submit your artwork
for our upcoming show (2) “_____”
_____.

We want your artwork to be (3) _____

_____.

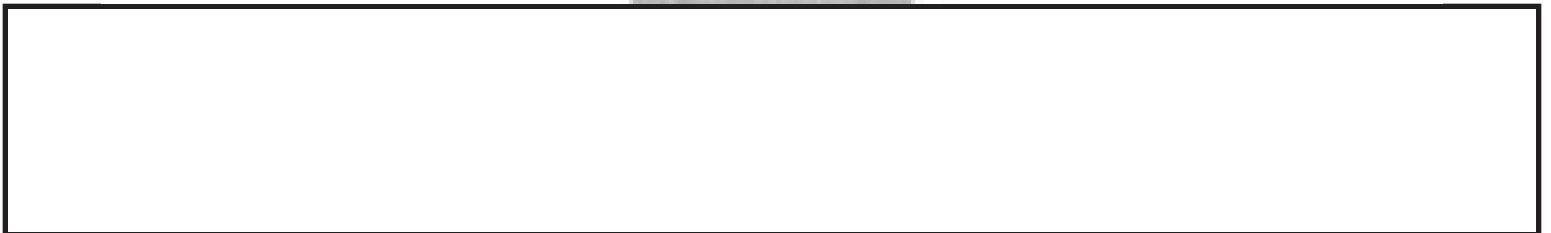
Other details you need to know about this art show
are (4) _____

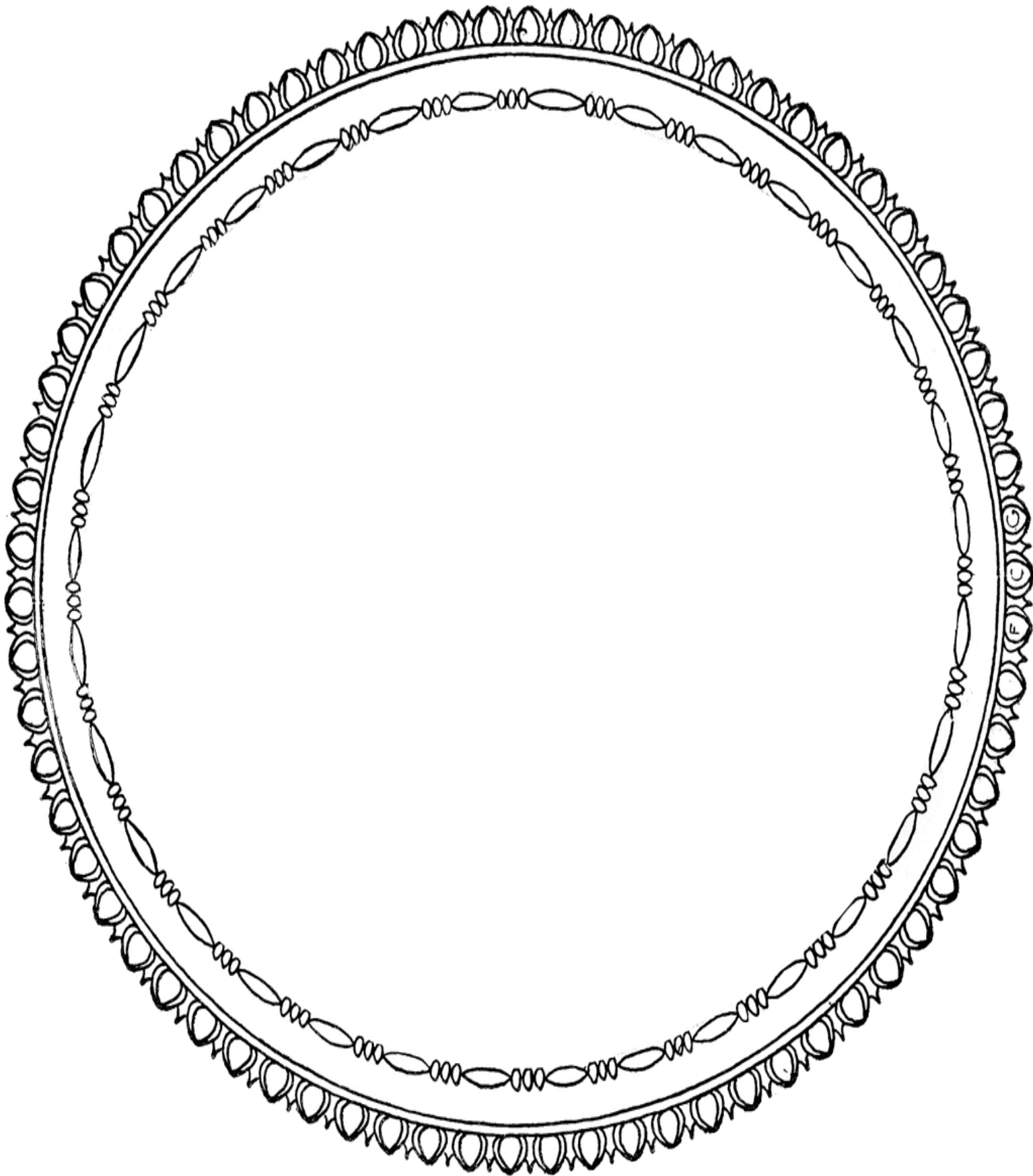
_____.

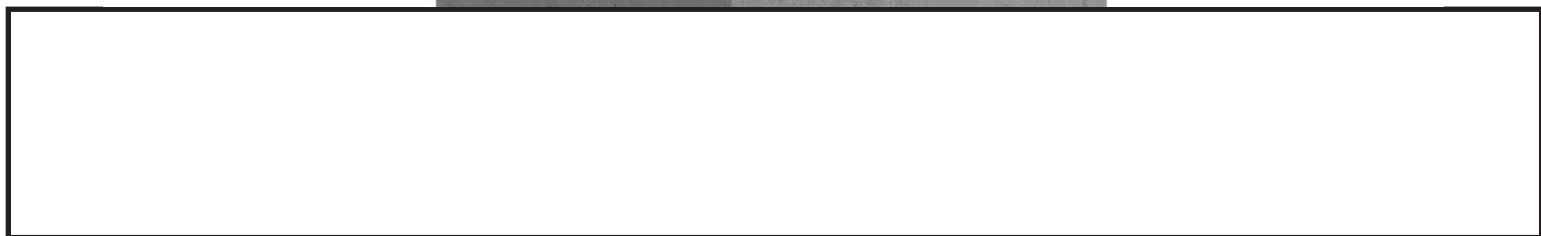
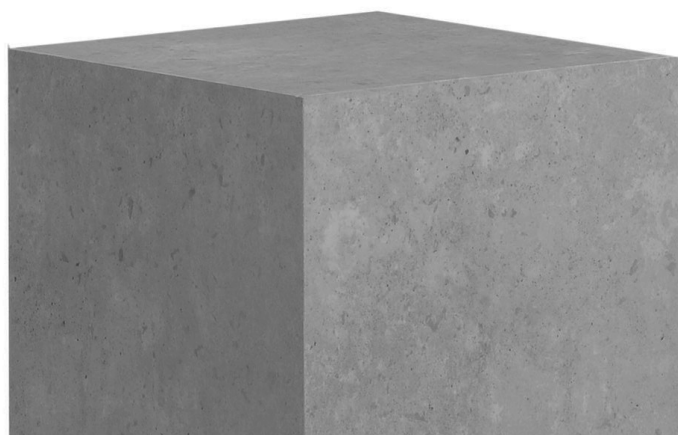
Call for Artists directions

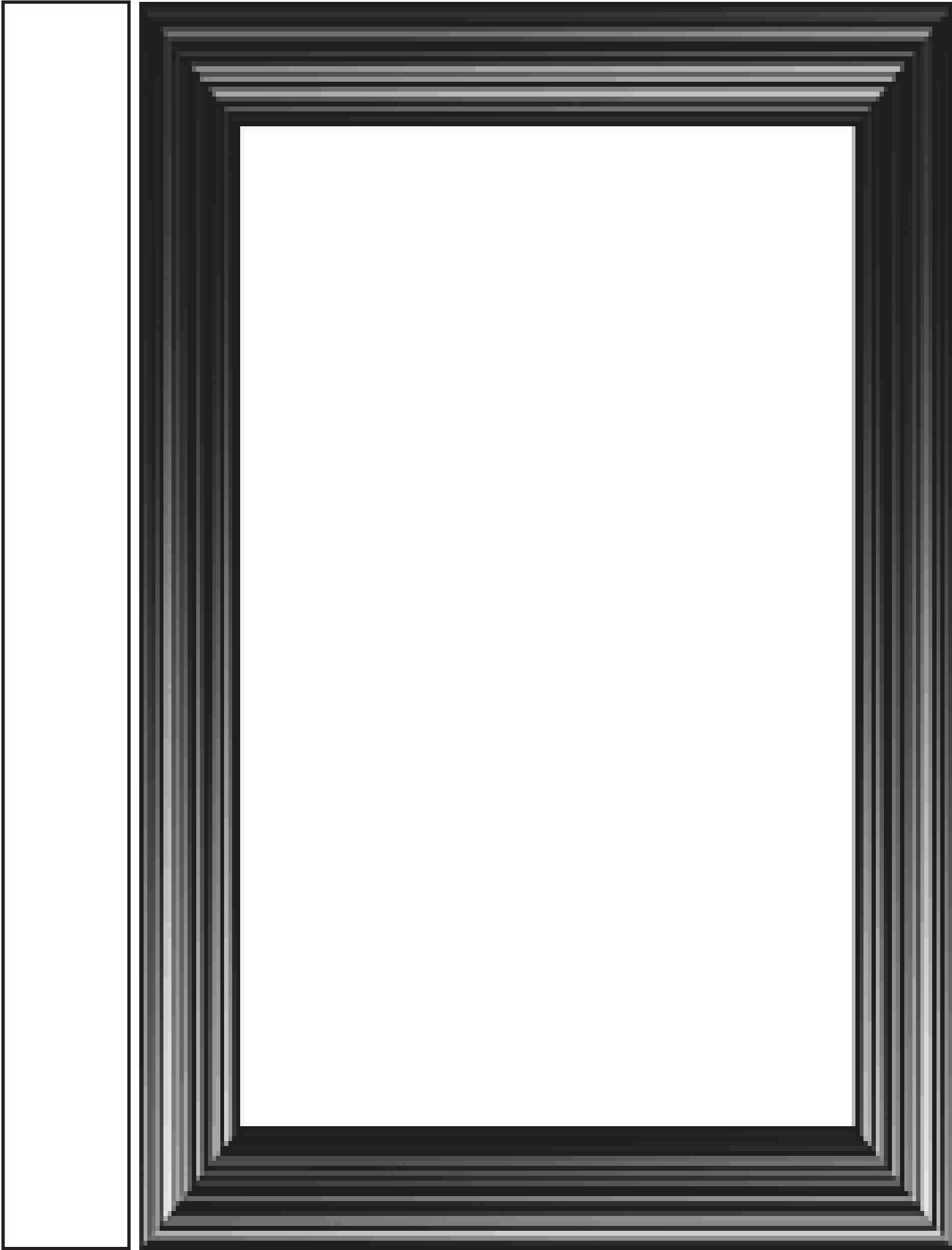
- 1. Name your gallery** – something about the people in your group. Something you have in common, something you all like, the initials in your name, school name or mascot, etc.
- 2. Give your gallery show a name/title** – make the title of your show connect to the art object that your group has looked at. Think of this like the title of a song and how it connects to what the song is about.
- 3. What should their artworks be about?** Make this connect to the art object your group has. What should it look like? How do they make it? What is the main idea of their artwork?
- 4. What rules do they have to follow?** Rainbow colors and patterns? Portraits only? Has to be a statue? Connect the rules to the artwork your group has.

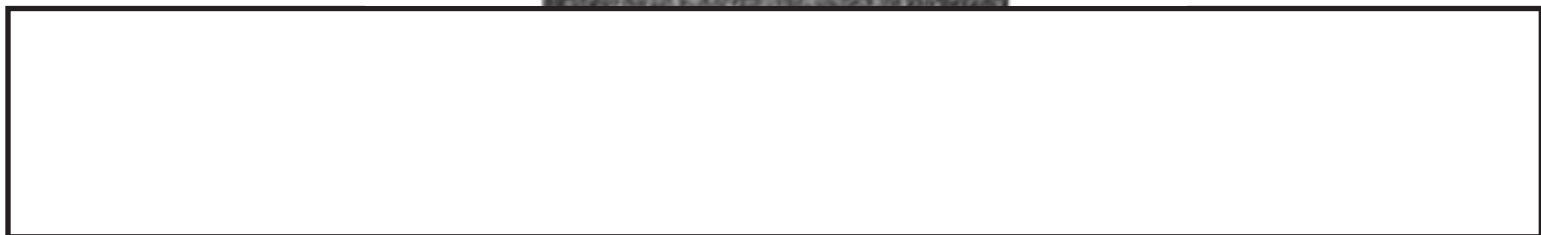














LOSELIA













Careers in Art

We Can Be Curators and Educators

Utah Museum of Fine Arts • www.umfa.utah.edu

Educator Resources and Lesson Plans

Fall 2016

Student Artwork from Careers in Art lesson



We Can Be Curators and Educators

Kelly Baisley

Overview

Students will examine the different parts of an object label, including the tombstone and extended label. Students will roleplay as curators, creating a tombstone and extended label for the artwork they created in the Careers in Art lesson.

Objectives

Using their own artwork as inspiration, students will:

1. examine an object tombstone and extended label
2. understand that labels are written to enhance the viewer's experience
3. write an object label for their own original artwork

Intended Audiences/Grade Levels 4th

State Core Links (see State Core Links at the end of this lesson plan)

Duration 10-15 minutes

Materials

1. *We Can Be Curators* video (see addt'l resources)
2. notebooks or scrap paper
3. pencils and pens

Vocabulary/Key Terms

object label	description of an artwork in a museum or gallery
tombstone	basic information in an object label
extended label	information in an object label that is meant to teach the viewer about the artist and the artwork
curator	someone who manages a collection of things

Activity

Introduction: Begin with the *We Can Be Curators* video, which introduces students to an object label and why curators write them and gives directions for creating their own tombstone and extended label.

Lesson Part I: Object Label

- After watching the *We Can Be Curators and Educators* video, allow students time to write their object label drafts on scrap paper.
- Check student's drafts before they write with pen in the label box on their artwork.
- Allow students to share their labels with the class.

Wrap-Up

- What is an object label? Why do curators and educators write labels?
- What was your favorite part of the lesson? What did you learn?

Method(s) for Assessment

Formative

- Students are paying attention during the video.
- Students understand their role as curators and educators.

Summative

- Students write organized object labels for their own artwork, appropriate to task, purpose, and audience.
- Students present their object labels to the class.

State Core Links for 4th grade

English Language Arts

Writing Standard 4 - Produce clear and coherent writing in which the development and organization are appropriate to task, purpose and audience.

Additional Resources

- *We Can Be Curators & Educators* video <https://vimeo.com/213726814>