

Evening for Educators

Transforming the Everyday Object

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Educator Resources and Lesson Plans

December 3, 2014

Table of Contents

Asmat Body Mask, Asmat peoples	2
Lesson Plan: Mask Making from Found Materials, Louona Tanner	4
Traces Suspectes En Surface, Robert Rauschenberg	15
Lesson Plan: Creating Art Elements, Allyn Hart	17
Jasmine Sidewinder #91, Gene Davis	22
Lesson Plan: Gene Davis, 1960's artwork and big - usable, Marcela Torres	23
Discarded Memories, Chakaia Booker	33
 _ _ _ _ _ _ _ _ _ Jedediah Caesar	34
Satyr Grove, Roland Thompson	35
How Do You Spell America? # 8, Willie Cole	36
Lesson Plan: Transforming the Everyday Environment through Art, Daniel Barney	37
 <i>The following lessons were written by pre-service teachers in the Art Education program at BYU taking a course on curriculum development. They were written in response to selected works in the UMFA collection. They also address the current Utah State Core Standards in the Visual Arts. Please note, the lesson plans are meant to inspire teaching and learning engagements rather than dictate or predetermine. Therefore, we invite you to utilize and adapt any of the strategies or ideas that resonate with you and your students. Student curriculum developers: Allie Evans, Ana Gonzales, Brianna Hatch, Natasha Jackson, Kate Jarman, Kanasa Johnson, Emily Judd, Yoomi Kim, Madelynn LaDamus, Normandie Luscher, Gaelin McMurdie, Jeremy Nixon, Kimberly Rawson, James Voss, Breanna Whipple.</i>	
Lesson Plan: Assemblage and Reclamation	45
Lesson Plan: Creating a Painting Using a System of Walking a Line and Dodging Mistakes	51
Lesson Plan: Acrostic Lesson	57
Lesson Plan: Relic in Resin	62

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Hi-resolution images of all artworks used here can be accessed from this CD.

Evening for Educators is funded in part by the State Wide Art Partnership and the Professional Outreach Programs in the Schools, (POPS) through the Utah State Office of Education



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Asmat Body Mask, Asmat peoples, New Guinea



The Asmat are a semi-nomadic tribal group in the southwestern coastal sections of New Guinea. They inhabit a tidal jungle - a lush tropical region filled with many species of birds, plants and animals. Most important to the Asmat is the Sago Palm (*Metroxylon sagu*), whose pith is used as a main dietary staple. The Asmat hunt and fish, as well as gather native foods. Most areas are unsuitable for farming, as the nearly constant rains leech the soil of nutrients needed for growing anything but native plants.

There are no roads in Asmat, so the networks of rivers in the area serve as travel routes for their canoes. Asmat villages are located on these rivers, and the population of each can vary greatly - generally from a few hundred to, less commonly, a few thousand persons. Their total current population is estimated at around 40,000.

The Asmat build houses from the abundant timber in the area. Most are home to an extended family consisting of a couple, their children, and the husband's parents. In addition there is at least one large men's house in each village, called a *Jeu*. This building has several

partitioned areas, with separate entrances and cooking areas for each family group's personal use. Asmat men spend much of their time in the *Jeu* organizing ceremonies, telling stories, planning hunting and fishing expeditions, as well as carving the incredible artwork for which they are known world-wide.

Asmat Peoples, New Guinea
Body Mask "Doroe", late 20th century
rattan, cord, plant fiber, wood, feather, seed
Gift of Steven C. Chiaramonte
UMFA 1995.037.001

For the Asmat, the physical and spiritual worlds are constantly intertwined. Every carving, decoration or tool of daily life represents some aspect of the spirit world. The Asmat believe that it is only when the spiritual and physical worlds are in harmony that the village will be happy and healthy. Therefore, ceremonies are the focal point of their

lives. These ceremonies remind them of their earthly obligations to relatives who have passed away, and create a link with ancestors who can be called upon to assist them in their daily lives.

Prior to the coming of missionaries, the Asmat were a cannibalistic and headhunting group. The Catholic Crosier Brothers were the first group to open a lasting missionary settlement, begun in 1953, and have been instrumental in documenting Asmat culture. After ministering to the Asmat for many years, the tribes gave up the headhunting aspect of their culture. However, the Crosiers have encouraged the Asmat to keep most of their traditions alive and vibrant. Toward this end, the Brothers have sponsored a highly popular yearly auction and art contest to showcase Asmat talent to the world, and promote a greater understanding of their culture.

<http://www.holmes.anthropology.museum/asmat/about.html>



Asmat region of Western New Guinea

The art and religion of the Asmat people of southwest New Guinea center primarily on the spirits of the recently dead. Nearly all Asmat subgroups celebrate, or celebrated, the mask feast, a series of rituals culminating when the dead, personified by performers wearing full-length body masks, return to visit the community. The rites involve two types of masks. The first, a single conical mask depicting a legendary orphan, appears as a comical prelude.

The second type of mask seen here, portrays the dead. Each mask of this type represents, and is named for, a specific individual who has recently died. At the climax of the ceremony, the masked performers representing the dead emerge from the forest and tour the village, where they are offered food and hospitality. They eventually arrive in front of the men's ceremonial house, where the dead and the living join in a dance, which continues long into the night. The following morning, the dead, now properly fed and entertained or frightened by threats of violence, depart for safan, the realm of the ancestors. <http://www.metmuseum.org/toah/works-of-art/1978.412.1282a>

Mask Making from Found Materials (Grades K-6)

Louona Tanner

Objectives

Using *artwork title* as inspiration, students will:

- I. create a mask that represents the personality of one of their ancestors.

Intended Audiences/Grade Levels K-6th grade

State Core Links

Fine Arts (Visual Arts 3rd grade)

Standard 1: (Making):The student will explore and refine the application of media, techniques, and artistic processes.

Objective 1 Explore a variety of art materials while learning new techniques and processes.

Standard 2: (Perceiving):The student will analyze, reflect on, and apply the structures of art.

Objective 2 Create works of art using the elements and principles.

Standard 4: Contextualizing:The student will interpret and apply visual arts in relation to cultures, history, and all learning.

Objective 1 Compare the arts of different cultures to explore their similarities and diversities.

Fine Arts (Visual Arts 4th grade)

Standard 2: (Perceiving):The student will analyze, reflect on, and apply the structures of art.

Objective 1 Analyze and reflect on works of art by their elements and principles.

Standard 3: (Expressing):The student will choose and evaluate artistic subject matter, themes, symbols, ideas, meanings, and purposes.

Objective 1 Explore possible content and purposes in significant works of art.

Fine Arts (Visual Arts 5th grade)

Standard 2: (Perceiving):The student will analyze, reflect on, and apply the structures of art.

Objective 1 Analyze and reflect on works of art by their elements and principles.

Standard 3: (Expressing):The student will choose and evaluate artistic subject matter, themes, symbols, ideas, meanings, and purposes.

Objective 2 Discuss, evaluate, and choose symbols, ideas, subject matter, meanings, and purposes for students' own artworks.

Fine Arts (Visual Arts 6th grade)

Standard 1: (Making):The student will explore and refine the application of media, techniques, and artistic processes.

Objective 1 Explore a variety of art materials while learning new techniques and processes.

Standard 2: (Perceiving):The student will analyze, reflect on, and apply the structures of art.

Standard 4: (Contextualizing):The student will interpret and apply visual arts in relation to cultures, history, and all learning.

K-2 Integrated Core (Kintergarten & 1st grade)

Standard 1: Students will develop a sense of self.

Objective 3 Develop and use skills to communicate ideas, information, and feelings.

Social Studies (Kindergarten)

Standard 1: (Culture): Students will recognize and describe how individuals and families are both similar and different.

Objective 2 Recognize and describe how families have both similar and different characteristics.

Social Studies (2nd grade)

Standard 1: (Culture): Students will recognize and describe how people within their community, state, and nation are both similar and different.

Objective 1 Examine and identify cultural differences within the community.

Social Studies (3rd grade)

Standard 3: Students will understand the principles of civic responsibility in classroom, community, and country.

Objective 3 Apply principles of civic responsibility.

Social Studies (6th grade)

Standard 1: Students will understand how ancient civilizations developed and how they contributed to the current state of the world.

Objective 1 Explain why physical geography affected the development of early civilizations.

Objective 2 Evaluate how religion has played a central role in human history from ancient times to today.

English Language Arts (K-6th)

Writing: Production and distribution of writing.

Fine Arts (Theatre)

Standard 1: Playmaking

Materials

1. Images of *Asmat Body Masks* by Asmat Peoples
2. Cardboard from an old brown box 10" wide by 14" tall. It needs to be a sturdy cardboard because they will be gluing or tying many things on to it.
3. Found objects donated from parents or found around the house or from nature or from good will stores may be used. Avoid buying anything new. The FUN is turning "found" objects into art.
 - a. Beans, pasta, seeds, nuts
 - b. Yarn, string, twine, raffia, torn fabric
 - c. Leaves, flower petals, weeds, sticks, bark, sea shells, rocks, sand
 - d. Recycled garbage items, plastic, paper, old magazines or newspapers
 - e. Paint and anything else you can imagine.
4. Glue, awls, needles, scissors and hole punches. Elmer's glue works. The masks will need to dry laying on a flat surface. Some teachers are lucky enough to have parent volunteers who own glue guns and are willing to come to the classroom to help. Older students at home may desire to use needles and thread. Of course only adults should use the glue guns and awls.

Duration

K-3: 45 minute in class activity. Will require discussion one day in advance and a note sent home to parents about the project. Students will need to bring some materials from home, if possible.

4-6: will be able to do this project at home after a 20 to 30 minute class discussion of ancient cultures and mask making around the world.

Vocabulary/Key Terms

Safan	The realm of the ancestors. (afterlife)
Jipae	The funeral ceremonies involving the Asmat burial masks.
Bi pokomban	The feast associated with the funeral ceremonies.
Kon Ceremony	At the conclusion of the Jipae, another special ceremony takes place. Certain members of the tribe are selected to receive a great honor. They are given a woven arm band decorated with feathers symbolizing their adoption into certain other families. They receive the name of the deceased. The choice is based on their resemblance to that person, their talents, habits, hunting prowess, etc. Thus the chosen becomes part of an extended family in addition to their own.

Activity

Part One: classroom discussion

- What is a mask? Include these ideas in the discussion:

A mask is a covering for the face. We wear a mask most often to change our appearance, to hide in a way, our true selves. Masks have been used throughout the history of the world. (You may want to Google image search masks and make a collection of the ones that you think are appropriate and interesting for the students.)

The UMFA has a collection of rare and strange masks that belong to the Asmat peoples who live in Papua New Guinea. These masks are called Burial Masks because they are made to celebrate their ancestors. Every several years the members of the village hold a celebration (Jipae). A death mask covering the entire body is worn not by the dead but by another man specially chosen for the honor. Several masks are made and each mask represents a particular ancestor. A feast (Bi pokombon), singing, dancing and other symbolic acts are performed. This special occasion according to their beliefs enables their ancestors to enter Safan. (The afterlife, called the “realm of ancestors.” The place where they would be well fed and happy.)

The masks often reveal the characteristics of that person – things they loved, their hunting abilities, even their looks. The makers of these masks felt the ancestors could inspire them to make it right.

Please see the other historical information about the Asmat. Add what you feel is interesting and helpful for the students to understand their assignment. If your class includes adopted students you may want to talk about the Kon Ceremony.

- In what ways do we use masks today? Include these ideas:

Protection	Entertainment	Disguise	Religious Practice
• Welders	• Halloween	• War	• Shroud covering the face
• Doctors	• Theater	• Soldiers	
• Astronauts	• Sports	• Camouflage	
• Deep see divers	• Clowns	• Spy	
• Football helmet	• Tattoos		

Many other ideas may arise. Masks most often are used for disguise. Today we are going to make a mask but this mask will not be used to hide the face but to reveal the truth behind the face. Each of you will make one mask that represents one of your ancestors. It will reveal more about them because you need to use materials that show what that person loved or how they lived or what work they accomplished.

Part Two: classroom activity—

- I. Each student will make a mask representing one of their ancestors - a parent, grand parent, aunt, uncle, great grandparents etc. Adopted children may choose a famous person with whom they feel they have something in common, either by looks, personality, talents, etc. **7**

2. Students will use found materials to make the mask. Avoid buying anything new. This is a challenge for their imaginations.
3. Students will write a short paper answering the following questions:
 - a. What is the name of the ancestor?
 - b. How is that person related to you?
 - c. What materials did you use on the mask and why?
 - d. Can you share any story or interesting information about that person or about the time period in which they lived?

Here is a sample of the activity.

This is a mask of my great grandmother Lola Crookston. She was born and grew up in Logan Utah. Her Dad was a forest ranger in Logan Canyon and she loved nature and wild flowers. She could name all of the flowers. I have made her hair out of silk flowers because she loved flowers so much. Her favorite was the forget-me-not. Her eye are marbles because her favorite game was called Chinese Checkers. You use marbles to play it. I gave her a necklace of buttons because she loved to sew. And her mouth is a stick because she always walked with a wooden walking stick.

This mask if for my grandpa named Alden Harline. He is wearing a surgical mask because he was a doctor. He had blue eyes like me. I gave him a hat made of stars because his hobby was astronomy. He named his kids after famous stars... like the constellation Orion. That's my dad's middle name.

This is my great, great, great grandfather. His name was Robert Alleman. He was born in Scotland. I gave him a plaid hat because they always dressed in plaid in Scotland. His face is made of sand because he came to America and walked all the way to Utah in the dirt and sand. His eyes and mouth are of corn because he was a farmer in Logan. I heard it was hard to grow stuff at first.

This is my great, great grandpa's brother. He was famous. His name was Leigh Harline. He wrote the music "When you wish upon a star." I made his hair out of the music. My mom made a copy of it and we crinkled it up. I gave him a long nose because the music was used in the movie "Pinocchio." My grandma heard him play the piano once. She said he was very good. I gave him a smile that looks like piano keys.

Methods for Assessment

- In class, students will be given the opportunity to show their mask and share what they learned about the chosen person by answering the assigned questions.
- Masks will be displayed together on the wall.
- The class will have a discussion of the principles of design used on the masks.
- Masks may be used for theater improvisation on a later date. (3rd – 6th)

Additional Resources

- Asmat
Encyclopedia of World Cultures/1996/Van Arsdale, Peter, Van Arsdale, Kathleen
www.encyclopedia.com/topic/Asmat.aspx
- Lowell D. Holmes Museum of Anthropology
Wichita State University
Asmat
holmes.anthropology.museum/asmат.html
- Heilbrunn Timeline of Art History
Body Mask
Metropolitan Museum of Art
www.metmuseum.org/toah/works-of-art/1978.412.1282a
- Imagination behind Shape: The Invisible Content of Asmat Artefacts
Astrid de Hontheim
Anthropology Forum
Vol. 20, No. 3, November 2010, 235-249
- Savage Harvest: A Tale of Cannibals, Colonialism, and Michael Rockefeller's Tragic Quest for Primitive Art
Carl Hoffman
Harper Collins Publishers
March 2014

Mask Making from Found Materials (secondary level)

Louona Tanner

Objectives

Using *artwork title* as inspiration, students will:

- I. create an original mask from found materials that reflects the culture and environment from a particular location around the world. The mask will demonstrate a particular purpose.

Intended Audiences/Grade Levels 7th to 12th grade

State Core Links

Fine Arts (Art History)

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

Objective A Align works of art according to history, geography, and personal experience.

Objective B Synthesize art with other educational subjects.

Fine Arts (Sculpture)

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

Objective A Refine techniques and processes in a variety of media.

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

Objective A Create content in sculpture.

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

Objective A Align sculptures according to history, geography, and personal experience.

Fine Arts (3D Design)

Standard 1: Making: Students will assemble and create 3-D design by manipulating art media and by organizing images with the elements and principles.

Objective A Refine techniques and processes in a variety of media.

Objective B Evaluate 3-D design.

Standard 3: Expressing: Students will create meaning in 3-D.

Objective A Create content in 3-D design.

Standard 4: Contextualizing: Students will find meaning in 3-D design through settings and other modes of learning.

Objective A Align works of 3- D design according to history, geography, and personal experience.

Fine Arts (Theatre)

Standard 3: Designing / Implenting

English Language Arts

Writing: Research to build and present knowledge

Social Studies (Geography for Life)

Standard 2: Students will understand the human and physical characteristics of places and regions.

Objective 1 Interpret place by its human and physical characteristics.

Objective 3 Evaluate how culture and experience influence the way people live in places and regions.

Materials

1. Images of *Asmat Body Masks* by Asmat Peoples
2. Computer with internet access for research.
3. Masks may be made of anything. Students are encouraged to FIND materials from nature, from their homes, from the classroom or anywhere. Buying materials is to be avoided and will be accepted only if absolutely necessary for the desired purpose of the mask.

Duration 5 to 8 class periods

Vocabulary/Key Terms

Safan	The realm of the ancestors. (afterlife)
Jipae	The funeral ceremonies involving the Asmat burial masks.
Bi pokomban	The feast associated with the funeral ceremonies.
Kon Ceremony	At the conclusion of the Jipae, another special ceremony takes place. Certain members of the tribe are selected to receive a great honor. They are given a woven arm band decorated with feathers symbolizing their adoption into certain other families. They receive the name of the deceased. The choice is based on their resemblance to that person, their talents, habits, hunting prowess, etc. Thus the chosen becomes part of an extended family in addition to their own.

Plaited braided or tied rope. The Asmat use rattan, bark and sago leaves tying them together in such a way that it resembles modern day crochet or macramé.

Cordage

Activity

Part One: classroom discussion

- What is a mask? Include in your discussion the following ideas:
Masks are an ancient human practice used throughout the world. Simply defined a mask is a covering for the face. Masks are used for protection, for disguise and decoration. Masks can be an actual physical object placed on or near the face or may be as simple as paint or facial hair. Even our various expressions can be masks hiding the truth of our real feelings.

- How do we use masks today? Include these ideas:

Protection	Entertainment	Disguise	Religious Practice
• Welders	• Halloween	• War	• Shroud covering the face
• Doctors	• Theater	• Soldiers	
• Astronauts	• Sports	• Camouflage	
• Deep see divers	• Clowns	• Spy	
• Football helmet	• Tattoos		

Many other ideas will arise. It may be fun if you have the time to explore the artist Julie Taymor. She helped design the costumes, masks and puppets for the Broadway production of “Lion King”. You tube has interesting videos: <http://www.youtube.com/watch?v=hYAph4ql4sg>

This is a short conversation of why they chose the materials they used to make the costumes as well as the construction of the masks. You will find links to other videos as well. Some school districts offer a CD on Julie Taymor. A google image search of famous masks might be interesting as well. Treasures such as Tutankhamun’s death mask, the Phantom of the Opera, and many other images are there for inspiration.

Part Two: classroom activity—Today our masks are used for many things. Historically, masks were used for various purposes as well, but religion or life and death situations played the biggest part. As an example for the students of their assignment, let’s explore the fascinating ASMAT culture in Papua New Guinea.

(Just to be clear, the students are researching ancient masks and their purposes as inspiration for their own creativity. The mask they make should be their own design and the information with it is from their own imagination.)

1. Students will choose a particular culture around the world, ancient or modern.
2. Research the geographic location and environment and cultural traditions of that area.
3. Students will choose a purpose for the mask. (Theater, wedding, death ritual, games and recreation, warfare, etc.)
4. Make a mask that reflects those traditions and using materials that can be found in that location. (Desert might use colored sand and stones. Jungle might use plants, shells, leaves, feathers. Modern cultures may use recycled garbage. Perhaps dried pasta or corn or threads may be used.) Any material is acceptable. Avoid buying anything new. This project is to be made from found materials.
5. Each student will answer the following questions:
 - a. What is the name of the mask?
 - b. What part of the world and time period does it represent?
 - c. What is the purpose of the mask?
 - d. Who in the society would make the mask?
 - e. What materials are used and why?
6. Extra credit may be given for writing a short story, poem, song, chant or history to go along with the mask.

Here is a sample of the activity.

1. **Name of Mask:** Asmat Burial Mask
2. **What part of the world and what time period does it represent?** Southwest Papua New Guinea is home to the Asmat people who have lived in that region for perhaps up to 30,000 years. The area is a tropical jungle. (See the historical information for added details.) The masks that are pictured in this lesson plan were made in the late 20th century. There are two reasons for the masks being so recent.
 - A. The masks were made of natural biodegradable materials. Older masks just did not survive.
 - B. The Asmat were isolated from other cultures until the middle of the 20th century. Masks on display in museums today have an advantage of climate controlled environments.
3. **What is the purpose of the mask?** It is a death mask covering the entire body not worn by the dead but worn by another man even years after the death. Several masks are made and each mask represents a particular ancestor. The mask is worn by a chosen man at a special ceremony called Jipae including a feast called the bi pokomban. Singing, dancing and other symbolic acts are performed. This special occasion occurs only once every few years to enable the ancestors to enter Safan. (The afterlife, called the “realm of ancestors”.)
4. **Who in the society would make the mask?** The masks were made by the in-laws of the deceased. He would be helped by his own family. The main house of the village was cleared out to allow space for the creation of these important objects.

5. **What materials were used and why?** Masks were made of plaited cordage composed of rattan, bark, and sago leaf fibers. They were adorned with feathers, shells, seeds, and painted with red and white pigment. All materials were from nature because that is all they had available. Trade with outside cultures came later.

Method(s) for Assessment

Students may choose to:

1. Report to the class using the five questions as the base for their presentation. **OR**
2. Have a one on one session with the teacher to discuss their projects.

Masks will be graded on the following criteria:

1. *Craftsmanship*—quality of work, creativity and care. Take in to consideration the elements and principles of design - balance, repetition, contrast, etc.
2. *Materials used*—Are they consistent with the location and time period of the culture?
3. *Script*—The five questions answered. Story, history, poem, chant or song associated with the mask.
4. *Thought involved*—Yes...extra points for sense of humor.

Additional Resources

- Asmat
Encyclopedia of World Cultures/1996/Van Arsdale, Peter, Van Arsdale, Kathleen
www.encyclopedia.com/topic/Asmat.aspx
- Lowell D. Holmes Museum of Anthropology
Wichita State University
Asmat
holmes.anthropology.museum/asmат.html
- Heilbrunn Timeline of Art History
Body Mask
Metropolitan Museum of Art
www.metmuseum.org/toah/works-of-art/1978.412.1282a
- Imagination behind Shape: The Invisible Content of Asmat Artefacts
Astrid de Hontheim
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Vol. 20, No. 3, November 2010, 235-249
- Savage Harvest: A Tale of Cannibals, Colonialism, and Michael Rockefeller's Tragic Quest for Primitive Art
Carl Hoffman
Harper Collins Publishers
March 2014



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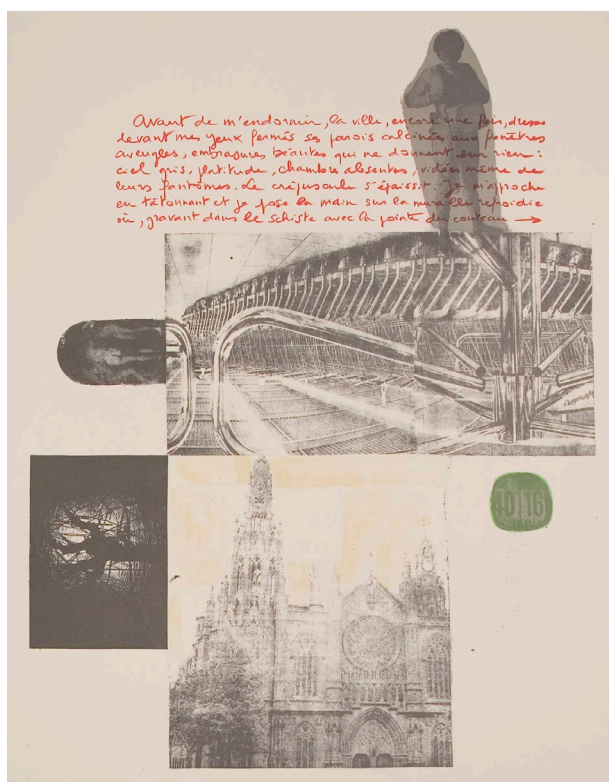
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Educator Resources and Lesson Plans

December 3, 2014

Traces Suspectes En Surface, Robert Rauschenberg, Alain Robbe-Grillet



This work of art is a collaboration between two artists. This lesson plan will focus on the artwork of Robert Rauschenberg.

The art of collage is well represented in Robert Rauschenberg's work. He uses found imagery and in a variety of ways transfers that imagery into a single collage. Collages are not new, but in the past, cutting and pasting was the most common way to create them. Rauschenberg zeroed in on finding new ways to combine images. The term "image transfer" applies to many of the techniques he explored.

"Rauschenberg found his signature mode by embracing materials traditionally outside of the artist's reach. The idea of combining and of noticing combinations of objects and images has remained at the core of Rauschenberg's work. Rauschenberg transferred prints of familiar images, such as JFK or baseball games, to canvases and overlapped them with paint-

ed brushstrokes. They looked like abstractions from a distance, but up close the images related to each other, as if in conversation. Throughout the '80s and '90s Rauschenberg continued his experimentation, concentrating primarily on collage and new ways to transfer photographs. In

1998 The Guggenheim Museum put on its largest exhibition ever with four hundred works by Rauschenberg, showcasing the breadth and beauty of his work, and its influence over the second half of the century." Excerpt from an article on Robert Rauschenberg from the website pbs.org, under American Masters.

Robert Rauschenberg (1925–2008), American
Alain Robbe-Grillet (1922–), French

***Traces Suspectes En Surface*, (1972 – 1978)**

Illustrated book with thirty-six pages of lithographic text and images in black-and-white and color

Purchased with funds from the Charles E. Merrill Trust
UMFA 1979.190.2

Art © Robert Rauschenberg Foundation and ULAE/Licensed by VAGA, New York, NY, Published by Universal Limited Art Editions

"Andy Warhol and Roy Lichtenstein traced their inspiration for Pop art to Rauschen-

berg's collages of appropriated media images, and his experiments in silkscreen printing. The foundation for Conceptual art in large measure lies in Rauschenberg's Dada-based belief that the artist had the authority to determine the definition of art. The most fitting example is his 1961 portrait of Iris Clert, made for an exhibition at her gallery in Paris, which consisted of a telegram that stated: "This is a portrait of Iris Clert if I say so/ Robert Rauschenberg." The post-modern aesthetic of appropriation that influenced artists like Cindy Sherman and Sherrie Levine is also indebted to Rauschenberg's penchant for borrowing imagery from popular media and fine art." *From the website theartstory.org: (Later artists)*

Robert Rauschenberg's work is an excellent example of the many ways popular images can be used. Using a cross-section of imagery illustrating current events, familiar faces and scenes as well as common popular icons, new meaning can be formed by the unexpected combination of these images.

Interest in the transference of found imagery has played a part in contemporary art for a number of years now. There are plenty of books to teach various ways to transfer found imagery at the bottom of the plan.

Creating Art Elements

Allyn Hart

Objectives

Collage is a wonderful way to introduce art. The directions are simple. Find images or “art elements”. Transfer them to the artwork, joining together imagery from numerous sources. The fact that this is such an immediate and undemanding approach is encouraging to beginners of all ages. The subconscious will automatically pull together colors, text and imagery to produce something with personal meaning. Collage is a great starting-point for drawing, painting, sculpture and writing.

When we create collages, we use art elements. These elements are individual images, patches of color, text, leaves, scraps of paper, or anything of 2-dimensions that we can attach to paper. Elements can be attached with staples, glue, tape, and a variety of other ways. The lesson today is to learn one of many ways to create an art element.

Using *Traces Suspectes en Surface* as inspiration, students will:

1. create art elements from found materials to make collages
2. learn to create simple art elements using found imagery and tape. The exercise is intended to promote recycling of throwaway text and imagery, and to see its worth as art material.

Intended Audiences/Grade Levels Grades 1–12

State Core Links

Visual Arts Standards grades 1–6

Standard 1: The student will explore and refine the application of media, techniques, and artistic processes.

Objective II Use a broad range of art materials in supporting the visual arts needs at school

Objective III Handle art materials in a safe and responsible manner

Standard 2: The student will analyze, reflect on, and apply the structures of art. In this standard the student uses meaningful works of art to recognize the elements and principles and applies them in personal work.

Objective I Analyze and reflect on works of art by their elements and principles.

Objective II Create works of art using the elements and principles.

Standard 3: The student will choose and evaluate artistic subject matter, themes, symbols, ideas, meanings and purposes.

- Objective II Discuss, evaluate, and choose symbols, ideas, subject matter, meanings, and purposes for their own artworks.

Standard 4: Contextualizing: The student will interpret and apply visual arts in relation to cultures, history and all learning.

- Objective I Compare the arts of different cultures to explore their similarities and diversities.

Visual Arts Standards grades 7–12

Standard 1: Students will assemble and create works of art by experiencing a variety of art media and by learning the art elements and principles.

- Objective A Explore a variety of art media, techniques, and processes.

- Objective B Create works of art that show the use of the art elements and principles.

Standard 2: Students will find meaning by analyzing, criticizing, and evaluating works of art.

- Objective C Evaluate the impact of art on life outside of school. Predict how the visual arts can add quality to life and lifelong learning.

Materials

1. Image of *Traces Suspectes en Surface* by Robert Rauschenberg and Alain Robbe-Grillet
UMFA 1979.190.2
2. Water containers
3. Paper
4. Scissors
5. Bone folders (or other burnishing tool)
6. Clear wide packing tape
7. Magazines/newspapers/old books
8. Clear contact paper
9. Toothbrushes
10. Sponges

Duration Once materials are collected, this is a very quick and easy process that can be done anywhere.

Vocabulary/Key Terms

Recycle convert (waste) into reusable material

Collage	a piece of art made by sticking various different materials such as photographs and pieces of paper or fabric onto a backing
Illustration	a picture illustrating a book, newspaper, etc.; an example serving to clarify or prove something
Element	a part or aspect of something abstract, esp. one that is essential or characteristic
Expression	the process of making known one's thoughts or feelings; the conveying of feeling in a work of art
Art	the expression or application of human creative skill and imagination, typically in a visual form
Artist	a person who practices any of the various creative arts
Creative	relating to or involving the imagination or original ideas, especially in the production of an artistic work
Image	a representation of the external form of a person or thing in art
Artist book	books or book-like objects over the final appearance of which an artist has had a high degree of control; where the book is intended as a work of art in itself
Book Arts	in which form and content actively comment on each other, so that questions are raised not simply about the subject matter, but also about the interpretative process of reading
Process	a series of actions or steps taken in order to achieve a particular end

Activity

Part One: Activities include: deciding which images to use, cutting, tearing, taping, rubbing to remove the paper from the tape, positioning on the final piece.

Images can be collected from newspapers, magazines, used books, posters, Xerox copies and many other sources. Art elements can be used to help illustrate ideas, poetry, artwork, written assignments and lots of other creative projects. Some of the things art elements can enhance are: collages, artists books, broadsides, art journals, homework, stories and any project that combines images to create personal expression. Imagery includes text that illustrates, clarifies or furthers an idea. Found imagery is an excellent way to reuse and recycle materials that are normally throw away.

- What elements of art do you see in this artwork?
- What materials do you see here?
- What is the first thing you noticed about this artwork?
- After looking, what is your favorite part of this artwork? Why?
- How do you think this was made?

- Can you see evidence of different processes used to create this artwork? How many?
- Which ones do you already know how to do?
- Which ones would you like to learn how to do?

Part Two: Possible instructions to students:

- Make a collage using only text
- Make a collage all in the same color
- Make a black and white collage
- Make a collage about how you are feeling
- Make a collage to tell a story
- Make a collage about secrets
- Cut out a number of squares, all the same size and arrange them on paper

Possible assignments: Make a small collage, then...

- Write a story about it
- Make a drawing from it
- Make a painting from it
- Write a poem to explain the collage
- Make another collage that's the opposite of it
- Make a collage about your brother or sister or friend
- Make a collage about things you like
- Make a collection of collages into a book (another lesson)

I know that some of these assignments may seem confusing to students. It's important in teaching art to get across the idea that whatever they do will be OK. Part of learning about art is that it is exciting and interesting to approach an art assignment without knowing exactly what it means. It is important to learn that not knowing what comes next is what makes art fun.

Methods for Assessment

Clarity of image (not rubbing too hard—removing too much of the image, not rubbing too softly—not removing enough paper).

Appropriateness of image to what is being illustrated, creativity in color combinations, ideas, willingness to try something never done before, comfort with doing something without specific instructions.

Additional Resources

Books on Image Transfer

- Image Transfer Workshop Book, Mixed-Media Techniques for Successful Transfers, By Darlene Olivia McElroy & Sandra Duran Wilson, F+W Media, ISBN 160061793X
- Creative Image Transfer - Any Artist, Any Style, Any Surface: 16 New Mixed-Media Projects Using Tap Transfer Artist Paper, by Lesley Riley, C & T Publishing, ISBN 1607058316
- Playing with Image Transfers: Exploring Creative Imagery for Use in Art, Mixed Media, and Design, by Courtney Cerruti, Quarry Books, ISBN 1592538568

Books on Collage

- Collage Playground: A Fresh Approach to Creating Mixed-Media Art, by Kimberly Santiago, F+W Media, ISBN 160061793X
- The Age of Collage: Contemporary Collage in Modern Art, by Silke Krohn, Prestel Pub., ISBN 3899554833
- Masters: Collage: Major Works by Leading Artists, Lark Books, ISBN 1600591086

Websites on Traditional Collage Artists

- http://www.anothermag.com/current/view/3318/Top_10_Collage_Artists_Hannah_Höch_to_Man_Ray

Websites with information about Robert Rauschenberg

- <https://www.theartstory.org/artist-rauschenberg-robert.html>
- <http://www.pbs.org/wnet/americanmasters/episodes/robert-rauschenberg/about-the-artist/49/>
- <http://www.aaa.si.edu/collections/interviews/oral-history-interview-robert-rauschenberg-12870>

Contemporary Collage Artists

- Eugenia Loli <http://www.thisiscolossal.com/2014/10/surreal-collages-by-eugenia-loli/>
- Katherine Streeter <http://www.katherinestreeter.com/seriespage.html>
- Melinda Tidwell <http://melindatidwell.com/2014-portfolio-n#/id/12483802343>
- Tony Fitzpatrick <http://tonyfitzpatrick.wordpress.com>
- Julia Trigg <http://juliatrigg.co.uk>



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Educator Resources and Lesson Plans

December 3, 2014

Jasmine Sidewinder #91, Gene Davis



Hello! Today in this class we are going to be looking at a painter who was producing work during the 1960-70's. We own one of the paintings here in the museum (have an image printed out of it). In order for us to be ready to talk about him and why he made the choices he did we need to research and understand what the U.S and the international world was like at that time. Also we are going to explore the artistic movements that came out of this time that defined the 60's and 70's. Many of the genres we are going to speak about are things that we know to be art genres now, but at the time they were new and hard to understand as significant art contributions.

View the slideshow: available on this CD for in depth information.

Topics covered in detail are:

1960's culture and art
Social movements/Vietnam war
Graffiti
Earth Art
Performance Art

Gene Davis (1920-1985), American

Jasmine Sidewinder #91, 1969

acrylic on canvas

UMFA 1973.044

Purchased with funds from the National Endowment for the Arts, the Associated Students of the University of Utah, Mrs. Paul L. Wattis, Mr. and Mrs. Maurice Warshaw and Friends of the Art Museum

Gene Davis, 1960's artwork and big - usable

Marcela Torres

Intended Audiences/Grade Levels 3-6th grade

State Core Links

Fine Art

General art standards are met within this lesson plan. One can link a diverse group of age groups depending on emphasis. Students will learn about new genres of art making, specifically land art, performance, and graffiti. The lesson plan guides students through formalizing ideas, artist intent, and planning a project. Students will learn about specific artist movements in the 60's. This lesson plan provides information about scale and artist narratives through studying the painter Gene Davis. Students will learn about color theory and the relationship between color and emotions.

Through the activity of fabric dying, students will explore patterns and geometry. Students will be asked to decipher between different types of art such as usable, DIY and large scale. Also this task will allow further focus into painting techniques and personal art planning.

Standard 1 (Making): The student will explore and refine the application of media, techniques, and artistic processes.

Standard 2 (Perceiving): The student will analyze, reflect on, and apply the structures of art.

Standard 3 (Expressing): The student will choose and evaluate artistic subject matter, themes, symbols, ideas, meanings, and purposes.

Standard 4 (Contextualizing): The student will interpret and apply visual arts in relation to cultures, history, and all learning.

Social Studies (6th Grade)

Standard 4: Students will understand current global issues and their rights and responsibilities in the interconnected world.

- Objective 1 Analyze how major world events of the 20th century affect the world today.
- Objective 2 Explore current global issues facing the modern world and identify potential solutions.
- Objective 3 Determine human rights and responsibilities in the world.

Social Studies (U. S. History II)

Standard 8: Students will understand the United States' domestic and international position in the Cold War era.

- Objective 1 Investigate how the postwar goals and actions of the United States and the Soviet Union were manifested throughout the world.

- Objective 2 Analyze the Cold War ideology of the United States' involvement in Asia.
- Objective 3 Summarize the political, social, and economic reactions to the Cold War in the United States.
- Objective 4 Investigate the end of the Cold War and examine America's role in the changing world.

Standard 9: The students will understand the emergence and development of the human rights and culture in the modern era.

- Objective 1 Analyze how the civil rights movement affected United States society.
 - Identify the causes and consequences of civil rights legislation and court decisions.
 - Investigate the fight for political, economic, and social equality of women.
 - Analyze how the black civil rights movement utilized both social and political actions to achieve its goals.
 - Investigate the gains in civil rights made by the American Indian nations, Mexican-Americans, and other ethnic groups in the last half of the twentieth century.
- Objective 2 Analyze the impact of the counter-culture since the 1960's.
 - Trace the development of the counter-culture from the anti-Vietnam movement.
 - Assess the development of mass media as the voice of the counter-culture.
 - Examine the impact of drugs on the counter-culture and the United States.

Standard 10: The students will understand the economic and political changes in contemporary America.

- Objective 1 Analyze the economy of the contemporary United States.
 - Examine the effects of economics on modern society.
 - Trace the development of computers and the Internet and their impact on American business and globalization.
- Objective 1 Determine how politics was changed by the end of the Cold War.
 - Examine the "Reagan Revolution," its goals, success, and failures.
 - Determine the impact of environmentalism on the United States.
 - Analyze the impact of international terrorism on the United States.

Teacher Prep

1. Create an example of final project
2. Pre-cut silk into uniform sizes
3. Gene Davis PowerPoint
4. Locate images

5. Earth art video
6. Performance art video

Materials

1. Image of *Jasmine Sidewinder #91* by Gene Davis UMFA1973.044
2. Fabric (silk?)
3. Images
4. Paper
5. Colored pencils
6. Fabric dyes
7. Paint palettes

Duration Drawing/Writing Prompt—5m

Artwork in the 1960's—10m

Vocabulary/Key Terms

Equality	Equality is the state of being equal, especially in status, rights, and opportunities.
Social justice	Social justice is justice in terms of the distribution of wealth, opportunities, and privileges within a society. Classically, justice referred to ensuring that individuals both fulfilled their societal roles, and received what was due from society.
Activism	Activism is the policy or action of using vigorous campaigning to bring about political or social change.
Racism	Racism is the belief that all members of each race possess characteristics or abilities specific to that race, especially so as to distinguish it as inferior or superior to another race or races.
Sexism	Sexism is prejudice, stereotyping, or discrimination, typically against women (but not limited to), on the basis of sex.
Feminism	Feminism is the advocacy of women's rights on the grounds of political, social, and economic equality to men.
Homosexual	Homosexual (of a person) sexually attracted to people of one's own sex.
LGBT	LGBT is an acronym that stands for lesbian, gay, bisexual, and transgender.
Homophobia	Homophobia is a dislike of or prejudice against homosexual people.

Medium	In art, “medium” refers to the substance the artist uses to create his or her artwork. For example, the medium Michelangelo used to create David was marble, Calder’s stabiles employ painted steel plates, and Duchamp’s infamous Fountain had porcelain as its medium.
Public Space	A public space is a social space that is generally open and accessible to people. Roads (including the pavement), public squares, parks and beaches are typically considered public space.
Vandalism	Vandalism is an action involving deliberate destruction of or damage to public or private property.
Installation Art	Installation art is an artistic genre of three-dimensional works that are often site-specific and designed to transform the perception of a space.
Color theory	In the visual arts, color theory is a body of practical guidance to color mixing and the visual effects of a specific color combination. There are also definitions (or categories) of colors based on the color wheel: primary color, secondary color and tertiary color.
Pattern	(n) A repeated decorative design. A model or design used as a guide in needlework and other crafts. (v) Decorate with a recurring design. Give a regular or intelligible form to.
Rhythm	A strong, regular, repeated pattern of movement or sound. The systematic arrangement of musical sounds, principally according to duration and periodic stress. A particular type of pattern formed by rhythm.
Lyrical	Lyrical is the expression of the writer’s emotions in an imaginative and beautiful way.
Abstraction	Abstraction is the quality of dealing with ideas rather than events, or freedom from representational qualities in art.

Activity

Part One: Drawing/Writing Prompt—Using only 3 colors, draw a moment in your life that you remember the most vividly. **This is optional; due to time I will not be doing this part during the UMFA lesson. Feel free to use it in your own lessons though.*

Part Two: *Show slideshow about graffiti, earth/land art, and performance art.*

Now that we’ve learned about Graffiti, Earth/Land art, and Performance art you are going to divide into teams of two. Each group is going to choose one of the genres we spoke about. Together as a team you are going to plan a large project in that genre as if you were a well-known

artist of the time with all the resources you may have needed. I will pass out a worksheet that you will follow and will help you plan each part of the project. Here is an example of a worksheet I filled out. I named the project, I wrote a short description of the project and what it was about and where it would be. Then I drew a picture of it with any additional notes.

- Pass out worksheet (*at the end of this lesson plan*) & pencils.
- Check in on groups to guide them forward as needed.

Part Three: Show Gene Davis powerpoint and introduce *Jasmine Sidewinder #91*.

After all of that information about the 1960's we now have an idea of what was happening and how it was affecting artists creating work beyond traditional mediums. Also now that we've made a mock project we know what the process entails. We are ready to talk about the painter Gene Davis. Davis' paintings were abstracted and visually very simple. He did not paint literal objects or events; instead he represented emotion, ideas and memory through use of color and the patterns they appeared in. Davis approached this traditional 2D medium with an approach very distinct to the era of change and new narratives.

Part Four: Personal Painted Lines—Gene Davis was an artist who transformed and evolved over a lifetime. We've spoken about Davis' career drastically changing from being a journalist to a painter. Davis' paintings become more and more simplified visually, as they became more complex conceptually. Lastly his idea behind his works began to call for movement away from acrylic on canvas and instead became monumental paintings that took over public space, and literally made its mark on a locational (Washington D.C.) art movement.

Today for our last and final activity I would like our group to emulate the simple format Gene Davis used for applying meaning to individual colors, and then arranging them in a way that tells a narrative. Also in true Davis style we are going to transform his methods from canvas and city space to a usable/wearable artwork to signify our own time era, of DIY culture and wearable art.

- When I say usable artwork what does that mean to you?
- What are other types of usable artwork? (pottery, clothing, wood tools, etc)

Pass out second work sheet. Have paints already set up in front of each person as well as individual zip lock packages with their fabric. Make sure each person has room to mix their own colors.

1. This worksheet will serve as a way to organize color with emotion. (If you had the students do the beginning drawing prompt have them use the same experience they drew about and break it down into this worksheet) * *Show your example worksheet.*
2. In the main bubble write a memorable experience in your life.
3. Using the secondary bubbles assign three individual emotions you felt during that experience. (Riding a bike for the first time: Excited, Nervous, Proud)

4. Assign a color to each emotion. You can do this by assigning any given color or by mixing colors that fit your internal senses. Do this by using the paints in front of you. You only have primary colors, so mix colors using the palette. When finished paint on the given space on the paper.
5. On the projector I've displayed some simple design concepts. Certain types of lines project certain emotions. Davis notoriously only used straight color blocked lines. You do not need to mimic Davis that closely. I would still like you to use abstract color blocking but you do not need to do only straight lines. Instead create a design using these design principles to convey the rest of your narrative. * *Show example.*
6. When you are ready to paint, do a sample test on your scrap piece. Place some paint on the fabric and see how much it bleeds. This will help you know how tight your design can be. (*Do demo of this process*)
7. Spend the rest of the time painting your fabric and using fabric markers for finishing work.
8. Clean up and finish.

Plan It: Land Art

Prompt: You and your partner are a famous art duo internationally known for creating wonderful land art projects. The two of you have just won a commission to create a landwork in Utah. You have three locations to choose from. Your project can encompass any part of the land and use industrial processes. Regardless of how it would be done just imagine your wildest creation.

Mount Timpanogoes Caves



Bonneville Salt Flats



Write a description of your project.

Draw your proposed project.

Plan It: Graffiti Art

Prompt: You and your partner have been selected to participate in the local Urban Gallery project. This is an exhibition that gives muralists and graffiti artists the opportunity to paint a large industrial garage door. This year's theme is community stories. Create a graffiti project that represents your story as a member of the Salt Lake City, Utah community.

Describe your project. (What will you use to “paint” the door? What colors will you use and why? How will you display your feelings about the community? Will you be using text?)

Draw your proposed project in the given box.

The drawing area is a large rectangle with a gray border. Inside, there is a white area with a rounded top-left corner and a rounded bottom-right corner. The white area is divided into several horizontal sections by thin gray lines, providing space for drawing or writing.

Plan It: Performance Art

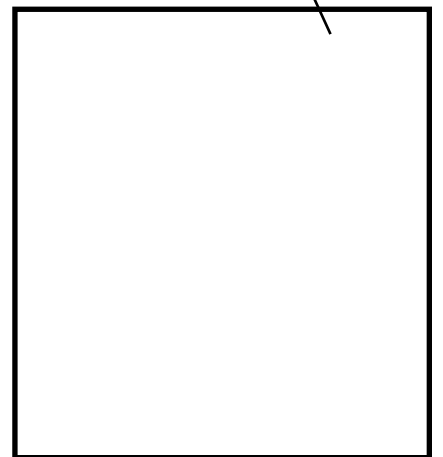
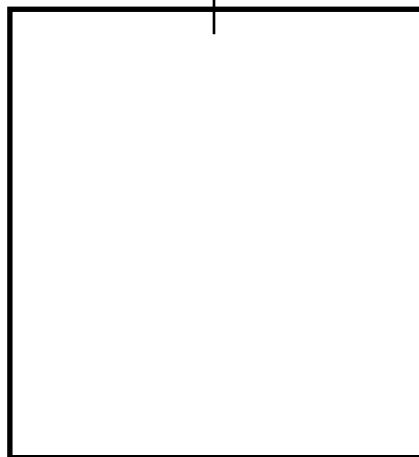
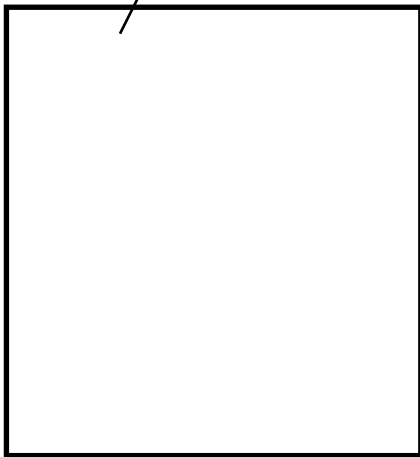
Prompt: You and your partner are the leaders of a performance collective. You have been asked to create a performance piece that involves using recycled materials on the subject of home. For this assignment you may use your body in a dance, you can do a durational action, you can build a space and you may show video.

Describe your project. (What will you be doing with your bodies or objects? How will it be performance?)

Draw your proposed project. Use each square like a comic book drawing different actions.

Write or draw memory.

In each box write an emotion felt during the event. Then assign or mix a color that fits with it. Paint a swatch in the box along with the word.



Use this box to draw sketches for your final project before you paint them.





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Educator Resources and Lesson Plans

December 3, 2014

Discarded Memories, Chakaia Booker



Chakaia Booker was born in 1953 and raised in Newark, New Jersey. She received a bachelor of art in sociology from Rutgers University in 1976, and a master of fine arts from the City College of New York in 1993. She currently lives and works in New York City.

Booker first conceptualized her tire sculptures in the 1980s when she moved to the East Village, which was not then the gentrified neighborhood that it is now. The late 1970s and early '80s saw frequent fires on East Village streets, often set by desperate landlords who sought to cash in on insurance money because they could not rent apartments. Stripping what she could from these burned-out wrecks, Booker began to experiment with automobile tires as a malleable medium of expression, forming petals, stalks, spikes, and skins from large rubber sheaves. https://www.alumni.utah.edu/u-news/november10/booker_lecture.php

Tires, resonate with her for their versatility and rich range of historical and cultural associations. Booker

slices, twists, weaves, and rivets this medium into radically new forms and textures, which easily withstand outdoor environments.

For her, the varied tones of the rubber parallels human diversity, while the tire treads suggest images as varied as African scarification and textile designs. The visible wear and tear on the tires evokes the physical marks of human aging. Equally, Booker's use of discarded tires references industrialization, consumer culture, and environmental concerns.

Chakaia Booker (1953-), American

Discarded Memories, 2008

tire , wood , metal , paint

UMFA 2009.15.1A,B

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

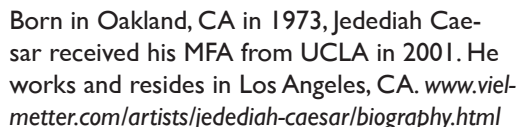
Booker's artistic process is enormously physical, from transporting the tires to reshaping them with machinery. Though she has adopted utilitarian jeans and work boots in her studio, she always wears a large, intricately wrapped headdress, which has links to her earliest wearable art and has become her fashion signature. <http://nmwa.org/explore/artist-profiles/chakaia-booker>



Educator Resources and Lesson Plans

December 3, 2014

| _ | _ | _ | _ | _ | _ | _ | _ | _ | _ , Jedediah Caesar



The sculptor Jedediah Caesar's invented medium is an amalgam of found objects encased in clear or colored resin, which he began creating in late 2003, when it occurred to him that he was more interested in materials themselves than in constructing sculptures with them. In an act of metaphorical rebirth, he filled buckets and other containers with leftover scraps of plywood, along with paper, pieces of cloth, and other assorted studio debris. He poured in liquid resin, and when it hardened he removed solid masses of an essentially new kind

of material. He later went on to fill cardboard boxes with bottles, cups, sponges, socks, and other objects that he fused together with resin, and then took the resulting blocks of material to a factory outside Los Angeles where he had them cut with band saws, finally polishing the surfaces to reveal the embedded components trapped like flies in translucent amber.

The faceted cut-resin blocks, which he exhibits alone or in stacked groupings, have been likened to geodes and marbled agate. Their variegated compositions allude to the “allover” abstraction of certain Abstract Expressionists, and when cut into cubes and rectilinear forms they replace the pristine geometry of Minimalism with a chaos of matter in space. “Encasing everything in resin puts things at the same material level, but reveals a pre-functional object materiality,” the artist notes. “It’s like destroying the meaning of a thing and reengaging with another meaning of it at the same time.” Recently, he has sliced his resin blocks into rectangular panels and mounted them in rows on the wall, allowing the viewer to follow the embedded objects from one cross-sectioned tile to the next, like the frames of a film. An untitled 2007 piece includes a full-size lounge chair elevated on a wooden platform and rendered useless by an accumulation of debris on the seat and around it; another untitled work from 2007 incorporates various natural materials encased in resin to form a freestanding block, its sides cut smooth, with palm branches, flowers, and wood sprouting from the top like plants from a core sample of earth.

Jedediah Caesar (1973-), American
“|_|_|_|_|_|_|_|_|_|_|_|_|”, 2011
polyurethane , pigment
UMFA 2012.10.1A
Purchased with funds from the UMFA Young
Benefactors

"I am trying to physicalize concepts," the artist says of his work, "like the sense of material as vibrating elements subdivided into tinier and tinier particles—the closeness of one thing to another." Sensual and intellectually stimulating, Caesar's singular works seduce us with their beauty while inviting us to question the nature of materials, objects, and space. **JASON EDWARD KAUFMAN** www.whitney.org/www/2008biennial/www/?section=artists&page=artist_caesar



Evening for Educators

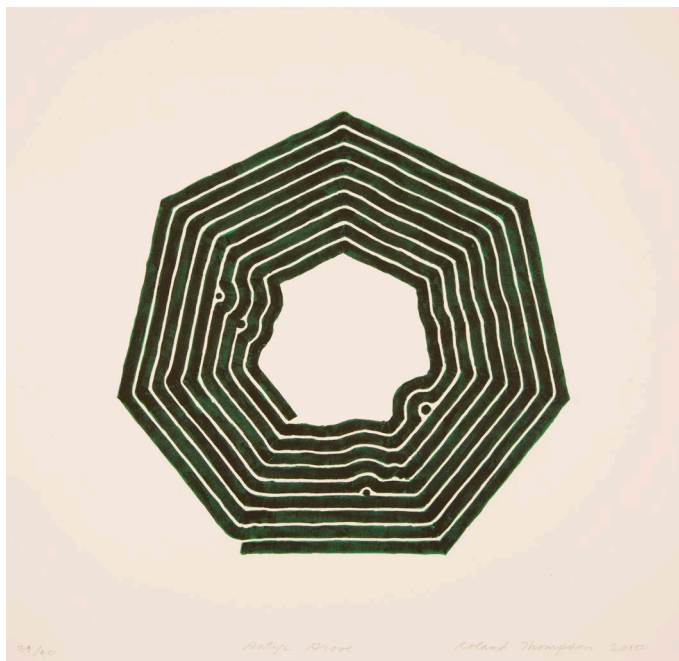
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Educator Resources and Lesson Plans

December 3, 2014

Satyr Grove, Roland Thompson



Roland Thompson, born in Ogden, UT in 1970, received his MFA from Virginia Commonwealth University in 2001. He works and resides in Utah. The artist states, "My artwork initially started as an interest in the semiotic function of maps. I was drawn to the way that maps are highly abstract yet are perceived to indicate specificity. Over the years the work has shifted from ready-made maps to the cartographic process of discerning or apprehending the world. The information diagrammed is based less on external information derived from physical geography, and more from my internal position in relation to locality. Advanced visual culture, idealized people of social power and mobility, and the promises of Modernity act as points of departure and

destination. They are momentary focal points that draw attention away from a previous point. What develops is a network of linear associations drawn by shifting foci of perception. The momentary objects of regard are never manifested in the diagram, but the relation between them. This is the principle reason that the structure of the artwork becomes the format. There is no picture plane or form, only color to make the lines visible. The resultant map becomes a history of connections that quantifies my desire to perceive and understand the world at once." <http://www.rolandthompson.info/index.php?/artist-statement/>

Satyr Grove (1970-), American
Satyr Grove, 2010
lithograph, paper
Gift of the Artist
UMFA 2011.15.1

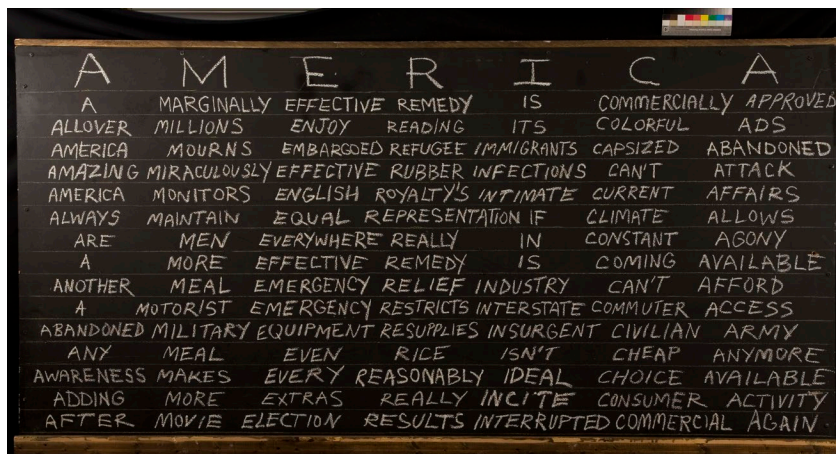


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 December 3, 2014

How Do You Spell America? # 8, Willie Cole



Willie Cole was born in 1955 in Somerville, New Jersey and continues to live and work in that state. He received a BFA from the School of Visual Art in 1976 and continued his studies at the Arts Student League of New York from 1976 to 1979.

How Do You Spell America? #8 is a chalkboard with “AMERICA” spelled out across the top. Beneath each letter are 15 words that begin with the letter they are positioned under. Read vertically, and the

words have a vague homology. For instance, under the letter C, Consumer, Choice and Can’t reveal the ambiguity that purchasing power entails. Read horizontally, and the words that create the artwork are reminiscent of headlines from the prescient historical past; calling out to themes of war, poverty and everything in between.

It is no accident Cole chooses to represent America through a chalkboard. The chalkboard symbolizes America’s own educational issues as it inverts the standard chalk-and-blackboard.

Prior to becoming a sculptor and painter, Cole was a writer in New York. As he moved deeper into the art scene there, he found he had less and less time to write. To continue writing, he decided to incorporate the written word into his art.

“I made (the *How Do You Spell America?* series) by sitting in front of the television news and writing down all the words said by the news pundits that began with the letters A, M, E, R, I, C or A,” said Cole. “I (also) went through *The New York Times* with a Hi-Liter using the same approach and created a lot of sentences. I did so many of them; it’s a big series; that eventually I could make them up as I went along.”

The genesis for the series started before 1993 and had its roots in writing screenplays. After going to an arts and music high school, Cole was accepted into a stage theater program, which opened him up to the intersection of the visual and lingual. <http://www.dailyutahchronicle.com/2008/11/06/chalk-and-commentary-from-willie-cole/>

Willie Cole (1955-), American
How Do You Spell America #8, 1993
 latex paint , chalk , oil pastel , masonite , wood
 UMFA 2007.19.1
 Purchased with funds from the UMFA Young
 Benefactors

Transforming the Everyday Environment through Art

Daniel T. Barney

Objectives

Using the artworks as inspiration, students will:

1. be able to recontextualize an artwork within various environments.
2. be able to analyze meaning as artworks are presented in diverse contexts.
3. be able to evaluate possible contexts for the presentation or performance of their own artistic creations.

Intended Audiences/Grade Levels Secondary, but could be adapted for all levels

State Core Links

Fine Arts

Standard 1: Making: Students will assemble and create works of art by experiencing a variety of art media and by learning the art elements and principles.

Objective I Explore a variety of art media, techniques, and processes.

- Experiment with a variety of media, including current arts-related technologies. (Assessment tip: Students can experiment with new technologies and platforms such as Twitter, Instagram, and other social media sites as democratic and accessible venues for sharing artistic inquiry)
- Experience the expressive possibilities of art media, techniques, and processes. (Assessment tip: Students use photography or drawing as a way to reconsider context, by placing their work or the work of others in new sites to create meaning)
- Practice safe and responsible use of art media, equipment, and studio space. (Assessment tip: The teacher will help students practice safe and responsible online interactions, which are different from traditional studio responsibilities. Copyright laws, access, privacy rights, cyberbullying, and other concerns will need to be discussed and addressed)

Objective II Create works of art that show the use of the art elements and principles.

- Create expressive works of art using art elements, including line, shape, form, value, and color. (Assessment tip: As part of the introduction and as part of the final discussion, critique, artist's statement, and/or exhibition, students can demonstrate how they will or have utilized compositional strategies to create and express meaning)

Standard 2: Perceiving: Students will find meaning by analyzing, criticizing, and evaluating works of art.

Objective I Critique works of art.

- Examine the functions of art. (Assessment tip: The students can analyze the functions of the work of art represented on their postcards, then they will reexamine the function of their own recontextualization of the work within a new context. Students can also examine the function of the work by Josephson, Hughes, and Powell)
- Interpret works of art. (Assessment tip: Students will be interpreting throughout this lesson. They will be analyzing how context informs meaning and shifts interpretations, mostly through discussion but this could also be assessed in their own artist's statement or during a final critique)

Objective II Evaluate works of art.

- Evaluate works of art based on how they were created, effective use of the art elements and principles, fulfillment of functions, and expressive qualities. (Assessment tip: Students can fulfill this objective during the introduction phase of this lesson, as well as after they have created their own artistic responses)

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

Objective I Create content in works of art.

- Identify subject matter, themes, and content in works of art. (Assessment tip: Students can fulfill this objective in the description posted with their photographs on Instagram or Twitter, but could also do this in small groups or class discussion)
- Create works of art that show subject matter, themes, or individually conceived content. (Assessment tip: This objective is fulfilled as students take photos of their recontextualized piece of art and upload it as part of a digital or analogue exhibition)

Objective II Curate works of art ordered by medium and content.

- Organize a portfolio that expresses a purpose such as mastery of a medium, objectives of this Core, or significant content. (Assessment tip: Students can curate an exhibition using a subcategory drawing from the #s (hashtags) posted on the social media site. This subcategory could look at purposes, environment, theme, or other important content. These could be retagged, creating a new portfolio of work)
- Exhibit works of art selected by themes such as mastery of a medium, Core objectives, and significant content. (Assessment tip: Students can create their own exhibitions by printing these works out on photographic paper or simply as photocopies. The exhibit could also remain online)

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

Objective I Align works of art according to history, geography, and personal experience.

- Use visual characteristics to group artworks into historical, social, and cultural contexts; e.g., cubist views of the Egyptians, tenebrism of the Baroque. (Assessment tip: The teacher could facilitate a discussion or research project around these socio-cultural-historical contexts and then challenge students to include a response that connects to this assigned context when up

loading photographic responses. An additional # (hashtag) could identify such a context such as #richneighborhood, #dangerouscrosswalk, #visualcultureoverload, #streetartgalore, #notenough-streetlighting, #highcrimerae, #communitymuralproject, #nopublictransporthere, #recontextualizedrolandthompson, #inspiredbykennethjosephson, #conceptualphotographyadaptation)

- Analyze the impact of culture on works of art. (Assessment tip: This can take place during the introductory presentation or after the work has been created by the students)

- Evaluate own relationship with artworks from various periods in history. (Assessment tip: This objective would most likely be assessed after the challenge takes place, but it could also be assessed through a reflective journaling prompt)

Objective II Synthesize art with other educational subjects.

- Explore how visual arts can be integrated across disciplines. (Assessment tip: A follow-up challenge could be developed, asking students to work across disciplines with another class of students)

Objective III Evaluate the impact of art on life outside of school.

- Predict how the visual arts can add quality to life and lifelong learning. (Assessment tip: The students could share with one another how using a simple postcard to intervene in a common space to create new meaning is a wonderfully generative way to engage with life. Art helps one to see anew, to bring new meaning to the everyday experience. The teacher might prompt students to create another challenge for themselves or for a classmate to notice the everyday experience extraordinarily.)

Materials

1. Postcards of various artworks as shown above from the UMFA collection. Extension: Students can bring found photographs/postcards from thrift stores or their own photographs.
2. A way to capture one's recontextualized postcards and environments, like a camera, camera phone, drawing supplies and materials, or video camera.
3. A computer with an Internet connection, a projector, and a projection screen would be ideal to show the images as they are posted in real time.

Duration This is a quick lesson that can easily be done in 20 minutes, but can also be expanded from an exercise to a deeper artistic production engagement.

Vocabulary/Key Terms

Conceptualize To form a concept or idea of something. In this lesson, to conceptualize means to be able to create a key understanding or theme through one's artistic intervention or imaginings.

- Contextualize** To place a work in a context, or space and time. In this lesson, to contextualize a work means to be able to make meaning in relation to historical references, cultural perspectives, and contemporary practices.
- Re-contextualize** To create new contextualizations by interfering with normalized places and standardized descriptions of time or history.

Activity

Part One: We will actually be using a reproduction image of an artwork to transform the everyday environment, which is a spin on the UMFA Evening for Educators theme Transforming the Everyday Object. However, all works are part of the UMFA's permanent collection and should be visited in person if at all possible. Students can gather insightful understandings about the materiality of each piece when they can experience size, textures, colors, and form in reality.

See and discuss:

- Present a few of Kenneth Josephson's conceptual photographic works such as New York State (Ship), 1970; New York State, 1970; Michigan, 1981, or Postcard Visit (67-35-8-32), 1967. (see http://www.artspace.com/kenneth_josephson)
 - Why do you think these works are known as "conceptual photographs?" What does conceptual mean? How might Josephson's work be more conceptual than a photograph that is created for just documentary purposes? Even though Josephson's photos are stills, how do they suggest a passing of time? How do they suggest the artist's involvement in a photographic or creative process?
- Michael Hughes' work not only includes postcards but souvenir objects (https://www.flickr.com/photos/michael_hughes/sets/346406/)
 - Powell says he was inspired by Hughes' work. How are you inspired by this work? What else could you photograph on site as you hold it that encourages a new perspective or contextualization? Even though Hughes includes photographs and objects as props in this work, does it still feel like a body of work that holds together conceptually, stylistically, formally, etc? How does Hughes' photographs interrupt, intervene, or disrupt common perception, standard perspectives, or overly determined sites?
- Also look at some contemporary responses to this famous photographer's idea such as the series on flickr by jasonepowell called Looking Into the Past (<https://www.flickr.com/photos/jasonepowell/sets/72157613841045343/>). Here is another article about Jason Powell's work as he was inspired by Michael Hughes (<http://laughingsquid.com/looking-into-the-past-old-photos-superimposed-on-present-day-scenes/>).
 - Again, how do Jason Powell's photographs suggest a passing of time and the involvement of the artist's presence in a still photograph? Many artists create

bodies of work that organize many works by media, process, concept, and the like. Jason Powell's Flickr account acts as a body of work. Describe how it functions as such. Powell says he was influenced by the Michael Hughes' posts on Flickr; (he doesn't mention Kenneth Josephson even though Josephson is a well-known photographer). Why do you think Powell mentions Hughes over Josephson? How do online photo-sharing sites like Flickr, Twitter, Facebook, and Instagram encourage participation from an audience that is like and different from a museum or gallery site? Can you imagine what Powell's process is in making a piece of art that fits into this body of work (Looking Into the Past)?

Part Two: As a way to explore "Transformation in the Everyday" students will be challenged to reconceptualize an artwork and/or a context. Each student will receive a postcard and a guideline of rules of engagement for this project so that the students will not harm public or private property or themselves or others as they respond to this artistic challenge. Students may use their own cameras or camera phones. The teacher may choose to use an Instagram # (hashtag) (or other social media site with image functions like Twitter or Flickr, etc. to aggregate the responses to this assignment). The UMFA workshop for the Evening for Educator's event that originally presented this lesson used the tag #UMFADec2014. Students can work in groups if camera/camera phones aren't readily available. Photographs can also be downloaded to a central computer in class if students do not have access to online photo-sharing accounts (such as Twitter, Flickr, or Instagram). Each photo sharing app has online tutorial information, Instagram's is at <https://help.instagram.com/454502981253053/>

Part Three: After the designated time of the challenge, students will reconvene and the teacher will share the images created, along with facilitating a discussion about recontextualizing meaning through artistic practices.

Extension Activities: Students can exchange postcards/photographs and recontextualize each other's artistic responses as an extension activity. In preparation for this lesson, BYU students were asked to select from a wide range of postcard reproductions. They were invited to select a) a naturalistic style of landscape or portrait, b) a 2-D abstract or non-objective piece, and c) a 3-D artifact or sculpture. See <http://findgram.com/> and type in BYU28Oct in "search by tag" to see the BYU students' responses. (see next page)

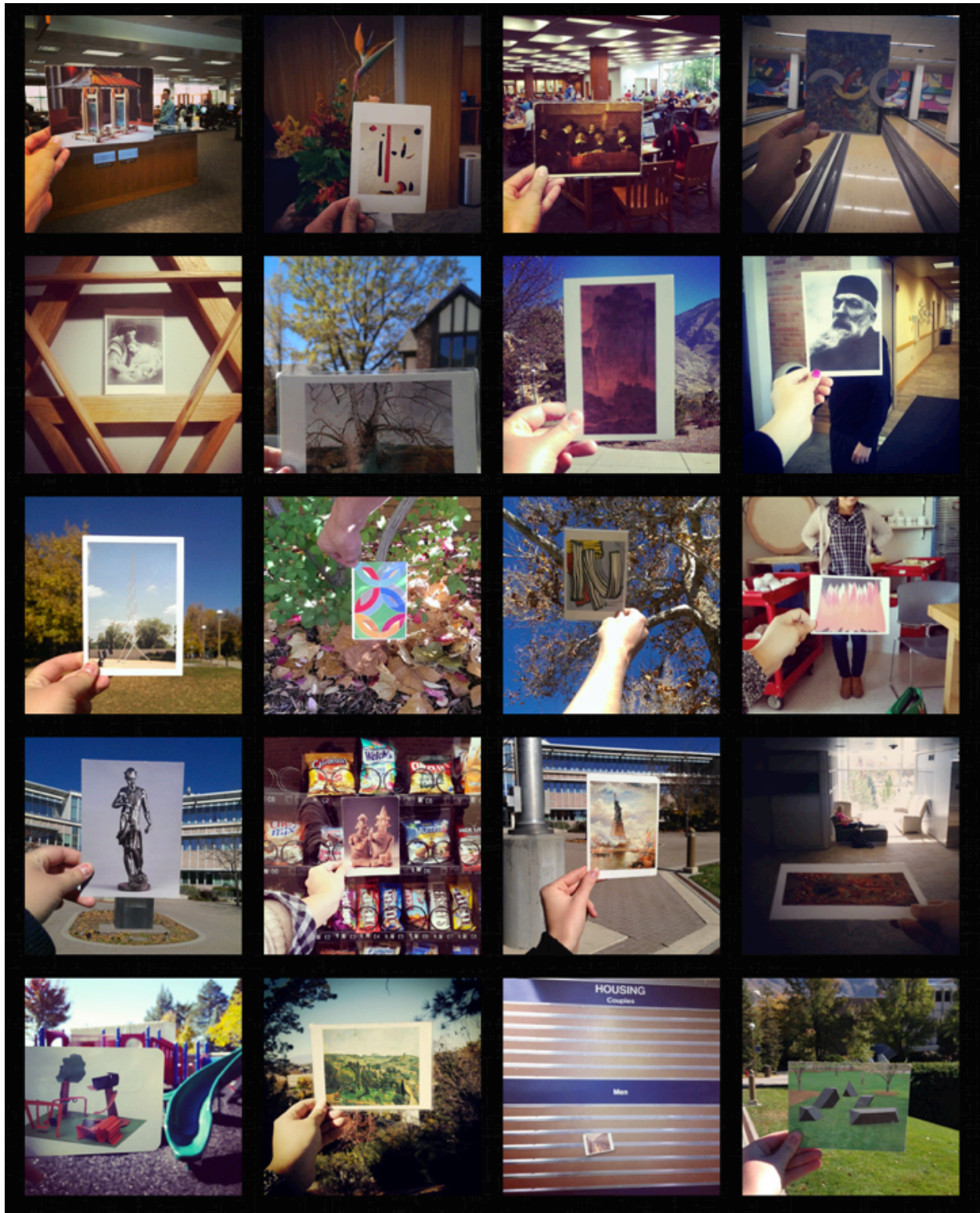


Figure 1. A screen capture of students engaging in a similar workshop using postcard reproductions to re-consider contextual meaning making.

Methods for Assessment

The student will be able to recontextualize an artwork within various environments.

The teacher can track student responses if using a site like Instagram.

The student will be able to analyze meaning as artworks are presented in diverse contexts.

The student's ability to analyze and articulate a recontextualization could take the form of a presentation during the viewing of the hashtags (#), or in a popup exhibition if the photographic responses are printed. Students could also write personal reflections about their own work or the work of their fellow students. They could also write about their responses as they write a brief analysis on Instagram at the time of the image being uploaded or even later as they interact with their classmates' posts.

The student will be able to evaluate possible contexts for the presentation or performance of their own artistic creations.

Students should be asked to think about the context in which they might present their artistic creations after doing this lesson. For example, if the next assignment the students work on is a self portrait, then students should be reminded about their work with contexts so far. Where might the self portrait (or other artistic work) be shown and how might that site change the meaning of that work? Not every venue will create the meaning that is intended. Teachers should help students understand that environment, culture, audience, and venues all influence the meaning that surrounds their own artwork as a text.

Additional Resources

Publications by Daniel T. Barney that relate to these concepts:

- Barney, D.T. (2013). Interlude: What saved me. Multi-Disciplinary Research in the Arts: Special Issue on Art/Photography and the Arts, 3(1), 1-13. (Barney uses dorm sheets, fortune cookie statements, and embroidered drawings of everyday objects to create meaning in his life)
http://education.unimelb.edu.au/__data/assets/pdf_file/0004/1107895/019BARNEY_PAPER.pdf
- Castro, J. C. & Barney, D.T. (2012). Playing the Spiral Jetty. The Journal for Artistic Research, Issue 2. (Barney and Castro take part in a miniature-golf-inspired contemporary art exhibition in Salt Lake and then reanimate new understandings concerning Robert Smithson's Spiral Jetty as through play and contemporary art practice)
<http://www.researchcatalogue.net/view/2387/2388>

- Barney, D.T. & Hoiland, A. M. (2012). The Billboard Poetry Project. *International Journal of Education through Art Special Issue on Community Art*, 8(3), 337-348. (Barney and Hoiland rework the purposes of billboards in their community to inspire deeper reflective thought, relational aesthetics, and community spaces. They take over three consecutive billboards through a poetry contest, hold a spontaneous parade to view the billboards, organize free workshops for the community in poetry, creative writing, photography, letter press, and painting, and then invite the city to share free food, their artworks in a portable art gallery, and their poetic words with an open microphone)
<http://www.intellectbooks.co.uk/journals/view-Article,id=14210/>
- Barney, D.T. & Kalin, N. M. (2014). The poster and the poster: Critical arts-based research as dissensual aesthetics. *Cultural Studies - Critical Methodologies*, 14.5. doi:10.1177/1532708614548131 (Barney and Kalin use contemporary social practices in art to reimagine a research poster session at the American Educational Research Association. Instead of a finished poster, Barney and Kalin challenge the audience to create a poster as an artistic response to the other posters in the session)
<http://csc.sagepub.com/content/early/2014/09/04/1532708614548131.abstract>
- Kalin, N. M. & Barney, D.T. (2014). Inoperative art education. *The Journal of Social Theory in Art Education*, 34, 63-75. (Kalin and Barney render everyday forms and art education mandates or expectations “inoperative,” as a form of time out for deep study as learning in contrast to productivity models)
www.jstae.org/index.php/jstae/article/view/111/pdf



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Educator Resources and Lesson Plans

December 3, 2014

Discarded Memories, Chakaia Booker



The artist focuses on several key concepts including environment and landscape, processes and found objects. The artist cuts, twists, and weaves pieces of scavenged car and bicycle tires into elaborate, large-scale sculptures.

“Booker first conceptualized her tire sculptures in the 1980s when she moved to the East Village, which was not then the gentrified neighborhood that it is now. The late 1970s and early ‘80s saw frequent fires on East Village streets, often set by desperate landlords who sought to cash in on insurance money because they could not rent apartments. Stripping what she could from these burned-out wrecks, Booker began to experiment with automobile tires as a malleable medium of expression, forming petals, stalks, spikes, and skins from large rubber sheaves.” https://www.alumni.utah.edu/news/november10/booker_lecture.php

Related Artists:

Dario Robleto Artwork Title: ‘A Defeated Soldier Wishes To Walk His Daughter Down The Wedding Aisle’. “Intentional memory is itself a creative response...It’s a weapon against decay and loss being permanent. It’s human to struggle against that.” –Dario Robleto

Vik Muniz Documentary of artist: *Wasteland* (Full movie available on Netflix.) “I’m at this point in my career where I’m trying to step away from the realm of fine arts because I think it’s a very exclusive, very restrictive place to be. What I want to be able to do is to change the lives of people with the same materials they deal with every day.”

Edward Burtynsky *Urban Mines* “The concept of the landscape as architecture has become, for me, an act of imagination. I remember looking at buildings made of stone, and thinking, there has to be an interesting landscape somewhere out there, because these stones had to have been taken out of the quarry one block at a time. I had never seen a dimensional quarry, but I envisioned an inverted cubed architecture on the side of a hill. I went in search of it, and when I had it on my ground glass I knew that I had arrived.” <http://artblart.com/category/edward-burtynsky/>

Chakaia Booker (1953-), American

Discarded Memories, 2008

tire , wood , metal , paint

UMFA 2009.15.1A,B

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

Assemblage and Reclamation

Kanasa Johnson, Normandie Luscher, James Voss, & Kate Jarman Gates

Objectives

Using *Discarded Memories* as inspiration, students will:

- I. Utilize any media to create an assemblage in personal response to the question, 'What can be reclaimed and why is reclamation important?'

Intended Audiences/Grade Levels Level 7-9

State Core Links

Fine Arts (Visual Arts)

Standard 1: Making

- Objective 2b Create expressive art work using art principles to organize the art elements, including aerial perspective, color relationships, emphasis, and mood.

Subject

Standard 2: Perceiving

- Objective 1c Interpret an art work.

Standard 4: Contextualizing

- Objective 1b Analyze the impact of time, place, and culture on the artwork.

Materials

- I. Image of *Discarded Memories* by Chakaia Booker.
2. All other supplies are the students' choice.

Duration Lessons are taught intermittently over this time of 2-3 weeks with work days in between.

Lesson & Assignment

Part One: Meaningful Discussion Questions

- What does it mean to preserve, recycle, or reclaim?
- Is it important to preserve, recycle, or reclaim? Why/not?

- What can be reclaimed? Spaces, memories, physical objects, etc.
- How do you reclaim and preserve things in your daily life?
- What gives something value? What makes something used?
- How does one transform something meaningless and discarded (i.e.: trash) into something meaningful and valuable?

Part Two: The theme of the lesson is Reclaiming and Assemblage. Students will discuss this theme by building off of Chakaia Booker's and that of related artists. Students will choose a facet of the theme to focus on and create a visual art work.

1. Bring in a used tire (NOTE: Call local tire stores to find used tires. If possible, bring in more than one. If you can't bring a tire, bring in another used, found object). Ask students what it is and what it's used for. Have them explore the surface and sides in a tactile, hands-on way. Ask them to describe the details their hands are feeling.
Variation: Bring in another object that is highly tactile for a different sensory input.
2. Ask students to discuss "How could this tire/used object become an art piece?" Discuss selected questions from the "Meaningful Discussion Questions" section. Show examples from Chakaia Booker.
Variation: Have this discussion in the UMFA near Chakaia's work Discarded Memories.
3. Put out the pile of previously collected materials that students can use to explore reclamation.
4. Students will gather up materials and divide the objects into fragmented or broken items. (Example: See Chakaia's art for an example of how artists sometimes manipulate objects by cutting/tearing/breaking them into pieces instead of just using objects.)
Variation: Allow both whole and partial items to be used.

NOTE: This step is important because students have the tendency to use whole items without much innovative thought put into whether that is the best use of the material.

5. Have students put all materials back. Explain that this is one part of reclamation and that you will now give them a prompt to help them explore/inquire.
6. Give students the prompt: Utilizing any media, create an assemblage in personal response to the questions, '**What can be reclaimed?** and/or **Why is reclamation important (to you)?** and/or **What do you think is vital to reclaim?**' These questions are important because the students will be assessed based on how they explore the idea of reclamation.
7. Students walk around the pile and collect materials they want to use in reclaiming something.
8. After having collected the materials, they are to begin researching what they are going to reclaim. Suggestions of where to start if a student is having trouble includes what the object is, where it is from, what kind of history might it have (even if it's a new object it still comes from somewhere), or historical uses of that object, etc. These relate back

to the big discussion questions. Provide access to contemporary magazines or internet access to seek ideas they can build from or appropriate ideas.

9. Students can begin to create an assemblage using their chosen materials.

Activity(ies) to Support Learning

Students will provide 4-5 journal entries (either written or video recorded) that record their process, including their inspiration, thought process, material choices, design choices, and critiquing/refining process in regard to reclamation

Part One: Workshop: Journal/Sketchbook Activities

Research: students will research their concept/idea like an artist (collecting ideas and information that interests them) by finding related articles, images and artists or related media (art 21, ted talks, podcasts, etc.)

1. Students will find one article/TED talk/podcast that relates to their concept using the internet. They will make notes of it in their journal.
 - a. Why this artist interested them
 - b. How they related to their concept
 - c. What elements of the artist's work they want to emulate
 - d. And how they might emulate it - this can be done as a sketch if desired

Plan: provide 8 ideas for materials and medium & 5 sketches of how students will execute the work.

1. Students will make a list and/or sketches of 8 potential, different materials they will use in their assemblage in their sketchbook. They will include at least 3 mediums for attaching objects (i.e. glue, tape, nails, etc.).
2. Students will make 5 adequately detailed sketches (detailed enough that another classmate could manufacture the sculpture sketched with 80% accuracy just by looking at the sketch) in their sketchbook. These must include at least two different assemblage ideas, but other than that can be multiple views of the same assemblage.

Part Two: Workshop—Mini-Lesson: Students will make 5 miniature versions of their assemblage, exploring different materials before creating their full-size version.

Part Three: Final Learning Project—Assemblage: Application: students will execute their idea by creating the visual representation of their chosen and researched concept.

As both a final learning experience and assessment, students will plan, revise, and execute an assemblage as described in the learning outcome. Scaffolding will be provided for the project during the workshop as the students research and plan their concept, with daily discussions in which new related artists are introduced along with the meaningful discussion questions listed above. To provide variety, discussions will alternate between group, class, partner, and journal

formats. These discussions will regularly occur as students work on their journals, sketchbooks, and even their final projects, in order to continue idea development.

1. Using their sketches and artists as reference, with at least one of the materials listed in their sketchbook, students will create an assemblage. If they make any changes from their original sketches, ideas, or list, they must record it in their sketchbook with an explanation for the change.
2. To be completed either during or following the creation of the assemblage, students will write an artist statement of at least 3 sentences. If students need help with writing, give them artists' statements from the artists below to look at for reference. Students may study other artists' statements and look for things such as:
 - a. Why they chose their materials
 - b. Why it is the shape it is
 - c. Why it is assembled that way
 - d. Why they depicted a certain form, subject, etc.

Methods for Assessment

Students will self-assess using questions provided in an assessment questionnaire. They will also self-assess their piece, in partnership with the teacher, using a summative rubric that will be provided at the beginning of the final project. Their final project will address the elegant problem in the learning outcome.

Variation of Assessment: Peers will assess each other's work through critique or personal feedback responding to the prompt: **'What is successful about this project?'** and **'How could this project be improved?'**

Questions for Questionnaire

- What is being reclaimed? Why did you choose that to be reclaimed?
- How did you choose to interpret the theme of reclamation?
- How did the chosen medium lend itself to communicating your idea?
- How does this piece respond to contemporary issues discussed in class?
- How has your interpretation of reclamation evolved through this artistic endeavor?
- Explain how your piece meets the standards aesthetically and conceptually.
- What role did keeping a journal play in the development of your artistic vision?

These questions in the questionnaire provide the student with a chance to reflect on the concept of reclamation and explain in their own words their experience with reclamation. They will not only create, but will also analyze and contextualize the place their artwork has among the contemporary art world.

Final Project Rubric

Craft

	:-) Good	:-\ Mediocre	:- (Poor
Craft	Assemblage looks as it was planned to during development. Visually interesting. Skillfully assembled.	Assemblage looks somewhat as intended, but has accidental flaws and discrepancies.	Assemblage looks nothing like it was planned to. Has many structural flaws and is not visually interesting.
Concept	Concept is well thought out and executed as planned. Can provide a strong argument for why you did it the way you did.	Good initial concept, but underdeveloped and poorly executed. Mediocre argument for chosen concept and process.	Concept is basic, simple, weak, or underdeveloped. Not executed as planned. Can't argue well for concept and process.

Art

	:-) Good	:-\ Mediocre	:- (Poor
Preparation	Records research of 1 artist and one article/talk in journal relating to the theme, and multiple sketches of project ideas	Records in journal research of only 1 artist or article/talk relating to the theme and one sketch of a project idea.	Doesn't record any artist/article/talk, or records in journal one artist/artwork that doesn't relate to the theme. No sketches of a project idea
Influence	Can explain either via writing or interview how their art was influenced by the researched artists. Theme is apparent in the artwork	Weak explanation of how their art was influenced by the researched artists. Theme may be vague or unapparent in the work.	Can't explain how their art was influenced by the researched artists. Theme is not apparent in the artwork.
Reflection	Student reflects on what went well and what didn't in their journal. They title their work and compose a 1 paragraph artist's statement.	Student either reflects only on what went well and what didn't in their journal or only composes a 1 paragraph artist's statement.	Student does not reflect on what went well and what didn't in their journal. They didn't compose an artist's statement.

These rubrics will be used to guide the students' process, as well as help the students assess themselves in counsel with the teacher. These rubrics provide for a reckoning of their creative process, attention to quality, and the depth with which they address the learning outcome prompt. The smiley faces are simply a placeholder for numbers, grades, or descriptors of the quality of work. I chose to use the smileys because it doesn't have a number, letter, or grade attached to it that would hinder the students' motivation. The smileys help the students understand what is considered good, mediocre, and poor work without the pressure of grades - and younger students also have an easier time comprehending the symbols.



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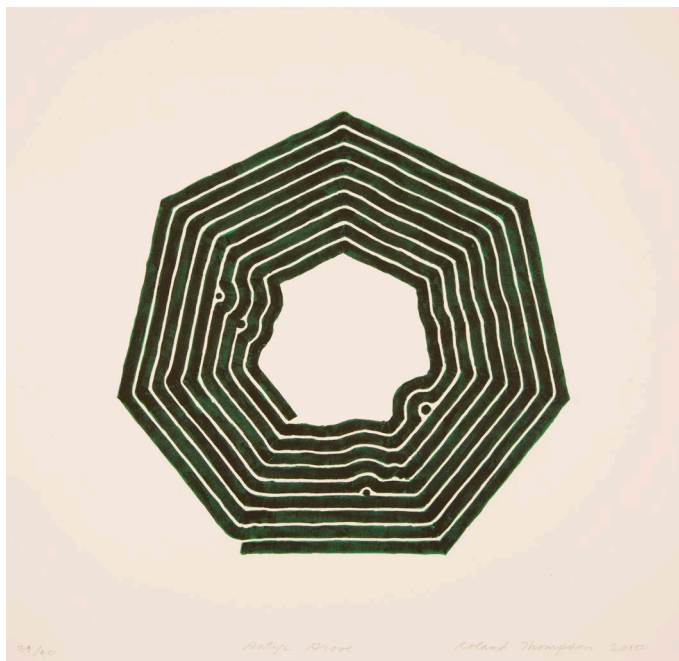
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Educator Resources and Lesson Plans

December 3, 2014

Satyr Grove, Roland Thompson



“My artwork initially started as an interest in the semiotic function of maps. I was drawn to the way that maps are highly abstract yet are perceived to indicate specificity. Over the years the work has shifted from ready-made maps to the cartographic process of discerning or apprehending the world. The information diagrammed is based less on external information derived from physical geography, and more from my internal position in relation to locality. Advanced visual culture, idealized people of social power and mobility, and the promises of Modernity act as points of departure and destination. They are momentary focal points that draw attention away from a previous point. What develops is a network of linear associations drawn by shifting foci

of perception. The momentary objects of regard are never manifested in the diagram, but the relation between them. This is the principle reason that the structure of the artwork becomes the format. There is no picture plane or form, only color to make the lines visible. The resultant map becomes a history of connections that quantifies my desire to perceive and understand the world at once.”

<http://www.rolandthompson.info/index.php?/artist-statement/>

Satyr Grove (1970-), American
Satyr Grove, 2010
lithograph, paper
Gift of the Artist
UMFA 2011.15.1

Creating a Painting Using a System of Walking a Line and Dodging Mistakes

Brianna Hatch, Madelynn LaDamus, and Breanna Whipple

Objectives

Using *artwork title* as inspiration, students will:

1. create a painting using a systems approach to image making.
2. be able to develop fine motor skills by attending to the negative space between their painted lines.
3. be able to respond aesthetically to “mistakes” as they follow external rules of engagement.

Intended Audiences/Grade Levels K-2, easily adaptable to secondary levels by emphasizing a variety of media, having more in depth critiques, and including art principles and elements.

State Core Links

Early Childhood

Objective 2 Develop and demonstrate skills in gross and fine motor movement.

(Assessment tip: This objective is met by asking students to follow a line-making system with paint where their lines follow each other but do not touch. The teacher and students can assess student progress, practicing fine and gross motor skills through this painting exercise).

Fine Arts (Visual Arts secondary Painting)

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

Objective 1 Refine techniques and processes in a variety of media.

- a. Experience and control a variety of painting media, including current arts-related technologies. (Assessment tip: The art media that is manipulated in this exercise is tempera paint on construction paper. In this particular exercise, students could analyze their ability to control the paint flow and their increased ability to control the distance between line strokes).
- b. Select and analyze the expressive potential of painting media, techniques, and processes. (Assessment tip: A discussion about how tempera paint on colored construction paper is different than crayon on white drawing paper could fulfill this objective. What kinds of energy, mood, or feelings are present in these paintings in comparison to other art pieces created by these same students?)
- c. Practice safe and responsible use of art media, equipment, and studio space. (Assessment tip: The teacher and students can go over the responsible use and treatment of paper, desks, brushes, paint, sinks, themselves and others in a studio or art classroom space)

Objective 2 Create paintings using art elements and principles.

- a. Create expressive paintings using art elements, including value and form. (Assessment tip: As a class or in small groups, have students share why they chose the shapes and colors they chose. The teacher may also want to create a follow up exercise on creating a different feel by implementing new shapes, colors, or values following the same systems approach to painting).

- b. Create expressive paintings using art principles to organize the art elements, including aerial perspective, color relationships, emphasis, and mood. (Assessment tip: A deeper exploration of the elements and principles could be addressed in color selection or shape selection. For example, a simple color theory discussion about harmonious or complementary color schemes could inform student choice making in this exercise).

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

Objective 1 Critique paintings.

- a. Analyze paintings according to use of art elements and principles. (Assessment tip: An exhibit of these paintings could take place and students could practice their ability to analyze the paintings formally, describing the lines, shapes, colors, and values, noticing principles such as balance, harmony, unity, rhythm, etc.)
- b. Examine the functions of painting. (Assessment tip: Students and teacher can compare and contrast these paintings with Modern paintings by artists such as Bridget Riley (<http://www.tate.org.uk/art/artists/bridget-riley-1845>), Victor Vasarely (<http://www.vasarely.com/site/site.htm>), and Frank Stella (http://www.moma.org/collection/artist.php?artist_id=5640) with other styles of painting that are representational, figurative, or naturalistic. Students and teachers can examine the functions of painting such as documentation, expression, instruction, etc.)

Objective 2 Evaluate paintings.

- a. Analyze and compare paintings using a variety of aesthetic approaches. (Assessment tip: Similar to Perceiving Standard 2, Objective 1b, this objective could be met by comparing and analyzing aesthetic approaches with appropriate language for each grade level drawn from artists throughout time such as Mimetic Theories, Expressivist Theories, Multicultural Theories, Instrumentalist Theories, Formalist Theories, Institutional Theories, and Postmodern Theories just to name a few).

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

Objective 1 Create content in paintings.

- b. Create divergent, novel, or individually inspired applications of painting media or art elements and principles that express content. (Assessment tip: Students can analyze systems for meaning making. Why did the students make the choices they made, even within very limited constraints? What variables could the students introduce to create more individual meaning? How can artists use color, shapes, and media to create meaning and manipulate content? Perhaps a new iteration could be introduced after this exercise to explore content. What will students create next?)

Geography

Standard 3: Students will use geographic tools and skills to locate and describe places on earth.

Objective 1 Identify common symbols and physical features of a community, and explain how they affect people's activities in that area.

- b. Describe how geographic aspects of the area affect a community and influence culture (e.g., river, mountain, and desert). (This could be incorporated in that they must move around geographic features when walking or driving, can bring real world experience to their art.)

Materials

1. Image of *Satyr Grove* by Roland Thompson.
2. Colored construction paper
3. Tempera paint
4. Brushes for use with tempera paint
5. Palettes for tempera paint
6. Containers for water to rinse brushes
7. Paper towels for clean up and to dry brush between rinsing
8. Newsprint or butcher paper to protect desks from paint
9. Smocks or aprons for young children

Duration 45 minutes minimum for the basic painting activity. More time would be required, depending on the standards addressed within this lesson.

Vocabulary/Key Terms

Systems	A method for creating art that follows a set of rules or algorithms.
Negative space	The space around a subject in art. In this particular exercise the subject is the line created by the tempera paint, therefore, the painted line is the subject, which creates a shape.
Anomaly	Something different from what is expected. In this lesson the anomalies are the mistakes that create interest and move the artist to respond improvisationally within the set of rules.
Improvisation	The process of coming up with a response with the materials available and at hand. In this exercise students improvise with their current abilities, the supplies in front of them, the rules given to them by the teacher, and to the “mistakes” they make in following the assignment.

Activity

Part One: Discussion questions:

- What are some objects that we see when walking to school? What do cars encounter when being driven to school? What are some objects we encounter when walking in the school or the classroom?
- How do we physically move around these objects? Do we ever walk through them?
- What are some shapes?

- What is the difference between geometric shapes and organic shapes?
- What is the difference between geometric shapes and organic shapes?
- Do we often encounter geometric shapes or organic shapes in life?

Part Two: The teacher will present Roland Thompson's Satyr Grove (2011) lithograph to the students. Depending on student abilities, attention may be focused on lithography, moving into his paintings, and his process of "mapping" a local and current presence that is based off of "Modernity." An exploration of style, media, process, technique, and historical reference can all be presented as desired.

- This would be a good time to discuss how signs and traffic signals are related to shapes. That a yield sign is a triangle and a stop sign is an octagon.

As a way to explore "Transformation in the Everyday" through improvisational response within a system of rules, students will create a painting based on a simple set of rules.

- Identify a geometric shape.
- Start painting (tempera on colored construction paper is a quick exercise choice) the borders of that shape without touching any other paint on the line's journey. That means the shape will be an open shape, not a closed shape. Any drips will also need to be dodged, which will change the path of the line.

Instruction on materials and their uses should be taught before beginning the painting exercise. Roland Thompson's work should also be contextualized at some point as well in terms of contemporary practice and references to a systems approach to making, as well as references to Modernism as defined through Thompson's work.

The teacher's assessments choices (see tips identified under each State Core objective) will of course give form to what activities and learning strategies are done in class. Teachers should select assessments and instruction strategies that will be appropriate for their own classrooms, whether these focus on technique, composition, history, process, aesthetics, skill, or other artistic connection.

K-2 emphasis

- Fine motor skills by identifying geometric shapes and reacting to them using line drawing in their work
- Systems by following a set of rules or constraints to produce artwork
- Shapes by discussing shapes / mapping, and utilizing them in their art

7-12 emphasis

- Utilizing and exploring various media in reiterations of this project
- Incorporating basic principles and elements after reviewing them through discussion and utilizing them in their work

- In depth critiques on each other's projects, while they are in progress as well as the finished projects

Methods for Assessment

Students will create a painting using a systems approach to image making: Students can self- or peer-assess this learning outcome by checking to see that they followed a systems approach to creating their painting. A deeper understanding could be made if students were invited to create their own new set of rules as a system to create another painting. If the students could create and follow their own set of rules, their description of the process, along with the presentation of their painting would mark a fulfillment of this learning outcome.

Students will be able to develop fine motor skills by attending to the negative space between their painted lines: Students can be encouraged to create a painting in which the painted lines do not touch or overlap. Students can create as many paintings as needed to fulfill this requirement until they reach mastery of this fine motor skill. The assessment is as simple as a self-assessment along with teacher or peer mentorship in helping all students to achieve this challenge.

Students will be able to respond aesthetically to “mistakes” as they follow external rules of engagement: The “mistakes” that will be welcome in this particular exercise are the drips from overloaded paintbrushes. The drips are welcome here because they create anomalies in a line or topography (see Roland Thompson's work) that add interest as they break commonly mapped or described shapes. Students will learn that their choices, even small ones, are aesthetic responses in relation to a set of actions. Students can reflect personally on the choices they made as they reached a point in their making in which they had to respond aesthetically. They can write a response in a journal, in an artist's statement, or they can share this in small groups or to the entire class.



Evening for Educators

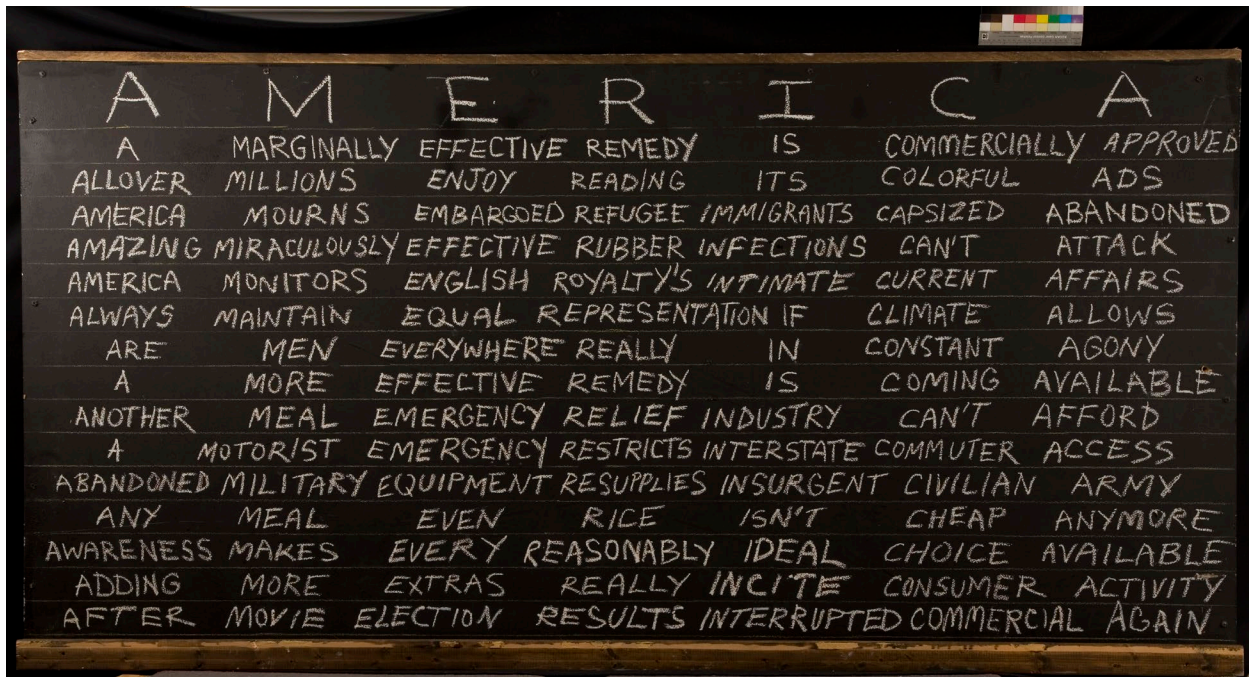
Transforming the Everyday Object

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Educator Resources and Lesson Plans

December 3, 2014

How Do You Spell America? # 8, Willie Cole



Cole sees himself as an “urban archaeologist.” His work derives from his fusion of reductive and Pop Art sources, and it draws from traditional African art to create provocative works in many media. Best known for his found-object sculptures, he also makes drawings, paintings, and prints. Cole’s art transforms everyday mass-produced objects into personal icons or symbolic representations that explore ideas of diversity, identity, and a consumer-based society.

Prior to becoming a sculptor and painter, Cole was a writer in New York. As he moved deeper into the art scene there, he found he had less and less time to write. To continue writing, he decided to incorporate the written word into his art. (<http://www.dailyutahchronicle.com/2008/11/06/chalk-and-commentary-from-willie-cole/>)

Willie Cole (1955-), American

How Do You Spell America #8, 1993

latex paint , chalk , oil pastel , masonite , wood
UMFA 2007.19.1

Purchased with funds from the UMFA Young
Benefactors

Acrostic Lesson

Objectives

Using *How Do You Spell American* #8 as inspiration, students will:

- I. create new meanings using a word acrostic that explores the institution that has most influenced “who I am today?”

Intended Audiences/Grade Levels can be adapted to all grade levels

State Core Links

Fine Arts (Visual Arts)

Standard 3: (Expressing) The student will choose and evaluate artistic subject matter, themes, symbols, ideas, meanings, and purposes.

- Objective 1 Explore possible content and purposes in significant works of art.
- Objective 2 Discuss, evaluate, and choose symbols, ideas, subject matter, meanings, and purposes for their own artworks.

English Language Arts

Reading: Literature Standard 4: Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.

Writing Standard 4: With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

Writing Standard 8: Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.

Speaking and Listening Standard 1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others’ ideas and expressing their own clearly.

Speaking and Listening Standard 3: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail. Presentation of Knowledge and Ideas.

Social Studies

Standard 3

- Objective 3 Apply principles of civic responsibility.
 - a. Engage in meaningful dialogue about the community and current events within the classroom, school, and local community.
 - b. Identify and consider the diverse viewpoints of the people who comprise a community.
 - c. Demonstrate respect for the opinions, backgrounds, and cultures of others.

Materials

- I. Image of *How Do You Spell America #8* by Willie Cole.

Vocabulary/Key Terms

Institution An organization or place where groups of people with similar ideas or backgrounds come together to meet. ie school, church, team, work, clubs, or family.

Activity

Part One: Talk about process of Willie Cole: Taking something that might not seem to connect to art and make a connection.

“I made (the “How Do You Spell America?” series) by sitting in front of the television news and writing down all the words said by the news pundits that began with the letters A, M, E, R, I, C or A,” said Cole. “I (also) went through The New York Times with a Hi-Liter using the same approach and created a lot of sentences. I did so many of them; it’s a big series; that eventually I could make them up as I went along.” <http://www.dailyutahchronicle.com/2008/11/06/chalk-and-commentary-from-willie-cole/>

Discussion Questions:

- Is this art? Why or why not?
- Do you consider a newspaper to be art? Why or why not?
- How would placement change the meaning of the artwork?
- Why do you think he put it on a chalkboard?
- What do you think this artwork means?

Part Two: Project: As a class we will have a discussion about Willie Cole’s piece *How do you spell America #8*, and how he created new meanings about the idea and institution of America. We will then discuss the different institutions that influence our lives. After the meaning of the word “institution” is established, students will choose which institution relates to them. They will break into groups of 4-5 students according to the institutions they have chosen. They will do the Octopus brainstorm exercise to come up with new words for their acrostic. As a group they will choose a word from the octopus chart for their root word. The root word acrostic will be the same for all the members in the group. (See example of Octopus brainstorm exercise on the last page)

Each student will come up with ways to obtain the content for their word acrostic. Similar to the way that Willie Cole used newspaper headlines to find the words for his acrostic. For example a student will pick a movie, book, interviews, etc. to look for words that apply to their root word.

Students will take a picture that symbolizes the root word and send a color image to the teacher. The students will create their acrostic on top of the color print of their image. Students will create their acrostic using the words they have found and the image they sent to the teacher to print.

Each student will present their projects for a class critique. Students will present to the class as a group (in the institution group they originally chose). The class will compare the meanings of each acrostic in the group. They will discuss how the original meanings have changed and how they discovered new meanings by placing the acrostic on the pictures and their choice of words.

Method for Assessment

Assessment: At the class critique we will assess if the students can explain the connection between the word and the new meanings. As the students compare the groups acrostics we will discuss how even though they have the same root word the meanings are different and what they have learned about the institutions, and broadened their understanding of the institution by creating new meaning.

Evaluate

- Students will turn in their Octopus Brainstorm exercise with the root word acrostic they selected. **5 pts**
- Students will write a one paragraph proposal of how they will obtain the content for their word acrostic. This will be graded as completed or not. **5 pts**
- Students will send/bring an image to the teacher **5 pts**
- Student will bring their project to the class critique and participate in the critique. **15 pts**
- Student will turn in their final piece. **10 pts**

Student: _____

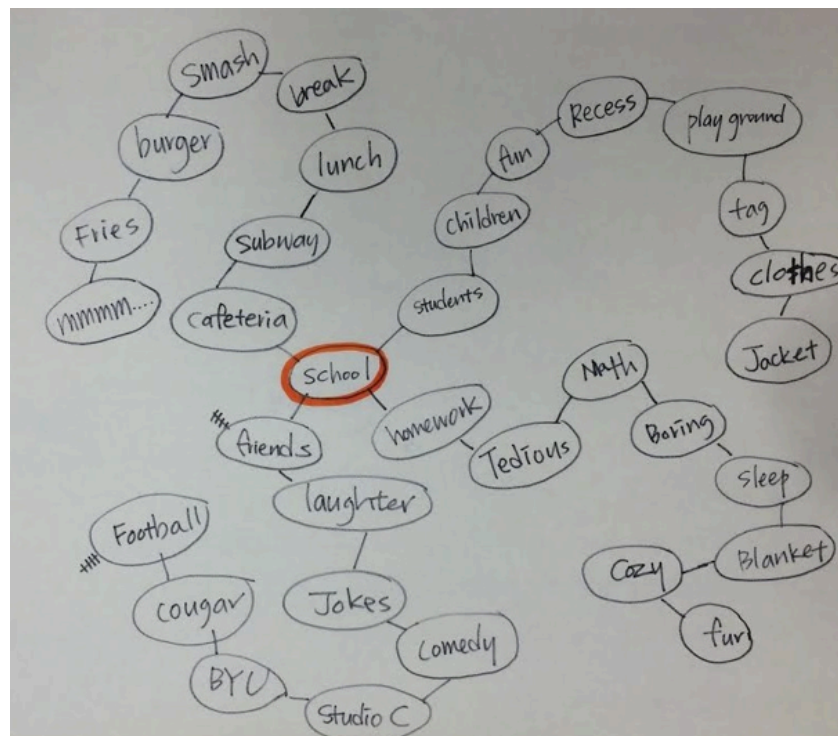
Acrostic Checklist

“How do you spell _____”
(write your acrostic root word)

My institution is _____.

- I participated in my group by suggesting words for the Octopus Brainstorm. My group turned in the Octopus Brainstorm exercise with the final root word acrostic we selected. **5pts**
- I wrote at least one paragraph proposal of how I will obtain the content for my acrostic and turned it in. **5pts**
- I turned in my image which describes best how I see the institution. **5pts**
- I participated in the critique by commenting on other's work and by bringing and explaining my own work. **15pts**
- I turned in my final piece. **10pts**

Example of Octopus Brainstorm Activity





Evening for Educators

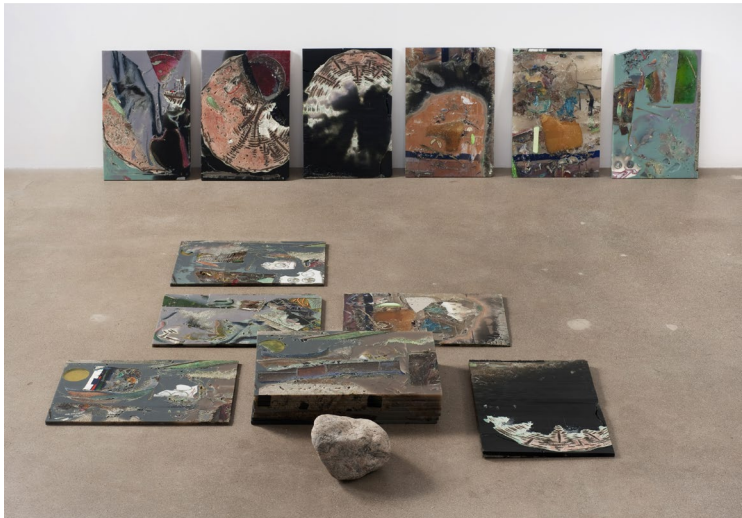
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Educator Resources and Lesson Plans

December 3, 2014

“|_|_|_|_|_|_|_|_|_|_|_|_|_|_|”, Jedediah Caesar



Jedediah Caesar is from Oakland, California and now lives and works in Los Angeles. He invented a medium of gathering found objects and casing them in resin. He is more interested in the materials themselves than creating sculptures from them. Caesar created molds from cardboard boxes, added found objects with resin, and then had the blocks cut and polished to finish. His work is compared to that of abstract expressionists and minimalists. It reinvents the meaning within the object through recontextualization. *Whitney Biennial 2008* [www.whitney.org]

American Born 1973—Series of 20 resin panels that were cut from a solid form. He uses various materials to create pigment such as dirt, metal fragments, fabrics, glass, and other scraps of studio materials. These panels are set in chronological order from the cutting sequence. They are read from top to bottom. Recycling waste of production transforming excess into something new and beautiful. *UMFA* (<http://umfa.utah.edu/YBAcquisition2012>)

Jedediah Caesar (1973-), American
 “||_|_|_|_|_|_|_|_|_|_|_|_|_|_|_|”, 2011
 polyurethane , pigment
 UMFA 2012.10.1A
 Purchased with funds from the UMFA Young
 Benefactors

Relic in Resin

Kim Rawson, Natasha Folkman, Jeremy Nixon, Allie Evans

Objectives

Using “| _ | _ | _ | _ | _ | _ | _ | _ | _” as inspiration, students will:

1. analyze objects from their personal environments for meaning and context.
2. transform the meaning of their found object by re-contextualizing it in a way that explores how environment affects meaning.

Intended Audiences/Grade Levels 10-12 grade

National & State Core Links

NAEA Standard

Content Standard 1: Understanding and applying media, techniques, and processes.

Content Standard 6: Making connections between visual arts and other disciplines.

Utah Core Learning Environments

Standard 3: Students will create meaning in Art.

- Objective 1 Identify subject matter, metaphor, themes, symbols, and content in works of art.
- Objective 2 Create works of art that effectively communicate subject matter, metaphor, themes, symbols, or individually conceived content.

Social Studies

Standard 1: Students will understand how ancient civilizations developed and how they contributed to the current state of the world.

- Objective 2 Evaluate how religion has played a central role in human history from ancient times to today.

Standard 4: Students will understand current global issues and their rights and responsibilities in the interconnected world.

Science

Standard 5: Students will understand how Earth science interacts with society.

- Objective 1 Characterize Earth as a changing and complex system of interacting spheres.
- Objective 2 Describe how humans depend on Earth's resources.

Materials

1. Image of “| _ | _ | _ | _ | _ | _ | _ | _ | _” by Jedediah Caesar.

Duration 5 Class Sessions | 45 min. Workshop

Vocabulary/Key Terms

Abstract Expressionism	Artistic movement in the mid-20th century comprising diverse styles and techniques and emphasizing especially an artist's liberty to convey attitudes and emotions through nontraditional and usually nonrepresentational art
Minimalism	Artistic style or technique that is characterized by extreme sparseness and simplicity
Environment	The circumstances, <i>objects</i> , or conditions by which one is surrounded.
Relic Reliquary	Something that is from the past time, place, culture A container or shrine in which sacred relics are kept
Dissect	To cut into separate parts in order to study it, examine closely, and carefully

Activity

Part One: Lesson Introduction & Rationale: Objects have significance in our lives and are tools of communication used by many artists. These artists explore themes and ideas of place, preservation, identity, memory and consumerism. This lesson contains examples of art work that utilizes objects as an artistic medium. This is a lesson in creating, discovering, dissecting and interpreting meaning within our environment. This will take from five to ten hours of combined instruction and studio time to complete.

Ask students leading questions:

- Do you or your family have objects of special significance?
- Where do these items come from?
- Why do they hold special meaning?

Show examples of relics and reliquaries, such as a stupa, which is an important form of reliquary within Buddhism (<http://www.buddhanet.net/stupa.htm>), Jason Lanegan's reliquaries (<http://jason-lanegan.blogspot.com/p/american-relics.html>), and Franco-Flemish Gothic Philatory for a finger bone of Christianity (<http://en.wikipedia.org/wiki/Reliquary>), (Late 15th Century).

Part Two: Project Description & Lesson Overview: Students choose 1-3 objects from their environment to combine and manipulate (provide examples of manipulation) into a new context. Manipulation should be intentional to the concept of their piece. Pieces should be prepared for a gallery showing along with an artist statement.

Examples: physical manipulation, photocopy, photo manipulation, juxtaposition, contextualization,

drawing or painting the objects in new environments, installation, replication, sculpture, cutting the object, deconstruction etc.

1. Introduce the idea of meaning and context. Discuss how changing the context can alter the meaning.
2. Discuss our environments as contexts. Talk about the environment of the classroom/ school and how certain meanings/assumptions could change if the environment was different.
3. Break the students into small groups to discuss associations/meanings inherent in an environment in which they spend time.
4. Bring the students together to look at the artist Jedidiah Caesar and his artwork. Ask them how they think he addresses the environment. What could you learn about context from his pieces?
5. Do a workshop on using resin to recontextualize objects. Show Jedidiah Caesar's process.
 - a. Make a mold or get a container to pour the resin into.
 - b. Mix the synthetic resin with a curing agent (this should be included when buying the resin). Do this step at room temperature.
 - c. Pour the resin mixture into the mold. Place your item in the mixture.
 - d. Use vibrations to get most of the bubbles out.
 - e. Allow the resin to set overnight in room temperature.

Extension: These resin objects will then be extended in some way to create a reliquary. This could be in a reliquary box or container, or modified into a wearable accessory such as a necklace, ring, buckle, etc.

Relic: A discussion will be had concerning relics, and reliquaries. What are they? Where do they come from? What kinds of meaning do they contain and how can they contribute to the larger contemporary art discussion? Included in this discussion are the ideas of preservation, memory and meaning. Cultures from art history will be highlighted to illustrate the long tradition and different styles of reliquaries.

6. Present the Note Card assessment at the end of the discussions to see if the students are understanding the concepts of what has been discussed.
7. Now for the activity part of the assignment. For homework, have the students find an object in their environment that has some sort of meaning (this meaning can coalesce with or juxtapose their environment).
8. Students will analyze their object through journal/sketchbook prompts (see last page).
9. Students will experiment with manipulation and contextualization through the "Minute-to-Win-it" activities. (see last page)
10. At this point it would be useful to have an informal discussion to see if the students have ideas about how they can manipulate their objects to transform meaning. If they seem hesitant, have a demonstration of about 5 ways students can alter their object. Ask the students to write five more ways. Put the papers in a folder so that if anyone still feels stumped they can go look through the suggestions.

11. Students make a plan about how they will manipulate their object and how that will transform the meaning then share this plan with a peer and receive feedback. They can then decide whether or not to change their plan and must submit a paragraph about why they did or didn't make changes to their original plan.
12. Students may then proceed to manipulate their object and its meaning. The teacher should be visibly available for questions and should be sure to walk around asking students questions.
13. The class will hold a critique once the manipulations have been made (the structure of the critique is described in the Assessments portion).
14. Finally students will write an Artist statement to go with their piece, fill out a self-evaluation form, and turn in the project. Phew!

Classroom Instruction Activities explanations:

Discussion & Lecture: Discuss the artist, processes and concept through essential questions. How do materials describe us individually? What implications of consumerism relate to the artist's concepts? How does an object's environment contextualize it? If you change the environment of an object how does that change its meaning?

Note Card Assessment: Students will have 30 seconds to write the most important thing they learned from the discussion.

Gather Materials: Students will reflect on what is meaningful to them and gather objects/materials that reflect on their environment. They will have the homework assignment of gathering and bringing 1-3 objects to class to manipulate.

Demonstration & Explanation: Instructor will demonstrate the different ways an object can be manipulated and discuss the assignment further.

Research Time & Writing Artist Statement: Time for the students to research how they can change the meaning of their object and begin forming their artists' statements. Journal Assignments will be included in this time where students will answer different prompts to further analyze their objects and the environment they come from and how they'll manipulate that environment/context (see journal assignments below for examples).

Peer Feedback: Talk with a peer about how they are going to manipulate their object and why. The peer will write about their response and turn this in.

Studio Time for Production: Students will create their works with the assistance and facilitation of the teacher.

Classroom Critique & Discussion: Class will break up into small groups and hold a critique

where the students will explain their compositional decisions.

Gallery Installation: *Optional* Students will prepare their works for exhibition.

Methods for Assessment

Note Card: Students will have 30 seconds to write the most important thing they learned from the discussion. This is done to see if they understand the concepts discussed (context, personal environment, etc.). Students will get points for turning in the Note Card.

Journal Assignment: Students will answer different prompts to further analyze their objects, the environment from which they come, and how they will manipulate that environment/context. This gives them a chance to think through and understand meaning and context, as well as allow them to start brainstorming for how they will manipulate the object to change its meaning. Students get points for each journal prompt they do. Their responses must be more than one sentence. This assesses the first Learning Outcome of analyzing an object for meaning and context.

Peer Feedback (*once objects have been brought in*): Talk with a peer about how they are going to manipulate their object and why. Peers provide feedback and suggestions verbally. Both students must write a response to the feedback justifying why they are/are not including suggestions from their peer in the final project plan. This is a precursor to the second learning outcome.

Critique: Students will present their final manipulated project to be critiqued. The class will be broken up into small groups (4-6 students) to discuss the transformed meaning and the effectiveness of the manipulation in changing the meaning. Include a rubric for the students to assess the work. Teachers could make one specifically for this environment/meaning project, or could use the AP art rubric. Students would then fill out a self-evaluation, responding to what was addressed in the critique, defining what they thought was successful/unsuccessful and why, and explaining what they would change if they could.

Artist Statement: Students will write an artist statement to turn in with their piece that discusses the meaning their object had before and how the meaning was transformed. This will help to assess the second learning outcome.

Journal Assignments

- Describe the object(s) you brought:
- Where did it/they come from?
- What are the associations attached to the object?
- Did the environment it came from create meaning in the object?
- How can you manipulate the object?
- Who are some artists who are doing similar things?
- How does this manipulation change the meaning of the object?

Minute-to-Win it Prompts/Activities

- Make a mark with your object.
- Draw a picture of your object.
- Now change the drawing by folding your paper.
- Cut your drawing up and rearrange the pieces
- Find someone whose object seems in direct opposition to yours.
- Come up with a hashtag that describes the juxtaposition between your two objects. Extra points for taking a picture and uploading it to social media.
- Put your object somewhere where it seems out of place.
- Place your object somewhere it seems like it belongs. Place your object somewhere that gives it new meaning.
- Make your object look like the most precious thing in the world.
- Make your object look like junk.
- Dance with your object.
- Place it in such a way that you see it from a new angle.
- Cover up part of your object to alter its meaning.
- Switch objects with someone and try to complete as many of the prompts as possible in one minute—take pictures of each one.