

SOCIETY FOR CONTEMPORARY CRAFT

ENOUGH ~~violence~~

ARTISTS SPEAK OUT

CURRICULUM GUIDE

Implosion 3, Beth Baron 2009

SOCIETY FOR CONTEMPORARY CRAFT

ENOUGH

~~violence~~

ARTISTS SPEAK OUT | 9.27.13 - 3.22.14

Teacher's Guide with Student Activities

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ABOUT THE SOCIETY FOR CONTEMPORARY CRAFT (SCC)

“Engaging the public in creative experience through contemporary craft.”

SCC aims to help people see the connections between creativity and daily life, highlighting the integration of hand, mind, and spirit. Presenting contemporary art in craft media by international, national, and regional artists since 1971, the Society for Contemporary Craft offers cutting edge exhibitions focused on multicultural diversity and non-mainstream art, as well as a range of classes and community outreach programs. SCC provides free quality art experiences showcasing the technical and creative processes artists use to make their art.

ABOUT THE EXHIBITION

ENOUGH Violence: Artists Speak Out

The ***ENOUGH Violence: Artists Speak Out*** exhibition was born out of the belief that the arts have the ability to stop the dangerous epidemic of violence that is plaguing our society.

From shootings on the streets to domestic abuse in homes to international warfare covered on the news, violence is an undeniable undercurrent in modern daily life. The presentation and interpretation of this exhibition offers audiences an opportunity to visualize and think critically about this serious issue that affect us all. ***ENOUGH Violence: Artists Speak Out*** was organized to give voice to victims and their stories, and to provide a forum for international artists to share their powerful artistic responses to this urgent societal need.

The exhibition explores art’s ability to speak for those who have been silenced and to empower both the maker and the viewer. It offers a unique opportunity for expression and understanding on a deep, personal level. The show features 48 works created by 14 contemporary artists. The stories told through these works of art allow visitors to feel, to heal, to transform and to be moved to take action and become part of the solution.

CRAFT EXPLAINED

A craft is a skill, especially involving practical arts. It may refer to a trade or a particular art. The term is often used to describe the family of artistic practices within the decorative arts that traditionally are defined by their relationship to functional or utilitarian products (such as sculptural forms in the vessel tradition) or by their use of such natural media as wood, clay, glass, fiber, and metal. At SCC the focus is on contemporary works in wood, metal, clay, glass, found materials and fiber.

ABOUT THE GUIDE

ENOUGH Violence: Artists Speak Out

This guide was created to support students in the interpretation and analysis of works of art about violence in the world, with the mission to create a more peaceful world in the future.

Violence is a growing problem in the world. Navigating dialogues with young people on the subject can be quite a complex journey. This teachers' guide offers a number of facilitation and framework strategies to prepare your students to experience the astonishing works of art from this powerful exhibit. You will be provided a range of additional tools as the opening of *ENOUGH Violence: Artists Speak Out* draws near. These optional tools were created with a social justice perspective. The essence of these tools serves to prepare you and your students. Your teacher resources are a blend of five templates to connect with your unique teaching style and the over-arching project goals that deal with: causes of violence in society; using art to represent victims and their healing; alternatives for at-risk youth in a violent society; a *call to action*, that begins with the students attitude and; positive sharing, dialogue, and expression to indict being driven by prejudice.

You will be provided with *artist statements* from six selected exhibiting artists so that your students can delve into the lens of various cultural perspectives on the issue of violence. Your *deconstructing artist statements* will offer templates that will invite a student-centered interpretation of these six selections. Three guiding questions will help them to ponder and deliberate the artist statements and form a perspective, prior to interfacing with the live version of the piece at hand.

The English language Common Core Standards offer: *analyzing vocabulary usage, interpretation, perspective sharing, artist persuasion, and high engagement*. A glossary of words and phrases is presented to help the student to engage in English Language Arts and the fundamentals of art making and critique.

The *glossary* is included to offer traditional and unorthodox verbiage to connect you and your students to the mission at hand; to look at what is unfamiliar, and find reliable sources. (Words italicized throughout the guide can be found in the glossary).

Your students should know information in advance regarding the areas of: urban violence, child abuse, domestic violence, and matters of global war.

GLOSSARY OF TERMS

1. **Abstract:** artwork based on an identifiable object, but with few or no details, and whose visual elements are simplified or rearranged.
2. **Community Activism (call to action):** intentional action to bring about social, political, economic, or environmental change.
3. **Color:** an art element with three properties: hue, value, and intensity.
4. **Composition:** the arrangements of the elements in a specific subject matter of a piece of art. Done successfully, it draws in the viewer and pulls their eye across the whole piece so that everything is taken in and finally settles on the main subject of the piece.
5. **Concept:** a form of illustration where the main goal is to convey a visual representation of a design, idea, and/or mood.
6. **Context:** the theme of the painting and the environment in which the work was created such as, physical setting, historical time, social setting, political climate.
7. **Constructive Cultural Signs:** identifying the majority and minority in a group and distinguishing the social and geographical perspectives present.
8. **Creative process:** the process which an artist takes to create a work of art.
9. **Dimensions:** measurement in length, width, and thickness that includes scope.
10. **Epiphany:** a sudden realization that is relevant to an area of exploration or study.
11. **Forms of Craft:** works of art that may be expressive, but generally have utilitarian purposes such as: fiber, wood, metal, glass, and ceramic.
12. **Figurative:** describes artwork—particularly paintings and sculptures—which are clearly derived from real object sources, and are therefore by definition representational.
13. **Functionality:** the purpose of the materials and how it contributes to a purpose of the artist and the audience.
14. **Geometric vs. Organic:** geometric shapes are manmade such as polygons or rectangles. Organic shapes are free forms and irregular shapes found in nature.
15. **Gesture/Gestural:** emotional lines and gestures similar to what Rembrandt used that can include movement and mood.
16. **Intensity:** a high degree of emotional excitement; depth of feeling.
17. **Juxtapose:** the state of being close together or side by side (in action or thought).
18. **Line of inquiry:** an ordering of questions so as to develop a particular argument.
19. **Literal:** art that would involve at least some form that is recognizable e.g. a bird, train, or person.
20. **Medium:** materials such as: oil, watercolor etc., used to create an artwork; or a category of art such as drawing, painting, or sculpture.
21. **Metaphor:** something used, or regarded as being used, to represent something else; emblem or symbol.
22. **Methodology:** working in a discipline or engagement in an inquiry.
23. **Motive:** an inspirational reason for doing something, esp. one that is hidden or not obvious.

24. **Narratives:** a spoken or written account of connected events; a story: "a bare narrative of the details."
25. **Neutralize:** to counteract with balanced thinking and perspective.
26. **Optimism:** the belief that good ultimately predominates over bad in the world.
27. **Persuasion:** the power or act of being convinced.
28. **Potential:** using creativity and the will to create an impact or meaningful change.
29. **Prejudice:** is an attitude or feeling made about something or someone before having enough information to make an accurate judgment.
30. **Self Determination:** free will.
31. **Texture:** the surface quality of an artwork usually perceived through the sense of touch
32. **Trauma:** a deeply distressing or disturbing experience.
33. **Uncensored:** a written, creative, or spoken expression that is without limitation or influence from others.
34. **Value:** An element of art, value refers to the lightness or darkness of a color. Value becomes critical in a work which has no colors other than black, white, and a gray scale. For a great example of value in action, think of a black and white photograph. You can easily visualize how the infinite variations of gray suggest planes and textures.
35. **Vulnerability:** open to assault; difficult to defend.
36. **Worldview:** the student conceived philosophy of life or conception of the world, as it relates to the issue of violence.

Sources:

- Dictionary.com
- The Visual Experience. Teacher's Edition. Saul Stein, Untitled. Originally published in The New Yorker, January 9, 1965

DECONSTRUCTING ARTISTS' STATEMENTS

(This activity includes both Artists' Statements and excerpts of Artists' Statements)

In this activity your students will have an opportunity to read and respond to several artist statements. To set the context for doing this, begin by having each student select an artist from the following list of those whose work appears in the exhibit:

Claudia Alvarez

Boris Bally

Beth Barron

Kate Kretz

Joyce Scott

Julie Sirek

Next, have the students put themselves in the 'shoes' of the artist, composing a half-page artists' statement about the works they see, their interpretation of the artists work, and the artist intent. Ask students to put themselves in the artist's place and imagine the thought processes and/or stories behind the craft work(s). Then, have the students read the artists' statement and compare and contrast the two.

Deconstructing Artist Statements: CLAUDIA ALVAREZ

ENOUGH Violence: Artists Speak Out

Statement:

"I'm influenced by the characteristics of children. Their actions pose questions simply yet poignantly about complex issues in the world today. A child's viewpoint is innocent of cultural conventions. Their eyes and comments reveal to us just how corrupt social mechanisms are.

Clay has a holistic quality that taps into various aspects of human nature. The handling of clay is intimate, raw, and sensual. It is a form of direct recording of human understanding to touch, perspective, space, and how we see the world.

Any approach to the material has the ability to reveal the depths of psychological emotions related to fear through desire, at times unknown to the self. I used to think it was a cliché when people said that clay was so therapeutic, because I wanted it to be more than that, it was about art. I now understand why it is important to bring all these elements together, craft, fine art, psychology, theory, art history, and humanity together.

Although my first love is drawing, working with clay has an exciting intimate urgency and immediate response to my touch and movement of my hands.

I come from a drawing and painting background. I have been drawing and painting since I was a child. When I was first introduced to clay it dramatically altered my awareness to my senses, and emotions.

I've been in public service most of my life. I've worked with children and adults of substance abuse to domestic violence. I've also volunteered in an orphanage in Mexico when I lived in Southern California for a year.

Through years of teaching in colleges, art centers, and schools, I feel it important to move from drawing to painting, to sculpture and allow it to influence each other."



When I taught figure drawing I had my students focus on drawing hands for a week. We started with line drawing, contour, gesture, to value, to drawing angles and planes of our own hands. We then made a hollow 3D sculpture of ours hands from clay.

Once the students created a 3D version of the hand, they were able to draw the hand from any angle because you have a better understanding of it.”

Subject: Visual Arts, English Language Arts, Health, and Psychology

Grade Level: 6-12

Academic Standards for Arts and Humanities

Standards:

PA Academic Standards for the Arts and Humanities

9.3. Critical Response

9.3.8. GRADE 8.

A. Know and use the critical process of the examination of works in the arts and humanities.

- *Compare and contrast*
- *Analyze*
- *Interpret*
- *Form and test hypotheses*
- *Evaluate/form judgments*

9.3 Critical Response

9.3.8. GRADE 8

E. Interpret and use various types of critical analysis in the arts and humanities.

- *Contextual criticism*
- *Formal criticism*
- ***Intuitive criticism***

Common Core Standard

Visual/Auditory Media and Information Sources

Grade 6-12

Score 3.0-Integrate information presented in different media or formats (visually) to develop a coherent understanding of a topic or issue

STUDENTS DECONSTRUCTING ARTIST STATEMENTS

Name:

Date:

Your artist statement/interpretation of their work:

As you reflect and experience the work of **Claudia Alvarez** create your own examination of her work by using the following three guided reminders:

1. Think about yourself for a moment. Now think about children that are between five to ten years younger than you. Characteristics are features that are unique to a person, place, or thing. The characteristics of children living under violent conditions are sometimes read in their facial expressions, behaviors, or comments. What are the facial expressions conveying in Alvarez's work?
2. Do you think that her statement connects to the expressions of the four children in *Pero Pendiente*?
3. Why do you think that Alvarez is so interested in conveying *child-like innocence and human vulnerability*?

Deconstructing Artist Statements: BORIS BALLEY

ENOUGH Violence: Artists Speak Out

Statement regarding the neck pieces:

Most indigenous cultures, including this country's own Native Americans, have adorned themselves with jewelry made of various animal parts such as feathers, fur, leather, claws, bones, or teeth. These objects served as talismanic charms and, in the form of the archetypal bear-claw necklace, gave a hunter/warrior the spirit and strength of the animal whose disabled 'weapons' he was wearing. Such a necklace was perceived as a symbol of bravery, strength, and respect.



Brave III is made of 100 hand-gun-triggers, cut and torn from the dismembered weapons reclaimed from the Pittsburgh gun buy-back program, Goods for Guns. This urban neckpiece is intended to protect the wearer from the gun violence so prevalent in today's culture.

Subject: Visual Arts, English Language Arts, History, and Geography

Grade Level: 6-12

Standard:

PA Academic Standards for Arts and Humanities

Standard 9.4. Aesthetic Response

9.4.5. GRADE 6

A. Identify uses of expressive symbols that show philosophical meanings in works in the arts and humanities (e.g., American TV ads versus Asian TV ads).

9.4.8. GRADE 8

D. Describe to what purpose philosophical ideas generated by artists can be conveyed through works in the arts and humanities).

Common Core Standard

Visual/Auditory Media and Information Sources

Grades 9-10

Score 3.0-The student will perform basic processes, such as: compare and contrast the representation of a subject or key scene in two different medium.

STUDENTS DECONSTRUCTING ARTIST STATEMENTS

Name:

Date:

Your artist statement/interpretation of their work:

As you reflect and experience the work of **Boris Bally** in the piece *Brave IV*, create your own examination of his work by using the following three guided reminders:

1. How do you respond to the idea of a neck piece made of repurposed bullet casings?
What does this say to you about the concept of protecting oneself?
2. Do you think that his statement evokes an inner hunter/warrior spirit?
3. Why do you think that Boris is so interested in the talisman form?

Deconstructing Artist Statements: BETH BARRON

ENOUGH Violence: Artists Speak Out

Statement:

"I'd like my work to be a monument to the resiliency of the human spirit and a wish for wholeness. Within each piece is emptiness, chaos, paths chosen or passed by, despair and repair."

I rip and tear fabric that once belonged to someone else. I burn the cloth or use it to wipe the floor. I pick up band-aids that lie on the ground. Symbols of pain or symbols of healing? I am moved by the remnants of others' lives.



I work these scraps together by hand, one stitch leading to the next.

Needle in needle out, the work is a meditation. I work with intention and devotion. I listen for and feel the rhythm of the piece. I strive to attend to the mark. Sometimes taking a stitch as if it were the first and the last.

I will forever be compelled by the "stitch" and the metaphor of it as a "mark" to catalog time, events and emotion. The line of the stitch fascinates me, knowing as I follow those marks my own story will unfold.

I am humbled by the infinite quantity of stitches that have been sewn by generations of women. Their work is the work that inspired me to practice. I know that those stitches carry within them secrets, prayers and dreams."

About the Bandages

"I found my first BAND-AID in 1999, as I walked in grief around one of the many lakes in Minneapolis following a loss. Seeing that bandage on the pavement, I thought about how easy it is to soothe a child's wounds, and give comfort. How often had I relieved my wailing child simply by applying a band-aid? And I laughed at myself, wishing it was as simple to repair a broken heart."

Since then, I have an uncanny ability to spy these discarded coverings (at parks, playgrounds and on sidewalks) and I know that somewhere another wound has been exposed. And, prodded by these symbols, I continue to discover metaphors to contemplate. I question how it is that we heal ourselves, body and soul, after personal or social devastation, whether our healed scars protect us in some new stronger way, and how fragile or resilient we will be once we have been wounded.

Subject: Visual Arts, English Language Arts, History, and Geography

Grade Level: 6-12

Standard:

PA Academic Standards for Arts and Humanities

Standard 9.4. Aesthetic Response

9.4.5. GRADE 6

A. Identify uses of expressive symbols that show philosophical meanings in works in the arts and humanities (e.g., American TV ads versus Asian TV ads).

9.4.8. GRADE 8

D. Describe to what purpose philosophical ideas generated by artists can be conveyed through works in the arts and humanities).

Common Core Standard

Visual/Auditory Media and Information Sources

Grades 9-10

Score 3.0-The student will perform basic processes, such as: compare and contrast the representation of a subject or key scene in two different mediums

STUDENTS DECONSTRUCTING ARTIST STATEMENTS

Name:

Date:

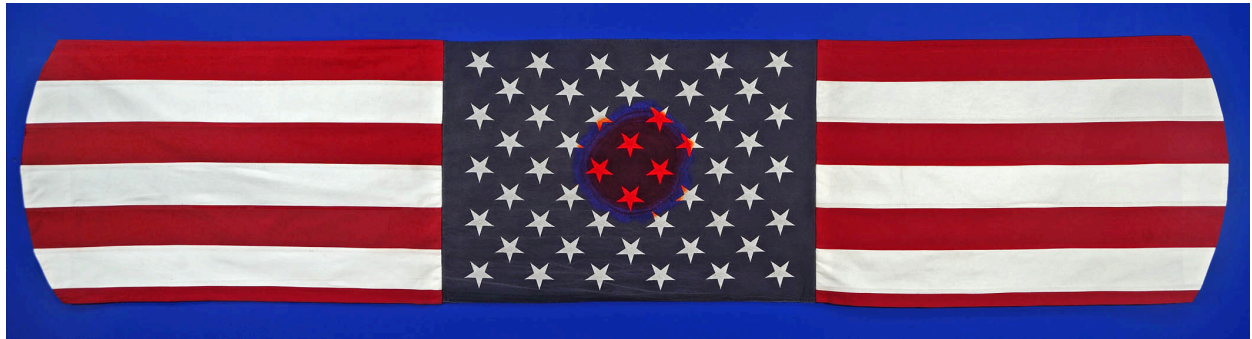
Your artist statement/interpretation of their work:

As you reflect and experience the work of **Beth Barron** create your own examination of her work by using the following three guided reminders:

1. Think about the things that you pick up from the ground that reminds you of the *secrets, prayers, and dreams* of others. What are they and why do you connect with them?
2. Do you think that the band-aids can convince someone to remember that small cuts, that require small band-aids, are the little hurts that are part of a world full of big hurts?
3. Why do you think that the artist is willing to take the risk of incorporating used band-aids to convey a message about *discovering metaphors to contemplate*?

Deconstructing Artist Statements: KATE KRETZ

ENOUGH Violence: Artists Speak Out



Statement:

"One of the functions of art is to strip us bare, reminding us of the fragility common to every human being across continents and centuries. Often, I will meet someone, and the visible weight of his or her life becomes almost unbearable to me, it rips me open. The objects that I make are an attempt to articulate this feeling.

I give birth to the tactile as I am swallowed by the virtual. I obsess over craft as our world becomes disposable. I wield emotion in its messiness because it's uncool. I work until my hands shake, because the world does not care.

I am banging my head against the wall, but the stain is beautiful."

Untitled (flag) statement

I check my daughter before going to sleep each night. I often find myself sitting down on the floor, held there by the power of her beauty and the almost unbearable love I feel for her. Those feelings are often followed by one of powerlessness and dread of the violent world that I have brought her into. She is at the age when a band-aid on her boo-boo is not complete without a kiss, and a promise that this combination will make it "all better"... I often feel that there is no band-aid big enough to mend this broken, hemorrhaging country.

Subject: Visual Arts, English Language Arts, History, and Geography

Grade Level: 6-12

Standards:

PA Academic Standards for Arts and Humanities

9.2-Historical and Cultural Contexts

D. Analyze a work of art from its historical and cultural perspective.

E. Analyze how historical events and culture impact forms, techniques and purposes of works in the arts

Common Core Standard

Visual/Auditory Media and Information Sources

Grade 6-12

Score 2.0-The student will perform basic processes, such as: compare and contrast a grade-appropriate text to an audio, video, or multimedia version of the text

STUDENTS DECONSTRUCTING ARTIST STATEMENTS

Name:

Date:

Name of Artist Chosen:

Your artist statement/interpretation of their work:

As you reflect and experience the work of **Kate Kretz** create your own examination of her work by using the following three guided reminders:

1. **Kretz** is committed to interpreting feelings that are related to the ills of society. These feelings are raw and *uncensored* as she works with the intensity of living and creating in an uncaring world that she is able to build within, with a deeper understanding through creativity. Do you think this approach can be effective?
2. Artists such as **Kretz** have the ability to meet a person and by listening to their life story, internalize it and draw inspiration to create pieces of artwork from it. Her artist statement uses the words *common to every human being across continents and centuries*, to describe the endless narrative around so many injustices. Why will there always be opportunities to do this type of art making in today's society?
3. Why is it meaningful to represent the feelings and *narratives* from society through art if it can cause such *intensity* through the labor or creating of it?

Deconstructing Artist Statements: JOYCE SCOTT

ENOUGH Violence: Artists Speak Out

Statement:

“Women hold up half the sky, but it seems it's raining much too much. How does the mother of the entire human race disappear in such great numbers, how? Infanticide, death from hunger and disease...lack of medical care, childbirth, sold into drudgery and sexual abuse, murder—murder by families and husbands, loved ones...LOVED ONES.”



Subject: Visual Arts, English Language Arts, Theater, Health, and Psychology

Grade Level 6-12

Standards:

PA Academic Standards for the Arts and Humanities

9.2. Historical and Cultural Contexts

G. Relate works in the arts to geographic regions:

• Africa • Asia • Australia • Central America • Europe • North America • South America

9.2. Historical and Cultural Contexts

E. Analyze how historical events and culture impact forms, techniques and purposes of works in the arts

Common Core Standard

Visual/Auditory Media and Information Sources

Grade 8

Score 3.0

Evaluate the advantages and disadvantages of using different mediums (for example, print or digital text, video, multi-media) to present a particular topic or idea

STUDENTS DECONSTRUCTING ARTIST STATEMENTS

Name:

Date:

Your artist statement/interpretation of their work:

As you reflect and experience the work of **Joyce Scott's** *From the Day After Rape Series Congo III*, create your own examination of her work by using the following three guided reminders:

1. Do you think that Joyce is putting herself in the place of storyteller to represent that the main character of a tragedy with this selection?
2. What does the color selection of this piece say about the person depicted?
3. What is the main social reference that is detectable by the positioning of the figurine, and the extensions of the limbs? (*Joyce J. Scott As an artist who avidly uses pop culture and political / social references in a lot of her work, it's a great joy to contrive the basic tenants of beauty.*)

Deconstructing Artist Statements: JULIE SIREK

ENOUGH Violence: Artists Speak Out

Statement:

“I grew up in an abusive family and now incorporate these experiences and the violent experiences of other women and girls into my work. I, also, focus on detail, craftsmanship, and tactility to produce an overall seamless aesthetic while weaving in the theme of domestic violence. Through the combination of these elements, I trigger the viewer’s curiosity to examine the work and to encourage thought and action.

I have chosen paper as the primary material in my work. I use it as a metaphor for concepts such as memory, relationships, attachments, culture, family and personal narratives. Paper is fragile and has implications for violence. It can be ripped, torn, and crumpled. But it can also be mended, and sewn back together. The cellulous fiber can be delicate, fine, vulnerable, and transparent, or it can be tough, strong, rough, wild and opaque.

To me, the technique and execution of the idea is as important as the concept itself. With attention to detail and intense manual labor, paper allows me to create objects of aesthetic, cultural, social, political, and intellectual merit. At first my work may appear to be straightforward; however, upon closer inspection, it will take the viewer elsewhere.

“A Family Matter” is a series of handmade gampi dresses, representing the 30 Minnesota women who died as a result of domestic violence in 2009. The dresses are beautiful objects, representing the optimistic view women have about marriage. They appear similar. However after examination, you discover that each is unique. Juxtaposing the sweetness of the dress with a depiction of violence transforms the object, which usually provides comfort, into one with tortured qualities. Each dress is a page in a haunting narrative. It is my goal to fully represent the on-going nightmare of domestic violence.”



Subject: Visual Arts, Visual Arts, English Language Arts, Theater, Health, Psychology, and Social Studies

Grade Level: 6-12

Standard:

PA Academic Standards for Arts and Humanities

9.2-Historical and Cultural Contexts

A. Explain the historical, cultural and social context of an individual work in the arts.

E. Analyze how historical events and culture impact forms, techniques and purposes of works in the arts

L. Identify, explain and analyze common themes, forms and techniques from works in the arts (e.g., Copland and Graham's Appalachian Spring and Millet's The Gleaners).

Common Core Standard

Visual/Auditory Media and Information Sources

Grade 6-12

Score 3.0-Integrate information presented in different media or formats (visually) to develop a coherent understanding of a topic or issue

STUDENTS DECONSTRUCTING ARTIST STATEMENTS

Name:

Date:

Your artist statement/interpretation of their work:

As you reflect and experience the work of **Julie Sirek** create your own examination of her work by using the following three guided reminders:

1. Think about people that are involved in relationships or all forms. Think about the roles of men and women there-in. Think about the *symbolism* of pants and dresses as they relate to men and women and what they represent. With this piece having been created in memory of the 30 women from Minnesota, what are your reflections on these dresses?
2. To encourage thought and action against domestic violence is to bring ongoing awareness to the problem. With paper being the primary material of her work, what place does a memory, relationship, attachment, culture, family and personal narratives have in *A Family Matter*?
3. Why do you suppose you are being challenged and encouraged to see the *juxtaposition* (association or connection) of the sweetness of a dress to her depictions of violence?

INTERDISCIPLINARY ACTIVITIES

OBJECTIVE: Students of visual arts, English language arts, health, and psychology in grades 6-12 will demonstrate an adept understanding that art is a replication and reproduction of society through their ability to use contextual and critical analysis in planning for the **ENOUGH Violence** exhibit. By using their understanding of art making, students will express themselves using this guided activity by using descriptive art terms such as: color, composition, concept, creative process, and dimension.

ASSESSMENT: Are students able to connect with the child centered and childlike qualities of *Pero Pendiente*? Are they able to take a figurative piece of work to compare to real life situations that they have learned about or discovered?

9.3. Critical Response

9.3. GRADE 8.

A. Know and use the critical process of the examination of works in the arts and humanities.

Invite your students to take a look at Claudia Alvarez's *Pero Pendiente*. Encourage the female students to reflect on their younger childhood including: girl friends that they played with, places they would go, if one of them had a pet, would they bring the pet along to play, positions they would sit in when on the floor when they would have creative play etc. Encourage the male student to think back about what he remembers seeing girls do as they would socialize together, move as a unit together, and what things they would have present when they would play and come together. Encourage both student genders to look at the facial expressions on the girls represented in *Pero Pendiente*-, and to *juxtapose* these expressions with the ones that they can recall from their earlier years. For Alvarez the "characteristics of children", connect her art making to the complexities of the world today. So for her, capturing not only the facial expressions but also the tragedy depicted in their faces with this piece, leaves the viewer to wonder why such young girls would be represented naked, kneeling, armed and prostrated. Ask your students why they think these girls are in this situation and where they were located; who the person or people were that may have intruded on them, or lost momentarily possession of them in a possible escape. After your students spend time analyzing Alvarez's work, encourage them to think about the role that each girl (or boy) plays in their circles. Meaning, who is the leader, who personifies the quiet and submissive prototype, who is most likely to follow, who is most likely to rebel, etc. Then discuss the following: Why is there usually a leader in the group that takes the most risks and makes the most sacrifices for the group? When there's a quiet or submissive follower in the group, is there a fire or warrior spirit in that girl (or boy) that is deeply connected to the leader? What makes the one girl (or boy) in the group of friends likely to rebel against the norms; and is there ever a case where they have heard of someone that has endured abuse; if so has that has forced them to take on a more course demeanor? Then, ask the students to reflect on their statements and to reflect deeply on what this says about who they are as a

person, as they think about the groups of youth/children that they associate with. After the students have completed their discussion have them: give a name to each of the girls in *Pero Pendiente*; have them determine an imaginary location that the scene takes place in; ask them to explain why the scene has occurred; and where the parents or guardians were at the time of this scene.

EXPRESSIONS OF HOPE

OBJECTIVE: Students will validate their understanding of origination, creativity, and aesthetics that are derived from production. They will use descriptive terms such as: creative process, functionality, geometric vs. organic, literal art, and medium to ground their critical analyses, and develop it for personal inspiration, to see a peaceful society.

ASSESSMENT: Are students able to identify the form of craft *Untitled (Flag)* derives from? Are students able to articulate why art tells stories through illustrations that communicate a message, while using color, concept, context, and abstract expression?

PA Academic Standards for Arts and Humanities

9.2-Historical and Cultural Contexts

D. Analyze a work of art from its historical and cultural perspective.

E. Analyze how historical events and culture impact forms, techniques and purposes of works in the arts

To be convinced that world peace is attainable in our local communities, for and with our national neighbors and in acknowledgment of our far and distant geographical friends across the world is more than a notion. Kate Kretz uses tactile art making in *Untitled (Flag)*, where she describes, “*I am swallowed by the virtual. I obsess over craft as our world becomes disposable. I wield emotion in its messiness because it's uncool. I work until my hands shake, because the world does not care*”. For Americans that are either born in the country, immigrants with various narratives for having arrived here, displaced or here by choice, the American flag is a sacred emblem that serves countless reminders for those that remember the various times of history where liberation and dignity were the emphasis of its waving. With her insertion of an embroidered stain from a wound in *Untitled (Flag)*, she is illustrating her struggle and personal *call to action* by reminding us how she feels as a mother by stating, (Untitled statement) “*I check my daughter before going to sleep each night. I often find myself sitting down on the floor, held there by the power of her beauty and the almost unbearable love I feel for her. Those feelings are often followed by one of powerlessness and dread of the violent world that I have brought her into. She is at the age when a band-aid on her boo-boo is not complete without a kiss, and a promise that this combination will make it "all better"... I often feel that there is no band-aid big enough to mend this broken, hemorrhaging country*”. Encourage your students to connect the *intensity* that their care takers (parents) offer to them daily or weekly in an effort to demonstrate their

awareness of the world that they (students and parents) live in. Safety, danger, protection, concern, and fears require juxtaposition with love, care, compassion, security, most importantly, hope. Violence alone cannot be the only lens that we use to remind ourselves of the cooperative and communal work that must be done to progress conditions for ourselves, young people, elderly etc. The expression of hope is as infinite and ongoing as the reason that it serves as an aide-mémoire for: victims, survivors, perpetrators, and leaders.

OBJECTIVE: Students will demonstrate a skilled understanding and application of the elements of design, criticism, and historical/cultural context that support the creation of works of art.

ASSESSMENT: Are students able to identify art mediums that communicate stories and characters through various contexts? Are students able to identify the manner in which persuasion can occur through a piece of art that uses: constructive cultural signs, gestural signatures, metaphors, and a range of forms of craft?

Subject: Visual Arts, English Language Arts, Theater, Health, and Psychology
Grade Level 6-12

Standards:

PA Academic Standards for the Arts and Humanities

9.2. Historical and Cultural Contexts

G. Relate works in the arts to geographic regions:

• Africa • Asia • Australia • Central America • Europe • North America • South America

Call to Action/Social Justice:

Joyce J Scott From the Soul Erased Series presents Guns As Angel Wings. Youth in the city of Pittsburgh have been exposed to violence in different capacities. There is a range in violence and youth become aware of the spectrums/familiar in terms of aggression and weapons such as guns, knives, bottles, and even hands. There are students whose interface/familiarity with acts of aggression are expressed across the violence spectrums with other explicit acts such as self-inflicted wounding, suicide, violence through abandonment, murder by affixation etc. The focus here is that urban and suburban, black and white, privileged or non -privileged can mobilize around issue that impact the society and breed distrust and tension. Students will come to find that spokespeople in the form of artists are mentored, taught, educated, invested and often times self-appointed as they reply internally (thought/reflection), and externally (physical-art making) to the social *narratives* both tragic and joyous. Show students images of Joyce J. Scott's collections in the exhibit *Enough Violence: Artists Speak Out*, using the facilitation tools provided throughout the guide.

1. Encourage students to take time to look at the imagery, individually (taking a personal oath to not prejudice), in silence.

2. Chart responses as a class and share out what is seen using only descriptions
3. Read provided information texts and focus on the main ideas focusing on terms that the student is unfamiliar with.
4. With a partner, decide what the artistic message in *Guns As Angel Wings* is.
5. Cite evidences found from the information text to support their interpretation with paper provided by you.

Call to Action and social justice can be catapulted when drawing insight and inspiration from pieces of art. Responding to the call to action requires usage of tools acquired in school, a frame of reference that comes from the student's investigation and reference, a knowledge base, a companion to share the work, and connections. Youth empowerment can be realized with traditional and unorthodox means. The arts play a vital role in securing the means for students to race towards self-knowledge and what we refer to as activism. These interdisciplinary stations can be used in concert with any of the glossary terms, facilitation tools, or artist statement templates. The resources are an amalgam of both arts based references (to build themes for visual learners, cultural context, local educational perspective,) and formal education-centric perspectives to keep you refreshed and in somewhat of a comfort zone as you navigate this work.

CREDITS

This curriculum guide was developed for the Society for Contemporary Craft by Created by Heather “Sister IAsia” Thomas: Artist, Teaching Artist, Community Activist, and Project Manager of the Culturally Responsive Arts Education Program Appreciation is extended to the artists that provided their statements and images for use.

REFERENCES

-Activities that Teach, Students Learn Best by Doing

60 Hands-on activities covering: alcohol, tobacco, communication, problem solving, self-esteem, values, drugs, working together, goal setting, and decision making

-Teaching lessons that-are meaningful, improve retention, have impact on both behavior and attitudes

By Tom Jackson

-The Adinkra Dictionary

A Visual Primer on The Language of Adrinka

By W. Bruce Willis

(Emphasis on Adrinka Symbols, the “Core: Symbols
Page 60

-Building Peace

Sustainable Reconciliation in Divided Societies

By John Paul Lederach

-Arts EdSearch (search outcomes of arts education for students)

www.artsedsearch.org

-The Pennsylvania Code (search education)

www.pacode.com

-National Center on Universal Design for Learning

www.udlcenter.org

-Joyce Scott

<http://www.glasstress.org/artist/joyce-scott-158>

-Grade 8:B13: Art can change what we think: Persuasive Art

TELL US WHAT YOU THINK!

Please don't forget to complete this form after you use these materials. We'd really appreciate it if you provide us with a few thoughts and comments on the contents of this guide.

- 1. Please share one sentence or expression that describes your reaction to these materials:**
- 2. Explain how you used this material with your students:**
- 3. How do you think your students would describe the exhibit and the activities you completed from this packet:**
- 4. How much class time did you devote to these materials:**
- 5. Did this packet of materials provide you with sufficient background information and ideas and in what ways:**

Thank you for your time and feedback!

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