



VSA International Art Program for Children with Disabilities

A Jean Kennedy Smith Arts and Disability Program

Teacher Resource Guide

Edition 2015-2016

A series of visual art lesson plans designed
to engage students with disabilities.



The Kennedy Center



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for Children with Disabilities
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Navigating the World

In a recent *New York Times* piece (February 22, 2015), Mohsin Hamid asserted, “To live among those who are unlike us gives us permission to admit that we ourselves may be unlike what is expected.” This powerful statement sets the stage for this teacher guide’s central focus “. . . *the World*.” It compels us to begin with the notion of “intercultural.” Intercultural education described by Davenport (2000), aims to blend global, national/multicultural, and local identities through meaningful curriculum and teaching. A key belief is that students’ own cultures are indeed worthy of study. Making connections among these identities is complex, but this teacher guide attempts to create comprehensive, culturally responsive, and inclusive art curricula. Appreciation for and critical understanding of diversity in various contexts infuses each lesson.

An art educator who practices culturally relevant pedagogy is a teacher who takes into account students’ multi-faceted identities in both teaching and curriculum. Castañeda (2010) described multicultural competence as “the ability of a person to communicate effectively across cultural boundaries with sensitivity to the cultural differences and preferences involved on both sides of those boundaries” (p. 134). Similarly, Ballengee-Morris and Stuhr (2001) asserted that honoring and understanding diversity comes from researching history, heritage, and tradition as connected to students’ personal cultural identities. Davenport (2000) posited that culturally relevant pedagogy brings aspects of the “home culture” into conscious view in order to enhance education experiences of learners (p. 370). This kind of meaning-rich connection-making can be challenging, and yet inspirational.

We hope that this teacher guide serves as a framework for culturally relevant art education. The artists included in this teacher guide as exemplars represent a variety of ethnicities, backgrounds, experiences, and demographic locations reflecting the differences and commonalities in us all. The teacher guide is organized into eight lessons that provide opportunities to engage in issues of diversity around the following themes: *We Are Here: Our Personal Journey in the World*; *My Personal History in the World*; *Changing My Corner of the World*; *We Become World Problem Solvers: Blending In and Standing Out*; *We Are One . . . World*; *Shared Experiences in the World*; *Joining Together in the World*; and *My Inner World*.

Throughout the lessons, suggested strategies have been provided to meet the needs of all students and encourage maximum participation for all. Strategies for inclusion are highlighted in blue. For additional suggestions, please refer to the article “The Adaptive Art Specialist: An Integral Part of a Student’s Access to Art” by Susan D. Loesl, in Malley, S. M. (Ed.). (2012). *The Intersection of Arts Education and Special Education: Exemplary Programs and Approaches*. Washington, D.C.: The John F. Kennedy Center for the Performing Arts.

Available at <http://education.kennedy-center.org/education/vsa/resources/FinalprofessionalpapersbookArticle3.pdf>

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ARTISTS LIST

The following is a compilation of artists whose works are examined in the *Yo soy...Je suis...I am...the World* lessons along with their home country and/or cultural heritage. Sharing their work reinforces the concept of objects as storytellers. Teachers are encouraged to select the artists/stories that they believe will resonate best with their students. Discussion of the artworks and artists can also be interspersed while students are at stopping points in their studio creation, i.e. waiting for glue or paint to dry.

Ai Weiwei	China
Amalia Mesa-Baines	Chicano American/United States
Banksy	England (presumed)
Bettye Saar	African American/United States
Brian Jungen	Dunne-za Nations/Canada
Claire Fontaine	France
Do-Ho Suh	Korea
Kehinde Wiley	African American/United States
Liza Lou	United States
Lucas Samaras	Greece
Robert Rauschenberg	United States
Vik Muniz	Brazil/United States
Lee Mingwei	Taiwan/United States
Carmen Lomas Garza	Mexican American/United States
Félix González-Torres	Cuban American/United States
Lorna Simpson	African American/United States
Qin Shi Huang (Terra cotta warriors)?	China
Allan McCollum	United States
Nick Cave	African American/United States
Jason deCaires Taylor	England
Liu Bolin	China
Michael Aaron Williams	United States
Annette Messager	France
Paula Scher	United States
Arthur Merton	unknown

NOTE:

Items in green boxes refer to the National Visual Art Core Standards.
(See: nationalartsstandards.org)

Items in blue boxes provide suggested accommodations and lesson adaptations for students with disabilities.

We Are Here: Our Personal Journey in the World

GRADE LEVEL: 3–8

EXPECTED LENGTH: 2 class periods

Journeys can be taken alone or with company, and can be literal or symbolic. Maps can assist us in journeys, guiding us to our destinations and showing what can be found along the way. In this lesson, maps serve as a metaphoric and symbolic way to depict personal journeys through memory. Parts of the body serve as the “canvas” in this lesson in which students discover alternative forms of maps, including the map art of Paula Scher, Arthur Merton, and Annette Messenger.

Please note: this lesson involves students selecting a hand or a foot to trace. To trace the foot it is best if the shoe and sock are removed. If this is a concern for a student, encourage them to select their hand.

Materials

- Watercolor paper
- Inexpensive shaving cream—not gel
- Mat board scraps at least the length of the watercolor paper and no wider than 3 inches
- Liquid watercolors
- Plastic droppers
- Wooden craft sticks or plastic straws
- Road map
- Colored pencils

OPTIONAL MATERIALS

- Additional road maps
- Film/gum canister
- Washable markers
- Commercially-produced letter stamps
- Stamp pads
- Glue sticks
- Sample symbols for cutting out

Key Vocabulary

Map	A diagrammatic representation of an area.
Memories	A recollection of things, events, and people from the past.
Details	Individual features, facts, or items.
Symbol	A thing that stands for or represents something else.
Juxtaposition	Two things seen or placed close together with contrasting effect.
Cartography	The science or practice of making maps.
Phrenology	The visual study and inspection of the structure of the skull in the belief that it will help understand things like a person’s character, personality, and mental capacity.

Objectives

ART MAKING

Students will juxtapose a “map” of their personal journey in the world on a tracing of their hand or foot, marbling watercolor paper and using colored pencils to illustrate detailed, memorable scenes of their life.

CREATING: Conceiving and Developing New Artistic Ideas and Work

Anchor Standard: Organize and develop artistic ideas and work.

Enduring Understanding: Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.

CRITICAL INQUIRY

Students will identify alternative, symbolic ways of depicting one’s personal journey and identity, in the form of artists’ maps of the self.

CONNECTING: Relating Artistic Ideas and Work with Personal Meaning and External Context

Anchor Standard: Synthesize and relate knowledge and personal experiences to make art.

Enduring Understanding: Through art making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

ART HISTORY INQUIRY

Students will compare and contrast how artists Paula Scher (*The Truth Behind the Overused Publicity Photo [Circa 1985]*), Arthur Merton (*A Symbolic Head*), and Annette Messager (*My Trophies*) depict personal journeys of the self.

RESPONDING: Understanding and Evaluating How the Arts Convey Meaning

Anchor Standard: Perceive and analyze artistic work.

Enduring Understanding: Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.

AESTHETIC INQUIRY

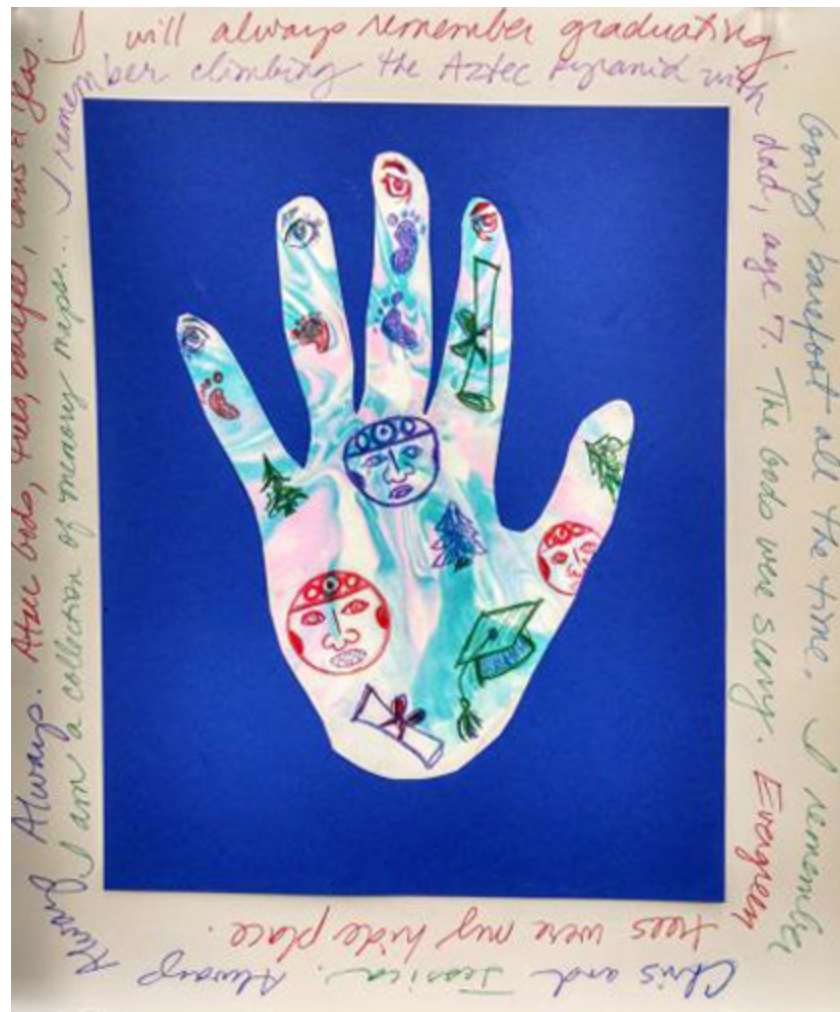
Students will discover how art maps can be a vehicle for emotionally positive journeys.

Responding: Understanding and Evaluating how the Arts Convey Meaning

Anchor Standard: Perceive and analyze artistic work.

Enduring Understanding: Visual imagery influences understanding of and responses to the world.

Create



Model: We Are Here: Our Personal Journey In the World

TIP

- Consider hand over hand assistance as needed during the scraping step of the marbling.
- For students with visual disabilities, scented paints can be used. These are available from commercial suppliers or can be created by adding different flavors of powdered drink mix to the paint (cherry to red, grape to purple, etc.)
- Consider using food coloring in the place of watercolors, as drops can be squeezed out of plastic bottles.

Students begin by marbling the watercolor paper on which they will trace their hand or foot for their finished work. This will provide a more interesting surface than plain white paper for their symbolic drawings.

Provide each student with a piece of watercolor paper slightly larger than their foot or hand. Shake the shaving cream canister and squirt a handful/cup of shaving cream directly onto a clean surface. Have students drop 2–3 drops of liquid watercolor onto the shaving cream. Repeat, dropping 2–3 drops of a second color of liquid watercolor onto a different area of the shaving cream. Have students gently swirl the paint into the shaving cream with a wooden craft stick or plastic straw, creating ribbons of color. They should stop swirling when clear threads of color are visible in the shaving cream.

Students then place their watercolor paper on top of the shaving cream and gently press. Pull the paper up and off of the shaving cream and set it down (shaving cream side up) on a clean surface.

Have students press and pull the long edge of the mat board across the paper from one end to the other, scraping the shaving cream off the paper. Set the marbled paper aside to dry. The alcohol from the shaving cream will make it dry quickly.

Discuss and Prepare

TIP

- Allow students to use preferred communication mode to respond. Prepare personal communication devices as needed.
- Provide a scribe to record students' ideas as needed.
- Work as a class to enhance understanding of the meaning of a symbol.
- A paraprofessional can assist with individual students in helping them identify symbols.
- Provide images of simple symbols students can select and identify in relationship to their memory event.
- Examples of symbols can be pre-cut shapes of felt or raised glue or puffy paint images, for students with visual disabilities.

Guide the students in developing their ideas about a personal journey. Provide a teacher example (e.g., "I remember taking my children to school on their first day of kindergarten. I helped them put on their new school clothes and made them breakfast. We walked down the street to the school and I watched them walk into the building. Walking home alone, I felt so proud.") Talk about how to symbolize key things in that journey (e.g., "What could be used to symbolize making breakfast—a frying pan with eggs cooking? How about getting dressed? A drawing of a new pair of shoes?").

Discuss what a symbol is: something that represents something else, often in a very simple manner. Draw some on the board, highlighting the simple shapes used to make up the image. (e.g. the American flag, restroom symbols, a stop sign, a peace sign). Make up a few and have the students interpret the meaning. Point out that each image can be interpreted differently based on our own experiences, but still have meaning.

Some suggested questions:

- *What are your top three favorite memories in your life so far?*
- *How did you feel during those times?*
- *What were the things, people, or places that made you feel good in those memories?*

Create

Each student creates a list of positive memory events. Be sure to stress the positive parts of the students' pasts, or "journeys." Ask students to visualize each item on this list, then draw a symbol for each. Keep the drawings simple, formed by the basic shapes that make up each item and only the key details that distinguish each item.

On a dry-erase board or other large drawing surface, have students take turns drawing their symbols while their classmates guess what part of their positive memory they are symbolizing.

Discuss and Demonstrate

Three artists' "body maps" show the inner and outer worlds of the artists, all depicting a strong sense of personal journey.

TIP

To encourage full participation in the discussion, consider the following strategies:

- Provide each individual in the class a copy of the road map key to clearly see and identify the symbols used.
- Provide images with raised lines using glue or puffy paint to provide a tactile outline.
- Encourage students to follow the contours used by Scher to mirror the contours of the earth by using a marker on a laminated copy of the map, or by projecting the image onto a white board.

Hang the road map in the room. Have students identify sites shown: cities, roads, state lines. Pay particular attention to the road map "key." Point out how symbols are used to identify specific locations and services on the map. Encourage students to find the symbols on the map.

ARTHUR MERTON

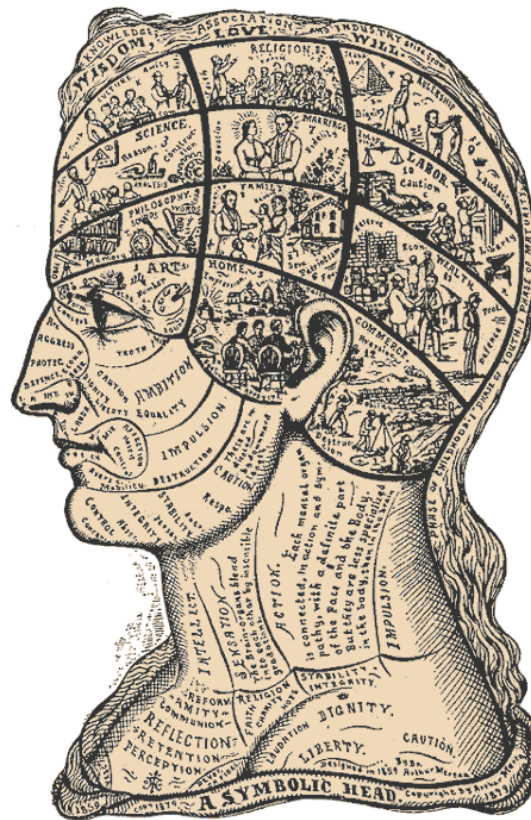
Present students with the image of *A Symbolic Head*, 1879, by Arthur Merton.

Merton was a phrenologist, someone who believed that the visual study and inspection of the structure of the skull could help us understand our character, personality, and mental capacity.

Have students look for clues about the person in Merton's work.

Some suggested questions:

- *What story lines can we find?*
- *What symbols are used to tell the story?*
- *Encourage students to "inspect the structure" of their skulls with their hands. What can they learn about themselves by feeling their heads?*



Arthur Merton, *A Symbolic Head*, 1879.

Image at <http://geographyfix.tumblr.com/post/14933048504/arthur-merton-a-symbolic-head-1879-from>, accessed December 7, 2015.

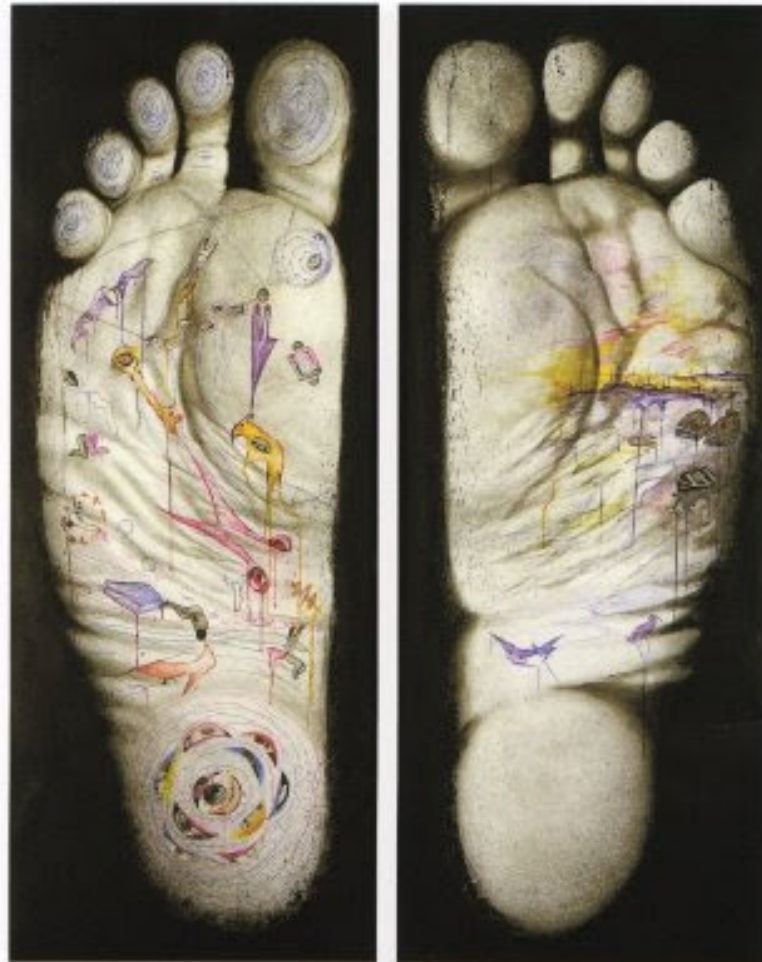
ANNETTE MESSEGER

Share Annette Messenger's *My Trophies*, 1987. She calls these works her personal topography, showing a "map of tenderness" through a woman's emotions and anatomy.

Some suggested questions:

- Which of Messenger's images do they find most intriguing? Why?
- How does using the artist's feet and hands as the "canvas" impact the meaning of her work as compared to the other artists presented?
- Have students look at their hands. How are the contours/lines/callouses on their hands telling a story about them?

Compare and contrast Messenger's maps to Merton's and Scher's.



Annette Messenger, *Mes Trophées (My Trophies)*, 1987. Acrylic, charcoal, and plaster on two gelatin silver prints, 81½" x 67" (overall).

Image at <https://books.google.com/books?id=Hohb0VFSI-QC&pg=PA28&dq=Annette+Messenger+My+Trophies,+1987&hl=en&sa=X&ei=Rls7VcC6LlvhggT2zoDgAg&ved=0CCYQ6AEwAA#v=onepage&q=Annette%20Messenger%20My%20Trophies%2C%201987&f=false>, accessed December, 7 2015.

Create

TIP

- Students can work in teams of two to help with the tracing.
- Secure students' marbled watercolor paper on a drawing board with binder clips to create a stable surface that can be rotated and put on a wheelchair table top. Consider placing this on a slanted board to assist students with limited mobility in the upper torso.
- For students who need an additional grip, use modeling clay to create a customized grip so that the colored pencils can be inserted. Also, pencils and brushes can be inserted into the handle cut from a milk jug to create a stable and larger grip.
- For students who are less visual and more linguistic in their learning, keywords or phrases associated with their memories can be written with the colored pencils instead of drawing symbols.
- Adaptive scissors can be used to assist with cutting out the hand or foot.
- For students with fine motor or visual disabilities, clip art symbol icons can be glue lined or foam stamps can be made of the symbols.
- Students can use commercially available letter stamps to help tell their story.

Revisit students' personal journeys developed using the idea-generating phase above. Ask students to select one event that leaves them with positive feelings.

Students select either their hand or foot to use as the basis of the memory map. Have students trace their hand or foot directly onto a sheet of their marbled paper (for best results students should remove their shoe and sock before tracing).

Using colored pencils, students draw three symbols for each memory from the idea generator sheet inside the image of the traced hand or foot. Remind students that symbols are simple drawings without details. Encourage students to repeat symbols based on their importance to telling their story, and to find additional symbols to embellish the marbled designs. Stress pressing hard with the pencil to create vibrant drawings that show up well on the paper, but not hard enough that the paper will rip. Also, let students know that to prevent breaking, the

soft lead of colored pencils should not be sharpened to a point. Have students cut out their foot or hand map.

Options for finishing work:

- Mount finished personal journey maps onto colored paper, leaving a border around each edge, giving students the option to add written text about their memories in the border.
- Students can create personal symbol stamps to embellish their frame. Using a film or gum canister, have students place cut pieces of sticky-backed insulation foam onto the canister end. Color the foam with washable markers and press on the frame. Or,
- Mount finished personal journey maps first on a solid piece of construction paper slightly bigger than the body part. Then mount this onto the road map.

Optional extension:

Consider encouraging students to create a map “key” as they investigated at the beginning of the lesson when looking at the road map. On a separate piece of paper they can draw their symbols and label them with their meaning. These “keys” could be mounted on the same colored paper as the maps and presented together.

Reflect

TIP

- Use of a laser pointer or traditional map pointer can be used to assist students to “reach” the items they wish to discuss.
- Personal communication devices can be prepared for all students to respond.

Hang the personal journey maps on the wall for all to see. Ask each student to pick a peer’s map and identify one memory they think the artist is symbolizing, taking turns. The teacher should assure each student’s map is discussed. For younger students, begin by saying “I spy...” and identify symbols seen, and ask for student volunteers to point to images that fit the “I spy...” statement.

We Are Here: Our Personal Journey In the World

List three positive events / memories

1. _____
2. _____
3. _____

Create three symbols to represent each one

My Personal History in the World

Grade Level: 7–12

Expected Length: 2–3 class periods

Everyone has a history, ancestors, and a past told best when they go to the historical source. In this lesson, students are encouraged to talk to those who came before them to reflect on how they arrived at the present. The works of Vik Muniz, Robert Rauschenberg, Brian Jungen, Kehinde Wiley, and the story of the *6 Million Paperclips* project provide a framework to begin this exploration. With their newfound knowledge students will create personal family portrait assemblages.

Materials

- Paper clips in a variety of sizes
- Athletic shoe
- Handmade viewfinders
- Family photos photocopied in black and white. Consider enlarging or reducing based on the original images.
- Glue sticks/glue gun
- Paper plates
- Brushes designated to be used to spread glue
- Found materials: popsicle sticks, machine/clock/computer parts, broken jewelry, string, various artifacts, etc.
- Scrap paper at least 8" x 8"
- Mat board scraps of various sizes at least 8" x 8"
- Zip top plastic bags
- Scissors
- Utility knife/paper cutter
- Acrylic paint

Key Vocabulary

Assemblage	A work of art made by grouping found objects and images.
Found objects	Items, discarded or saved, repurposed to create a work of art.
Artifact	An object of cultural or historical significance.
Unity	Creating a complete and pleasing whole.
Balance	Harmony of design and proportion.

Objectives

ART MAKING

Students will create an assemblage of the story of a family member using photographs and found objects, focusing on unity and balance.

CREATING: Conceiving and Developing New Artistic Ideas and Work

Anchor Standard: Organize and develop artistic ideas and work.

Enduring Understanding: Artists and designers experiment with forms, structures, materials, concepts, media and art making approaches.

CRITICAL INQUIRY

Students will compare and contrast the work of Vik Muniz, Robert Rauschenberg, Brian Jungen, Kehinde Wiley, and the *6 Million Paper Clip Project* to discover techniques used in presenting personal histories.

CONNECTING: Relating Artistic Ideas and Work with Personal Meaning and External Context

Anchor Standard: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Enduring Understanding: People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.

ART HISTORY INQUIRY

Students will investigate the process of assemblage as used by Robert Rauschenberg.

CREATING: Conceiving and Developing New Artistic Ideas and Work

Anchor Standard: Organize and develop artistic ideas and work.

Enduring Understanding: Artists and designers experiment with forms, structures, materials, concepts, media, and art making approaches.

AESTHETIC INQUIRY

Students will justify the use of found materials to represent personal stories.

Responding: Understanding and Evaluating How the Arts Convey Meaning

Anchor Standard: Apply criteria to evaluate artistic work.

Enduring Understanding: People evaluate art based on various criteria.

Discuss and Prepare

TIP

- To support students with cognitive differences, students can be assisted by classmates by working in pairs.
- Larger paper clips may be easier for students to grip.
- Consider integrating math by determining just how much space 6 million paper clips would encompass and how heavy they would be.
- Allow students to use preferred communication modes to respond. Prepare personal communication devices as needed.

SHARE THE STORY OF THE 6 MILLION PAPER CLIPS

The *6 Million Paper Clips* project was begun by the eighth grade classes in Whitwell, Tennessee (<http://oneclipatatime.org/paper-clips-project/>). Teachers at Whitwell Middle School wanted students to fully appreciate the importance of understanding and accepting diverse ideas using the lessons of the Holocaust as a profound example. During their studies, the students learned of the deaths of 6 million Jews at the hands of the Nazis. To make this loss tangible the students decided to collect 6 million paper clips, one for each life lost. The paper clip was chosen as the students had learned how the people of Norway had worn a paper clip on their clothing to silently protest the Nazi occupation. The students' project became known across the world via the Internet and they received over 30 million paper clips. The community embraced their work and created a Children's Holocaust Memorial featuring a German railcar filled with 11 million paper clips—one for each of the 6 million Jews and one for each of the 5 million gypsies killed during this dark time in world history.

Pass out paper clips to each student. Encourage them to count them and create a pile at their table. Make available larger paper clips for students who struggle with fine motor skills in grasping, and to suggest that the variety of sizes could represent the variety inherent in the victims themselves.

Some suggested questions:

- *How much space do the paper clips take up?*
- *What is their weight?*
- *How can one small object hold such powerful meaning and story?*

VIK MUNIZ

Muniz is a Brazilian artist and sculptor who uses a variety of materials to create his art. He relates his material choice to the subject matter he is depicting. In his *Sugar Children* series, Muniz draws in sugar, chocolate syrup, and dirt from photographs he has taken of children and grandchildren of sugar cane field workers in St. Kitts. The “sugar portraits” are then photographed for display.



© Vik Muniz, from the *Sugar Children* series, 1996.

Images at <http://saint-lucy.com/wp-content/uploads/2011/03/sugar.jpg>

http://1.bp.blogspot.com/-JQMwzk99NTA/UPGoXXGt1rI/AAAAAAAAACSQ/k4ap00sHVqk/s640/muniz_sugarchildren_valentina.png, accessed December 7, 2015.

TIP

- Have students describe the images for students with visual disabilities.

Provide students with black paper and granulated sugar. Encourage students to manipulate the sugar into images, much like finger painting. Share the works *Sugar Children* by Vik Muniz.

Some suggested questions:

- *How does using sugar to create the portraits provide meaning and information representing the lives of the children whose parents and grandparents worked on sugar plantations?*
- *What does it mean when we are depicted by the material made from our labors?*

KEHINDE WILEY

The African American artist Kehinde Wiley creates his paintings by beginning with a selected subject. He has been known to simply walk the streets of cities around the world to find his subjects, inviting those he selects to be painted in his studio. The subjects are invited to choose from an array of classical portraits. Wiley then paints them into the portrait replacing the original subject with the contemporary one. The present day subject is painted wearing the current fashion. This provides a visual representation of the past and the present becoming one. Share the work Wiley has appropriated such as *The Officer of the Hussars*.



Théodore Géricault, *Officer of the Hussars*, 1814.



© 2007 Kehinde Wiley, *The Officer of Hussars*, oil on canvas, 9' x 9'.



© 2012 Kehinde Wiley, *The Two Sisters*, Oil on linen, 96" x 72".

Images at <http://images.fineartamerica.com/images-medium-large/officer-of-the-hussars-theodore-gericault.jpg>
<https://classconnection.s3.amazonaws.com/908/flashcards/2007908/png/untitled1355178073122.png>
<http://images.huffingtonpost.com/2012-05-25-KWPA12022TheTwoSisters.jpg>, accessed December 15, 2015.

Consider providing students with a variety of classical portraits from online sources or from art history books and invite them to “strike the pose” presented.

TIP

- Have students describe the images for students with visual disabilities.

Suggested questions:

- *What relationship do the subjects in Kehinde Wiley’s work have with the scenes they are placed in?*
- *How does the “pose” represent who you are/who the individual in the original portrait was?*

BRIAN JUNGEN

Brian Jungen is a Canadian artist of Swiss and Dunne-za Nations ancestry. He repurposes found objects into artworks reminiscent of his Native American roots. In his series, *Prototypes*



for a New Understanding, Jungen begins with Nike Air Jordan athletic shoes and then manipulates them to emulate traditional masks. He selected the Air Jordan shoe not only for its universality, but also because the red, black, and white color scheme is similar to that of artwork in First Nations culture. While growing up, Jungen watched his mother regularly using objects in ways they were not originally intended. This behavior became the basis of his work.

Brian Jungen, *Prototype for a New Understanding* #16, 2004. Nike athletic footwear, human hair.



Brian Jungen, *Prototype for a New Understanding #23*, 2005. Nike athletic footwear.

Images at <http://theyee.cachefly.net/gallery/2006/01/25/BrianJungen10-Prot16.png>
<http://www.theartblog.org/2009/11/brian-jungen%E2%80%99s-adaptive-re-use-at-the-national-museum-of-the-american-indian-washington-d-c/>, accessed December 15, 2015.

Bring in an athletic shoe. Have students examine the shoe, turning it to see it from different points of view. Provide students with a viewfinder made by cutting a small square in the middle of a square sheet of paper. By looking at the shoe through the viewfinder, students are encouraged to isolate sections and then discover and describe what they see.

TIP

- Encourage students with visual disabilities to explore the shoe through touch.

Suggested questions:

- *What shapes/forms do you see?*
- *What do these shapes/forms remind you of?*

Look at your own shoes with the viewfinder.

- *Which of these shapes/forms reflect your history?*
- *What does it mean to use an expensive sport shoe and repurpose it to represent a cultural artifact?*
- *What additional stories do the shoes bring to the message of the finished work?*

ROBERT RAUSCHENBERG

Robert Rauschenberg is known for his assemblages of found objects. In *Untitled (Man with White Shoes)* he has built a sculpture representing his biography through the use of personal artifacts and photographs. This work provides the most concrete example and connection to the work the students will be creating.

Provide an enlarged view of the work by projecting the image. Encourage students to figuratively “walk” around this work. Stop at different objects and contemplate why the object/artifact was included. Discuss the story being presented by connecting it to students’ own personal memories.



Robert Rauschenberg, *Untitled (Man with White Shoes)*, ca. 1954. Mixed media with taxidermy hen and a pair of painted leather shoes, 87" x 237" x 26".

Image retrieved from http://images.artnet.com/images_us/magazine/features/saltz/saltz1-11-2.jpg, accessed December 16, 2015.

TIP

- Have students describe the images for students with visual disabilities.

Prepare

TIP

- If needed, students can audiotape interviews rather than write them.
- Provide students with sample artifacts.
- Typed labels can be created to mark the artifact bags.

Have students take on the role of a reporter speaking with family members about their history. Where did they come from? If possible, encourage first hand interviews of grandparents, parents, aunts and uncles, or other significant adults in their lives. Provide students with a copy of the *Reporter's Notes* (attached) to use as a guide when conducting their interview(s). Have students take notes of the stories and select one story as the focus of their work. After reviewing the story, students should begin to plan materials that will best represent the story in visual form.

Suggested materials:

- Photographs (photocopy before using to preserve the original picture)
- Broken pieces of jewelry
- Images of logos

No family heirlooms or treasures need be used. Provide the students with a variety of sizes of zip top bags to use as they collect their artifacts. Students should be encouraged to identify each bag with their name, the date, and the contents of their bag(s).

Create



Model: My Personal History

TIP

- If needed, have the student “dictate” the placement of their artifacts to a paraprofessional who can place the materials based on the student’s direction.
- Mat board cutting can be completed by the artist or with assistance under the direction of the artist.
- Focus on shapes and objects, rather than 2-D images, for students with visual disabilities.

Prior to beginning the assemblage construction, copies should be made of any photographs or paper images. Consider making adjustments to the density on the copier to prevent older photographs from becoming too dark. Consider making them in a variety of sizes—both larger and smaller than the original. This will allow for them to be used multiple times and/or be used based on the overall composition. The originals can be placed back in their labeled zip top bags, and returned to students for the safe transfer to their point of origin.

Begin with a large piece of scrap paper at least 12" X 12" in size. The paper will be used to plan placement of the items in the work. Place the objects and images on the paper. Make adjustments to provide a balanced composition. As items are added, consider how they might be altered to provide a unified image. For example, if popsicle sticks are used to divide space, perhaps they should be painted to better blend into the composition.

Based on the size of the assemblage, the mat board can be cut to match it for the final product. This will allow the original design to stay intact until it can be placed permanently on the sized backing. The mat board can be cut by the teacher to the size and shape using a paper cutter or utility knife with a metal ruler as a guide.

Before beginning to permanently affix images and artifacts on the backing, consider painting the mat board to unify the work. Pour a small puddle of glue on a paper plate, and brush glue onto the surface of the item being attached. Remind students to always put the glue on the smaller piece as this will cut down on exposed glue marks on the final piece. Heavier items on the top layers can be attached using a hot glue gun with appropriate supervision. Once the planned pieces are attached, revisit the work and add elements as needed to complete.

Reflect

TIP

- Communication devices should be available for discussion.

Display the finished works along with the *Reporter's Notes*, video, or audio recording. Create small groups of three to four students. Ask students (not the artist) to identify items in the assemblage that tell an element of the story. Have the artist fill in the story. Repeat, discussing each work. Complete the discussion focusing on the similarities and differences that are represented, highlighting the shared human experience.

Reporter's Notes

(Use this as a guide. It is not necessary to ask all the questions.)

Name of person being interviewed: _____

Reporter's name: _____

Where are you from? _____

Where did your parents come from? _____

What was your favorite thing to do as a child? _____

What was your first job? _____

What was/is your favorite job? _____

What traditions have you always celebrated? _____

If married, how did you meet your spouse? _____

When telling these stories, what images (photographs) or objects (mementos) come to mind? _____

While telling these stories did you think of anything I have failed to ask? _____

Thank you for your time!

Changing My Corner of the World

GRADE LEVEL: 3–8

EXPECTED LENGTH: 2–3 class periods

The goal of changing the world is a noble one and like most big dreams it can begin with one small step. In this lesson, students will imagine what step they can take to change their world for the better. The underlying message is the power of one person to make a difference that impacts change. “Working together” is the concept. If each of us acts on just one step, the ripple could indeed have an amazing result. Examining the work of English graffiti artist Banksy, Norman Rockwell’s *The Problem We All Live With* and *He Xie* by Ai Weiwei will reveal how artists change the world through their creations.

Materials

- Styrofoam plates (can be purchased commercially, or can be created from unused meat trays from the supermarket, or round Styrofoam picnic plates), one per student
- Pieces of drawing paper cut to the same size as the Styrofoam plates
- Pieces of printing paper, at least two inches bigger than the Styrofoam plate. Consider four per student (standard drawing paper can be used)
- Washable printing ink in yellow, orange, red, and blue
- Vinyl placemats
- Pencils
- Pens
- Cellophane tape
- Brayers
- Magazines
- Permanent markers
- 2" X 8" strips of paper

Key Vocabulary

Print	A picture or design produced in multiples from a plate.
Reduction print	A print created by cutting away additional material from the plate with each successive print.
Plate	A sheet of material inscribed with an image used to make multiple copies.
Registration	Aligning the plate with each successive printing.
Brayer	A hand roller used to spread ink evenly on a plate.
Charged brayer	A brayer that has been properly inked.
Implied texture	Texture that is visual, not tactile.
Point of view	The direction of the viewer’s gaze.
Installation	An artwork, most often three dimensional, designed to alter a specific space.

Illustration	An image created by an artist or designer capturing a story, event, or experience.
Graffiti	Images sprayed, scratched, or painted illicitly on an exterior surface.

Objectives

ART MAKING

Students will create a four-color reduction print of their one small step to change the world using implied texture and balance.

CREATING: Conceiving and Developing New Artistic Ideas and Work

New Artistic Ideas and Work

Anchor Standard: Generate and conceptualize artistic ideas and work.

Enduring Understanding: Creativity and innovative thinking are essential life skills that can be developed.

CRITICAL INQUIRY

Students will compare and contrast Banksy's *Girl with Balloon*, Norman Rockwell's *The Problem We All Live With*, and Ai Weiwei's *He Xie* installation to uncover how these artists present the concept of changing their world.

RESPONDING: Understanding and Evaluating How the Arts Convey Meaning

Anchor Standard: Perceive and analyze artistic work.

Enduring Understanding: Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.

ART HISTORY INQUIRY

Students will examine the story of school integration through the work *The Problem We All Live With* by Norman Rockwell and free speech in the work *He Xie* by Ai Weiwei.

CONNECTING: Relating Artistic Ideas and Work with Personal Meaning and External Context

Anchor Standard: Synthesize and relate knowledge and personal experiences to make art.

Enduring Understanding: Through art making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

Aesthetic Inquiry

Students will debate the rationale of graffiti as an art form.

Responding: Understanding and Evaluating How the Arts Convey Meaning

Anchor Standard: Perceive and analyze artistic work.

Enduring Understanding: Visual imagery influences understanding of responses to the world.

Discuss and Demonstrate

Because the reduction printing process requires drying time in between colors, consider breaking down the discussion of the artworks to provide time for the ink to dry. The ink will dry fairly quickly, but a few minutes of time will improve the final product.

NORMAN ROCKWELL

Begin with the story of Ruby Bridges. There are several storybooks about Ruby Bridges available. If time does not permit this, consider sharing the basic facts of Bridges' experience. As a young African American child growing up in New Orleans, Ruby was invited to attend a predominantly white elementary school not in her neighborhood when a judge ordered schools in the United States to integrate. Bridges' parents wanted the best education for their daughter so they accepted this opportunity. The Norman Rockwell painting *The Problem We All Live With* depicts Ruby's first day at school when she was met with name-calling and harassment while walking to the school building. Bridges' dress is bright white and very special, the kind of dress worn on special occasions. She clearly saw going to school to be

a very special occasion. The white families pulled their children from the school and Ruby Bridges continued to attend the almost empty school building. Eventually, some white families sent their children to school with her. Bridges' story is a testament to the power in each of us, no matter how young, to affect change.

Show the Norman Rockwell illustration *The Problem We All Live With*. Have students identify Ruby Bridges in the work. Point out her clothing.

TIP

- Have students describe the painting for students with visual disabilities.
- Allow students to use preferred communication modes to respond. Prepare personal communication devices as needed.



Norman Rockwell, *The Problem We All Live With*, 1964.

Image at <http://ekladata.com/fAnpQuDk8OLk81BSj-wlS29DmNk.jpg>, accessed December 16, 2015.

Suggested questions:

- *How is what she is wearing the same or different from what we wear to school today?*
- *What would it be like to be the only child at school?*
- *What would you miss?*
- *How courageous did Ruby Bridges have to be just to get to school?*
- *How can children teach others how to behave?*

BANKSY

After examining the Rockwell painting, present Banksy's *Girl with Balloon*. Banksy is a graffiti artist believed to be from England. His identity is unknown. Graffiti is an art form that is illegal when done without permission. Banksy's work has become world renown in part because of a documentary on his work that was nominated for an Academy Award. Compare the young girl in Banksy's stenciled work to Ruby Bridges in the Rockwell piece. Both the young girl in the Banksy work and Ruby Bridges in the Rockwell work are alone and yet impacting their world.

Bring a red helium balloon into the classroom.

TIP

- Have students describe the image for students with visual disabilities.
- Encourage students to explore the balloon through touch.



Banksy, *Girl with Balloon*, London, England. Stencil on wall.

Image at http://3.bp.blogspot.com/_YkO5uror7k0/S9Xp4YPq3LI/AAAAAAAAAxI/HnDxxdF0OX0/s1600/1271889837125.jpg, accessed February 3, 2016.

Suggested Questions:

- *How has the mood in the classroom changed with this simple act of color and fun?*
- *How can the simple act of offering a balloon change the world?*
- *How does the young girl in the Banksy work compare and contrast with the message of Ruby Bridges in the Rockwell illustration?*

AI WEIWEI

Contrast the previous two artworks with the work *He Xie* by Chinese artist Ai Weiwei, who created 3,200 individual porcelain crabs for this installation. The title of the installation is a play on two similar sounding Mandarin words: *Héxiè* (river crab) and *héxié* (harmonious). *Héxié shèhui*, or a harmonious society free from inequality and dissent, is a national goal of China's communist party. *Héxiè*, means river crab, a delicacy in China, but it is also a slang term in defiance of its homonym, calling attention to the government's use of censorship.

After criticizing the Chinese government in 2010, Ai was placed under house arrest and informed that his newly built studio would be destroyed. He used Twitter to announce a going-away party at the soon to be demolished studio, where guests were invited to feast on river crab. Approximately 800 guests arrived and enjoyed the fine dinner, all while Ai was under house arrest in another city. The work *He Xie* is a statement of his defiance of the government's censorship and censorship policies across the country.

Unlike the first two works, this installation requires knowledge of the context of the work to truly understand it.

TIP

- Have students describe the image for students with visual disabilities.
- Consider bringing in a steamed crab to show students, if possible.



Ai Weiwei, *He Xie*, 2010.

Image at https://pauldbwatkins.files.wordpress.com/2013/10/dsc_0939.jpg, accessed December 16, 2015.

Detail of crabs: <http://www.hirshhorn.si.edu/wp-content/uploads/2012/09/Weiwei-After-Party-Crabs.jpg>

Suggested Question:

- How did Ai Weiwei's absence at his dinner party show the power of one person to shine a light on an issue?

Create



Model: Changing My Corner of the World

TIP

- If needed, consider creating a gripping tool with modeling clay on the pencil and pen during drawing to assist students in controlling the tool.
- Hand under hand can provide enough support for students with physical limitations to charge their brayers and ink their plates.
- Adjust the number of prints based on the needs and abilities of your students.
- Realistic depiction in students' drawings is not of primary importance. Regardless of ability, drawings and imagery rendered more simply (or even scribbled) look aesthetically pleasing in the reduction print method.
- Hand over hand can be used to assist when registering the plate onto the print.

Begin by brainstorming simple acts we do every day that change the world. If students are struggling, be prepared to pepper the discussion with ideas. List the suggestions on the board or a large piece of paper on an easel to help students remember the possibilities. Keep the ideas simple and realistic.

Suggestions include:

- Bringing in the neighbor's newspaper from their driveway
- Shoveling a neighbor's walkway
- Setting the dinner table, do the dishes, or cleaning a room in the house
- Saying "hello" to another student in the hallway
- Helping someone carry their books
- Teaching someone how to tie their shoe

Students select the idea that resonates with them. Give each student a piece of drawing paper on which to begin drawing the outline of their story. Demonstrate how to break the story down to the key elements. For example, if they want to depict “setting the table,” then identify what is essential: the dishes, silverware, napkins, perhaps a hand. Consider the point of view used, zooming in on what is essential. Demonstrate how to draw an outline of these elements on the paper. Encourage students to work big and have their images go off the page. Students can work with the paper placed in either direction, landscape or portrait.

Remind students NOT to use any words, letters, or numbers as these will be printed in reverse. If a student insists, have them write the words to scale on a piece of lightweight drawing paper, then use a light table or place their drawing paper on a window so the word shows through the paper backwards. Trace it backwards onto the drawing. Another strategy is to write the words on tracing paper in Conté crayon or soft lead, then turn the paper over and trace the words with pressure. The image will appear lightly on the paper and the student can then trace over it for a darker image.

Next, attach the completed drawing paper to the printing plate with a piece of cellophane tape at the top and bottom. Using a ballpoint pen, students redraw their image pressing onto the paper and into the plate. Remove the paper and go over the lines on the plate with a rounded point (the tip of a pen cap works well). Remind students not to press so hard that they break through the plate. Encourage students to feel the plate and the indentations they made. This first print should simply be the outline of the objects. Shading and detail can be added with each subsequent reduction.

Have students turn their plate over and lightly mark an arrow pointing up to the top of the plate.

Have students put their names on the backs of four sheets of printing paper. Then have students place their plate onto the front of the paper. Mark the corners of the plate by tracing the corners onto the paper with a pencil. Repeat this on each sheet of printing paper. These marks will assist the student with registration when printing.

Printing

Set up printing stations. A reduction print works best by starting with the lightest color and moving to the darkest. Begin by setting up yellow printing stations (one station for each eight students). Each station should have one magazine (old phone books work well, avoid age-inappropriate magazines, as they may pose a distraction), one brayer, and one vinyl placemat for inking. Place a nickel-sized amount of ink on the placemat (3/4" or 2cm diameter).

Demonstrate how to use and charge the brayer. Charging the brayer means putting an even coat of ink on the brayer to transfer to the plate. To get an even layer of ink on the brayer begin by rolling the brayer over the ink, raising the brayer with each pass. Avoid simply pushing the ink back and forth on the placemat. After working the ink in one direction, turn

the placemat and work it in the other. Continue this until the brayer starts to make a hissing or sizzling sound with each pass. The ink should look like the skin of an orange when you have the proper amount on the brayer and it is charged.

Open the magazine to any page and place the plate on the right side page. The magazine will provide a clean surface for inking the plate. Roll the brayer over the plate in both directions, putting a smooth and consistent layer of ink over the entire plate, again lifting the brayer with each pass. Pressure does not need to be added. If needed, recharge your brayer with additional ink using the process above and again roll it over the plate. Printing ink stays moist longer than paint so time can be spent getting a smooth layer on the plate. When the brayer is not in use, place it on its back so the roller is in the air and not on the surface of the table. This will keep the table clean and protect the brayer from warping.

Have students take the plates back to their desks where they have their printing paper. The next student using the printing station can turn the page in the magazine, revealing a clean sheet on which to place their plate for inking. This prevents getting ink on the back of the plate.

Students with inked plates then place them onto their printing paper ink side down and within the pencil registration marks. The tackiness of the ink will cause the paper to stick to the plate. The students should turn over the paper and plate so the plate is on the table and the paper is on top. Using the heel of their hand, students rub the paper, pressing it onto the plate. Encourage students to be sure to rub all four corners of their plate and use consistent pressure. The students should begin to see a shadow of the print show through the paper. They can gently lift one corner of their paper away from the plate to check if they have good transfer of ink to paper. If not, roll the paper corner back down over the plate and continue to rub. The grooves of the lines that they have drawn should resist the ink.

TIP

- Some students might need to use a clean brayer and hand over hand assistance to apply the needed pressure on the paper.

Remove the paper from the plate and place the print on a drying rack or a counter to dry. The plate can be used again on the remaining three pieces of paper using the same process each time.

When a student has completed the first color of the four prints, they can rinse the plate carefully, wiping away any residual ink. The plates can be dried by gently wiping with a soft paper towel.

Then have students reduce (take away) additional material from their plates by pressing down with the pen cap to add more details to their design. Each subsequent reduction adds detail to the finished work. Encourage students to add pattern, thicken the lines, and add

other details with each reduction—eliminating more of the surface of the plate each time. Thus, when the plate is inked, the areas that have been pressed down will resist the next ink application. Remind students that there will be two more reductions of material, one for each ink color, so all of the detail need not be added at one time.

Repeat the printing process outlined above, remembering the important step of registering the plate inside the pencil marks traced onto the paper. Begin by having the students place all their prints at their desks. Have students put an arrow in pencil on the top right corner of the front of each of their prints.

Set up the printing stations with the color orange. After inking their plates with this second color, students then take their plates back to their desks and position the plate ink side down onto the paper. Students should make sure that the plate is in the same orientation as the original print, matching the arrow on the back of the plate to the arrow in the corner of the paper.

Align the base of the plate to the base of the printed image and lay the print down inside the pencil registration marks. Flip the paper and plate and rub as described above. Repeat on each of the four prints.

Repeat the process of removing more material (pressing in on the plate) adding detail and implied texture to the image. Print using the red ink. Then, remove material for the last time and print in blue.

Consider not printing all four of the prints with all four of the layers. This will cut down on the time required and also provide a record of each layer of reduction. Print four yellow, then three with two colors—yellow and orange; then two with the three colors—yellow, orange, and red; and last, just one with all four colors.

Reflect

TIP

- Provide an audio recorder for students, if needed.

Revisit the work by Banksy. Remind students of the illegal nature of graffiti. Establish two teams, one to defend Banksy's work as art and appropriate, and one team to speak to the inappropriateness of his work as he is damaging property. Encourage students to make a list of statements to support their ideas. Have teams take turns providing their rationale. This reflection speaks directly to the aesthetic objective.

Have each student title their work, writing the title on a strip of paper using a permanent marker and collect the strips. Post all of the works. Have students select a title at random and match it to the work they believe matches the title. Students should supply an explanation as to why they have made the choice. The artist can confirm (or deny) the title match revealing the ability of visual art to tell a story.

Wrap up questions:

- *We were able to share our ideas by creating a reduction print?*
- *How would our messages have been different if we had put them on a wall?*

We Become World Problem Solvers: Blending In and Standing Out

GRADE LEVEL: 7–12

EXPECTED LENGTH: 3–5 class periods

Solving problems in the world can seem like an esoteric and impossible task to children. How can we empower them to feel that their opinions and voices matter? Sometimes, blending in to stand out is what is needed, as can be seen in the strategies used by artists Michael Aaron Williams, Liu Bolin, and Jason deCaires Taylor. These artists show how deeply they care about problems in the world by creating art that blends into the environment or issue they care about, and then “standing out” by showing the world their art in order to raise awareness. It is this simple strategy of *blending in to stand out* that students will use in this lesson to show needed change in the world, to truly be world problem solvers.

Materials

- Cardboard, various sized pieces
- White tempera paint
- Variety of sizes of brushes
- Containers to hold white tempera paint
- Conté crayons
- Salt (food coloring)
- Clear plastic glasses
- Plastic spoons

Key Vocabulary

Installation	To place or position an artwork in a strategic location; an artwork, most often three dimensional, designed to alter a specific space.
Social issue	An issue of importance that many or a few care about, influenced by personal and social views.
Blend	To mix or merge something with something else so that neither is clearly distinguishable from the other.
Line	An element in art, referring to a continuous mark that has width and direction, made by a moving point.
Observational drawing	A drawing created by looking at the actual object or person being drawn.

Objectives

ART MAKING

Students, working in teams of two or three, design and create a site-specific cardboard installation of a needed world change, blending into the environment, focusing on observational drawing, and including line quality.

Creating: Conceiving and Developing New Artistic Ideas and Work

Anchor Standard: Organize and develop artistic ideas and work.

Enduring Understanding: People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.

CRITICAL INQUIRY

Students will express their views on needed world change, feeling the empowerment that comes with voicing one's opinion about something in a socially constructive manner.

CONNECTING: Relating Artistic Ideas and Work with Personal Meaning and External Context

Anchor Standard: Synthesize and relate knowledge and personal experiences to make art.

Enduring Understanding: Through art making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

ART HISTORY INQUIRY

Students will identify ways in which the artists Michael Aaron Williams (Street Art, *Homeless* series), Liu Bolin (*Hiding in the City*), and Jason deCaires Taylor (underwater statues) draw attention to important issues of the world in need of change by creating art that blends into the environment.

RESPONDING: Interpret Intent and Meaning in Artistic Work

Anchor Standard: Perceive and analyze artistic work.

Enduring Understanding: Visual imagery influences understanding of and responses to the world.

AESTHETIC INQUIRY

Students will discuss the instrumental aspects of the socially transformative art of Michael Aaron Williams, Liu Bolin, and Jason deCaires Taylor, discovering how artists can be visionaries of change and change agents in the world.

CONNECTING: Relating Artistic Ideas and Work with Personal Meaning and External Context

Anchor Standard: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Enduring Understanding: Visual imagery influences understanding of and responses to the world.

Discuss and Demonstrate

Begin by defining “blending in.” To demonstrate the concept, place clear plastic cups in front of the students filled halfway with water. Add a small amount of salt to the water. Have students stir the mixture.

Place a drop of yellow food coloring into the water. Wait a moment and add a drop of blue food coloring.

TIP

- Allow students to use preferred communication mode to respond. Prepare personal communication devices as needed.

Suggested Questions:

- *What happened?*
- *Does the water look different now?*
- *How is the water different now? Even though we cannot see the change?*
- *What happens when we blend into a crowd?*
- *Can we still have a face and a voice among the many faces and voices?*
- *How do you stand out from the crowd?*
- *Do you always have to stand out or be loud to be seen and heard?*

Now look at artists who use the same strategy of blending to make their opinions and voices heard on issues they care about. One artist even helps solve a problem facing the world’s coral reefs.

TIP

- Have students describe the images for students with visual disabilities.

MICHAEL AARON WILLIAMS

Michael Aaron Williams says about his art, “My art is a narrative, visual poetry, making a social statement to move the viewer to action or realization. An important part of my work focuses on the street, the place where people live their daily lives. This allows me to interact with an audience on their own turf and observe how they react to the art; it is a social experiment. These open-air installations focus on the ephemeral state of street people and enable the viewer to participate in the outcome of the pieces, whether the viewer leaves or saves them from the street. My goal in depicting street people is to show their beauty and fragility, while bringing their situation into the eyes of the viewer, refusing to let them be forgotten or ignored. The beauty and pain of human nature are represented by the creation and deconstruction of the artwork. Rather than wholeness necessitating beauty, I portray the human soul as complete despite the fractures.”



Michael Aaron Williams, London, England.
Image at <http://michaelaaronart.com/>, accessed December 18, 2015.

Suggested Questions:

- *What would you refuse to let be forgotten or ignored?*
- *What do you feel needs to be changed in our world?* In our town? In our school?*

*Note: world issues identified by students need not be expansive and overwhelming like war, racism, sexism; they can be more local (e.g., the quality of school cafeteria food; the stress of standardized testing; the revitalization of an abandoned store front or dilapidated public space, etc.

Brainstorm together as a group. Don't force students to participate—they may not have thought deeply about any issues up to this point, and may want to hear what others have to say before contributing. The nature of the group art making will also encourage teamwork and collaboration. It will highlight the contributions of the many, not of the individual. Keep the brainstormed list of world issues that are important to the students visible. Begin to keep track of who is showing interest in specific issues in order to pair them into teams of two or three for the artmaking phase.

LIU BOLIN

Liu Bolin once worked in an artist village called Suo Jia Cun in a part of Beijing, China. In 2005, the village was demolished. In response and as a form of silent protest, Liu Bolin created his *Hiding in the City* series. Emotionally, he highlighted how the Chinese government did not protect the artists from the destruction of their community. Liu Bolin used his own body by painting himself and blending into various settings in Beijing illustrating the troubled relationship artists often have with their surroundings. The works in the series also highlight the issues of national identity and living in an oppressed society. He is especially interested in underscoring the problems that rapid economic development has on people in his country. Liu Bolin literally blends into the landscape of a city in a state of constant change. http://en.wikipedia.org/wiki/Liu_Bolin



Liu Bolin, *Hiding in the City* No. 92—Temple of Heaven, 2010. 118cm x 150cm.
Image at <http://lightbox.time.com/2012/03/20/liu-bolin/#1>, accessed December 18, 2015.

Print out and laminate copies of Bolin's *Hiding in the City* photographs. Cut out the image of Bolin in each. Place the prints with the missing Bolin on a table mixed with the cutouts of Bolin. Have students match each cut-out of Bolin with the appropriate print, showing how he does indeed blend in.

TIP

- For students with visual disabilities, allow glue lines to dry as outlines on the shapes in the images, both in the background and the cut-outs of Bolin. Students should be encouraged to match the pieces by feeling both the glue lines and the edges of the cut-outs to see how they may fit together.

Procedures

Now that students have brainstormed a list of issues in the world that they would like to change, and have examined artists who actively work to create awareness and change, they are prepared to create their own artworks that “blend in to stand out.” Assist students in forming teams of two or three with common interests in an issue. Have students complete the Idea Generator to assist in identifying how they might best represent an issue visually (identifying key features, objects, people, etc.), as well as where the best location would be to install their artwork. Like Michael Aaron Williams, students will create cardboard illustrations that will be installed somewhere in their surroundings. (Example: need for green space in an abandoned lot). Once students have decided how to best create their imagery, have them select the best size cardboard for the space in which it will be installed.

TIP

- Students can audiotape the Idea Generator if needed.

Create



Model: We Become World Problem Solvers...Blending in and Standing Out

TIP

- Conté crayons are less messy and chalky than charcoal or pastels and are recommended for all students, but especially for those students experiencing tactile sensitivity.
- Assure that all students are participating in the creation process, delegating jobs if necessary with consideration of each student's strengths.
- Provide gripping tools, hand under hand or hand over hand as needed for writing, drawing and/or sketching.
- Allow students to use preferred communication mode in discussions.
- For students with visual disabilities, using dimensional black paint that dries raised or "puffy" may be preferable. Once the raised lines are dry, the lines can be felt and use as guides to add white paint highlights. This will be similar in appearance to students using white paint with black Conté crayon on top of the white paint.

Begin with a discussion of line. Artists naturally draw using the art element of line, and this project encourages all students to draw so that each student's specific style of line is included in the final work.

Suggested Questions:

- *Why do we draw using line?*
- *How would you describe Michael Aaron Williams' use of line?*

Using the information listed/sketched on the Idea Generator, have students sketch the imagery of the issue of which they want to create awareness on cardboard—a rough, quick rendering as opposed to a detailed one at this point. Paint with white tempera areas to highlight, in the same manner Williams painted his figures of people who are homeless.

While waiting for the white tempera to dry, share the work of Jason deCaires Taylor.

JASON DECAIRES TAYLOR

In 2006, Jason deCaires Taylor created the world's first underwater sculpture park off the west coast of Grenada in the West Indies. This led the local government to create a National Marine



Protected Area. In 2009, Taylor then created an underwater museum of over 500 sculptures in the water off the coast of Cancun, Mexico. Both these underwater installations “have a practical, functional aspect, facilitating positive interactions between people and fragile underwater habitats while at the same time relieving pressure on natural resources.” The installations of statues become part of coral reefs and encourage their growth. The sculptures are literally transformed, living, breathing coral reefs. Taylor’s work is an example of how artists can be agents of change: he encourages environmental awareness in addition to actually coming up with a solution to help the underwater environment with his statues blending seamlessly into their environment. We can indeed make a difference in the world, and we can do it through art.

Jason deCaires Taylor, *Viccisitudes*, 2006. Depth 5m, Grenada, West Indies.
Images at <http://www.underwatersculpture.com/>, accessed December 18, 2015.

Enlarge or project an image of Taylor's work that shows multiple figures. Have students find individual features on the figures. Remind the students that to see these works you would need to swim below the surface of the sea.

TIP

- Have students describe the image for students with visual disabilities.

Suggested Questions:

- *How can artwork that is rarely seen change our ideas about the importance of coral reefs?*
- *What is the impact of using human figures as the models for the new reefs rather than just unformed concrete?*

Once the white tempera is dry, use Conté crayon to draw in details using lines over the white paint. Each student's distinct line should be encouraged to be visible.

Place completed work in the site selected. If the site is on public property, consider involving the students in securing permission prior to the creation and installation of their works, reinforcing that artists must do so when creating public installation art. The installations can be left in the environment and observed in a few days to see if there is any reaction to the works. Photograph the installation in the environment and give each student a copy.

For an alternative activity if space and other challenges become an issue, an old-fashioned overhead projector or contemporary digital projector could be used to create students' works that blend in and stand out. This can be done by first having students in a collaborative effort create their images with permanent markers on overhead plastic sheets. They then can decide as a group where they would like to see their image projected, creating an effect of blending in. Once projected, photograph the image as projected in the space, print copies, and distribute to each student on the team.

Reflect

Photographically document the works and post online for parents and caregivers to see what their children care about and want to change in the world. Encourage students to have conversations with their families and to report back to the class. Review how blending in sometimes can have the greatest impact in making change and standing out.

Blending in by Standing out Team Members

We are solving the problem of...

Our images should include...

Our finished work should be placed...

We Are One...World

GRADE LEVEL: 3–6

EXPECTED LENGTH: 3–5 class periods

People differ in size, color, skill, personality, and ability, but are united by our humanness. Traits that make someone unique can and should be celebrated. The act of embracing the differences, unites us as one human race.

Materials

- Scratchboard: approximately 4" x 6," 3 pieces per student (commercial product or hand made using crayons, oil pastels and India ink; broad paintbrush or sponge brush; and mat board, cardstock, or other heavy paper)
- Variety of scratching tools: plastic butter knives, wooden shish kabob sticks, straightened paper clips, pen caps
- Newspaper: to lay scratchboard on for easier clean up
- Dress up props for Nick Cave experience
- Die cut paper cutter (optional)
- Costume wigs
- Adhesive-backed hook
- Velcro loop dots

Key Vocabulary

Organic shapes

Shapes that are associated with forms found in nature that have a flowing or curving look.

Geometric shapes

Shapes such as circles, squares, triangles, and rectangles that have uniform measurements and clear edges.

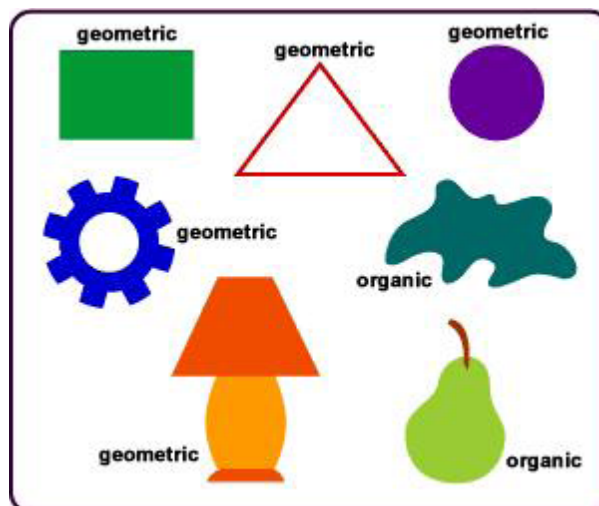


Image at <http://visualartspdfs.blogspot.com/2012/02/organic-and-geometric-shapes.html>, accessed February 5, 2016.

Individuality

Qualities that distinguish one person from another, which in combination make us unique.

Line

An element in art, referring to a continuous mark that has width and direction, made by a moving point.

Objectives

ART MAKING

Students will create a three-panel collective portrait in the style of the “exquisite corpse” using scratchboard, focusing on line quality and organic and geometric shapes.

CREATING: Conceiving and Developing New Artistic Ideas and Work

ANCHOR STANDARD: Generate and conceptualize artistic ideas and work.

ENDURING UNDERSTANDING: Artists and designers shape artistic investigations following or breaking with traditions, in pursuit of creative art making goals.

CRITICAL INQUIRY

Students will examine the work of Allan McCollum, *The Shapes Project*, to identify how one shape can be re-formed to show myriad new shape possibilities.

RESPONDING: Understanding and Evaluating How the Arts Convey Meaning

ANCHOR STANDARD: Perceive and analyze artistic work.

ENDURING UNDERSTANDING: Visual imagery influences understanding of responses.

ART HISTORY INQUIRY

Students will discover how Allan McCollum (*The Shapes Project*), Nick Cave (*Soundsuits*), the artisans of the Chinese Terra Cotta Warriors, and Lorna Simpson (*Wigs*) all demonstrated that despite unique differences, people share many similarities as a human race.

RESPONDING: Understanding and Evaluating How the Arts Convey Meaning

ANCHOR STANDARDS: Perceive and analyze artistic work.

ENDURING UNDERSTANDING: Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.

AESTHETIC INQUIRY

Students will examine the inherent beauty in what makes individuals unique, and how those traits, when seen collectively, create a beautiful whole.

CONNECTING: Relating Artistic Ideas and Work with Personal Meaning and External Context

ANCHOR STANDARD: Synthesize and relate knowledge and personal experiences to make art.

ENDURING UNDERSTANDING: Through art making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

Discuss and Demonstrate

TIP

- Allow students to use preferred communication mode in discussions.
- Have students describe images for students with visual disabilities.

NICK CAVE

Cave, who has a background in fashion and dance, created his first *Soundsuit* in 1992 in reaction and response to the trial outcome of the Los Angeles police officers involved in the Rodney King beating. Cave considers himself a humanitarian as well as an artist/sculptor/performer. He created his *Soundsuits* to show the sameness yet the uniqueness of each piece, paralleling how the human race is simultaneously both similar and different. The *Soundsuits* each have a distinguishable noise and look, but are similar in material and size (using Cave's own body as the proportion). Cave tells us that he examines themes of transformation (of the self and others), strength, and identity. He wants those who experience his work to think about the ideas of power and peace within communities, and how to co-exist despite our differences, to find common ground.



Nick Cave, *Soundsuit*.

Image at <http://www.openingceremony.us/entry.asp?pid=523>, accessed December 22, 2015.

TIP

- Amplify the sound so all students can hear more clearly.
- Position students so all are able to view the video.
- Provide assistance as needed for students to put on props.
- A variety of simple shapes can be cut from foam craft sheets for ease in gripping to experience the McCollum work..
- Create Braille labels on the table next to the shapes to support students with low vision.
- Shapes may also be arranged by color for additional clarity.
- Provide large glue sticks for improved gripping.

Show a few clips of Nick Cave's *Soundsuits* on YouTube being performed.

Suggested questions:

- *How are the Soundsuits the same? Name three similarities.*
- *How are the Soundsuits different?*
- *Name three different materials you see that Nick Cave used to create the Soundsuits. Which one would you want to wear and perform in? Let's perform!*

Provide a variety of props for students to wear such as hats, feather boas, beaded necklaces, large costume jewelry such as metal bangle bracelets, shoes with hard soles, plush stuffed animals that squeak when squeezed, etc. Have teams of two or three perform with the objects and have the audience (remaining students) identify the sounds they hear. Ask the same questions as before—how are the performers different? The same?

ALLAN MCCOLLUM

In 2005-2006, using Adobe Illustrator, McCollum created 31,000,000,000 distinctly different shapes, to mirror the inherent variety in the human population. He set out to create a unique shape for every person in the world (based on the highest estimated global population peak). Later, McCollum grouped shapes into “perfect couples” simultaneously representing individuality and the endless possibility of human relationships. He illustrated the preservation of individuality within cultures and societies that push people to have the same characteristics.



Allan McCollum, *The SHAPES Project*, 2005/06. 7,056 *SHAPES* Monoprints, each unique. Framed digital prints, 4.25" x 5.5" each. Installation: Petzel Gallery, New York, 2006.

Image at <http://allanmccollum.net/amcnet2/album/shapes/intro.html>, accessed December 22, 2015.



Allan McCollum, *The SHAPES Project: Collection of Sixty Perfect Couples*, 2005/2014. Acrylic with varnish on New England Rock Maple with cradled basswood panels. Each panel size: 10" x 10". Installation: Petzel Gallery, New York, 2014. Image at http://www.petzel.com/exhibitions/2014-09-04_allan-mccollum/, accessed February 4, 2016.

In preparation for discussion of Allan McCollum's *The Shape Project*, cut out a myriad of colored paper shapes, both geometric and organic, in easily held sizes (no larger than the students' hands). An Ellison machine can be utilized to cut geometric shapes. Cut similarly sized organic shapes by hand, focusing on flowing, curving borders. To reinforce the concept of uniqueness and individuality, the geometric and organic shapes can then be combined to create more complex shapes, much like McCollum's "perfect couples" in which he combined various shapes to create new ones.

Place geometric shapes on a table, arranged by squares, circles, triangles, rectangles, etc. Place organic shapes on a table. Review the difference between geometric and organic shapes, asking students to pick up first a circle (check for understanding), then a triangle (check for understanding), and so on, until everyone has a collection of all the shapes.

On larger paper (suggested size: 9" x 12"), students can make their own "perfect families" of shapes, combining as many or as few of their shapes to create new ones. Once completed, display the finished work and discuss how it shows similarities and differences, highlighting the individuality of each work.

TERRA COTTA WARRIORS

Much like McCollum's *The Shape Project*, Qin Shi Huang's 6,000 life-sized Terra Cotta Warriors in China show similarity among the myriad differences. Found in 1974 by farmers digging a well, the pit was an underground tomb and burial ground for the Emperor Qin. To understand the scope of the space, scholars estimate that some 700,000 works were placed in the burial ground over 30 years. In addition to more soldiers, archaeologists found chariots, a pyramid tomb, horses (all with individualized traits), offices, remains of a palace, store houses, and stables. Despite being created through molds, remarkably each soldier has unique facial features painstakingly added to each by the artisans. They are in formation, apparently protecting the emperor in the afterlife.



Image at <http://www.history.com/news/5-things-you-may-not-know-about-the-terra-cotta-army>, accessed December 22, 2015.

Have students all stand in the pose of the Terra Cotta Warriors.

Suggested Questions:

- *What makes us the same in this position?*
- *How are we each still unique?*

LORNA SIMPSON

Lorna Simpson created *Wigs* in 1994, a collection of 21 prints of wigs mounted on felted material, each suggesting a distinct texture, color, and style. Simpson is particularly interested in how people, largely black women are viewed based on their physical traits—in this case, their hair. In order to enhance the message, supply some wigs from costume shops for students to try on, and have a mirror available for students to see themselves in the wigs.



Lorna Simpson, *Wigs*, 1994. Lithographs on felt, installed 72" x 162".
Image at http://www.moma.org/learn/moma_learning/lorna-simpson-wigs-1994, December 22, 2015.

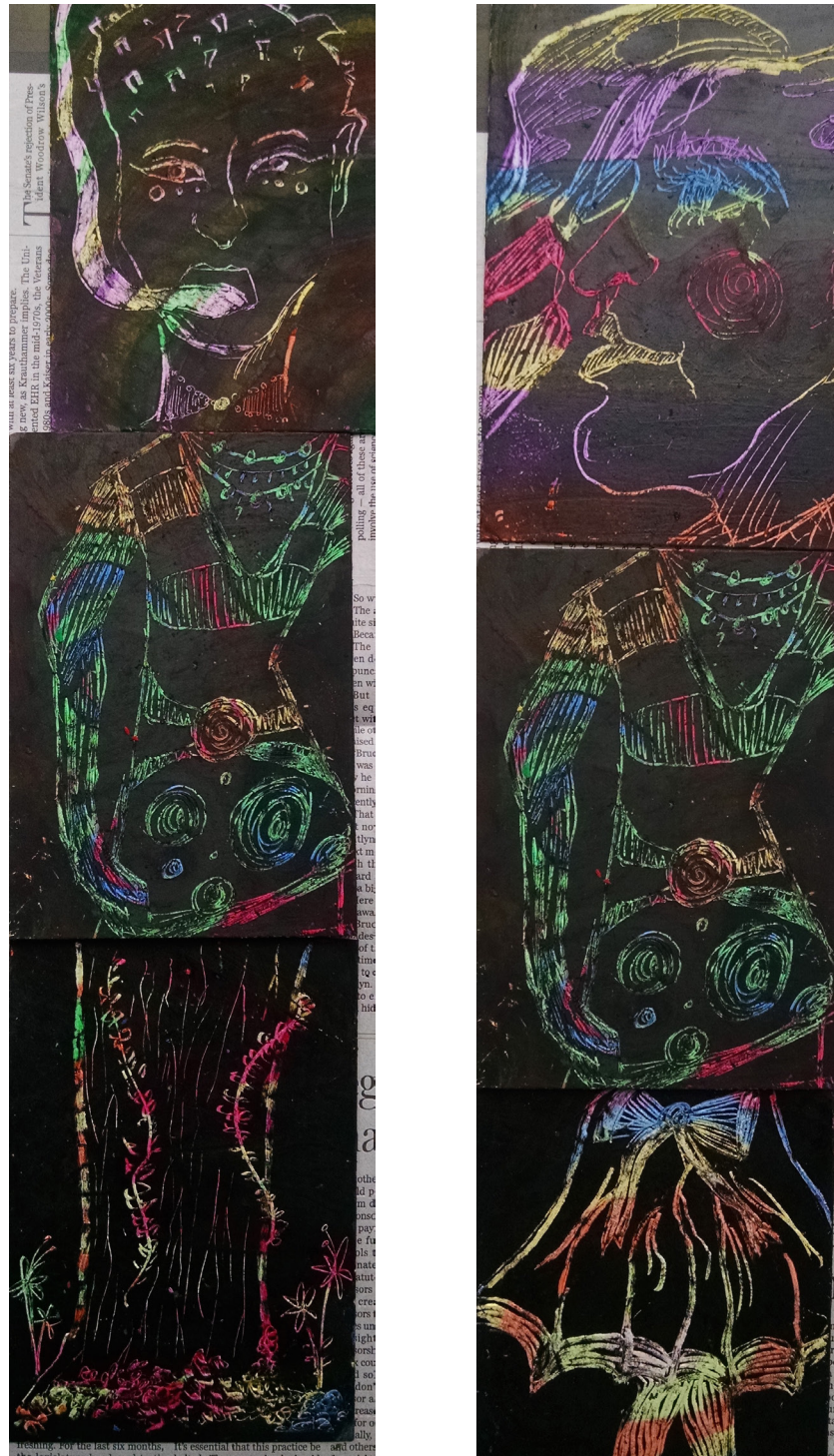
Suggested questions?

- *Who might wear each wig?*
- *Which hair is most like yours?*
- *Which is most different from yours?*
- *How does our hair make us unique?*
- *Have you ever felt judged because of the way you look?*
- *Is it right to judge people based on the way they look?*
- *How does wearing the wig make you feel different?*
- *Are you still the same, or does it change who you are?*

Prepare

Purchase pre-made scratchboard from craft supply stores, or create your own (or have the students create them) by covering heavy paper with swatches of color using crayons or oil pastels. Use bright colors for best results avoiding dark blue shades and not using black. Then, cover the color with a layer of India ink using a broad paintbrush or sponge brush. Set aside to dry thoroughly.

Create



Model: We Are One...World

TIP

- Add gripper handles to tools for students needing a larger grip, such as placing soft foam clay around the tool and having the student grip it.
- For students with visual disabilities, ensure only high contrast/bright colors are available. An alternative to 2-D scratchboard could be 3-D clay tiles. Have 4" x 6" clay tiles pre-formed and have students incise the images of the parts of the body so they can feel the drawings in clay. The clay tiles, once dry, could then be rearranged to create interesting combinations in the same way the paper scratchboard pieces are combined as described in the following section.

Now that students have viewed the work of a variety of artists depicting how individuals are unique, yet the same, introduce them to how some artists use a form of the strategy "exquisite corpse" to show distinctive characteristics in one figure, created by teamwork and happenstance. Originally, artists would draw one part of the figure, fold over the paper so that the drawing could not be seen, and the next person would draw the next part of the body (e.g., one person would draw the head; fold it over so the next person would draw the neck and torso; fold it over so the next person could draw the legs and feet, and so on). The big reveal comes at the end when each section is unfolded to show the whole figure, constructed both through teamwork and individual vision.

It is recommended that teachers supply each student with three pieces of 4" x 6" scratchboard, with alignment guidelines drawn on the top and bottom of each piece as needed. Students put their names on the back of each piece of scratchboard. This will assist in lining up pieces for the final combination. Provide each student with an extra, small piece of scratchboard to experiment with mark-making tools and the kinds of marks that can be made.

On one of their 4" x 6" boards have students scratch the design of a head; on the second, the torso; and on the third, the legs and feet. In each, stress that parts should be exaggerated for unique, dramatic effect to bring out individual traits. To assist students in making exaggerated features, have each demonstrate a facial expression, and point out how the shapes of facial features change. Encourage students to use a combination of organic and geometric shapes.

Reflect

TIP

- Allow students to use preferred communication mode in discussions.
- For students with visual disabilities, use the tiles in this activity as opposed to the paper scratchboard.

Once each student has finished all three pieces of scratchboard, place each section at its own station: the head station, the torso station, and the legs/feet station. Students take turns picking one from each station, in order to construct a unique individual. Adhere each down with adhesive backed hook and loop dots for easy removability. Allow students to switch and manipulate panels to create new combinations. In the end, students can then take their three original panels and construct their own piece. Discuss how the final works share similar qualities, but maintain individuality (how students created alone, then came together to combine their individualities, and ended with their own individuality once again).

Shared Experiences in the World

GRADE LEVEL: K–12

EXPECTED LENGTH: 2–3 class periods (plus growing time for seeds)

This lesson examines and celebrates universal experiences that everyone in the world takes part in, such as love, loss, giving, receiving, and other everyday activities. Students will share in the process of growing food and having meals, something all can relate to, and will personalize the coil pots they make to grow edible plants.

Materials

- Kiln
- Clay (1–2 handfuls per student)
- Table covering for clay work, such as burlap
- Wooden sticks (like those used for shish kabob)
- Rib clay tool (optional) for smoothing the clay
- Rolling pin
- Plastic knives
- Acrylic paint (for younger students)
- Ceramic glaze (for older students)
- Paintbrushes, variety of sizes
- Water cups
- Mixing trays or plates
- Potting soil
- Seeds and seedlings (herbs recommended for ease and sharing)

OPTIONAL MATERIALS

- Air dry clay (if no kiln is available)
- Strips of paper for planning designs

Key Vocabulary

Pattern	Repeating a design element.
Motif	A decorative pattern or design with a specific theme.
Symbol	A thing that stands for or represents something else.
Collective	Done by people acting as a group.
Universal	Something done by all people.
Installation	An art exhibit constructed in a designated space.
Slip	Watered down clay used to adhere clay pieces together.
Score	The act of making marks on the surface of clay to assist in attaching pieces of clay together.
Bisqueware	Clay that has been fired in the kiln.
Kiln	An oven designed to cook at very high heat for finishing pottery.

Objectives

ART MAKING

Students will create a coil pot focusing on pattern or repeated motifs of personal symbols to grow seedlings that will be used in the creation of a personal and collective garden.

CREATING: Conceiving and Developing New Artistic Ideas and Work

Anchor Standard: Organize and develop artistic ideas and work.

Enduring Understanding: Through art making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

CRITICAL INQUIRY

Students will explore what makes an experience universal and uncover the universal themes of love and loss, kindness, giving and receiving, and sharing everyday experiences through the works of Félix González-Torres' *Untitled (Portrait of Ross in L.A.)*, Lee Mingwei's *The Moving Garden*, and Carmen Lomas Garza's *Tamalada*.

CONNECTING: Relating Artistic Ideas and Work with Personal Meaning and External Context

Anchor Standard: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Enduring Understanding: People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.

ART HISTORY INQUIRY

Students will identify what an installation is and why artists create them.

RESPONDING: Understanding and Evaluating How the Arts Convey Meaning

Anchor Standard: Perceive and analyze artistic work.

Enduring Understanding: Visual imagery influences understanding of responses to the world.

AESTHETIC INQUIRY

Students will investigate how artists use their work to emphasize the importance of universally shared experiences.

Responding: Understanding and Evaluating How the Arts Convey Meaning

Anchor Standard: Apply criteria to evaluate artistic work.

Enduring Understanding: People evaluate art based on various criteria.

Discuss and Prepare

FÉLIX GONZÁLEZ-TORRES

In *Untitled (Portrait of Ross in L.A.)* Félix Gonzáles-Torres tapped into the universal feelings of love and loss. Gonzáles-Torres’ partner, Ross, died of an AIDS-related illness in 1991. Symbolizing Ross’ ideal weight of 175 pounds, Torres made an installation of 175 pounds of colorfully wrapped pieces of Ross’ favorite candy. Viewers of the piece are encouraged to take a piece. The diminishing size of the pile of candy symbolizes Ross’ loss of body weight, and his suffering before he died. The pile of candy is continuously replenished, according to Gonzáles-Torres’ wish.



Félix González-Torres, *Untitled (Portrait of Ross in L.A.)*, 1991. Candies individually wrapped in multicolor cellophane. Images at <http://www.contemporaryartdaily.com/2011/03/felix-gonzalez-torres-at-mmk/>, accessed December 23, 2015. Additional information can be found at <http://www.artic.edu/aic/collections/artwork/152961>

Suggested Question:

- *Have you ever lost anyone who is important to you—a loved one, a pet, a hero (it could be someone who moved away)?*

On a table, create a small pile of candy. Encourage students to slowly take a piece, in honor of their loss, recognizing that it is something everyone goes through.

LEE MINGWEI

In *The Moving Garden*, Lee Mingwei tapped into the universal acts of kindness, giving, and receiving. About the piece, Mingwei says:

I created an inviting space in a gallery containing beautifully presented, fresh flowers. Museum guests were invited to take one of these flowers with them when they left the museum if they would agree to do two things: first, to make a detour from their intended route when leaving the museum and, second, along this detour, to give the flower to a stranger who they felt would benefit from this unexpected act of generosity. I did not choose to document what happened once the flowers left the museum. As in life, we rarely learn how far our kindnesses (or unkindnesses) extend. In this project I chose to let others be kind, and leave the rest to fate. The gift I received in return was the knowledge that somewhere in Lyon, during the months of the Biennial, some strangers had connected through acts of unexpected giving and receiving. (<http://www.leemingwei.com/projects.php#>)

Recreate the experience of giving a flower. Purchase or get donations of real or fake flowers, and cut them apart so each student has one stem. Be sure to remove any thorns or other prickly protrusions. If real flowers are used, reinforce the sense of smell, as well as the tactile properties of the flowers.

With a hall pass, give each student a flower. Ask them to identify to whom they would like to give their flower in the building. Provide students five minutes to go and give their flower to the person, and then return to class. Alternatively, students can give the flower to whomever they see without planning it. If having students out in the hall unattended is an issue, have them give their flower to someone in the class. Once all students have returned, ask them how the experience was.

Suggested questions:

- *What was this experience of giving like?*
- *Have you ever received something that made you feel recognized or special?*
- *When was a time you felt good about being the giver of something?*
- *With Mingwei's work, the artist never saw who received his flowers or their reaction. How would this change the experience?*

CARMEN LOMAS GARZA

Carmen Lomas Garza's painting, *Tamalada* (<http://carmenlomasgarza.com/>), shows the everyday life of Mexican Americans doing something we all do: preparing and sharing food among family and friends. Eating and sharing food is a universal experience that creates bonds and special memories. According to Garza, "This is a scene from my parents' kitchen. Everybody is making tamales. My grandfather is wearing blue overalls and a blue shirt. I'm right next to him with my sister Margie. We're helping to soak the dried leaves from the corn. My mother is spreading the cornmeal dough on the leaves and my aunt and uncle are spreading the meat on the dough. My grandmother is lining up the rolled and folded tamales ready for cooking. In some families just the women make tamales, but in our family everybody helps." [Garza's] large family is seen in their roomy kitchen, involved with the assembly of tamales. Each man, woman, and child is busily engaged in a specific task, and a quality of calm happiness and harmony pervades this domestic scene. Tamales are a traditional Christmas dish in Mexican and Mexican American culture. (<https://answers.yahoo.com/question/index?qid=20090525141834AAEkb4I>)

TIP

- Apple sauce or other soft treat is recommended for students with challenges swallowing food that is not soft.
- If the concept of dying is too painful, or a trigger for students who may experience trauma reliving the memory of a loss, avoid this activity.
- Allow students to use preferred communication mode in discussions.
- Have students describe the images for students with visual disabilities.

Begin by arranging students so that they are sitting together around a table, are sitting on a rug or on carpet squares together, or are sitting in chairs facing one another.

Prepare apple slices for each student (or other fruit or appropriate snack item). Pass out enough slices to students so that you can have a discussion while they are eating.

Suggested Questions:

- *How would it feel to eat your meals alone every day, without friends at school, or without your family and caregivers when you go home?*
- *What would it feel like to eat alone?*
- *We are eating together right now—how does this make the experience of eating more enjoyable?*

Explain how eating is a universal experience, and doing it together makes it more enjoyable. They are a collective, a group of people sharing in the universal experience of eating. Turn the discussion to the artist examples. Reinforce the universal themes in each. Each artist's work can be shown on the same day or on a different day for each, incorporating all or some of the activities, depending on the needs of the students.

Create



Model: Shared Experiences in the World

TIP

- Students having difficulty with fine motor control might benefit from hand over hand when necessary.
- Students who are tactile sensitive might benefit from wearing plastic gloves.



Model: Smoothed coil pot before firing.

For a simple demonstration on making coil pots, visit <https://www.youtube.com/watch?v=PgYJvbQgb40>.

Portion enough clay for each student to have one handful to begin, giving more as needed. Pre-wedged clay is recommended to save a step. If it is not pre-wedged, removing air bubbles before firing is essential. Air-dry clay can be substituted.

Start with the base: on a piece of burlap, using a rolling pin, roll out a small amount of clay into a pancake shape. Trim the base shape to make it uniformly round using a plastic knife (circle, oval, or other round shape based on student preference).

Demonstrate how to make coils: form a small amount of clay (about the size of a golf ball) into a sausage form. On the burlap, roll/expand the clay with the palm and pads of your hands to form a uniform coil.

Score the edges of the base by incising hatch marks. Score the coil down one side. Apply a small amount of slip to the scored surfaces on both the base and the coil and attach the coil scored side down to the base where scored. Slip (a mixture of clay and water blended to the consistency of pudding) can be spread on the score marks to help create a bond that prevents the pot from falling apart once fired. Continue creating coils and attaching in the same way, to create the desired height.

If the pots are not completed in one day, be sure to cover them with wet paper towels. Place each in an air-tight bag to prevent drying before it can be completed. Give students the choice of either leaving the coils as they are or smoothing out the surface. If the first is chosen, check for air holes between coils (remember: we will be growing edible plants in the pots). Using fingers, smooth the spots from the inside to create a seal.

To smooth the coils, place one hand on the inside of the pot for support, spreading the fingers behind the area to be smoothed. With the other hand, “pull” the clay gently from one coil to the next, going from bottom to top. Work around the pot until it is all smoothed, adjusting the position of the inside hand as each area is smoothed. A tiny bit of water can be used to smooth rough spots.

If students are interested, they can gently incise textures, patterns, and symbols representing their ideas about a universally shared experience into the sides of their pots before they are dry (and before firing). Allow the pots to completely dry before firing in the kiln. When the clay is dry it will no longer be cold to the touch, but room temperature.

Prepare

To tap into the notion of “the universal,” have students identify the parts of their days that are collectively experienced by everyone.

Suggested Questions:

- *What do I do that is universal? Eat? Sleep?*
- *Go to school? (Pointing out that this experience is not universal, as some children do not have access to education in the world—but they all learn in one form or another).*
- *Get dressed? Share in holiday gatherings? Experience the weather? Experience love and friendship?*

Have students consider what universal, shared experience they would like to represent on their pot. Consider textures, patterns, symbols, and colors that could be used to represent these experiences. For example, could a book shape represent going to school? A slice of pizza for eating? Remind students to keep their ideas simple as they will be painting them as a motif around the pots.

Create

Once the pots are fired (this is called the bisque phase), students can adorn the surface of their pots. Acrylic paint is recommended for younger students (it is permanent and waterproof), and non-toxic ceramic glaze is recommended for older students (acrylic paint is also appropriate). Glaze may be challenging for some, as the color changes in the final firing; it may frustrate students not to know what color they are applying. Sample glazed ceramic tiles can be created to minimize this factor.

Fire glazed pots in the kiln again. Pots that have been painted are NOT re-fired. Once the glazed pots are fully cooled, students are ready for the meaning-making part of the creation.

Have students decide on a background color onto which they will paint their symbols using either acrylic paint or glaze. Cover the sides of the pots and set aside to dry. If glazing, do not glaze the bottom part of the base. It will fuse to the kiln floor during firing.

For older students, it may be helpful to provide a strip of paper as long as the circumference of the pot so they can plan their design. This will aid them in knowing how much imagery they can include on and around their work. For younger students, it is appropriate to allow them to paint directly on the pots without sketching ideas first. Act on the cues of the students to decide which approach is best.

Have a variety of paintbrush sizes available, especially for detail work. Using acrylic paint or glaze, repeat the symbols in bands so the images wrap around the pot, creating patterns. If the pots’ coils were not smoothed, students can use the coils as guides.

TIP

- Students with visual disabilities can incise or emboss their symbols into the clay to create felt texture. Alternatively, they can attach clay “cutouts” of their symbols to the surface to create raised symbols. If the latter is done, be sure students use the slip-and-score method to ensure the symbols do not fall off. Scratch the back of the symbol as well as the surface where it will be adhered to in a cross hatch pattern. Apply a small amount of slip, or goopy clay that has water added to it, to both surfaces and then join them.

Reflect

TIP

- Allow students to use preferred communication mode in discussions.
- Students can audiotape their “artist’s statement” explaining the meaning of their symbols.

Know where in the room to place the pots to ensure they receive proper sunlight for growing plants. It is recommended that herb seeds be purchased so that students may share the herbs in the final reflection activity, but any plants can be substituted.

Once the pots are completed, show students how to fill the pots with potting soil and to plant the seeds. Stress the regular care needed to nurture the plants so that they will grow, and set aside a time regularly to maintain the care of the plants.

Reinforce the universal experience of growing and sharing food. Why did they choose the symbols they did? For younger students or for students who do not write, prompt them to think about why they chose their symbols. A scribe can then write their explanations. For advanced and older students, a peer critique can be conducted. Students can discuss the power in symbolizing collective experiences on each of the pots. Display the artist statements on notecards by each pot.

Do regular check-ins of the plants’ progress. Once ready for harvest (if herbs were grown), plan a simple meal in which the herbs are incorporated. Ask for parent and caregiver volunteers, and involve others in the school. Create a shared meal experience where the students eat food that was prepared using their herbs. Talk about how the students as a collective shared in the universal experience of growing food and eating it together. Display their pots and artist statements explaining the theme of each for visitors to read.

An option to the above activity is to harvest, share, and disperse the herbs or plants with adults (teachers, administrators, clerical staff, custodians, etc.) in the school, echoing the sharing that happened in Lee Mingwei’s art.

Joining Together in the World

GRADE LEVELS: K–12

EXPECTED LENGTH: 1 class period

All people are part of a universal chain that makes up the world, no matter how different each person's story or history. Every individual is a link that plays an important part in the success of the whole chain. In this lesson, students will create a personal "link." The individual links of each student will be joined together creating a class mobile representing the powerful whole. Through an examination of Liza Lou's *Continuous Mile* and *Backyard*, Do-ho Suh's *Some/One*, and Claire Fontaine's *Passe-Partout* students will appreciate how each individual element is essential to the whole and creates a powerful message.

Materials

- Drawing paper cut to the same size as the shrinking plastic
- Shrinking plastic—Each student should receive the same number of sheets as there are students in the class
- #6 Plastic containers (alternative to shrinking plastic, often used for packing cookies in grocery bakeries)
- Permanent markers
- Cellophane tape
- Scissors
- Standard hole punch
- Metal rings/key rings
- Toaster oven
- Parchment paper/aluminum foil
- Fishing line
- Pot holders/mitts
- Seed beads (consider keeping in zip top bags for younger children, to avoid ingesting)
- Military dog tag if possible

Key Vocabulary

Color	The hue of an object or item.
Pattern	Repeating a design element.
Symbol	Something that stands for or represents something else.
Ready-made	Taking a manufactured object and repositioning and/or reusing it to make it art.
Mobile	A decorative hanging structure designed to move freely in the air.

Objectives

ART MAKING

Students will create personal symbol sheets using shrinking plastic and permanent markers featuring pattern and color, which will be combined with classmates' work to create a mobile.

CREATING: Conceiving and Developing New Artistic Ideas and Work

Anchor Standard: Generate and conceptualize artistic ideas and work.

Enduring Understanding: Creativity and innovative thinking are essential life skills that can be developed.

CRITICAL INQUIRY

Students will examine Liza Lou's *Continuous Mile* and *The Backyard* and Do-ho Suh's *Some/One* to uncover how each bead in Lou's work and each dog tag in Suh's play a vital role in creating the whole.

RESPONDING: Understanding and Evaluating How the Arts Convey Meaning

Anchor Standard: Interpret intent and meaning in artistic work.

Enduring Understanding: Through art making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

ART HISTORY INQUIRY

Students will explore the concept of "ready-mades" through the work *Passe Partout* created by Claire Fontaine, a two-artist collective from France.

Responding: Understanding and Evaluating How the Arts Convey Meaning

Anchor Standard: Perceive and analyze artistic work.

Enduring Understanding: Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.

AESTHETIC INQUIRY

Students will investigate if art can be created by simply arranging items made by a machine.

Responding: Understanding and Evaluating How the Arts Convey Meaning

Anchor Standard: Apply criteria to evaluate artistic work.

Enduring Understanding: Visual imagery influences understanding of responses to the world.

Discuss and Demonstrate

TIP

- Have students describe the images for students with visual disabilities.

LIZA LOU AND DO-HO SUH

To help students relate to the artworks of Liza Lou and Do-Ho Suh, consider providing students with seed beads and, if possible, a military dog tag when looking at their work. Lou's artwork is built on the connection of multiple beads. Place the beads in a zip top bag so that students can examine the beads without having them loose in the room. Individual beads come together in Lou's work to recreate everyday things in life size. Her works are completed with the help of volunteers; if a bead is missing the work is not complete. Each bead is essential to the finished work.

Suh, a Korean artist, has created a kimono by assembling individual dog tags. The coat cannot protect unless all the dog tags are present. Examine how the dog tags become a symbol for each individual they represent.

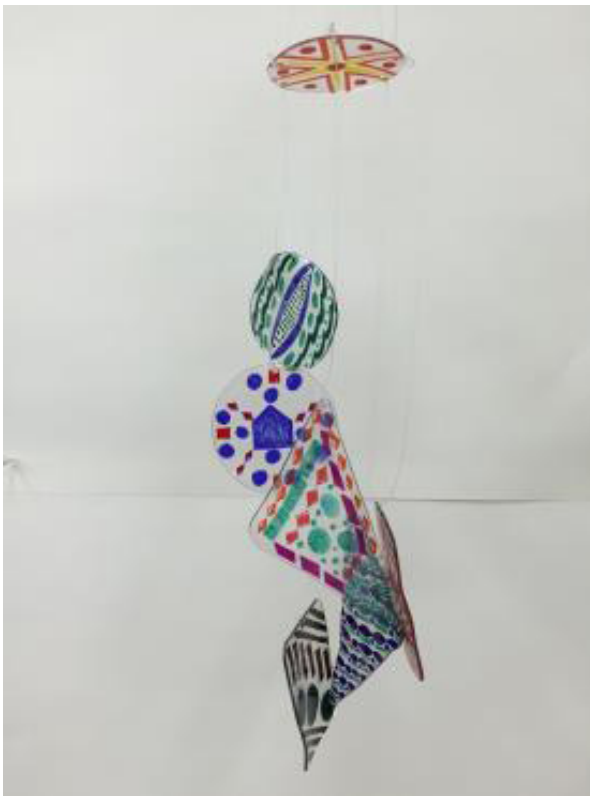


Left: Liza Lou, *Conintuous Mile*, 2006-2008. Glass beads and cotton. Goodman Gallery, South Africa.

Image at https://buyathread.files.wordpress.com/2009/08/continuous_mile_liza-lou.jpg, accessed December 24, 2015.

Right: Do-ho Suh, *Some/One*, 2004. Image at <http://www.nermanmuseum.org/about/bio-do-ho-suh.html>, accessed December 24, 2015.

Create



Models: Joining Together in the World

TIP

- Provide appropriate gripping support to pencils and markers.
- Allow students to use preferred communication mode in discussions.
- A suggestion for students with visual disabilities is to use a whole puncher to make the patterns in the paper.

Have students complete the *Joining Together in the World* worksheet, identifying their colors and shapes, and creating their personal pattern. Provide students white drawing paper cut to the size of the shrinking plastic and with a circle to simulate the hole that will be made in the plastic to allow it to be attached to string. Offer a variety of shapes so the combined work, a mobile, will have visual interest. Consider working with sheets no smaller than 4" x 8".

Marking a corner of the paper with a circle to simulate the hole that will be made helps students avoid putting imagery where it will be cut away. The plastic can also be pre-punched. If the plastic has been cut to size, be sure to round the corners, as a right angle at the corner will become very sharp after shrinking.

Using permanent markers, students recreate their pattern onto the paper from their worksheet. Tape the paper to the underside of the shrinking plastic so the pattern can be seen through the plastic. Have students trace their pattern onto the plastic with the permanent markers.

If the shrinking plastic has not been pre-punched with a hole, each student uses the hole punch to place a hole in a corner of their plastic. This **MUST** be completed before shrinking the plastic. Put the hole at least a ¼" in from the edge of the plastic. As the plastic shrinks a hole punched too close to the edge will cause the plastic to break at the corner.

To shrink the links, follow the directions on the product (for commercially produced material) or if you have chosen to use #6 plastic containers heat a toaster oven to 300–350 degrees. Place parchment paper or aluminum foil on the tray and place the plastic on the parchment paper. Multiple pieces can be put on the tray, but do not stack or let the pieces touch. Close the door of the oven and watch. The plastic will begin to shrink by folding in on itself and then will eventually flatten out. This is when it is finished and can be removed from the oven. Use care, as the tray will be hot. If the link has not flattened completely it can be pressed flat while still warm.

Each student's link is joined with the rest of the classes to create a mobile. The teacher should make a link as well to use as the top piece. Before making the teacher link, punch an equal number of holes to match the number of student links. If this is too large a number, then space the holes and rather than stringing each link in its own hole, tie them on in a continuous length allowing several to be strung from the same hole. The finished work is a clear representation of the importance of each individual to create the whole.

Reflect

CLAIRE FONTAINE

Introduce Claire Fontaine's *Passe Partout*. In this work, the artists collect ready-made objects and combine them to create their art. Each object provides a bit more of the story to the work.



Claire Fontaine, *Passe Partout*, 2007. Hacksaw blades, key chains, hair pins, safety pins, lighter-torch, paper-clips, wires, and key rings.

Image at

http://media.mutualart.com/Images/2014_06/13/05/054152045/3a3bab72-c03d-46ea-9f5f-78016e67cd38.Jpeg, accessed December 24, 2015.

Consider having students share their personal objects they have attached to their book bags and key fobs.

TIP

- Allow students to use preferred communication mode for discussion.

Suggested Questions:

- *How do these objects tell their owners' stories?*
- *Compare the objects to the links created by the class. Each link is unique as it represents the individual and yet it still looks unified when put together with others. What does that say about the creators?*

JOINING TOGETHER IN THE WORLD

My two favorite colors are:

My favorite shapes are:

My personal pattern is:

My Inner World

Grade levels: K–12

Expected length: 2–3 class periods

In this lesson, students explore the importance of their individuality. By investigating artists whose works focus on their inner selves, students will create a found object relief sculpture revealing their unique selves. Artists Lucas Samaras, Amalia Mesa Bains, and Betye Saar use found objects to tell their personal stories.

Materials

- Corrugated cardboard
- Variety of found objects
- Wood glue
- Acrylic paint
- 1 ½" brushes
- Letter templates
- Box cutter
- Metallic rubbing compound
- Non-latex gloves
- Sponges

Key Vocabulary

Ofrenda	A collection of objects placed on a ritual altar during the annual Dia de los Muertos celebration.
Unity	Creating a complete and pleasing whole.
Variety	Having different forms or types using contrast, emphasis, and/or difference in size or color.
Relief	A sculpture created by a design that stands out from the surface.

Objectives

ART MAKING

Students will create a wall relief sculpture using found objects, focusing on unity and variety that addresses their individuality.

CREATING: Conceiving and Developing New Artistic Ideas and Work

Anchor Standard: Generate and conceptualize artistic ideas and work.

Enduring Understanding: Creativity and innovative thinking are essential life skills that can be developed.

CRITICAL INQUIRY

Students will examine Lucas Samaras' *Boxes*, Amalia Mesa Bains' *An Ofrenda for Delores del Rio*, and Betye Saar's *Red Ascension* to discover how artists reflect their personal individuality in their works.

CONNECTING: Relating Artistic Ideas and Work with Personal Meaning and External Context

Anchor Standard: Synthesize and relate knowledge and personal experiences to make art.

Enduring Understanding: Through art making, people make meaning by investigating and developing awareness of perceptions, knowledge and experiences.

ART HISTORY INQUIRY

Students will discover that the tradition of the Ofrenda is a collection of objects placed on a ritual altar during the annual Dia de los Muertos celebration.

RESPONDING: Understanding and Evaluating How the Arts Convey Meaning

Anchor Standard: Perceive and analyze artistic work.

Enduring Understanding: Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, other, the natural world, and constructed environments.

AESTHETIC INQUIRY

Students will investigate how mundane objects can be assembled and elevated to artistic status.

RESPONDING: Conceiving and Developing New Artistic Ideas and Work

Anchor Standard: Perceive and analyze artistic work.

Enduring Understanding: Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, other, the natural world, and constructed environments.

Discuss and Demonstrate

TIP

- Allow students to use preferred mode of communication in discussions.
- Have students describe images to students with visual disabilities.

LUCAS SAMARAS

Begin by looking at the work of Lucas Samaras. Samaras is a Greek artist famous for his personally reflective boxes. Enlarge the visuals and laminate them or project them onto a

Smartboard or white board. Encourage students to play "I spy..." discovering the objects Samaras has used on and in his boxes. Students can circle items using washable markers on the laminated visuals or with the appropriate drawing tool on the smart board or white board. Have students speculate as to the meaning of the objects selected.



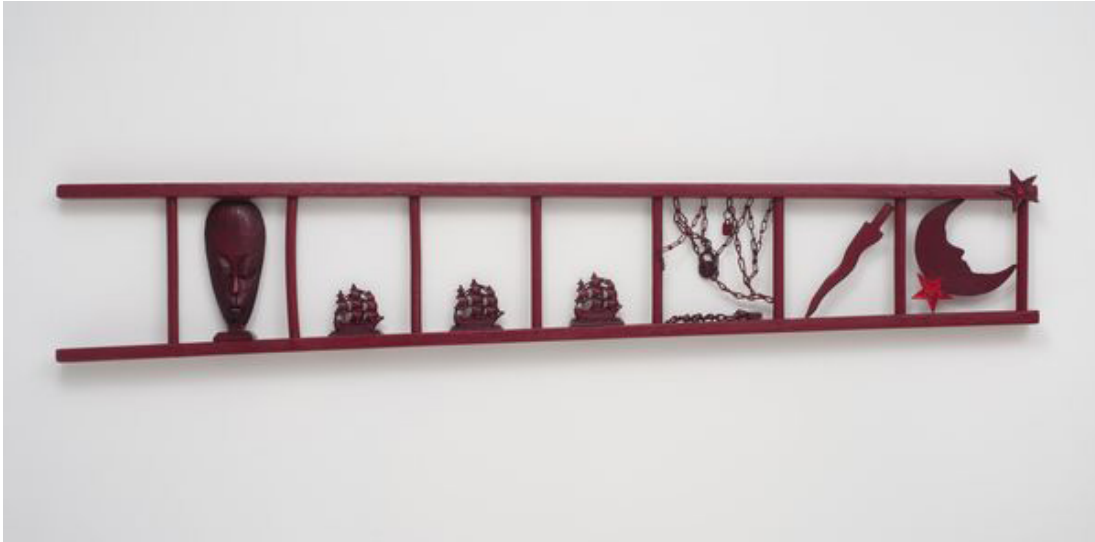
Samaras would play in his aunt's dress shop as a child so he often uses pins in his work. He also uses sharp items, particularly glass, as he is attracted by the reflections. Bugs and photographs are also commonly used as he creates a very personal portrait of his identity.

Lucas Samaras, *Box #89*, 1974. Oil on canvas, 8" x 13" x 10".

Image at <https://skelemitz.files.wordpress.com/2009/12/lsbox6.jpg>, accessed December 24, 2015.

BETYE SAAR

Consider making similar reproductions of Betye Saar's work, *Red Ascension*. Saar is an African American artist whose work often uses everyday materials that reflect her personal inner identity. In this work she uses common household items such as a ladder, padlocks, chains, and model sailing ships to tell her story. She then paints them all the same color to unify the work.



Betye Saar, *Red Ascension*.

Image at <http://latimesblogs.latimes.com/a/6a00d8341c630a53ef015392366498970b-600wi>, accessed December 24, 2015.

AMALIA MESA BAINS

To engage students with the work of Amalia Mesa Bains, share the concept of the Ofrenda. An Ofrenda is a collection of objects placed together in tribute to an individual. It is commonly done during the Dia de los Muertos, the Mexican feast of the Day of the Dead. Amalia Mesa Bains is a Chicana American artist who celebrates her heritage through her work. Again, have students identify objects in the work and why they would be chosen to represent the person being remembered.



Amalia Mesa Bains, *An Ofrenda for Dolores del Rio*, 1984, revised 1991.

Image at: http://americanart.si.edu/images/1998/1998.161_1a.jpg, accessed December 24, 2015.

Create



Model: My Inner World

TIP

- For all painting steps, grips can be created to assist students to have more control, if needed.
- The letters can be cut out in advance by the teacher.

Begin by having students make their first or last name initial out of corrugated cardboard. Provide a template for students to trace if needed. Encourage students to work large, making their letters at least 12" high. Use a box cutter to cut the letters out.

Brainstorm as a class what qualities each of us have that make us who we are. Have students create a list of 5–10 qualities they would use to describe themselves. Then, brainstorm how a found object could be used to represent that quality. For example, a piece of wagon wheel pasta could represent an eagerness to explore new places, to be adventurous, while a shell might mean a tough exterior appearance.

Provide students with a large selection of found materials based on their inner identity. Encourage students to also bring in their own meaningful found materials. Hard materials work best rather than cotton balls and pompoms. These could include:

- Buttons
- Small toys (fast food meal type)
- Straws
- Puzzle pieces
- Wooden pieces
- Raffia
- Shells
- Beads
- Lids
- Scraps of cardboard

Have students place the objects on the cardboard letter. Encourage them to move the objects around to find the most pleasing, unified placement. Encourage students to add visual interest to their pieces by placing objects at an angle and by overlapping objects. Using several of the same type of item will help the work have a more unified appearance.

Once the students are satisfied with the placement of their objects, they can begin to glue the objects onto the cardboard base. Students should glue those objects on the bottom first using wood glue, putting the glue on the smaller piece, and placing it onto the cardboard. Continue to build up the surface until all objects have been glued to the letter. Set aside to dry.

When the glue has dried, encourage all students, particularly those with low vision, to gently feel the surface of their letter. The materials will have created a variety of textures.

Using the large brushes, apply a light coat of acrylic paint to the relief. The darker the color selected, the greater the effect of the rubbing compound to be applied in the next step. Emphasize using a light touch with the paint and not diluting it (do not provide water). Demonstrate to students how to gently dab the paint into the nooks and crannies to get a uniform covering of the paint. Set aside to dry.

To finish the work and bring out the textures, use a small brush to apply a light coat of a metallic rubbing compound (available at craft stores) on the surface of the objects.

Reflect

TIP

- Assign a scribe and reader (teacher, paraprofessional, or another student) to write and read the sticky notes as needed.

Display the initials on the wall. Dispense five to eight sticky notes to each student. Have students write simple phrases or words to describe their classmates based on what objects are seen in their found object relief sculpture. Have students post the sticky notes next to each artist's work, so the artist can see how viewers interpreted their individuality as represented by the objects. Each student then reads the sticky note messages and responds by sharing the reasons for their choices.



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