

***Who Am I?:
Understanding Our Individual Identities In North
America through the Visual Arts***

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Subject Area: Visual Arts (studio art, art history, art criticism, visual literacy)

Grade Levels: High School (9th – 12th grades)

Topics: Identity, representation and multiculturalism through the lens of Modern and Contemporary art, and critical art history

Time Frame: approximately 35 50-minute class periods; or 1 quarter of a 4-term school year

Curriculum Overview & Objectives:

Lesson 1: *Who Are “Native Americans”?*

Lesson 2: *Emigration, Immigration and Migration*

Lesson 3: *What Is a Family?*

Lesson 4: *My Neighborhood, My Community*

Lesson 5: *Iconography – From Sacred to Secular*

Lesson 6: *Representation of the Self*

The lessons in this curriculum are designed to promote awareness of one’s individual identity and how one relates to being part of a larger “American” society—a theme that is continually important to teenage students. Issues of culture and ethnicity will be debated in terms of broader social issues, history and politics, using images to evoke discussion. Students will learn to look at themselves and their classmates through a variety of viewpoints while examining dominant stereotypes. Through the study of primarily Contemporary art, students will draw more informed conclusions about their own identities while expanding their knowledge of visual arts/art history, language arts, social studies, global history and popular North American culture. Moreover, these interdisciplinary lesson plans will lead students to a final self-portrait project expressing what they have collectively learned about one another throughout the academic term.

UNIT PLAN

I. Stage 1—Desired Results

A. Established goals using the National Standards for Visual Art:

http://www.educationworld.com/standards/national/arts/visual_arts/9_12.shtml

1. Students will conceive and create works of visual art that demonstrate an understanding of how the communication of their ideas relates to the media, techniques and processes they use. (Standard 1)
2. Students will demonstrate the ability to form and defend judgments about the personal, communal or other purposes of their self-expression. (Standard 2)
3. Students will be able to reflect on how artworks differ visually, spatially, temporally and functionally, and describe how these are related to history and various cultures. (Standards 3 & 4)
4. Students will correlate responses to works of visual art with various techniques for communicating meanings, ideas, attitudes, views and intentions, including written reflections, self-assessment rubrics and sketchbook assignments. (Standard 5)
5. Students will be able to synthesize the creative and analytical principles and techniques of the visual arts and selected other arts disciplines, the humanities or the sciences. (Standard 6)

B. Students will understand that:

1. Their personal histories are important to their own identities and can be told through a variety of visual arts activities.

2. Contemporary artists confront cultural issues through a variety of multicultural perspectives and artistic media.
3. It is important to question and reinterpret the ways in which Native Americans and indigenous people are portrayed in society at large.
4. There are various and complex reasons for emigration, immigration and migration among both indigenous and non-indigenous peoples in North America.
5. It is important to analyze individual opinions, beliefs and attitudes concerning the idea of family structure, and how mass media helps to define those notions.
6. It is important to evaluate who and what is represented in one's community and what that means to a larger society.
7. It is vital to reflect upon one's own unique identity in relation to a multicultural "American" society, and how to depict oneself through the creation of both individual and collaborative artworks.

C. Essential questions:

1. Why is it important to examine and express one's individual identity?
2. What roles do the visual arts play in expressing one's personal story?
3. What does it mean to be labeled "American"?
4. How is one's identity shaped by his/her ancestors, family, belief systems and community?
5. How can one tell his/her story through the creation of both individual and collaborative artwork?

D. Students will know:

1. The historical implications of emigration, immigration and migration in North America.
2. The importance of the visual arts in telling personal stories.
3. How to tell their own personal narratives through various media in the visual arts.
4. How to collaborate with others to create a cohesive work of art.

E. Students will be able to:

1. Effectively and accurately express the various aspects of their personal identities, including their opinions and beliefs, in a critical and analytical manner, as well as how they relate to being part of a larger "American" society.
2. Look at themselves and their classmates through a variety of viewpoints, expanding one's knowledge of what it means to live within a multicultural populace.
3. Critically examine stereotypes and dominant cultural ideas.
4. Understand the differences among immigration, emigration and migration, ancestry, the notions of family and community, the importance of personal belief systems and most importantly, how one individually relates to all of the above.
5. How to express one's individual identity through an original work of art.
6. Expand their knowledge of the visual arts and art history, language arts and North American history through written reflections, self-assessments and group critiques, as well as their ability to describe, analyze, interpret and evaluate visual images.

II. Stage 2—Assessment Evidence

A. Performance tasks

1. View and discuss examples of the work of various contemporary North American artists dealing with issues of identity and culture.
2. Read and annotate the artist's statements of various Modern and Contemporary artists dealing with issues of identity and culture.
3. Discuss and collectively define debatable terms, such as: American, Native American, Latin American, Chicano, stereotype, immigration, emigration, migration, ancestry, family, traditional vs. non-traditional, community, iconography, spirituality, popular culture, etc.

4. Create preliminary sketches for various visual art assignments in sketchbooks to be evaluated by the teacher for evidence of originality, depth of thought, effort and the use of problem solving skills.
5. Design and complete original individual and collaborative works of art in various media.
6. Complete short answer writing prompts, self-assessment rubrics and reflection questions at various points throughout the curriculum, clearly showing evidence of rigor and higher order thinking skills.

B. Other evidence

1. Class presentations and peer feedback sessions.
2. Exhibition of completed work and typewritten final reflections.
3. **Possible interdisciplinary assignments with teachers of other humanities subjects, particularly history and writing.

III. Stage 3—Learning Plan

A. Materials:

1. 8” x 10” unlined sketchbook
2. Drawing pencils & erasers
3. Drawing materials (markers, colored pencils, pastels, charcoal pencils, etc.)
4. Acrylic paints
5. Paintbrushes & palettes
6. Digital OR disposable cameras
7. World map
8. Small stickers (e.g., dots, stars, smiley faces, etc.)
9. Poster paper/chart paper
10. Drawing paper
11. Construction/decorative papers
12. Rulers
13. Liquid school glue & glue sticks
14. Hot glue guns & glue sticks
15. Scissors
16. Rulers
17. Found objects
18. Old magazines and newspapers
19. Recycled cardboard (from used boxes, old notebook backing, etc.)
20. Plaster craft gauze strips
21. Plastic containers for water
22. Shoe boxes
23. Fabric scraps
24. Metal foil sheeting & stylus tools
25. Small mirrors (for self-portrait drawing)
26. Dry erase board/markers/eraser OR chart paper and markers

B. Technology & related materials:

1. Laptop computer with Internet and PowerPoint capabilities, OR a document camera with projection capabilities
2. Computer projector
3. *Digital or printed images of various artworks to be viewed and discussed
4. *Photocopies of artist’s statements to be viewed and discussed
5. *DVD or online video clips of various artists to be viewed and discussed
6. Music player (CD, Mp3) and selection of various cultural music (*optional*)

* See specific lesson plans for further information and reference materials.

C. Resources:

1. Excerpts of artist's statements from: Jimmie Durham, Richard Hill, Jean LaMarr, James Luna, Guillermo Gomez-Peña, Jacob Lawrence, Kristine Yuki Aono, Lorraine O'Grady, Yolanda M. Lopez, Ida Applebroog, Kay Miller, Rachel Whiteread, John Ahearn, Catherine Opie, David Hammons, Bodys Isek Kingelez, Tomie Ari, Eduardo Aparicio, Amalia Mesa-Bains, Dale Copland, Dinh Le, Shirin Neshat, Ken Chu, Janine Antoni, Andy Warhol, Frida Kahlo, Cindy Sherman (*All attached to specific lesson plans*)

2. Books:
 - Bell, Julian. (2004). *500 Self-Portraits*. London, UK: Phaidon Press.
 - Cahan, Susan & Kocur, Zoya. (1996). *Contemporary Art & Multicultural Education*. New York, NY: The New Museum of Contemporary Art.
 - Cisneros, Sandra. (1991). *The House on Mango Street*. New York, NY: Vintage.
 - Daniels, Roger. (2002). *Coming to America: A History of Immigration and Ethnicity in America*. New York, NY: Harper Perennial.
 - DeMeng, Michael. (2010). *Dusty Diablos: Folklore, Iconography, Assemblage, Ole!*. Cincinnati, OH: North Light Books.
 - Gonzalez, Maya Christina (et al). (1997). *Just Like Me: Stories and Self-Portraits by Fourteen Artists*. San Francisco, CA: Children's Book Press.
 - Holland, P. & Spence, J. (2000). *Family Snaps: The Meanings of Domestic Photography*. London, UK: Virago Press Ltd.
 - Lawrence, Jacob. (1993). *The Great Migration: An American Story*. New York, NY: HarperCollins.
 - McBride, James. (2001). *Family: A Celebration of Humanity*. London, UK: Headline.
 - Mihesuah, Devon. (2009). *American Indians: Stereotypes and Realities*. Atlanta, GA: Clarity Press, Inc.
 - Rosenberg, Maxine. (1986). *Making a New Home in America*. New York, NY: William Morrow & Co.
 - Schmidt-Campbell, Mary. *Harlem Renaissance: Art of Black America*. (1994). New York, NY: Abrams.
 - Smith, William L. (1999). *Families & Communities: An Examination of Nontraditional Lifestyles* (From the *Understanding Families* series). Thousand Oaks, CA: Sage Publications.
 - Sommers, Joan. (2006). *The Joseph Cornell Box: Found Objects, Magical Worlds*. Kennebunkport, ME: Cider Mill Press.
 - Wynn, Jane Ann. (2007). *Altered Curiosities: Assemblage Techniques and Projects*. Cincinnati, OH: North Light Books.
 - Zinn, Howard. (1980; 2010). *A People's History of the United States*. New York, NY: HarperCollins.

3. Videos:
 - a. Clips of various images of Native Americans and indigenous North Americans as seen in popular television shows and movies, such as: *Looney Tunes*, *Scooby Doo*, *Last of the Mohicans*, Disney's *Pocahontas*, *Geronimo*, *Apocolypto*, etc.
 - b. *Jacob Lawrence: The Glory of Expression*. L & S Video, 1994. Documentary.
 - c. *Art 21: Art in the Twenty-First Century – Season 1*; Episodes 2 “Spirituality” and 3 “Identity.” PBS, 2001. Documentary.

D. Learning activities:

1. Students will define the terms *Native American* and *indigenous*, while discussing stereotypes they have encountered through various media. Students will also examine contemporary indigenous North American artists and the ways that these artists are dealing with issues of representation in their work.
2. Students will define the terms *emigration*, *immigration* and *migration*, and what these terms have meant for different groups of people in United States/North American history. Through group discussion and a photography project, students will discover what roles these patterns play in their own families' histories. Students will also examine artists' work that addresses issues of people moving between cultures.
3. Students will discuss their families' histories and how they came to live in North America, along with ancestry and how they do or do not identify with their ancestors. They will explore and discuss the many ways in which Contemporary artists use their work to express heritage, culture and diaspora.
4. Students will discuss the aspects of what makes a *family*—both *traditionally* and *non-traditionally*—examining myths and dominant cultural ideals through the discussion of Contemporary art works that address current familial issues. Students will also discuss what accounts for social change, unwritten *norms*, living standards and *family values* in various historical time periods as well as in the present day United States. Students will then create a collaged portrait using their collected data.
5. Students will explore the theme of community through what one sees in a typical day in his/her neighborhood. Students will examine the roles that they play in their own communities, as well as how Contemporary artists are depicting this theme. Students will be asked to consider the aspects of design, primarily composition, color and line, when examining their own neighborhoods and the area around their school, documenting their findings through a series of sketches. Finally, students will determine how their identities are connected to the communities in which they reside and function on a daily basis through a bas-relief sculpture project.
6. Students will explore their identities within the larger concept of autobiographical representation through the creation of a 2- or 3-dimensional artwork based on observation and self-reflection. The formal aesthetic principles of shape, line and space will be considered along with themes of identity. Through looking at Modern and Contemporary portrait paintings, photographs, sculptures, etc., students will learn about the diverse ways that artists depict themselves.
7. Students will discuss and define what makes an object or image either *sacred* or *secular*. They will observe the use of iconic images often associated with religion and spirituality in their own homes and cultures, as well as in popular culture and in the more recent history of art. Students will construct a shrine to an *icon* of their choice, defending its worth and personal importance through both a written reflection and the use of creative problem solving skills in constructing a thought-provoking, 3-dimensional "personal shrine."
8. Students will express and defend their identities and cultural backgrounds through several writing exercises, then create an autobiographical work using any images and media they wish to convey their identity within a critical context. They will also assess and critique themselves through rubrics, writing prompts, class discussions and public exhibition of their work at the very end of the curriculum unit.

LESSON PLANS

Lesson 1: *Who Are “Native Americans”?*

Overview/Objectives:

In this lesson, students will define the terms *Native American* and *indigenous*, while briefly re-examining their knowledge of United States history and the roles that Native American peoples have played in it. Students will determine and discuss stereotypes they have encountered through various media. Students will also examine contemporary Native American artists and the ways in which they are dealing with issues of cultural representation in their work.

Time Frame:

4 50-minute class periods; 1 period for introductory discussion, 1 for sharing out responses based on homework and introduction of studio project, 2 periods for completion of studio project

Resources:

Materials:

- ✓ Journals/Sketchbooks
- ✓ Pencils
- ✓ Projector or document camera
- ✓ Computer with Internet capabilities

Images: (attached)

James Luna – *Take A Picture With An Indian*

Jean LaMarr – *They’re Going to Dump It Where!?!?*

Barbara Jo Revelle – *A People’s History of Colorado*

Richard Ray Whitman – *Fallout Shelter*

Jaune Quick-To-See Smith – *State Names*

Kay Miller - *Seeds*

Artist’s Statements: (attached)

Jimmie Durham

Richard Hill

Jean LaMarr

James Luna

Guillermo Gomez-Peña

Reference Books:

Mihesuah, Devon. (2009). *American Indians: Stereotypes and Realities*. Atlanta, GA: Clarity Press, Inc.

Zinn, Howard. (1980; 2010). *A People’s History of the United States*. New York, NY: HarperCollins.

Film/Video Clips (retrieved from <http://www.youtube.com>):

Clips of various images of Native Americans as seen in popular television shows and movies, such as:

- ✓ *Scooby Doo*
- ✓ *Looney Tunes*
- ✓ *Last of the Mohicans*
- ✓ *Pocahontas* (Disney)
- ✓ *Dances with Wolves*
- ✓ *Geronimo*
- ✓ *Apocalypto*

Instructional Procedures:

1. BEFORE CLASS, have images, copies of artist's statements and all video equipment ready for discussion.
2. Have the students discuss what the phrase *Native American* means to them amongst themselves in small groups. Have each group write down their collective answer in their sketchbooks. Encourage them to consider who these people were/are, what they look like, where they live and what their role in United States history is. Have students take turns sharing out while one student (or the teacher) records their responses where they can be seen by the entire class, such as the chalk/dry erase board or chart paper.
3. Ask the students to define the word *stereotype* as a whole-class discussion. Share out and record these answers as well.
4. Have the class watch the suggested video excerpts. Urge them to pay close attention to possible stereotypes depicted and to make notes of their observations in their sketchbooks.
5. Lead a class discussion in which students debate their observations. Ask which images they believe are or are not stereotypes. Have them explain why or why not.
6. Show images of artwork portraying Native American identity and cultural representation. Ask what similarities they see when comparing the artwork to the video clips. Which images are more accurate? Why? What are the artists trying to convey to their audiences? What are the possible intentions of the film/video directors?
7. Further engage the students by informing them of other well-known celebrities with Native American ancestry, including Johnny Depp, Val Kilmer, Cher, Cameron Diaz, Elvis and Heather Locklear.
8. Discuss why such stereotypes of Native Americans continue to exist. What are other common stereotypes in North America?
9. Discuss that some Latin Americans and *Chicanos* are indigenous peoples in North America. Ask students: What are some of the issues, both past and present, surrounding U.S.-Mexico Relations? Do you view Puerto Rico as part of the U.S.? Why or why not? Read and discuss artist statement from Guillermo Gomez-Peña. Ask if anyone's opinion has changed after reading.
10. **Assignment:** Have students write a 1-page account of a time when someone stereotyped them and illustrate it however they see fit. Why do you think this happened? How did it make you feel? This should be typed for homework and brought to the following class.
11. DURING THE FOLLOWING CLASS PERIOD, have students share their stories on a voluntary basis. Encourage the class to discuss what they have learned about each other and what things they may have in common.
12. Has anyone's personal opinions about their own identity or that of a classmate's changed? How so? This can be a graded discussion, encouraging all students to share.
13. Have students create an illustrated version of their story in their sketchbook to be graded. They may begin in class and complete the assignment for homework according to the following criteria:
 - ✓ Illustration occupies the *entire page*
 - ✓ Has a clear *focal point*
 - ✓ Can be done in *any dry media* of their choice
 - ✓ Shows *rhythm, contrast and unity*
 - ✓ Clearly *corresponds* to their written story

Assessment:

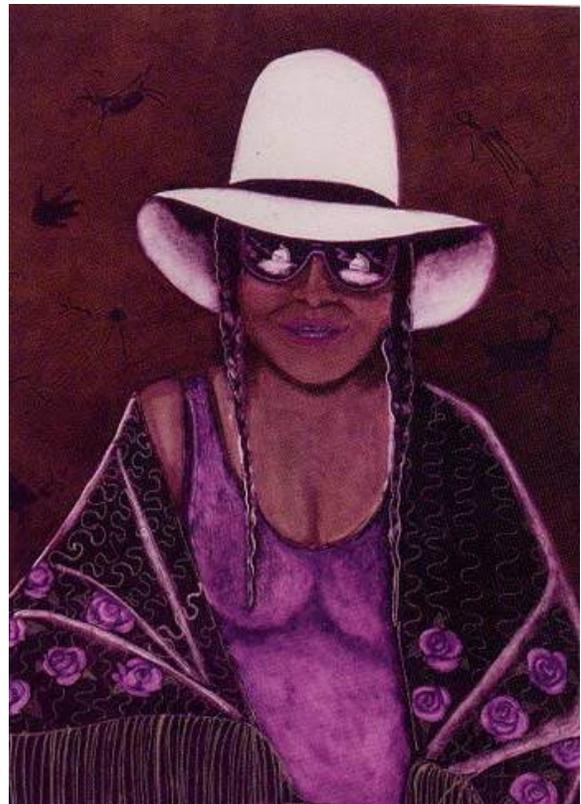
- ✓ Thoughtful participation in class discussions and journal writing in sketchbooks.
- ✓ Ability to recognize what a stereotype is.
- ✓ Concrete understanding of Native American culture and identity, both past and present.
- ✓ An understanding of the term *indigenous* person.
- ✓ Ability to recognize and analyze stereotyping in visual images.
- ✓ Illustration rubric (attached)

IMAGE GALLERY (Lesson 1)



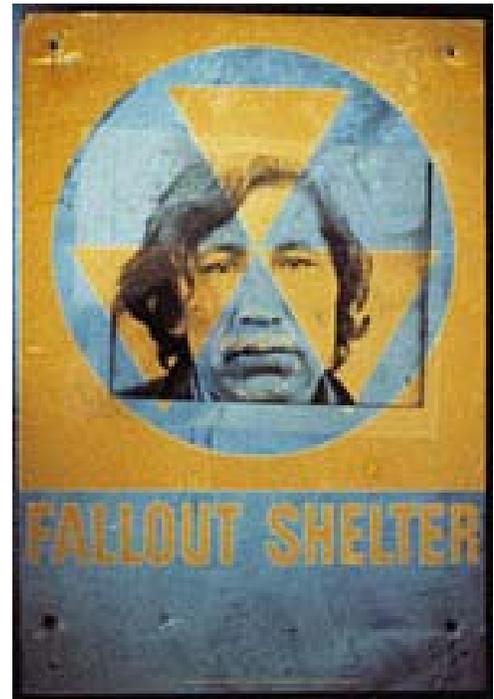
James Luna
Take A Picture With An Indian (2010)
Performance & Mixed-Media,
Installation still photograph
Dimensions variable
Courtesy of
<http://blog.nmai.si.edu/main/2010/10/james-luna-take-a-picture-with-a-real-indian.html>

Jean LaMarr
They're Going to Dump It Where?!? (1984)
Monoprint
18" x 24"
Taken from Cahan, Susan & Kocur, Zoya. (1996).
Contemporary Art & Multicultural Education.

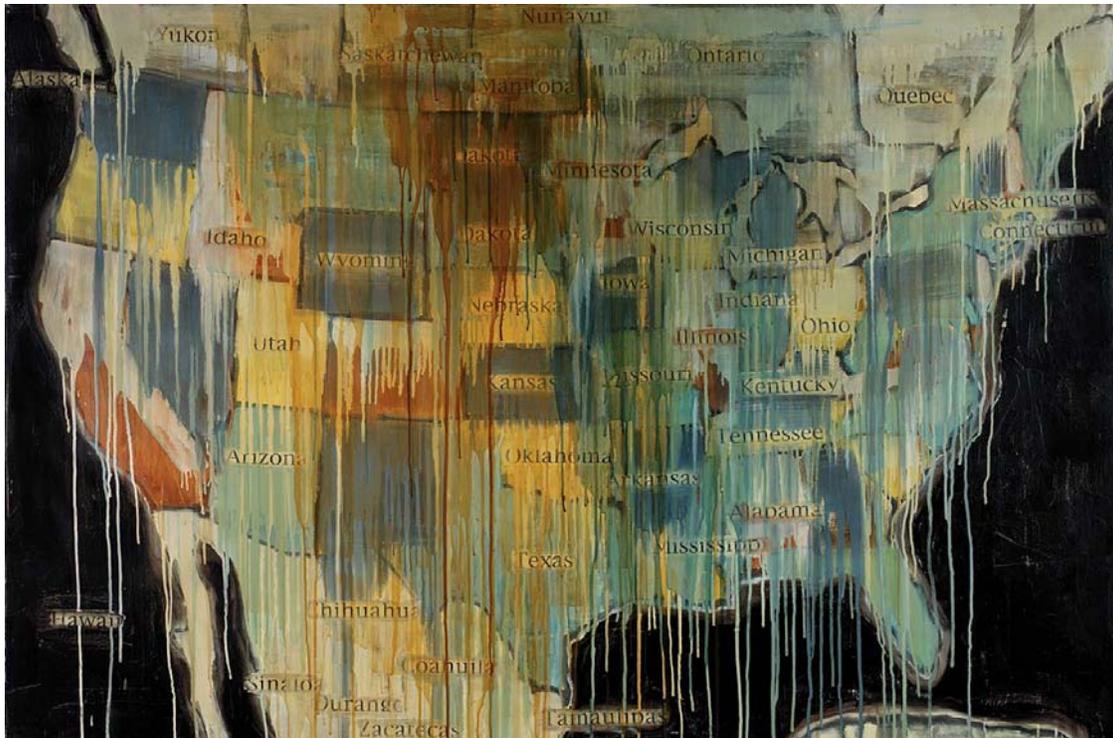




Barbara Jo Revelle
A People's History of Colorado (1991)
Scanned images on tile mural
8' x 600'
Courtesy of
<http://www.publicartarchive.org/work/colorado-panorama-peoples-history>



Richard Ray Whitman
Fallout Shelter (2000)
Mixed Media
10" x 12"
Courtesy of
http://www.fortunecity.com/skyscraper/bit/781/richard_gallery_II.htm



Jaune Quick-To-See Smith
State Names (2000)
Oil, collage & mixed media on canvas
48" x 72"
Courtesy of
<http://americanart.si.edu/collections/search/artwork/?id=73858>



Kay Miller
Seeds (1992)
Oil on canvas
48" x 60"
Courtesy of
<http://www.cla.purdue.edu/waaw/ressler/artists/millerbibimg.html>

ARTIST'S STATEMENT EXCERPTS (Lesson 1)

Jimmie Durham (performance artist)

Born: Arkansas, 1940

Lives: Brussels, Belgium

According to some official documents, I was born in Arkansas in 1940, but that state is a recent invention. The "united states" were all invented against American Indians, and as a Cherokee, I was born in Cherokee territory under the aggressive political act called "Arkansas"... Would it, then, be "patriotic" for me to say that I am an "American," of the "minority" called "Native American?" No, I am Cherokee, and have no other way to be. That does not mean, however, that I must follow some other person's definition of what I am or what I do. I have lived in Europe, New York City and Mexico as well as on reservations. It is kind of a duty to be free, intellectually and in any other way, to break totally out of the isolation in which we are kept... For complex reasons, modern political systems have told us that art either has no function or that its function is to support a political system. I think of art as a combination of sensual and intellectual investigations of reality. The fact that governments want to control art is part of the reality that art must investigate. The fact that a foreign government wants to control me as a Cherokee is a part of reality that my art must investigate.

Richard Hill (photographer)

Born: Buffalo, NY, 1950

Lives: Tuscarora Indian Reservation, Sanborn, NY

... I was born an urban Indian of sorts, living in Buffalo, New York, until I was five years old... At sixteen, I became interested in photography as an art form... I make art because it is something that I have to bring to the world so that Indians can be better understood as a real people of today. The prejudices and racism that I faced as a kid made me determined to let people know that I am an Indian, and motivated me to accomplish something in the world. The major influences on my art are my real-life experiences, my extended family, and the perspective that I have on being an Indian in the modern world.

Jean LaMarr (painter)

Born: Susanville, CA, 1945

Lives: Susanville, CA

My personal experience is directly responsible for the statements in my work. My art deals with cultural survival within my community. The largest part of my work is directed to the non-Indian audience in order to generate awareness and concern for the Earth and our future generations' survival. This communication also addresses indigenous rights as well as the native woman's experience, thereby bringing the art back to the personal. My concerns evolved while growing up and going to public school. I often wondered why very little history of Native Americans was taught, I felt great racism at this time, and in asking myself what happened to the Indian people, this became a catalyst for my work... I saw art then and now as a means to disperse information and as a tool for education. My mural work today addresses the cultural survival of my community.

James Luna (mixed-media artist)

Born: Orange, CA, 1950

Lives: La Jolla Indian Reservation, San Diego, CA

When I am asked, "Who am I? Where do I come from?"... I come from here... Our creation story begins and ends here in this land; I am from nowhere else. American Indian is not a term I like. It is incorrect, as we are not peoples from India, so I use the term Native Tribal peoples and cultures. One of the

primary reasons I make art is to inform others about Native peoples from our point of view— a view that because of history is rich in native cultural tradition, and both influenced by and influential in contemporary American society. I truly believe that Native Tribal peoples are the least known and most incorrectly portrayed people in history, media and the arts. I want to change those perceptions.

Guillermo Gomez-Peña (mixed-media artist)

Born: Mexico City, Mexico, 1955

Lives: New York, NY

I was born...at the Spanish Hospital of a Jewish quarter of Mexico City, the most densely populated metropolis on Earth. I was the darkest of four children...in terms of both skin complexion and personality. My father was darker than I...my mother was as white as can be...Having a red-haired sister and blond brother, I always felt slightly odd, for I had to be “twice as clean and well-dressed” to look *decente*...Racism in modern-day Mexico is a by-product of the country’s inflexible social structure. Nonetheless, as a teenager I knew that my looks weren’t totally acceptable...I still carry that thorn in my heart, and the U.S. has infected that wound. Today I wake up as a Mexican in U.S. territory...I have to make intelligible art for American audiences that know very little about my culture. This is my daily dilemma. I have to force myself to cross a border, and there is very little reciprocity from people on the other side. I physically live between two cultures and two epochs. I have a little house in Mexico City and one in New York, separated from each other by a thousand light years in terms of culture...As a result, I am Mexican part of the year, and Chicano the other part...My journey not only goes from South to North, but from past to future, from Spanish to English, and from one side of myself to another.

NAME: _____ DATE: _____

Stereotyping Essay & Illustration Rubric

	<i>Composition</i>	<i>Focal Point</i>	<i>Rhythm</i>	<i>Contrast</i>	<i>Reflection</i>
20–18 points	The artist has carefully mapped out a variety of interesting shapes, colors/values and textures that fill the entire page, and that overlap in ways that create visual interest.	The artist has pulled the viewer into the image with a focal point that is highly visible from a distance and that also unifies the image.	The artist has used the repetition of certain shapes and colors/values to move the viewer’s eye around the page and to unify the entire image.	The artist has selected colors/values and textures that are highly contrasting as a way of making the image pop as well as unifying the image.	The personal essay thoroughly and thoughtfully answers all of the prompting questions. The page is neatly typed using consistent font and spacing.
17–15 points	The artist’s shapes occupy the entire page and create some visual interest.	There is a recognizable focal point.	There are some shapes and/or colors/values that have been repeated.	There are some instances of contrast in the image.	The personal essay answers the reflection questions in 1 typewritten page.
14–12 points	The page has a significant amount of white space and/or does not clearly tell a story.	There is no obvious focal point.	There are no clear examples of shapes or colors/values being repeated.	There are no clear examples of contrast.	The personal essay is less than 1 typewritten page, or has not addressed the question.

TOTAL POINTS = _____/100

Teacher’s comments:

Lesson 2: *Emigration, Immigration & Migration*

Overview/Objectives:

In this lesson, students will define the terms *emigration*, *immigration* and *migration*, and explore what these notions have meant for different groups of people in North American history. Through large and small group discussion and a culminating photography project, students will discover what roles these notions play in their families' own histories. Students will also examine artists' work that addresses issues of people moving between cultures.

Time Frame:

4–5 50-minute class periods; 1 period for discussion, 1 period for completion of studio project, 1 period for class critique, 1–2 periods for installation of gallery exhibit

Resources:

Materials:

- ✓ Journals/Sketchbooks
- ✓ Pencils/Pens
- ✓ Digital cameras (or disposable cameras)
- ✓ World map
- ✓ Small stickers (dots, stars, etc.) or colorful pushpins
- ✓ Poster paper (any color)
- ✓ Markers or paint (for decorative purposes)
- ✓ Projector or document camera

Images: (attached)

Jacob Lawrence – *The Migration Series*

Yong Soon Min – *Defining Moments Series: Gwangju (#3 of 6)*

Lorraine O'Grady – *Sisters I*

Yolanda M. Lopez – *Things I Never Told My Son about Being a Mexican*

T.F. Chen – *Everlasting Cry for Freedom*

Luis W. Hine – *Italian Family Seeking Lost Baggage, Ellis Island*

Artist's Statements: (attached)

Jacob Lawrence

Kristine Yuki Aono

Lorraine O'Grady

Yolanda M. Lopez

Reference Books:

Daniels, Roger. (2002). *Coming to America: A History of Immigration and Ethnicity in American Life*. New York, NY: Harper Perennial.

Lawrence, Jacob. (1995). *The Great Migration: An American Story*. New York, NY: HarperCollins.

Rosenberg, Maxine. (1986). *Making a New Home in America*. New York, NY: William Morrow & Co.

Instructional Procedures:

1. BEFORE FIRST CLASS, have images and equipment for projection ready for discussion, as well as a world map and stickers/pushpins.
2. As a whole class, both the teacher and students discuss when and why their families came to America, and where their ancestors once lived. Use the stickers/pins to indicate where their families have once and currently live on the world map. (Remind students that it is okay if they do not know

this information, but urge them to research their family history outside of class and consider the topics about to be discussed in class.)

3. Ask the students to define *emigration*, *immigration* and *migration* to the best of their knowledge. Write the class-generated definitions of these three terms, making corrections where necessary, where they will be visible to students for a continued period of time. Have all students copy the definitions into their sketchbooks.
4. Look at the images of the artists' work. Have students determine what issues of emigration, immigration and migration are brought up by each piece. Prompting questions to consider include: What is each artist's message? How are their depicted stories similar? How are they different? Why do people move from place to place? What are some of the reasons or situations that may cause people to move?
5. After viewing the images, have students read excerpts from artist's statements in small groups (3–5 students). Ask them to choose one that they most relate to and discuss why that is among their group members. Have a few students share-out on a volunteer basis.
6. Have the same small groups of students fill out the attached worksheet and discuss their answers with each other as they complete it.
7. FOR HOMEWORK:
 - ✓ Students may take home their worksheets, especially if they do not know the answer to any of the questions, and want to learn more about their family history. Encourage them to have a similar discussion with their family members outside of the classroom. Have all students be prepared to discuss their answers during the next class.
 - ✓ Ask students to bring in an object that represents any **migration issues** to them, such as an object from their family's culture/country of origin. This can be as simple as a family photograph or picture from a magazine that has meaning to them.
8. BEFORE SECOND CLASS, have digital camera(s) ready and a computer for uploading images. Begin class by having students write a brief paragraph in their sketchbooks that describes the significance of their chosen object.
9. Conduct a whole-class discussion about the answers to their worksheet and then their objects. Collect homework for credit and make note of who brought in an object for homework credit.
10. Assignment: After discussing their objects, have the students break into groups of 4–5 and photograph each other holding the objects they brought in using the school's camera. (If the school does not have digital cameras, disposable cameras can be used instead.) Encourage them to pose in creative ways that add to the theme of their object and to take several shots of each person.
11. BEFORE THIRD CLASS, teacher should print out the students' digital photographs. During class, hand the photographs back to each student along with their worksheet. Have them decide which image of themselves they would like to use for the assignment and how they wish to display their images along with their worksheets.
12. Have students work together to create a display of their photographs and written accounts in the classroom or hallway along with the world map. Critique final product together. Students should have a working understanding of the four basic principals of a successful art critique:
 - ✓ DESCRIPTION: Describe the subject matter and overall composition. Then, describe the shapes, line quality, spaces and color relationships.
 - ✓ ANALYSIS: How are the design elements used and organized? What is the strongest part? How is value used? How has line been used to create movement and/or texture? Would you take away or add anything to this artwork? Why or why not?
 - ✓ INTERPRETATION: What do you think is the main idea of the artwork? What mood or emotion is portrayed? How does this artwork relate to your experience?
 - ✓ EVALUATION: Is the artwork successful or not? Support your opinion with your conclusions from steps 1–3.

Assessment:

- ✓ Thoughtful participation in class discussions, journal writing in sketchbooks, group activities, worksheet completion, object choices, photography selection, display “curating” and class critique.
- ✓ Ability to demonstrate understanding of the issues related to emigration, immigration and migration, and how these notions help to define the United States and its citizens.

IMAGE GALLERY (Lesson 2)



Jacob Lawrence
From *The Migration Series*
(1940–41)
Oil on Canvas
12" x 18"
Courtesy of http://www.phillipscollection.org/migration_series/flash/experience.cfm

Yong Soon Min
Defining Moments Series: Gwangju (#3 of 6)
(1992)
Gelatin silver print & etched glass
20" x 16"
Courtesy of <http://curate.tumblr.com/post/330975751/yong-soon-min-number-3-of-6-from-the-defining>





Lorraine O'Grady
Sisters I
(1980/1994)
Photographic Images
20" x 16"
Courtesy of
http://www.brooklynmuseum.org/opencollection/objects/186395/Miscegenated_Family_Album



Yolanda M. Lopez
Things I Never Told My Son about Being a Mexican
1985
Mixed media installation (dimensions variable)
Courtesy of
<http://www.chicano.ucla.edu/research/documents/LopezGuide.pdf>

ARTIST'S STATEMENT EXCERPTS (Lesson 2)

Jacob Lawrence (painter/mixed-media artist)

Born: Atlantic City, NJ, 1917

Died: Seattle, WA, 2000

Our homes were very decorative, full of pattern, like inexpensive throw rugs. It must have had some influence, all this color and everything. Because we were so poor, the people used this as a means of brightening their life. I used to do bright patterns after these throw rugs; I got ideas from them, the arabesques, the movement and so on.

Kristine Yuki Aono (mixed-media artist)

Born: Chicago, IL, 1960

Lives: Cheverly, MD

I am a third-generation Japanese American...My grandfather's interest in the traditional arts of Japan...made a strong impression on me. My sculpture gives me a method for working through and expressing conflicts in my identity as a Japanese American. Through my art I have been able to express my personal views on topics such as the internment of Japanese Americans during World War II, acculturation, racial and sexual stereotypes, and my family's history...*Hashi/Fork* is a work I made to illustrate my dual Japanese American upbringing. I drew upon my memory that my mother always set the table with both hashi (chopsticks) and forks...I think of it as an allegorical self-portrait.

Lorraine O'Grady (mixed-media artist)

Born: Boston, MA, 1942

Lives: New York, NY

My parents both came from Jamaica in the 1920s. They met each other in Boston, at the tea table during a cricket match in which one of my uncles was bowling...At some level I understood from the beginning that as a first-generation black American I was culturally "mixed." But I had no language to describe and analyze my experience...As a teenager with few role models, I had to negotiate between my family's middle- and upper-class British colonial values...and the vital urgency of the neighboring black working-class culture, constantly erupting into my non-study life in spite of all of my parents' efforts to keep it at bay...I see my experience not as unique, but as increasingly typical. Soon we will all have to become bi- or tri-cultural.

Yolanda M. Lopez (mixed-media/installation artist)

Born: San Diego, CA, 1942

Lives: San Francisco, CA

Both of my grandparents were born in urban Mexico...Like many people of my generation, I remember growing up with the unspoken but understood hierarchy of men's and women's roles, and whites' and Mexicans' places in society. San Diego, which was economically dependant on the military industry, was a very oppressive environment to grow up in. My grandparents spoke to me in Spanish and I responded in English. My mother only spoke to me in English. Since Tijuana, Baja California (Mexico) and San Diego share a boarder, they have always had a strong influence on each other culturally and economically and I was obviously influenced by both.

Lesson 3: What Is A Family?

Overview/Objectives:

In this lesson, students will discuss all of the aspects of what makes a *family*—both traditionally and non-traditionally. Students will examine myths and dominant ideals in the U.S. by exploring Contemporary art that critiques familial issues. Students will also discuss what accounts for social change and unwritten *norms*, or standards of living for a given place and time period. In turn, students will again be urged to consider who their ancestors were and how their family values may or may not have been passed down through the generations. Students will look further at *family values* within the cultural context of the U.S., especially how they are shaped and dictated by mass media.

Time Frame:

6 50-minute class periods; 1 period for introductory discussion, 2 periods for portrait drawing, 3 periods for completion of studio project

Resources:

Materials:

- ✓ Journals/Sketchbooks
- ✓ Pencils
- ✓ Projector or document camera
- ✓ Drawing paper
- ✓ Glue
- ✓ Scissors
- ✓ Variety of used magazines

Images: (attached)

Ida Applebroog – *Promise I Won't Die?*

Ravinder Reddy – *A Family*

Erika Rothenberg – *There Are Still Families*

Rachel Whiteread – *House*

John Ahearn – *Otto And His Daughter Karlee*

Catherine Opie – *Oliver In A Tutu*

Artist's Statements: (attached)

Ida Applebroog

Kay Miller

Rachel Whiteread

John Ahearn

Catherine Opie

Reference Books:

Holland, P. & Spence, J. (2000). *Family Snaps: The Meanings of Domestic Photography*. London, UK: Virago Press Ltd.

McBride, James. (2001). *Family: A Celebration of Humanity*. London, UK: Headline.

Smith, William L. (1999). *Families & Communities: An Examination of Nontraditional Lifestyles* (From the *Understanding Families* series). Thousand Oaks, CA: Sage Publications.

Instructional Procedures:

1. BEFORE CLASS, have images, copies of artist's statements and equipment ready for discussion.
2. View images and read artists' statements. Have students take discussion notes in their journals/sketchbooks. Consider the following:

- The importance of their own families to them
 - Who makes up their families?
 - Which family members are you closest to? Why?
 - What do you consider a *traditional* or *non-traditional* family? Why? What category do you consider your family to belong to? Why?
 - What specific values does your family consider important? What have they taught you?
 - What roles do women and men, young and elderly play in your family? Do you agree with these roles? Why or why not?
 - Do outside influences (friends, media) help determine how you feel about your family? How so?
 - If your family represents several different cultures and/or lifestyles, are there conflicts because of this? How so? Do you identify with certain aspects of your family more than others? Why?
 - Are family photographs and keepsakes important to your family? To you? Why or why not?
3. Some points to consider when discussing marriage:
 - “Traditions” and “norms”
 - Divorce and remarriage
 - Gender, age, race and social class
 - Myths vs. facts
 - Students’ own personal experiences
 4. Some points to consider when discussing children:
 - Children being raised by 1, 2 or more parents/guardians
 - Gay and lesbian parents
 - Large and small families, and only children
 - “Sibling rivalry”
 - Gender and age roles; responsibilities within a family structure
 - Parental rights
 5. FOR HOMEWORK: Ask students to take some time to “flip through” the various television programming being broadcast that evening, or to look at news sites online (MSN, Yahoo, etc.). Have them **take notes on** and **analyze** how different types of families are portrayed in the media. Then, ask them to write a 1-page critical account of what they see based on the discussions in class.
 6. Have students share out their finding during the following class period.
 7. DURING THE 2nd AND 3rd CLASS PERIODS, after students have shared and discussed their homework responses, teacher will use the remainder of the class period to review portrait drawing and facial proportions. (*Worksheet attached – may be photocopied and handed out to students to practice along with teacher’s guidance.*)
 8. Have students pick a partner and have them take turns drawing each other in profile. The sketches of the head should be true-to-life size.
 9. Once they have perfected their sketches. Have them draw a final a profile silhouette of each other on thick drawing paper and carefully cut it out.
 10. Students will then spend time gathering images having to do with notions of families and family values that represent their beliefs from used magazines and newspapers that they will glue to their profile silhouette until it is completely filled in.
 11. FOR HOMEWORK, have students bring in additional collage materials.
 12. Spend the next 2–3 class periods completing the collage project.

Assessment:

- ✓ Thoughtful participation in class discussion.
- ✓ Thorough and thoughtful observations detailed in written homework assignment.
- ✓ Rubric attached.

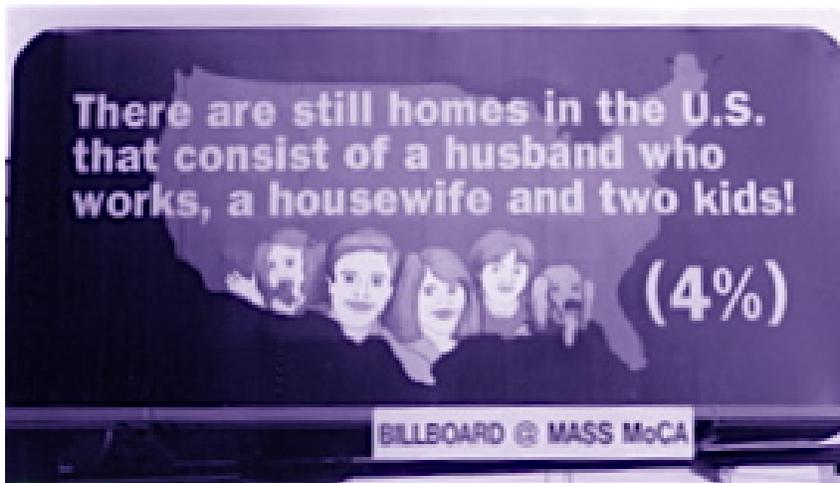
IMAGE GALLERY (Lesson 3)



Ida Applebroog
Promise I Won't Die?
(1987)
Lithograph w/ lino cut & hand-coloring
38" x 48"
Courtesy of
<http://www.wfu.edu/veWebsite/exhibit3/images/e30002b.jpg>



Ravinder Reddy
A Family
(1997)
Painted polyester resin fiberglass
5'5" x 6'5" x 4'3"
Courtesy of
http://www.deitch.com/projects/project_images.php?slideShowId=127&projId=145



Erika Rothenberg
There Are Still Families
(1999)
12' x 14'
Courtesy of
http://www.worcesterphoto.com/archive/art/99/08/20/image/A_rothenberg290x200.gif



Rachel Whiteread
House
(1993)
Concrete
Life size (destroyed)
Courtesy of
http://www.damonart.com/linkimages/l_whiteread_house_1993.jpg



John Ahearn
*Otto and His
Daughter Karlee*
(2011)
Painted plaster casts
Dimensions variable
(aprox. 30" x 15")
Courtesy of
<http://www.brooklynstreetart.com>

Catherine Opie
Oliver In A Tutu
(2004)
C-print photograph
30.5" x 26.5"
Courtesy of
<http://www.artnet.com/artwork/425993108/138064/catherine-opie-oliver-in-a-tutu.html>



ARTIST'S STATEMENT EXCERPTS (Lesson 3)

Ida Applebroog (painter/mixed-media artist)

Born: Bronx, NY, 1929

Lives: New York, NY

I was born in 1929, in the Bronx, to a Jewish immigrant family. From having been raised in a very frigid household, I found out early on how power (and the lack of power) works – the power of parents over children, of males over females, of doctors over patients, of one ethnic group over another, of governments over citizens. As a woman, my art very much reflects the injustices perpetuated upon women in the past, as well as now. I am especially concerned about family issues, particularly the abuse of children within the family. The abuse of children can take many forms – not only the physical and sexual, but also the psychological abuse, which is more subtle, but often just as damaging. It is the children who are the most powerless in our world, who are most often the victims, but who are also our future.

Kay Miller (painter/installation artist)

Born: Houston, TX, 1946

Lives: Boulder, CO

My art helps me see more clearly who I am, how I act and feel, as well as what I value and desire in life. The symbols I use most frequently are inspired by nature. Although I grew up in an urban environment in Houston, Texas, my family was very close to nature. My parents were raised in rural Texas and longed to maintain their connection to the earth. We lived near the port of Houston where all of the ships came in so I saw and met people from all over the world. We cultivated tiny gardens that were like urban jewels, and sometimes fished and trapped our food. We bought our vegetables and fruits from a man who still used a donkey cart.

Rachel Whiteread (sculptor)

Born: London, England, 1963

Lives: London, England

The first architectural piece that I made...was really to do with kind of childhood memories in a way and maybe leaving home and doing all those sorts of things very much connected to my own sort of history, but I think that changed you know through *House* which was obviously a sort of political statement as well. It was more the notion of how buildings are anonymous, the way in which apartments are often made...sort of forgotten architecture. It's just spaces, no one really considers them. They're purely functional spaces.

John Ahearn (sculptor)

Born: Binghamton, NY, 1951

Lives: Bronx, NY

I come from a middle-class background in upstate New York, third-generation Irish Catholic. One important thing is that I have an identical twin brother, Charlie. During childhood, I was “one of the twins.” So, I have a need to collaborate with other people. My father was a doctor. He delivered babies. Almost all of the materials I use in my art are medically oriented. I think the casting (sculptures) situation is a lot like an operating table. The casting process is also a lot like giving birth. Robert (long-time collaborator, Rigoberto Torres) and I are like doctors who help give birth to new creations.

Catherine Opie (photographer)

Born: Sandusky, OH, 1961

Lives: Los Angeles, CA

The exhibition “In and Around Home” [Guggenheim, 2004 - 05] is most(ly) narrative work . . . it evokes street photography; it’s about my family, a queer lesbian family in South Central Los Angeles; it’s about the news and mediation of the news in our own home and how that affects us. How do we find truth in these images? That’s why I wanted to use Polaroid when taking photos of images on the television—Polaroid is the un-manipulated image in our day. Now, it is the gone image; it’s become extinct.

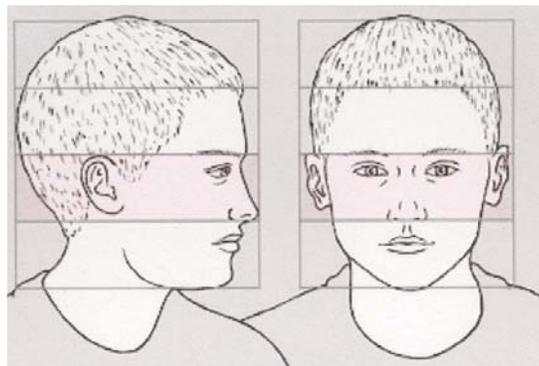
Portrait Drawing

Remember that these are very general directions for drawing a person's face. All faces are slightly different, so your portraits will not look the same as other students'.

Suggestions for Drawing:

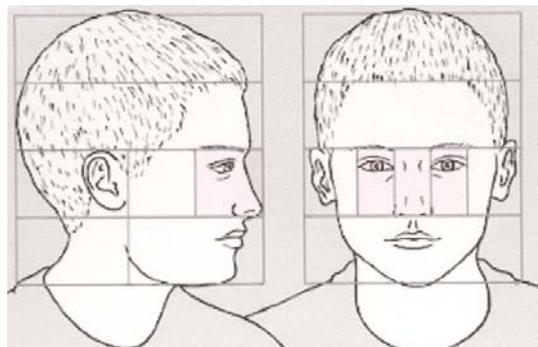
- Draw lightly. You may want to change something later.
- Practice! Practice! Practice!
- The more often you do something the better you will get.
- Look at what you are drawing often.

- 1.) Begin by drawing an egg shape on your paper with the small end of the egg pointing downward. Draw lightly. Then you will be able to erase or draw over anything you are not pleased with.



- The head can be divided into 4 equal quarters.
- The first quarter measures from the top of the head to the hairline.
- The second quarter measures from the hairline down to the eyebrows. This is the halfway mark.
- The third quarter contains most of the features. The eyebrows are level with the tips of the ears. The eyes are just below. At the bottom of this section, the tip of the nose is level with the ear lobes.

- 2.) Drawing the eyes and nose:



- The eyes are about half way down the head.
- The distance between the eyes is the same size as an eye. You should be able to fit 5 eyes across the head so use your pencil as a measuring guide.
- The distance between the eyes is similar to the width of the bottom of the nose.

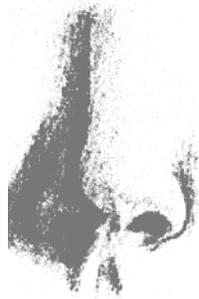
Eye Drawing

The eyeball itself is really round, but there are upper and lower eyelids partially covering it so they change the shape of the eye to have corners. The eyelid covers the top of the *iris* (the colored part of the eye). The *pupil* is in the very center of the iris.



Nose Drawing

The nose is difficult to draw because there are very few lines to help describe its shape. Start by drawing what you can see: the *tip of the nose*, then the *inside and outside edges of the nostrils*. Then try to define the areas of tone that defines the planes of the nose.

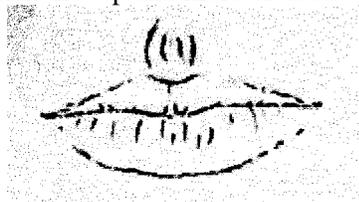


3.) Proportions for the Mouth:

- If you draw a triangle from the center of the head through the sides of the nose, this will indicate where the corners of the mouth will fall.
- Another method for figuring out how wide the mouth should be is to line up the outside corners of the mouth with the very center of the eye.

Mouth Drawing

- The mouth is the second most expressive feature of the face (after the eyes).
- Begin by drawing the *line that separates the two lips*. It is not a straight line but has very subtle shape.
- The *top lip* has a characteristic bow to it that varies considerably from person to person.
- The *bottom lip* is usually larger than the top and more creased with vertical stretch lines.



- Use tones subtly to shape the lips and make them look full.



NAME: _____ DATE: _____

Self-Portrait Collage Rubric

Points	<i>Collage</i>	<i>Proportions</i>	<i>Details/Observations</i>
20–18 points	Student thought carefully about what types of images and shapes to include in the collage that clearly send the viewer a specific message; all cutting and gluing is neatly done.	The portrait is accurate in the size and placement of all facial features; the portrait shows attention to the connections between different facial features.	All facial features look specifically like those of the artist and show complete understanding of the points discussed in class; the artist has carefully observed the details of hair and any clothing/accessories visible.
17–15 points	The collage has enough unified images to tell a story to the viewer; all cutting and gluing is neatly done.	The portrait is very nearly accurate in the size and placement of all facial features; the portrait shows careful attention to specific angles.	The sizes and placements of most facial features look specifically like those of the artist and show general understanding of the points discussed in class.
14–12 points	The collage has evidence of some unity and very few white spaces; cutting and gluing are neat, but could be improved.	The portrait shows some understanding of how to use guidelines to get correct proportions.	The portrait has some evidence that the artist has studied the specific shapes of facial features.
11–9 points or Incomplete	There is no discernible story being told through the collage; cutting and gluing is sloppy and alters the shape of the silhouette shading in the portrait.	There is no evidence that the artist has used guidelines or paid any attention to the proportions of a face.	All facial features look general and not based on specific observations.

TOTAL POINTS = _____/60 points

Teacher’s comments:

Lesson 4: *My Neighborhood, My Community*

Overview/Objectives:

In this lesson, students will explore the theme of community, particularly “street life” and what one sees in a typical day in his/her neighborhood. The roles that they play in their own community, as well as how artists have depicted these themes will be discussed. Students will be asked to examine their neighborhoods historically and contemporarily, as well as the area around the school, documenting their findings through notes and sketches in preparation for a cardboard and plaster relief sculpture studio project. Overall, students will examine the ways in which their identities are connected to the communities in which they reside and function.

Time Frame:

8–9 50-minute class periods; 1 period for introductory discussion, 1 period for planning their artwork, 6–7 periods for completion of studio project, 1 period for class critique

Resources:

Materials:

- ✓ Journals/Sketchbooks
- ✓ Pencils
- ✓ Projector or document camera
- ✓ Drawing paper
- ✓ Liquid glue
- ✓ Hot glue guns & glue sticks
- ✓ Scissors
- ✓ Rulers
- ✓ Acrylic paint
- ✓ Paintbrushes & palettes
- ✓ Recycled cardboard (from used boxes, old notebook backing, etc.)
- ✓ Plaster craft gauze strips
- ✓ Plastic containers for water
- ✓ Architecture books for image reference

Images: (attached)

David Hammons – *High Goals*

Jacob Lawrence – *Brownstones*

Alex Katz – *Stonington*

Sam Taylor-Wood – *Five Revolutionary Seconds XIII*

Bodys Isek Kingelez – *Ville Fantôme*

Frida Kahlo – *My Dress Hangs There*

Artist’s Statements: (attached)

David Hammons

Tomie Ari

Eduardo Aparicio

Reference Books:

Cisneros, Sandra. (1991). *The House on Mango Street*. New York, NY: Vintage.

Schmidt-Campbell, Mary. (1994). *Harlem Renaissance: Art of Black America*. New York, NY: Abrams.

Instructional Procedures:

1. BEFORE CLASS, have images, copies of artist's statements and electronic equipment ready for discussion.
2. Have students view the artists' work and read the various artist's statements. Ask the students to examine the images while noting the different types of communities they represent. Explain how artists often play the role of the "storyteller" and historian for their communities. Have students take notes in their sketchbooks/journals.
3. Lead a discussion of the art and artists where students analyze and interpret the following:
 - Who are the figures in these works?
 - Are there images without people in them are a still a "portrait" of a community? Which ones and how so?
 - Why do you think the artist created the type of work that he or she did to represent a community in particular way?
 - Are these historical or contemporary images? What visual clues tell you so?
 - What actions and interactions are taking place in these images? What do they tell us as viewers?
4. Have students to break up into small groups of 3–5 people to discuss and record answers to the following prompting questions:
 - Ask students to recall their discussions during the *Emigration, Immigration and Migration* lesson.
 - Continue by asking: Where is home to you?
 - What makes your neighborhood or community special? What makes it ordinary?
 - What types of the following are represented in your community: cultures, ethnic groups, businesses, food, stories/legends/history, etc.? List as many as you can think of.
 - How does the greater public utilize your neighborhood?
5. Have students go outdoors and examine the neighborhood around the school building. Ask them to consider the questions that they just discussed in class about the neighborhoods where they live. Have them record their observations with written notes, quick sketches in their sketchbooks.
6. FOR HOMEWORK: Have students create quick sketches of their own communities and homes in their sketchbooks from observation. Remind them to consult their notes from class on what to look for as they evaluate their own neighborhoods, paying close attention to any unique aesthetic qualities they may discover. They should be thinking in terms of reading the visual story that their surroundings are telling them.
7. DURING THE NEXT CLASS, check that homework sketches were completed. Briefly ask students to mention some things they discovered through their observations. Explain that they will be creating a bas-relief sculpture of a scene from their community out of cardboard covered in plaster, which they will be painting after building. Define *bas-relief sculpture* as a *sculpture technique in which design elements are layered on top of (or carved out of) an overall flat background*.
8. Have students choose one of their sketches to be rendered in a bas-relief format, then perfect that sketch, considering what types of shapes they can cut out to create their neighborhood scene. When students are ready, ask them to draw out their shapes in pencil on pieces of recycled cardboard and to begin carefully cutting them out.
9. When all of their pieces have been cut out, give students a 12" x 14" (or larger) sheet of cardboard to use as the base of their relief sculpture. (The backing of old sketchbooks or notepads works well.) Arrange and glue all pieces down to the base paying attention to layering and overall composition.
10. Once all glue has dried, students can begin adding thin layers of plaster craft gauze over top, smoothing out with their fingers as they work. It is usually necessary to add a second layer after the first has dried.
11. Once the plaster has dried, students can paint their sculptures as they sit fit. If they wish to leave white, suggest that they paint them with a layer of white paint to give the piece a properly finished look.

12. When all projects are complete, have the student present his or her work, and encourage the class to ask questions or give constructive feedback. Have all students complete project reflection sheet addressing both their own work as well as the work of two other students of their choosing. Display work around the school.

Assessment:

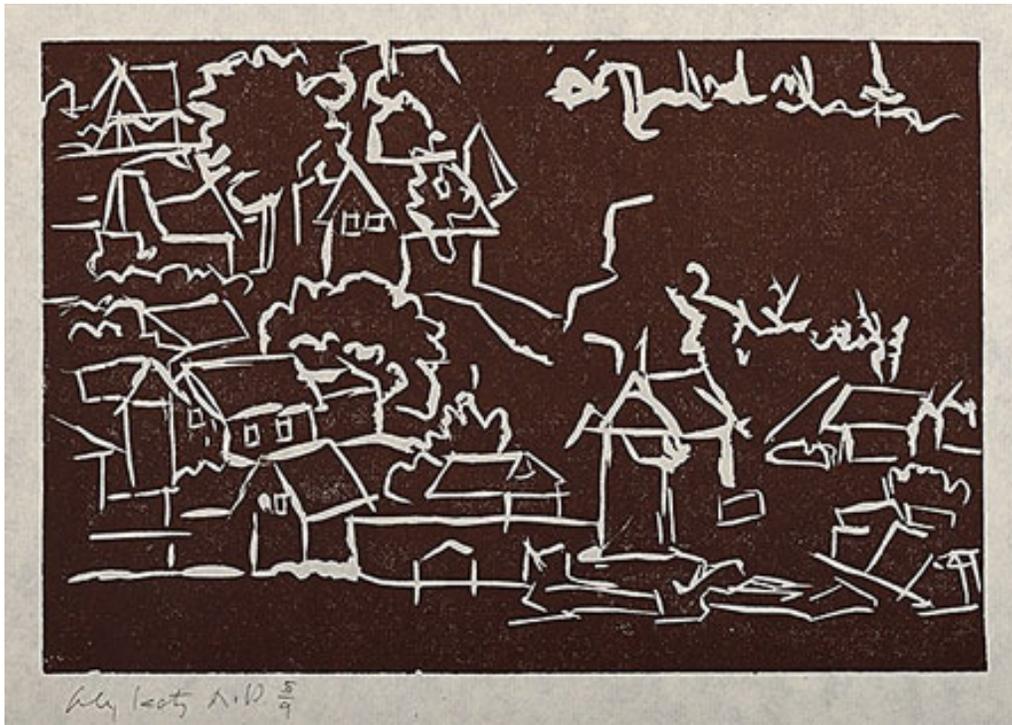
- ✓ Thoughtful participation in all class-wide and small group discussions.
- ✓ Depth of comments spoken during final presentation of work and class critique.
- ✓ Thoughtful consideration and depth of answer written on reflection worksheet.
- ✓ Thoughtfulness given to all sketches and note taking, as well as planning for final project.
- ✓ Ability to reflect on how one operates in his or her own community.
- ✓ Working understanding of the artist's role as storyteller/historian.
- ✓ Bas-relief project reflection sheet.

IMAGE GALLERY (Lesson 4)

David Hammons
Higher Goals
(1982)
Found objects/mixed-
media
Courtesy of
<http://edu.moca.org/education/teachers>



Jacob Lawrence
Brownstones
(1958)
Egg tempera on Board
31.5" x 37"
Courtesy of
<http://whitney.org/www/jacoblawrence/art/img/pho342x273neighborhood.jpg>



Alex Katz
Stonington
(1994)
Woodcut print
13" x 17"
Courtesy of
<http://lucianabritogaleria.com.br/en/artista/1336/stonington/1345?page=1>



Sam Taylor-Wood
Five Revolutionary Seconds XIII
(1998)
Chromogenic print on vinyl w/audio
44" x 305"
Courtesy of
<http://cms.skidmore.edu/schick/archive/images/st.jpg>

Bodys Isek Kingelez,
Ville Fantôme (installation view
detail)
(1996)
Paper, plastic and cardboard
3' 11" x 18' 8" x 7' 1"
Courtesy of
<http://www.cmoa.org/international/html/art/kingelez.htm>



Frida Kahlo
My Dress Hangs There
(1933)
Oil on canvas
24" x 30"
Courtesy of
<http://www.frida-kahlo-foundation.org/My-Dress-Hangs-There.html>

ARTIST'S STATEMENT EXCERPTS (Lesson 4)

David Hammons (mixed-media artist)

Born: Springfield, IL, 1943

Lives: New York, NY

...That's why I like doing stuff (making art) better on the street, because the art becomes just one of the objects that's in the path of your everyday existence. It's what you move through, and it doesn't have any seniority over anything else...I do my street art mainly to keep rooted in that "who I am," because the only thing that's really going on is on the street; that's where something is really happening.

Tomie Ari (painter, mixed-media/installation artist)

Born: New York, NY, 1949

Lives: New York, NY

I am a Japanese American visual artist. I was born and raised in New York. I have lived in neighborhoods all over New York City – from the Bronx and Harlem, where I lived as a child, to the Lower East Side, Chinatown and the Upper West Side of Manhattan. My husband, a Chinese American, grew up behind a laundry in Brooklyn. While we may be by definition Japanese and Chinese, our experience has been a uniquely American one; an experience unavoidably interconnected with the black, white and Latino lives we encounter daily...I have worked collaboratively in a variety of mediums, mural projects, print and poster projects, banner and book projects, and artist-organized exhibitions within a community context. My work is renewed by the energy that emerges from these projects and from the ongoing dialogue between artists and non-artists, the foreign and the familiar, children and adults, past and present.

Eduardo Aparicio (photographer)

Born: Guanabacoa, Cuba, 1956

Lives: Miami, FL

My photographs are an ongoing documentation of Latino communities in the United States. The project began with the series, entitled *Estados Unidos*, which concentrates on the Spanish-speaking communities of Chicago, particularly the Mexican and Puerto Rican communities...The primary purpose of this documentation is to represent the Latino communities of the United States as an integral and vital part of American society...in some cases, the presence, or absence, of national color indicates the degree of acculturation...these landscapes suggest the idea of living in two places at the same time: the land of one's birth and the adopted land. What do all of these images mean?...Do they assert an old identity or are they a way of taming an unknown and often hostile environment?

NAME: _____ DATE: _____

My Neighborhood, My Community: Bas-Relief Sculpture Project

Your Idea:

Specifically describe what you want your relief sculpture to communicate to the viewer. Describe **3 specific things** that you did to make this idea visible.

Construction:

Find a sculpture that is very well constructed and painted. Describe **3 specific things** that the artist did to build this sculpture so well.

Communication:

Find a sculpture that you think communicates a specific idea in a really strong way. What *exactly* does the sculpture communicate and what did the artist do to communicate his/her idea?

NAME: _____ DATE: _____

Bas-Relief Sculpture Project Rubric

	<i>Composition & Communication</i>	<i>Construction</i>	<i>Expressiveness & Use of Visual Cues</i>	<i>Use of Materials</i>	<i>Reflection</i>
20–18 points	The artist has carefully mapped out a variety of interesting shapes, which overlap in ways that create visual interest. The shapes clearly and specifically tell a narrative.	The sculpture is sturdy without being too heavy; all forms are neatly shaped and discernable; plaster is smooth on the surface.	The sculpture portrays an easily read event/place for the artist’s personal experience through an original perspective.	The artist has selected colors/values and textures that are highly contrasting as a way of making the sculpture “pop” as well as unifying the image.	The artist thoughtfully answered all of the reflection questions, considering both their own work as well as their classmates.
17–15 points	The artist’s shapes occupy the entire page and create some visual interest. There is a recognizable narrative being told.	The sculpture is mostly holding together as it is handled by the artist; surfaces are generally smooth.	The sculpture depicts an easily read event/place, but it is generic and broad rather than personal to the artist.	There are some instances of planned color, contrast and texture in the image. The artist attempted to create unity and mood in their piece.	The artist answered all of the reflection questions.
14–12 points	The sculpture has a significant amount of empty space and/or does not clearly tell a story.	The sculpture is deteriorating and/or has a lumpy, sloppy-looking surface.	The event/place in the sculpture is copied, impersonal, or unable to be read at all by the viewer. Work is incomplete.	There are no clear examples of unity or mood in the piece. Plaster and paint appear hastily done.	The artist has not answered the reflection questions at all or has not addressed the question when answering.

TOTAL POINTS = _____/100

Teacher’s comments:

Lesson 5: Iconography – From Sacred to Secular

Overview/Objectives:

In this lesson, students will create “personal shrines” after exploring how they express their individual spirituality, whether something taught to them by their families or their own personal belief of what is important to them (religious or otherwise). The teacher will model a very accepting pluralistic approach to spirituality for the students by being receptive to what they feel should be included in their personal shrines, as well as what they believe should *not* be included. Students will understand that there are a wide range of opinions and practices among various students. Therefore, they will learn to accept the differences, and to respect and celebrate each other’s customs and beliefs. Furthermore, students will continue to investigate the use of found objects in making works of art.

Time Frame:

6 50-minute class periods; 1 period for introductory discussion, 5 periods for completion of studio project

Resources:

Materials:

- ✓ Journals/Sketchbooks
- ✓ Pencils
- ✓ Projector or document camera
- ✓ Rulers
- ✓ Metal foil sheeting
- ✓ Stylus or scribe tools (note: wooden ones are usually easy to find at a local art supply store)
- ✓ Variety of papers
- ✓ Scissors
- ✓ Liquid school glue
- ✓ Shoe boxes (or a box of similar dimensions)
- ✓ Acrylic paint
- ✓ Paintbrushes & palettes
- ✓ Various drawing media: markers, colored pencils, pastels, charcoal, etc.
- ✓ Fabric scraps
- ✓ Found objects

Images: (attached)

Joseph Cornell – *Untitled (Cockatoo and Corks)*; *Untitled (Medici Princess)*

Amalia Mesa Bains – *Dolores del Rio VI*

Guillermo Gomez-Peña – *Border Brujo*

Yolanda M. Lopez – *Portrait of the Artist as the Virgin of Guadalupe*

Graceann Warn – *Cosmic Mystery*

Leo Kaplan – *Jiminy*

Dale Copland – *The Things We Leave Behind*

Shirin Neshat – *Guardians of Revolution*

Artist’s Statements: (attached)

Amalia Mesa-Bains

Dale Copland

Dinh Le

Shirin Neshat

Reference Books:

- Demeng, Michael. (2010). *Dusty Diablos: Folklore, Iconography, Assemblage, Olé*. Cincinnati, OH: North Light Books.
- Sommers, Joan. (2006). *The Joseph Cornell Box: Found Objects, Magical Worlds*. Kennebunkport, ME: Cider Mill Press.
- Wynn, Jane Ann. (2007). *Altered Curiosities: Assemblage Techniques and Projects*. Cincinnati, OH: North Light Books.

Instructional Procedures:

1. BEFORE CLASS, have images, copies of artist's statements and all video equipment ready for discussion.
2. Before viewing work, have students define the terms *sacred*, *secular*, *icon* and *iconography*. Discuss various icons, but from world religions and popular culture. Why are these images iconic? How did they become iconic?
3. Have students view images of the artists' work. Discuss both the techniques used and the icons portrayed in each of the images. Explain the technique of *assemblage* and further discuss the use of *found objects* in a work of art. Ask students to point out iconic elements that they see in the examples.
4. Ask students to define *spirituality*. Is spirituality necessarily religious? Why or why not? Explain. What other types of beliefs systems might people have other than a religious one? Teacher should write the student-generated list on the board.
5. Have students break up into small groups of 3–5 and take turns reading the artists' statements to each other at their tables. How does spirituality play into each artist's work? Is spirituality necessarily religious or secular to each artist? What are the context clues that tell you this?
6. Explain to students that they are going to take an ordinary box and turn it into a "personal shrine" made up of found objects, basic art materials and assemblage techniques. Explain that their shrine must represent their personal belief system in any way they sit fit. Have students make lists in their sketchbooks of objects and concepts that are important and valuable to them.
7. Allow students to begin sketching ideas for how to assemble their shine in their sketchbooks.
8. FOR HOMEWORK, have students bring in any found objects and materials from home that they want to include in their project. Remind them that they may not use everything that they bring in and that they may also want to add more things as they go along. Both 2- and 3-dimensional materials are important: consider decorative papers, magazines, photographs, photocopies of important documents, fabric etc., as well as actual objects of interest. (*Teacher may also have students bring in a box from home if they do not have enough materials in their school for each student to be given, or to make, his/her own box.*)
9. During the second class session, DEMONSTRATE to students ways to begin covering their boxes. They may use paper or sheets of thin metal foil for a sturdier, rustic look. If using metal foil, the teacher should also demonstrate how to use a stylus to create texture on the foil. Tell students that metal foil can easily be glued to their box and can be painted over. Other tips include:
 - Keep your design bold and simple.
 - Make sure a stack of paper, a magazine or a towel is under your foil when tooling.
 - Either trace the design by putting it on top of the foil or draw it free hand with your stylus tool.
 - Emboss by rubbing larger areas to make it pushed out on the other side.
 - Turn the sheeting over and emboss using the other side for a different effect.
 - Color the metal by using permanent markers or acrylic paint. Paint can also be thinned with acrylic medium for a "wash" effect.
10. Allow students to begin creating their shrines by planning and mapping their compositions first before gluing on anything together.
11. **Assignment:** Assemble personal shines using a variety of techniques discussed in class.

12. When all shrines are complete, have students give their work a descriptive title and answer the reflection questions (attached).
13. Conduct a class critique, encouraging students to explain their belief systems represented in their sculptures. Assure them that the goal is to learn about different points of view, customs and practices from each other.
14. After the critique is completed, display work around the school with their reflection sheets.

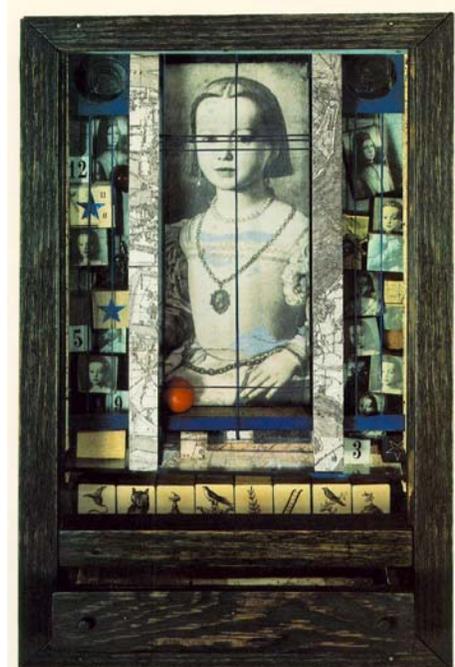
Assessment:

- ✓ Thoughtful participation in all class-wide and small group discussions, including sketchbook notes.
- ✓ Thoughtfulness given to all sketches and planning for shrine project, especially the materials brought in from home.
- ✓ Depth of comments spoken during class critique.
- ✓ Thoughtful consideration and depth of answers written on reflection worksheet.
- ✓ Overall depth of individual self-exploration.
- ✓ Proper use of all new media, including metal sheet foil.
- ✓ Depth of exploration of the metal tooling and assemblage techniques.

IMAGE GALLERY (Lesson 5)



Joseph Cornell
*Untitled (Cockatoo and
Corks)*
(1948)
Found objects
14 3/8" x 13 1/2" x 5 5/8"
Courtesy of
[http://www.ibiblio.org/wm/paint
/auth/cornell/](http://www.ibiblio.org/wm/paint/auth/cornell/)



Joseph Cornell
Untitled (Medici Princess)
(1948)
Found objects
17 5/8" x 11 1/8" x 4 3/8"
Courtesy of
[http://www.ibiblio.org/wm/pai
nt/auth/cornell/](http://www.ibiblio.org/wm/paint/auth/cornell/)



Amalia Mesa Bains

Dolores del Rio VI

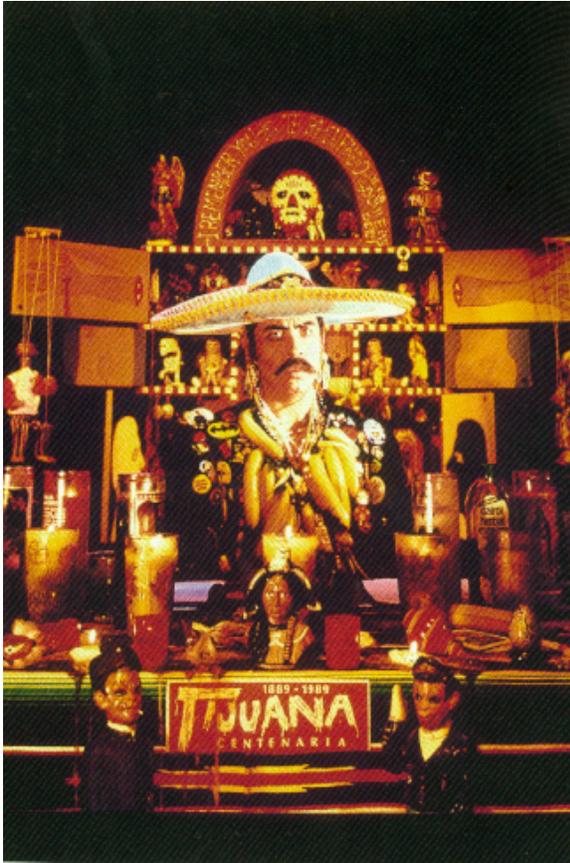
(1990)

Found objects

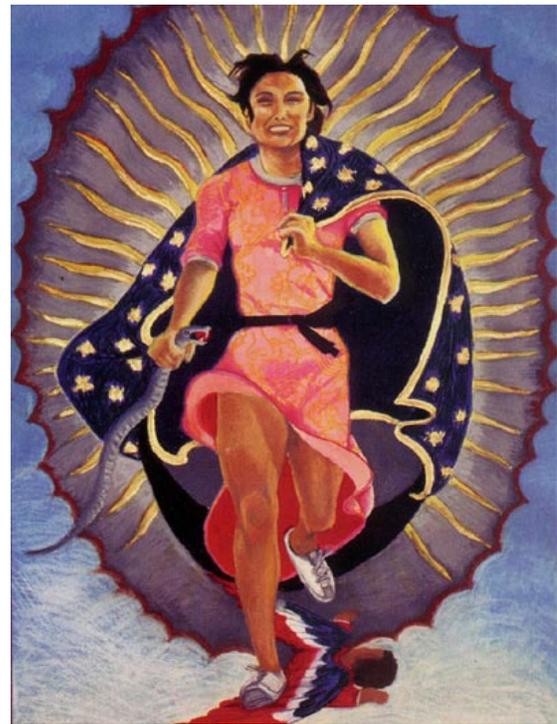
Variable dimensions

Courtesy of

<http://www.thedaywesurrender.com/state/2010/04/04/21/amalia-mesa-bains/>



Guillermo Gomez-Peña
Border Brujo
(1989)
Performance/film still
Courtesy of
<http://www.dartmouth.edu/~lats41/kerb/gallery/exhibitions.html>



Yolanda M. Lopez
*Portrait of the Artist as the
Virgin of Guadalupe*
(1978)
Oil pastel on paper
28" x 32"
Courtesy of
<http://www.dartmouth.edu/~lats41/kerb/gallery/exhibitions.html>



Dale Copland
The Things We Leave Behind
 (2005)
 Mixed-media assemblage
 15" x 15" x 2"
 Courtesy of
<http://dalecopeland.co.nz/Room2/dale136.htm>



Shirin Neshat
Guardians of Revolution
 (from *The Women of Allah*
 series)
 (1994)
 Ink on gelatin silver print
 43" x 39"
 Courtesy of
<http://heyokamagazine.com/HEYOKA.4.FOTOS.ShirinNeshat.htm>

Artist's Statement Excerpts (Lesson 5)

Amalia Mesa-Bains (mixed-media/installation artist)

Born: San Jose, CA, 1943

Lives: San Francisco, CA

I am the first generation of my family born in the United States...My own work as an installation artist comes from my childhood experiences watching my grandmother keep her home altar and watching my godmother keep her yard shrine. In addition, the reclamation of cultural and spiritual practices of Day of the Dead, the communicative celebration of ancestors, has been an important influence on my work. My early altars were community celebrations that served people, and I have continued using elements of the altar in my current installations. I work in specific places with ephemeral or impermanent creations which often tell a story about my personal and cultural life.

Dale Copland (mixed-media/assemblage artist)

Born: Taranaki, New Zealand, 1943

Lives: Puniho, New Zealand

I love the things I make. "Junk" is collected, sits around for about 20 years, and finally finds its place. From collage postcards to a large motorized Not-Very-Merry-Go-Round of gargoyles, including my mother's false teeth in a fish head, life is full of possibilities. People have been puzzled by the contrast: my optimism and enthusiasm for living seen against my work, which finds its beauty in images of fear, death and the follies of the living. To me there is no contradiction: given the horrors, the brevity and the pain, an intense joy is the only rational response; dance till they drop you, exult while you can. Over all the joys of life, the fierce and inevitable decay. The objects I collect, the treasures I keep for years until they find their place, they may indeed be images of death, but for me their beauty is one of the joys that make life into a glowing jewel in the dust.

Dinh Le

Born: Vietnam, 1968

Lives: Brooklyn, NY

I was born in Vietnam and lived there until I was eleven. In Vietnam, I was taught Eastern history, the values of Confucius, and Buddhist religion. The other half of my life was spent in the United States, where I was educated in Western educational institutions. Here, I learned Western history, philosophy, religion and art. From televisions, I absorbed popular culture. So, who am I? I am a product of both the East and the West. My culture is a hybrid of both cultures...making art becomes more and more a way for me to conceptualize, visualize and communicate how I think and feel about what is important to me... making art provides the time and the means to work out solutions for myself.

Shirin Neshat (photographer/film maker)

Born: Qazvin, Iran, 1957

Lives: New York, NY

I think what you sense in the work is an inherent aspect of my Iranian background and upbringing. Although I have lived many years in the West, it appears that my aesthetic and sentiments remain effortlessly non-Western. I don't believe it's a conscious, rather an intuitive, tendency to see the world with an eye that is less rational, but more emotional. As an Iranian, I grew up with literature of great masters, such as the mystic Rumi, Hafiz, Khayam, Ferdousi, to name a few. Iranians relate to poetry philosophically; in a way, it can easily be said that poetry becomes an expression of their existential angst, a way to cope and transcend the reality— the perpetual political oppression that they seem to endure by one dictatorship or another. In formulation of my art, I too seem to be constantly infusing important specific political themes with a poetic language that is timeless and universal.

NAME: _____ DATE: _____

Personal Shrine Rubric

<i>Representation</i>	<i>Composition</i>	<i>Craftsmanship</i>
The artist demonstrated an understanding of the differences between literal and symbolic representation in everyday life and in artwork, and included both in their personal shrine. The artist chose symbols that distinctly represent his/her own life and belief systems. 13–15 points	The artist has carefully arranged their chosen objects and used a variety of materials on the page to create a strong focal point, strong sense of rhythm and/or a specific mood. There are interesting shapes created in the negative spaces and evidence of fine details. 13–15 points	The artist paid careful attention in selecting objects and materials to use in their shrine, understanding their inherent qualities and using them intentionally to achieve specific effects. All work is neatly completed. 13–15 points
The artist has used and combined a variety of different symbols throughout the shrine that represent his/her own life and belief systems. 10–12 point	The artist has created a strong focal point, a strong sense of rhythm and/or a specific mood. 10–12 points	The artist has intentionally selected specific materials and has created work that appears neatly completed. 10–12 points
The artist has used either symbolic or literal representation in the shrine, yet it is unclear if these symbols hold specific personal value for him/her. 7–9 points	The artist has simply left little negative space with no discernable focal point, rhythm or mood evident in the shrine. 7–9 points	The artist has used two materials or less. The work shows little to no care in its completion. 7–9 points
**The project is incomplete or does not meet basic requirements. <i>Please see teacher.</i> **		

TOTAL POINTS = _____/45 points

Teacher’s comments:

Lesson 6: *Representations of the Self*

Overview/Objectives:

In this lesson, students will explore their identities within the larger concept of autobiographical representation through a 2-dimensional artwork. The formal aesthetic aspects of shape, line and space will be examined along with themes of identity. Through looking at examples of Modern and Contemporary art portraiture, students will learn about the many diverse ways that artists have chosen to visually depict themselves. In addition, students will gain further practice in rendering aspects of themselves through observational drawing. It is important that students discover how to view themselves as unique, individual beings, which they will accomplish through both the discussion of Modern/Contemporary works of art and the creation of their own self-portraits.

Time Frame:

6 50-minute class periods; 1 period for introductory discussion, 5 periods for completion of studio project

Resources:

Materials:

- ✓ Journals/Sketchbooks
- ✓ Pencils
- ✓ Projector or document camera
- ✓ Rulers
- ✓ Variety of papers
- ✓ Scissors
- ✓ Glue sticks
- ✓ Acrylic paint
- ✓ Paintbrushes & palettes
- ✓ Various drawing media: markers, colored pencils, pastels, charcoal, etc.
- ✓ Small mirrors

Images: (attached)

Ken Chu – *I Need Some More Hair Products*

Elizabeth Layton – *Buttons*

Coreen Simpson – *Black Cameo*

Andy Warhol – *Self-Portrait*

Janine Antoni – *Lick and Lather*

Frida Kahlo – *Self-Portrait as a Tehuana (Diego in My Thoughts)*

Diego Rivera – *Self-Portrait*

Artist's Statements: (attached)

Ken Chu

Janine Antoni

Andy Warhol

Frida Kahlo

Cindy Sherman

Reference Books:

Bell, Julian. (2004). *500 Self-Portraits*. London, UK: Phaidon Press.

Gonzalez, Maya Christina (et al). (1997). *Just Like Me: Stories and Self-Portraits by Fourteen Artists*. San Francisco, CA: Children's Book Press.

Instructional Procedures:

1. BEFORE CLASS, have images, copies of artist's statements and all video equipment ready for discussion.
2. Have students view images of the artists' work. Discuss both the techniques used and the moods portrayed in each of the images. Consider the following points while discussing the work:
 - What is the gender of the artist? What culture, or ethnicity are they representing in their work? How can you tell? Why or why not?
 - Who do you think the artist made the piece for? Him/herself? The audience? Another specific individual or group of people? Why do you think this?
 - What materials do you believe the artist used to create their piece?
 - How do the materials used affect the mood of the artwork?
3. Have the students further discuss the formal elements of design as they view the example images, such as:
 - What types of *shapes* do you see? Describe in detail.
 - What types of *lines* and *textures* do you see? How does the line quality create a certain *mood*?
 - What does "*dimension*" mean? What is the difference between *2-dimensional* and *3-dimensional* artwork?
 - Consider the *colors* used in the work? How does color create a certain mood or meaning? Are the colors warm, cool, bright, dull, monochromatic, etc.? Describe.
 - Would you consider the work realistic? Abstract? Surreal? Why?
4. Have students break up into small groups of 3–5 and take turns reading the artists' statements to each other at their tables.
5. Next, ask the students to look closely at the people in their group. Complete the following through observation:
 - Discuss what attributes we have that makes us look different and individual, in spite of the fact that we all have the same basic features (eye, nose, mouth, etc.).
 - Make a list of similarities and difference among your group members in your sketchbook.
 - Have one person from each group share out as teacher writes responses on the board as they are discussed, allowing students to see how they compare to and differ from each other.
 - Urge them to consider this list as they begin to plan their own self-portrait.
6. **Assignment:** Revisit the "rules" for drawing facial proportions. Have students refer to the worksheet given to them during the *What Is a Family?* lesson. Have the students create a **mixed-media self-portrait** based on:
 - ✓ Sketches of themselves created by observing themselves in a hand-held mirror.
 - ✓ All whole-class and small group discussions, and all notes recorded in their sketchbooks.
 - ✓ Symbols of their own identities. Urge them to think of the ways in which the artists they discussed did this.
 - ✓ Use a combination of any materials of your choice provided by the teacher: paint, color pencil, markers, pastels, charcoal, collage papers, etc.
7. When the projects are completed, have the students answer the questions on the reflection worksheet (attached) about both their own work and their classmates' work. A class critique may also be conducted.
8. FOR HOMEWORK: Have students type up their own brief artist's statements (1 paragraph, at least 5 sentences long) describing what they want the viewer to know about them when looking at their portraits.
9. Display work around the school with their accompanying typed statements.

Assessment:

- ✓ Thoughtful participation in all class-wide and small group discussions, including sketchbook notes.

- ✓ Thoughtfulness given to all sketches and planning for final project.
- ✓ Depth of comments spoken during class critique.
- ✓ Thoughtful consideration and depth of answers written on reflection worksheet, and in the typed artist's statement.
- ✓ Overall depth of individual self-exploration.
- ✓ Awareness of design elements: composition, space, shape, line quality, color relationships (see attached project rubric).

IMAGE GALLERY (Lesson 6)

Ken Chu
*I Need Some More
Hair Products*
(1988)
Acrylic on
foamcore
21" x 25" x 5"
Courtesy of
<http://artsiamerica.org/works/5508/141>



Elizabeth Layton
Buttons
(1988)
Drawing in crayon &
colored pencil
22" x 30"
Courtesy of
http://prettisculpture.typepad.com/photos/other_artists2/elizabeth_layton_buttons.jpg



Coreen Simpson
Black Cameo
(1990)
Gold-plated pewter
Varying dominions
Courtesy of
<http://www.theblackcameocollection.com/store.html>



Andy Warhol
Self-Portrait
(1966)
Screen print
34" x 39"
Courtesy of
<http://www.warhol.org/collection/art/work>

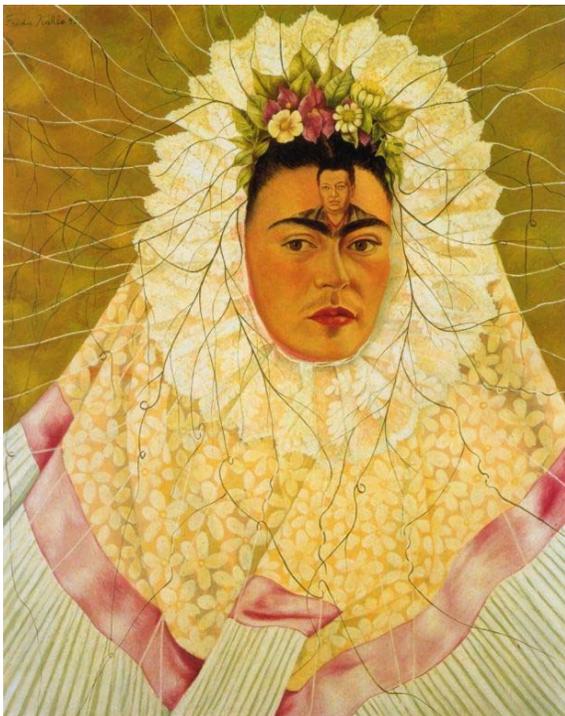


Janine Antoni
Lick and Lather
(1993)

Chocolate and Soap
24" x 16" x 13"

Courtesy of

http://www.brooklynmuseum.org/eascfa/feminist_art_base/archive/images/194.647.jpg



Frida Kahlo

Self-Portrait as a Tehuana (Diego in my Thoughts)

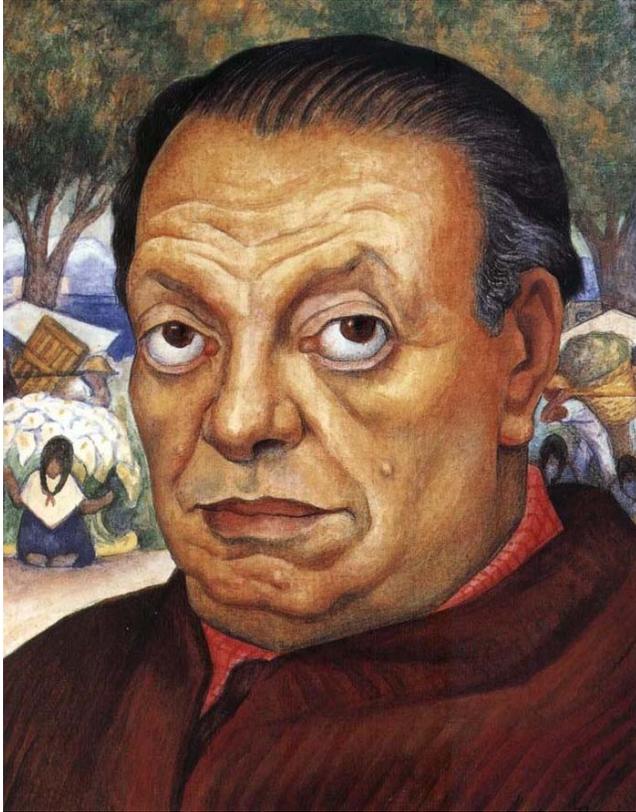
(1943)

Oil on canvas

30" x 24"

Courtesy of

<http://www.fantasyarts.net/kahlomind.html>



Diego Rivera
Self-Portrait
(1949)
Oil on canvas
30" x 23"
Courtesy of
<http://www.abacus-gallery.com/reproduction/oil-painting/1282626100/Diego-Rivera/Self-Portrait-1949.html>

Artist's Statement Excerpts (Lesson 6)

Ken Chu (mixed-media artist)

Born: Hong Kong, 1953

Lives: New York, NY

I am American, I speak and think in English. I carry a United States passport. Despite the fact that I was born in Hong Kong and grew up living in several Asian countries, I was raised with an American identity that I had adamantly protected. Physically, I do not resemble the image of the typical American as created by the mass media, so in compensation, I have become hyper-Americanized. Multiculturalism is not a trend...we have always been a multicultural nation.

Janine Antoni (sculptor/installation artist)

Born: Freeport, Bahamas, 1964

Lives: New York, NY

I make the (art)work because I want to go through a personal transformation through the process. I guess this motivation is what gets me into challenging situations. I have a superstition that if I go through a transformation, then perhaps the viewer will as well...I often end up giving myself over completely to the process. I want the challenge on all levels: physical, emotional, intellectual. The work is requiring something of me that at first I am resisting, and yet I keep returning to. When it comes to materials, I am fascinated by their transformation as a result of the process. I aim for an intimate relationship with my objects, and I always hope the viewer can sense that intimacy from their surfaces. I feel like I get close to the viewer through the mediated object, but that just may be my fantasy.

Andy Warhol (mix-media artist/photographer/film director)

Born: Pittsburgh, PA, 1928

Died: New York, NY, 1987

I've never met a person I couldn't call a beauty...I know a girl who just looks at her face in the medicine cabinet mirror and never looks below her shoulders, and she's four or five hundred pounds but she doesn't see all that, she just sees a beautiful face and therefore she thinks she's a beauty. And therefore, I think she's a beauty, too, because I usually accept people on the basis of their self-images, because their self-images have more to do with the way they think than their objective-images do.

Frida Kahlo (painter)

Born: Coyoacán, Mexico, 1907

Died: Coyoacán, Mexico, 1954

I never paint dreams or nightmares. I paint my own reality...I paint self-portraits because I am so often alone, because I am the person I know best...I used to think I was the strangest person in the world but then I thought there are so many people in the world, there must be someone just like me who feels bizarre and flawed in the same ways I do. I would imagine her, and imagine that she must be out there thinking of me too. Well, I hope that if you are out there and read this and know that, yes, it's true I'm here, and I'm just as strange as you.

Cindy Sherman (photographer)

Born: Glen Ridge, NJ, 1954

Lives: New York, NY

[On taking photos of herself dressed as different characters]...I was vulnerable by being this other character. We're all products of what we want to project to the world. Even people who don't spend any time, or think they don't, on preparing themselves for the world out there—I think that ultimately they have, for their whole lives, groomed themselves to be a certain way, to present a face to the world.

NAME: _____ DATE: _____

Self-Portrait Rubric

<i>Use of Materials</i>	<i>Composition</i>	<i>Attention to Details</i>
<p>The artist has used and combined several materials in a variety of different ways to create distinctly different effects throughout the image.</p> <p style="text-align: center;">13–15 points</p>	<p>The artist has carefully arranged the shapes and colors on the page to create either a strong focal point, strong sense of rhythm and/or a specific mood. There are interesting shapes created in the negative space.</p> <p style="text-align: center;">13–15 points</p>	<p>The artist paid careful attention to how the image has been altered and has worked to create specific changes that affect the viewer in a specific way.</p> <p style="text-align: center;">13–15 points</p>
<p>The artist has used and combined a variety of different materials throughout the image.</p> <p style="text-align: center;">10–12 point</p>	<p>The artist has created either a strong focal point, a strong sense of rhythm and/or a specific mood.</p> <p style="text-align: center;">10–12 points</p>	<p>The artist has intentionally altered the image in a specific way.</p> <p style="text-align: center;">10–12 points</p>
<p>The artist has used only 1 or 2 different materials.</p> <p style="text-align: center;">7–9 points</p>	<p>The artist has filled the entire page.</p> <p style="text-align: center;">7–9 points</p>	<p>The image has been altered in some way.</p> <p style="text-align: center;">7–9 points</p>
<p>**The project is incomplete or does not meet basic requirements. <i>Please see teacher.</i>**</p>		

TOTAL POINTS = _____/45 points

Teacher’s comments: