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WELCOME

Dear Educator,

In 2010, the Museum of Arts and Design (MAD), in partnership with the Manhattan Alternate Learning Centers (MALC), a division of the NYC Department of Education (DOE), developed an in-school arts education program called **Arts Reach**. **Arts Reach** provides quality arts education for students under going short- and long-term superintendent suspensions. Participating students learn about arts and design, hands-on agility, and how to build skills as they gain exposure to artists' processes and materials. With support from the DOE, New York Community Trust, and the Fondation d'entreprise Hermès, the program expanded into six schools within its second year.

This arts partnership is an opportunity to reach students who are in danger of being left behind academically by their peers, to help strengthen their problem-solving and creative-thinking skills, and to expose them to positive influences. Though students visit the Museum to experience the art on view first hand, we created the activities and lessons in this resource packet as in-class projects. These projects are reflective of the work that MAD's artist educators produced with their students and teachers in the MALCs.

This resource packet includes warm-up activities to help students prepare for the longer, more in-depth art-making activities and inquiry discussions. Please feel free to adapt and build on the materials we have provided, and to use this packet in any way that you wish.

For additional Teacher Resource Materials, visit: <http://madmuseum.org/learn/resource-materials>.

For additional information regarding resources or the Arts Reach program, email: artsreach@madmuseum.org

Sincerely,

Cathleen Lewis
Manager of School, Youth and Family Programs

Dina Weiss
Arts Reach Program Coordinator

Lessons were written by teaching artists Manuel Acevedo, Rick Diaz, and Nakeisha Gumbs, in collaboration with the Museum of Arts and Design Education Department.

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THE MUSEUM OF ARTS AND DESIGN

MAD has served as an international resource center for arts, craft, and design since 1956. Through its collections, exhibitions, programs, and publications, the Museum is a forum for critical debate concerning the nature of craftsmanship and the process that links materials, techniques, forms, patterns, and concepts in all creative work.

HOW DOES A MUSEUM WORK?

Administration: This team, led by the Director of the Museum, determines the programs, plans, and philosophy of the Museum. It also raises funds to realize the Museum's goals, and works directly with the Board of Governors, which guides the Museum's functions.

Curatorial: This team, led by the Chief Curator, collaborates to decide which exhibits will be shown, how they will look, what artwork they will include, and how they will be interpreted.

Registration: Led by the Registrar, this team arranges the safe handling of art to be placed in an exhibition, and maintains the permanent collections acquired by the Museum.

Education: This team provides the interactive interpretation of the objects on view through educational programs designed for children, adults, and families who visit the Museum.

Facility Maintenance: This is the team that facilitates the day-to-day operations of the Museum, from turning on the lights to ensuring the safety of all who enter the building.

Security Guards: This is the team that visitors most often notice in the Museum, because its main task is to protect the artwork from harm so that future visitors will be able to see and learn from the objects exhibited today. Guards also help to answer visitors' questions.

Museums are places where we can learn about the past, present, and future of the world around us. The diversity of knowledge that visitors can gather from museums is endless, especially when they form the habit of museum exploration at an early age. We look forward to welcoming your group into our galleries.



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HELPFUL HINTS FOR YOUR MUSEUM VISIT

"I try, when I go to museums, to do two things. One, to appreciate what I'm looking at, just to see it, but then to isolate a few pieces that I really look at in detail. I study and I draw not with any purpose in mind. I mean, I don't go looking for specific things. I just try to be open-minded and keep my eyes open. It's interesting that every time I go back to the same place, I see something different." Arline M. Fisch (1931-) Brooklyn, New York

While visiting an exhibition, try to use all your senses. Notice the way the pieces are displayed. Are there any specific groupings of pieces you can distinguish? If you enjoy looking at one piece more than others, can you explain why?

Here are some questions and suggestions of things to think about as you move around an exhibition:

I. What can be objectively observed?

- a. *What is the physical description of the artwork? Measurement, weight, materials used, articulation of materials...*
- b. *What iconography, if any, is used? Designs, words, diagrams...*
- c. *What are the object's formal design characteristics? Consider lines, shapes, forms, color, texture...*

II. What would it be like to interact with this piece of art? How would you handle, lift, display it?

- a. *How would the piece of art feel, move, and sound?*
- b. *What does the piece do? Does it have a function? How would the figures move if they were alive?*
- c. *What is our emotional response to this piece? Fear, joy, indifference, curiosity, revulsion, excitement?*

III. What is in the mind of the artist? What are the other viewers thinking and feeling? Use creative imagining and free association.

- a. *Review all of the above information and consider what was going on in the world when the work was produced to develop possible interpretations of the piece. (Theories and hypotheses.)*
- b. *If there are figures, do they tell a story? Does the piece have underlying political or social meaning? (Understanding and visual thinking.)*
- c. *Develop a program to investigate the questions posed by the material evidence. (Program of research.)*

IV. Brainstorm about an event or situation that is currently happening in your life that you could animate into one scene, or that could be made into your very own figurative sculpture. (Design themes.)



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INTRODUCTION TO THE ARTS REACH PROGRAM

The primary goal of *Arts Reach* is to give New York City students in arts-poor schools the opportunity to experience arts education in their classrooms. The main objectives of these in-class workshops, led by the Museum's teaching artists, are to nurture innovative critical thinking and creative problem-solving skills, and to encourage student's self-confidence. Despite the turbulent climate of public school education in New York City, one thing is very clear: the arts are viewed as a valuable resource, and their integration into school curricula is one of the best ways to achieve the well-rounded education that will always be important to teachers, principals, parents, and administrators. By bringing a studio workshop into the classroom, MAD has found an easily replicable and cost-effective solution to rounding out curricula in arts-poor schools—one that can be just as successful in traditional classrooms as it is in alternative ones.

INTEGRATING ARTS REACH LESSONS

The lessons in this packet have been selected from those developed in *Arts Reach*, and can either be followed in sequence or selected individually. They explore numerous aspects of design while introducing techniques, materials, and vocabulary. Many of them can be worked into classroom curricula, suggesting connections between art, language arts, history, and many other subjects. The goal is to provide a comprehensive arts and design foundation that students and teachers can build upon in the future.

The works of art included in this packet can all be found on the Museum's website. These works act as a catalyst for the observation and exploration of contemporary art and design. Many of the basic principles found in this packet can be carried over to the works of other artists who are not included here.



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EXPERIMENTS IN ARTS AND DESIGN

LESSONS FROM ARTS REACH

2012



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DESIGN FOR THE SOLE



Teri Greeves

(b. 1970, Wind River Reservation, Wyoming; lives in Santa Fe, New Mexico)

Khoiye-Goo Mah, 2004

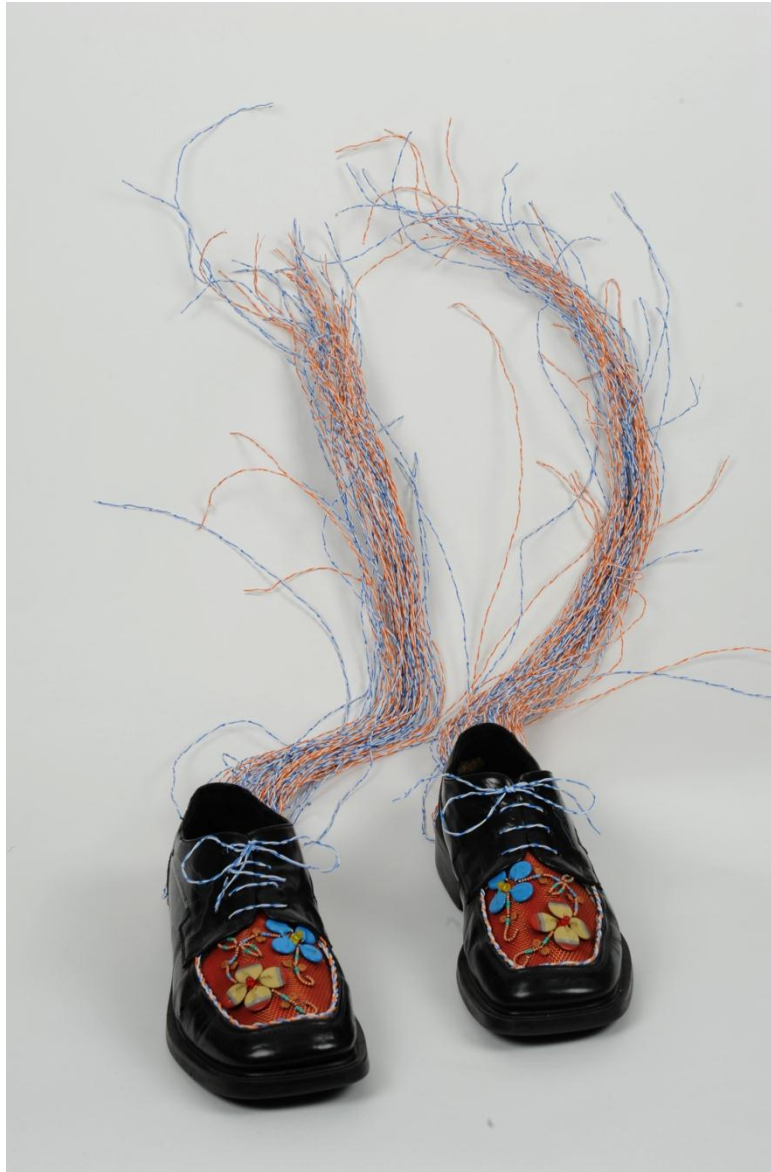
Size 13 cut beads, silver-lined seed beads, found tennis shoes

Each 6 x 12 x 4 in.

Courtesy of Eva Heyd



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Barry Ace

(b. 1958, Maindo-minising, Ontario; lives in Ottawa, Ontario)

Reaction, 2005

Found leather shoes, computer components, coated wire, paper, brass wire, rubber, metal

Each 3 x 5 x 26 in.

Courtesy of the artist



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VOCABULARY

Design/designer	Shape
Function	Color
Form	Logo
Mass production	Shoe parts: outsole, midsole, insole, vamp (upper area), tongue, laces, heel, lining
Prototype	
Line/line variation	

LOOK:

Take a moment for students to study these objects closely, and then ask them to give detailed descriptions.

- What do you think the artist has used to decorate these shoes?
- Describe their formal design. Consider shapes, form, color, textures, and materials.
- Is the shoe functional?
- Based on the design (how the shoe looks), who might wear this shoe? Would you?
- Compare the shoes you have seen. How are they similar and different?

THINK ABOUT:

We all wear shoes, and most of us are careful about choosing which shoes we will buy and wear. Think about the experience of selecting a pair of shoes. Do you remember when you first bought your favorite pair? How did you pick them out? Have there been times when you planned to buy new shoes, but walked out of the store without finding anything? Or perhaps you've ended up with a pair of shoes that weren't really "you"?

- What do you look for in a shoe?
- What are the differences between shoe styles and brands?
- Can you recognize any brands by sight? Does the logo help?
- What should designers be thinking about when they create shoes?
- How can shoe designers convey meaning through the forms and embellishments they choose?



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Teri Greeves decorates found shoes with intricate beadwork that references her Kiowa heritage.¹ Through this medium, Greeves integrates the teachings of her grandmother, who was also a beader, with contemporary themes. Overall, Greeves hopes to educate others about the history and values of the Kiowa.

Barry Ace also uses found shoes as a foundation for his own embellishments. Ace draws inspiration from his Anishinaabek cultural aesthetics, which link European and traditional Native American forms and functions. For Ace, these cultural infusions continue to shift as technological modes of communication expand.

WARM-UP ACTIVITY:

Stand in a circle and have everyone put his or her right foot forward into the circle. Ask students to take turns describing the features of the shoes that they see.

- What materials, colors, and patterns do you notice?
- What are the similarities and differences between these pairs of shoes?
- What are the actual parts of a shoe? Remember outsole, midsole, insole, vamp (upper area), tongue, lacing, heel, lining, and welt (where leather and sole meet).
- How do the designs of the shoes support their function?
- What made you choose the shoes you are wearing?

DO:

MATERIAL OPTIONS:

Shoe templates (at end of packet)
Markers
Glitter sticks
Foam sheets
Patterned paper

#2 pencils
Colored pencils
Glue
Colored paper
String

Give students a few minutes to think about and sketch the shoe they would like to create. Encourage them to experiment with textures by making different kinds of marks with their pencils. For example, coloring an area in with small, overlapping x's, dots, dashes, or circles will give the appearance of different textures. Once students have had time to brainstorm, let them choose from one of the three shoe templates to create their final design. They may also elect to draw freehand on a blank sheet of paper. Encourage students to add details like logos, stitching, and patterns. When the

¹ The Kiowa are a nation of Native Americans from the Great Plains.



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drawings are finished, students can go shoe shopping and compare their favorite designs.

STANDARDS ADDRESSED:

NYC Blueprint Middle School:

1. Students hone observation skills and discuss works of art.
2. Students develop a visual arts vocabulary to describe art-making, the tools and techniques used to produce art, and the elements and principles of design.

NYS Standards High School:

1. Students develop connections between the ways the visual arts and other disciplines convey ideas, themes, and concepts in their daily lives.



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BUILD UP TO SIT DOWN



Gonçalo Mabunda

(b. 1975 Maputo, Mozambique; lives in Maputo, Mozambique)

The Hope Throne, 2008

Deactivated welded weapons, leather

52 3/8 x 50 13/16 x 36 5/8 in.

Courtesy of Galerie Perimeter, Paris



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Alex Locadia

(b. 1958 Brooklyn, New York; lives in New York, New York)

The Batman Chair, 1989

Leather, steel, wood, paint, laminated tine pin

33 x 17 ¼ x 27 in.

Courtesy of Ed Watkins



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VOCABULARY

Design	Line
Form	Shape
Function	Color
Mass production	Formal qualities

COMPARE:

Take a close look at these images and describe their similarities and differences.

- What materials did the artists use to make these chairs? What do you think each of them had in mind when they chose their materials?
- Which chairs seem comfortable to sit on, and which ones do not? Are they functional? How can you tell?
- How do the surfaces of the chairs differ? What other formal qualities are different between them?
- What references do you think the artists drew from? How do they effect the appearance of the chairs?

THINK ABOUT:

Artists design all of the objects that we use every day, including chairs. These designs can be completely practical, but they can also hold meaning through their formal qualities. When creating a design for a chair, designers must think about and choose the size, materials, forms, structures, shapes, patterns, and colors.

- When you sit in an uncomfortable chair, what do you notice?
- Is it more important for a chair to look good or feel good?
- Can a chair do both?
- Describe a chair you know of that both looks and feels good.
- Can you think of a chair that holds meaning beyond its function as a place to sit?

Gonçalo Mabunda uses contemporary cultural events as his inspiration. With *The Hope Throne*, he makes a statement about taking power through force, which military leaders often do. Civil war ripped through Mabunda's native Mozambique between 1975 and 1992. At the end of the war, the country took many steps towards rehabilitation. Ordinary people donated the weapons Mabunda used to create this piece. Authenticity is important to this work, since the material itself holds deep meaning.

Alex Locadia combines his knowledge of car design with his interest in pop culture in *The Batman Chair*. He was influenced by the first Batman movie when he created it.



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Whether he is pulling from the past, present, or future, Locadia interjects a personal message in his work. Furniture, through its form and texture, becomes a means of communication as people interact with it.

WARM-UP ACTIVITY:

Have students sit on various things in the room that are not typically considered to be chairs. Include objects that are made of different materials and are varied in height and size. Some options could be tables, desks, the floor with and without a rug, a pile of books, a pile of papers (crumpled or stacked), a ball, shoes, pillows, or chairs that have been turned sideways or upside down. Ask students to describe their experiences.

- What makes a seat comfortable or uncomfortable?
- Does the look of a seat tell you whether or not it will function well?
- What are some different types of chairs, and what makes them different?
- Are some materials better or worse for making different types of chairs?

DO :

MATERIAL OPTIONS:

Art straws	Drinking straws
Chenille wands	Cardboard pieces
Fabric scraps	Foam sheets
Colored paper	Paper cups
Packing peanuts	Modeling clay
Tape	Glue
Glue sticks	Markers

It's time for students to design their own chairs. Get their ideas started by having them write descriptions and thoughts about chairs on post-it notes. When they're done, hang all of the notes together and let the students read through them. Ask students to brainstorm what their chairs will look like, and provide some time to experiment with the materials before everyone begins construction. Encourage students to think about the setting and use of the chair that they are designing. When the models are done, ask students to present their designs. Students should explain how their design relates to the setting, use, and meaning of the chair.



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STANDARDS ADDRESSED:

NYS Standards Middle School:

1. Students incorporate elements and principles of art into their designs to communicate specific meanings.
2. During the creative process, students reflect on the effectiveness of selected mediums or techniques to convey intended meaning.

NYC Blueprint Middle School:

1. Students utilize principles of art to solve design problems.
2. Using 2D applied design, students investigate form following function; decorative and functional use of line, color, and texture; consideration of safety and comfort; and proportion and scale.
3. Students hone observation skills and discuss works of art, developing a visual arts vocabulary to describe art making, the tools and techniques used to produce art, and the elements and principles of design.

NYS Standards High School:

1. Students create works of art that use and evaluate different kinds of media, subjects, themes, and images.
2. Students reflect on their developing work to determine the effectiveness of selected media and techniques for conveying meaning, and adjust their decisions accordingly.
3. Students develop connections between the ways ideas, themes, and concepts are expressed through the visual arts and other disciplines in everyday life.



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CHALK IT UP



Elvira Wersche

(b. 1948 Westerstede, Germany; lives in Nuenen, Netherlands)

Electron, 2012

Sand collection from around the world

Dimensions variable

Courtesy of Ed Watkins



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Igor Eskinja

(b. 1975 Rijeka, Croatia; lives in Rijeka, Croatia)

Untitled (Ellis Island), 2012

Dust

Dimensions variable

Courtesy of the artist



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VOCABULARY

Permanence
Impermanence
Ephemeral

Temporality
Geometric
Flux

LOOK:

Take some time to note both the use of geometry and the materials the artists have used in these works.

- Describe the artwork that you are seeing. What is its form, texture, color, etc.?
- How do you think these pieces were created? What materials do you think were used?
- How do you think they will be destroyed?
- Do they look impermanent? Why or why not?
- What is their value? Is it affected by their temporality?
- How many people do you think it took to create these works of art? Why?

THINK ABOUT:

Artworks are not always stable objects that remain the same over time. Indeed, many artworks disappear, disintegrate, or are taken down after a certain period. This impermanence or ephemeral quality often adds meaning or value to these works. Some impermanent art forms are already familiar to us, like theater performances or ice sculptures. We also experience the beauty of impermanence in our daily lives when we buy fresh flowers, watch a sunset, or enjoy a meal with friends.

- What are some of the reasons that we appreciate impermanence?
- Why would an artist create a work that would not be permanent?
- What are the benefits and drawbacks of producing work that will disappear shortly?
- What meaning may this ephemeral quality hold?

Elvira Wersche uses sand from around the world, including more than six hundred places of historical importance and holy sites. Wersche carefully poured this sand on the floor in geometric patterns. Eventually, Wersche had two dancers dance across her sand art. As the dancers moved, the crisp lines quickly became blurred, drawing attention to the temporality and impermanence of the piece. This impermanence also speaks to the constant flux of life itself.



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Igor Eskinja used dust gathered by the maintenance staff at MAD over several months to create geometric patterns on the floor. Just as dust gathers from the shedding of hair, clothing fibers, and skin cells and then drifts away, Eskinja's work is also meant to be temporary or ephemeral. For Eskinja, dust is a living, though often hidden, memento of the passing of time.

WARM-UP ACTIVITY:

Allow students to gather into groups of three or four. Give each group a tray of sand and a few craft sticks, toothpicks, Q-tips, or other small objects for detailing. Ask them to create designs in the sand using both their fingers and the tools provided. Students may shake the sand and start over to create multiple designs. At the end of the activity, have students stop and take time to look at the designs made by other students.

- What designs did students create?
- How did they conceptualize and execute the designs?
- What aspects of the designs are permanent? What aspects are ephemeral?

DO:

MATERIAL OPTIONS:

Ball of cotton string or yarn

12-inch rulers

Yard sticks

Colored sidewalk chalk

Circle templates (can be made from materials such as construction paper, paper plates, or plastic containers)

Group students into pairs. On an outdoor paved or concrete surface, use the chalk to draw a grid of 2' x 2' squares. Cut out a paper square first to use as a guide, or use the yardstick and yarn. There should be enough squares in the grid for each pair of students to work on one square.

Show students how the yardstick and a string compass can be used to create geometric designs and patterns. (To make a string compass, hold one end of the string against the ground with your thumb—this end will be the center of your circle. In your other hand, hold a piece of chalk and the opposite end of the string. Gently pull the string taut, using only the hand with the chalk. Slowly swing the chalk in an arc, dragging it lightly on the ground to draw the outline of the circle. If your circle is slightly off, you can adjust the edges by hand.) Students will then create a collaborative ephemeral or temporary piece by designing geometric patterns to fill the chalk squares. Encourage students to collaborate as a design team by sharing ideas and repeating imagery. Ask them to consider symmetry and asymmetry as they work simultaneously. When you finish, take a picture of the resulting artwork and ask students to discuss their process. In the



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following days and weeks, have students write down their observations as the work continues to change.

STANDARDS ADDRESSED:

NYS Standards Middle School:

1. Students discuss and write their analyses and interpretations of their own works of art and the art of others, using appropriate critical language.

NYC Blueprint Middle School:

1. Students hone observation skills and discuss works of art; develop visual arts vocabulary to describe art making, the tools and techniques used to produce art, and the elements and principles of design; read and write about art to reinforce literacy skills; and reflect on the process of making art.
2. Students examine a work of art over an extended period, keeping a record of observations as evidence of the way a viewer's perceptions deepen over time.
3. Students maintain a journal of observations and ideas, incorporating art-related vocabulary.

NYS Standards High School:

1. Students explain the visual and other sensory qualities in art and nature, and the how those qualities relate to the social environment.

NYC Blueprint High School:

1. Students hone observation skills and discuss works of art; develop visual arts vocabulary to describe art making, the tools and techniques used to produce art, and the elements and principles of design; read and write about art to reinforce literacy skills; interpret artwork by providing evidence to support assertions; and reflect on the process of making art.



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MAKING FACES



Romuald Hazoumè

(b. 1962 Porto Novo, Republic of Benin; lives in Porto Novo, Republic of Benin)

Dirt Devil, 2009

Plastic, cloth, metal, copper wire

10 1/4 x 6 11/16 x 7 7/8 in.

Courtesy of MAGNIN.A



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Michael Velliquette

(b. 1971 Sandusky, Ohio; lives in Madison WI)

Power Tower, 2009

Cut paper, glue

72 x 24 x 3 in.

Courtesy of the artist and DCKT Contemporary



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VOCABULARY

Sculpture	Three-dimensional
Symmetry	Positive/ Negative space
Foreground	Middle ground
Background	

LOOK:

Take a moment to carefully study the work of these artists.

- Describe the formal qualities of these works.
- What materials do you think they used to create their figures?
- What effects do these materials have on the appearance of these figures?
- How do these artists create different textures?
- What is your emotional response to these pieces?

THINK ABOUT:

Many artists use everyday materials to create inventive 3D sculptures. Take paper, for example. Anyone can access paper, and often in large quantities. We use paper to wrap fast food, to dry our hands, and to decorate cards and presents. But despite its ever-present utility, paper does not often leave the two-dimensional realm for the vibrant world of 3D sculpture. In the hands of artists, however, the abilities of this humble medium are revealed.

- How many types of paper do you come across in a day?
- What does it mean to make art out of paper itself, instead of *on* paper?
- What is most engaging to you about a sculpture?
- What does it mean for something to be precious?
- Can paper art be precious?

Romuald Hazoumè creates works out of everyday materials as well. Incorporating found objects, these pieces are meant to speak to the excess and waste produced by people today. Hazoumè's *Dirt Devil* resists what we typically expect a mask's form and material to be. By challenging our expectations, he is able to further draw our attention to leftover, everyday waste.



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Michael Velliquette works primarily with paper and glue. He likes to combine readily available materials such as paper with fantasy-driven designs, creating a sense of both familiarity and otherness. The transformation from flat paper to mythic 3D spectacle drives much of Velliquette's art. He often works spontaneously, letting his creations come to life without any initial planning.

WARM-UP ACTIVITY:

Most often, we see paper as a surface meant to be covered up and hidden by two-dimensional imagery and prose. Give students a chance to push the limits and possibilities of paper by allowing them to work in small groups on a series of paper challenges. For example, see who can build the tallest stable structure out of five sheets of regular copy paper. Ask students to experiment with different methods of shaping and altering paper (e.g., tearing, crumpling, folding, rolling, stacking, or balancing), or challenge them to construct a 3D creature by forming and combining sheets of paper.

- How can people transform paper?
- What visual effects can you achieve with paper as a medium?
- Describe the space within and around the paper creations. What does this space look and feel like?

DO :

MATERIAL OPTIONS:

Pencils	Scissors
Glue sticks or staples	Hole punch
Small amounts of water	Assorted colored cardstock or construction paper

After experimenting with paper, students will use the techniques they've discovered to create a mask. The mask can represent an animal, a character from a story, a real person, an imaginary creature, or anything else students can dream up. Encourage them to use multiple paper techniques and to layer the paper to create interesting imagery and forms. Also encourage students to make their masks 3D. They might enjoy playing with different shapes for the face, and using the paper to create fuzzy or spikey surfaces. When students finish, display the masks and ask them to talk about the works they have made. They might explain how they developed their ideas, what techniques they chose to use, or what about their work makes them proud.



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GOING IN CIRCLES



Joe Mangrum

(b. 1969 Florissant, Missouri; lives in New York, New York)

Asynchronous Syntropy, 2012

Colored sand

Dimensions variable

Courtesy of the artist



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Julie Parker

(b. 1958; lives in Hook, UK)
Ritual Accumulations, 2011-12

Dryer lint, string
84 5/8 x 70 1/8 in.
Courtesy of the artist



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VOCABULARY

Balance	Contrast
Line	Pattern
Scale	Composition
Symmetry	Asymmetry
Unity	

COMPARE:

Take a close look at both works of art, and think about their similarities and differences.

- What are the artworks' formal design characteristics? What colors, textures, and forms does each artist use?
- What materials do you think the artists are using?
- Do you think these materials hold meaning? How might the meanings be similar and different?
- What would it be like to interact with these pieces of art?

THINK ABOUT:

Spices are particularly vibrant art materials because they engage multiple senses and provide striking visual contrasts. For many, they also conjure memories of cooking, eating, and even gardening. When using spices, there are combinations that may be familiar from cooking, such as parsley, sage, and rosemary, or cayenne, cumin, and clove, but the combinations we strive for in a visual work may differ from these. Instead of seeking complimentary flavors, seek out colors and textures that resonate with and balance one another.

- What are some of your memories associated with different spices?
- Based on their appearances, which spices do you think pair well?
- How can geometry help to visually organize the spices?
- What patterns will emerge when you combine the spices?

Joe Mangrum also focuses on symmetry and geometry in his works. Using colored sand, a material that can have a similar texture to spices, Mangrum is able to create a very textural and vibrant work of art. He has been using colored sand to create



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spontaneous works on streets since 2006. For Mangrum, these public works can then act as a stimulus for social interaction.

Julie Parker uses lint to create her geometrically patterned quilts. Using this everyday material (just like spice), Parker is able to create highly textural works. Parker's interest in dust and dirt derives from her experience renovating her first home. For Parker, these materials have an enhanced meaning since they provide a link between herself and past human traces.

WARM-UP ACTIVITY:

What can you make with dust, sand, or dirt? Have students close their eyes. Carry or pass around a variety of spices, prompting students to touch and smell them. (If using a hot spice such as cayenne or chili powder, warn students not to touch their eyes.)

Encourage students to describe and compare what they smell and feel. Once everyone has had a turn, allow students to open their eyes and visually take in what they have been experiencing. Describe the colors and contrast in appearances.

- How do artworks combine colors and textures in interesting ways?
- What effects can artists achieve by layering and arranging colors and textures?
- What is balance in an artwork?
- How do artists achieve balance?

DO :

MATERIAL OPTIONS:

White glue pencils

8" x 8" cardboard squares

Assorted circle templates

(cut a variety of whole and half circles of different sizes from cardstock or a similarly heavy paper)

Assorted spices (both powders and herbs)

Aluminum or plastic trays

Using the spices and glue as materials, and the templates for guidance, students will create two-dimensional compositions that achieve balance. Spread the glue evenly over a section of the cardboard, and sprinkle the spice of choice over the area. Gently tap the cardboard over one of the trays to shake off any excess spice, leaving behind the desired design. Repeat this process until the design is complete. Students may layer spices, or keep the entire artwork in a single layer. When everyone has finished, place



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the tiles in together in a mosaic and look for patterns and motifs that occur throughout the works, as well as unique elements within each design.



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A P L A Y O N W O R D S



George Longfish

(b. 1942, Oshweken, Ontario; lives in South Berwick, Maine)

Buffalo Grass 1, 2, 3, 2010

Acrylic, glitter, wood

Each 12 x 96 x 2 in.

Courtesy of the artist



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Wendy Ramshaw

(b. 1939 Sunderland, UK; lives in London, UK)

"Something Special" Paper Spectacles, 1968

Paper, plastic

5 3/4 x 3 3/4 x 3/8 in.

David Watkins

(b. 1940 Wolverhampton, UK ; lives in London, UK)

Designer

Courtesy of Maggie Nimkin



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VOCABULARY

Typography

Text

Contrast

Font

Poetic

Design

Function

LOOK:

Take a moment to closely study these images.

- Describe their formal qualities.
- How do these artists use typography (or text) to create images?
- How do they use color?
- What effect do these color choices have on the overall appearance of the work?
- How do the artists arrange their text? Do they use layers?
- Do either of the artists create a specific meaning with the words they chose?

THINK ABOUT:

People use typography (or the design of words/text) in a variety of ways. Think about different typography you see daily. From graffiti on the streets to words on advertisements, artists creatively design words and letters to help convey a certain meaning. The words that artists use are also chosen very carefully. They can be poetic, clear, informative, or anywhere in between. Describe different texts that you see on a daily basis.

- What do they look like?
- What colors, shapes, and lines are used?
- What is their function? Does function have an effect on form?
- Do images appear in relation to the text? If so, do they add meaning?

George Longfish uses his brightly colored, bold text to enhance the poetic meaning behind the words he chooses to depict. Through this text, Longfish relates the massive changes to Native American life caused by the arrival of Europeans. The combinations of form, color, and font that he chooses also tell a story of their own.

Wendy Ramshaw mixes graphic design and object design in her work. In this example, she has created sunglasses out of paper and layered them on top of text. These layers



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create a sense of contrast, as the tinted lenses of the sunglasses change the appearance of the text beneath them.

WARM-UP ACTIVITY:

The design of words and the images surrounding them can hold a lot of meaning. Have students write the words “I AM” at the top of a piece of paper. Next, have them write adjectives and phrases underneath these words that describe who they are. What they write can be poetic or purely descriptive. Have students think about what makes them unique individuals. As they create lists, ask them to consider what images and designs they can use to enhance the meaning of the words they have chosen. When everyone is finished, students can share some of the words they have listed, and discuss how they might design these words.

- What colors could the words be?
- What form will they take? For example, will they be bold, elegant, or playful?
- How will the design of these words enhance or illustrate their meanings?

DO :

MATERIAL OPTIONS:

Glue sticks

Markers

Colored pencils

Cardstock cut into 6 x 3 in. rectangles

Colored 8 ½ x 11 in. construction paper

In the middle of the cardstock, have students design the words “I AM” along the length of the paper in a way that reflects who they are. Make sure students leave about an inch of space on both sides of the words. When they are finished, have them fold the cardstock in half with the words facing out. Unfold and fold the inch of space left on each side of the cardstock back, away from the words, to create tabs.

Next have students take a sheet of construction paper and fold it in half, as if making a card. Apply glue to the tabs on the cardstock, and paste the cardstock in the center of the construction paper so that it pops out from the center of the card. Next, have students write words that describe themselves from the list they brainstormed earlier on the construction paper, so that these words surround the pop-up “I AM.” Encourage students to experiment with the design of the words they write. They can also include small, simple images to enhance the meaning of the words that describe them. When



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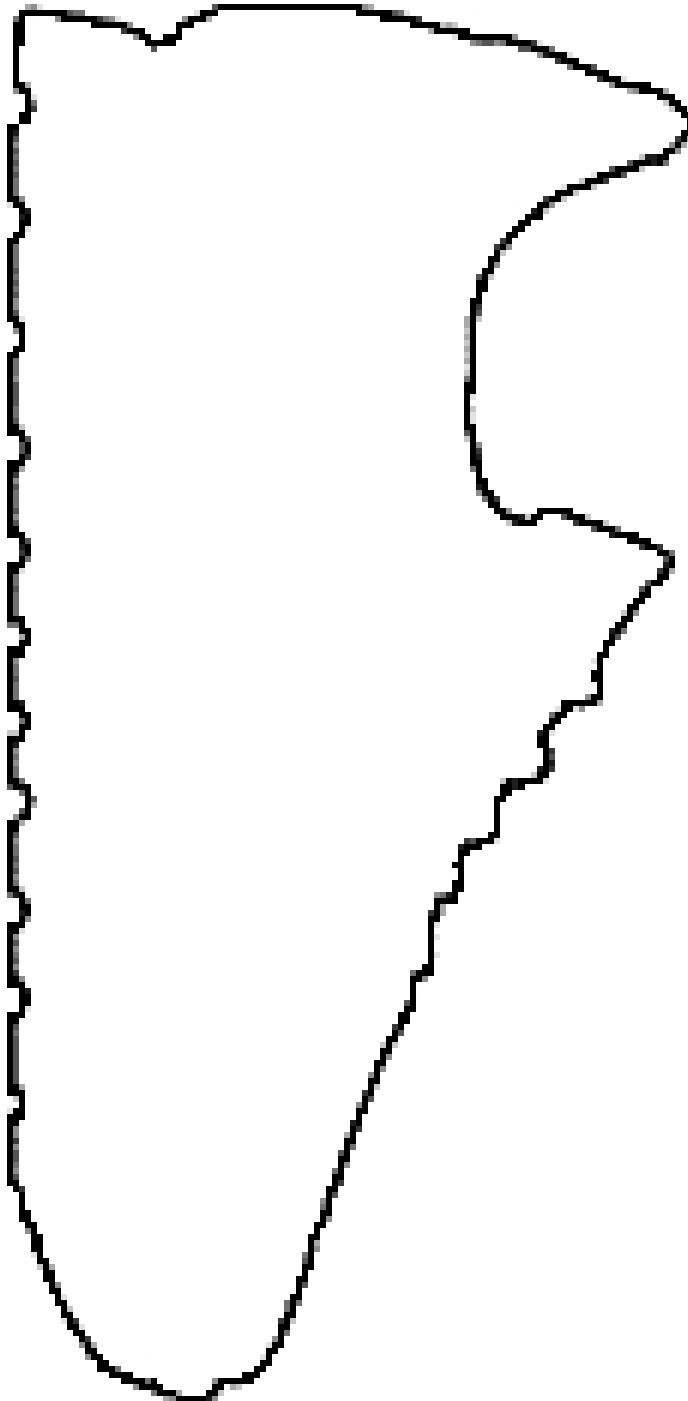
the students are finished, set up all of the cards on a table, and allow them to look at the works they have created.²

² ² The activities in this section also work well with Glen Ligon's *I AM A MAN* or Hank Willis Thomas's *I AM A MAN*. Both of these works link with the Civil Rights Movement, and can be a great connection to the social studies curriculum.



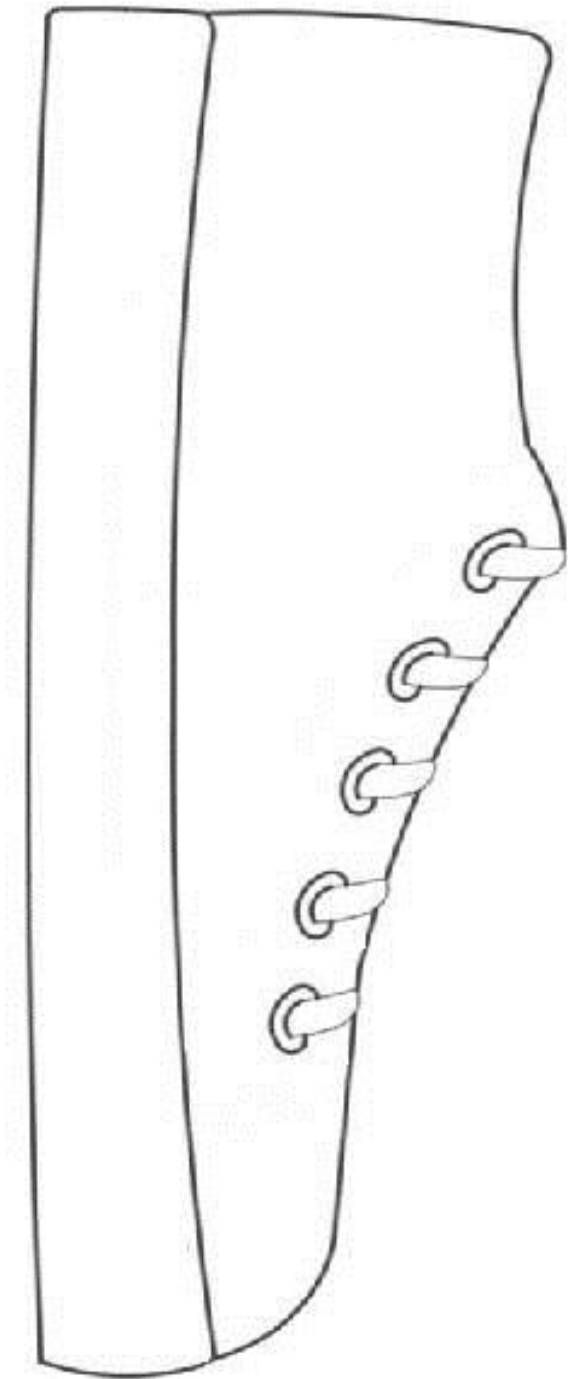
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SNEAKER TEMPLATES



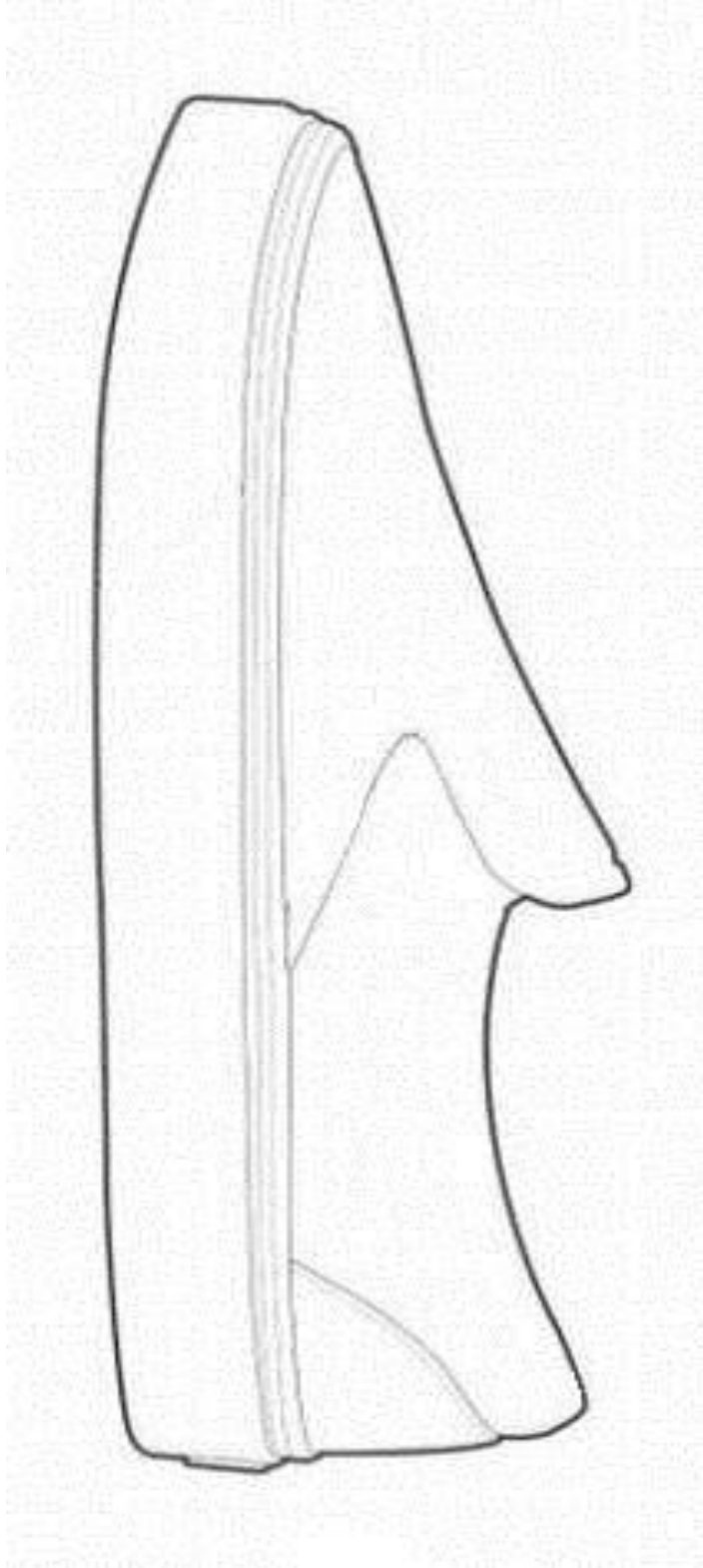


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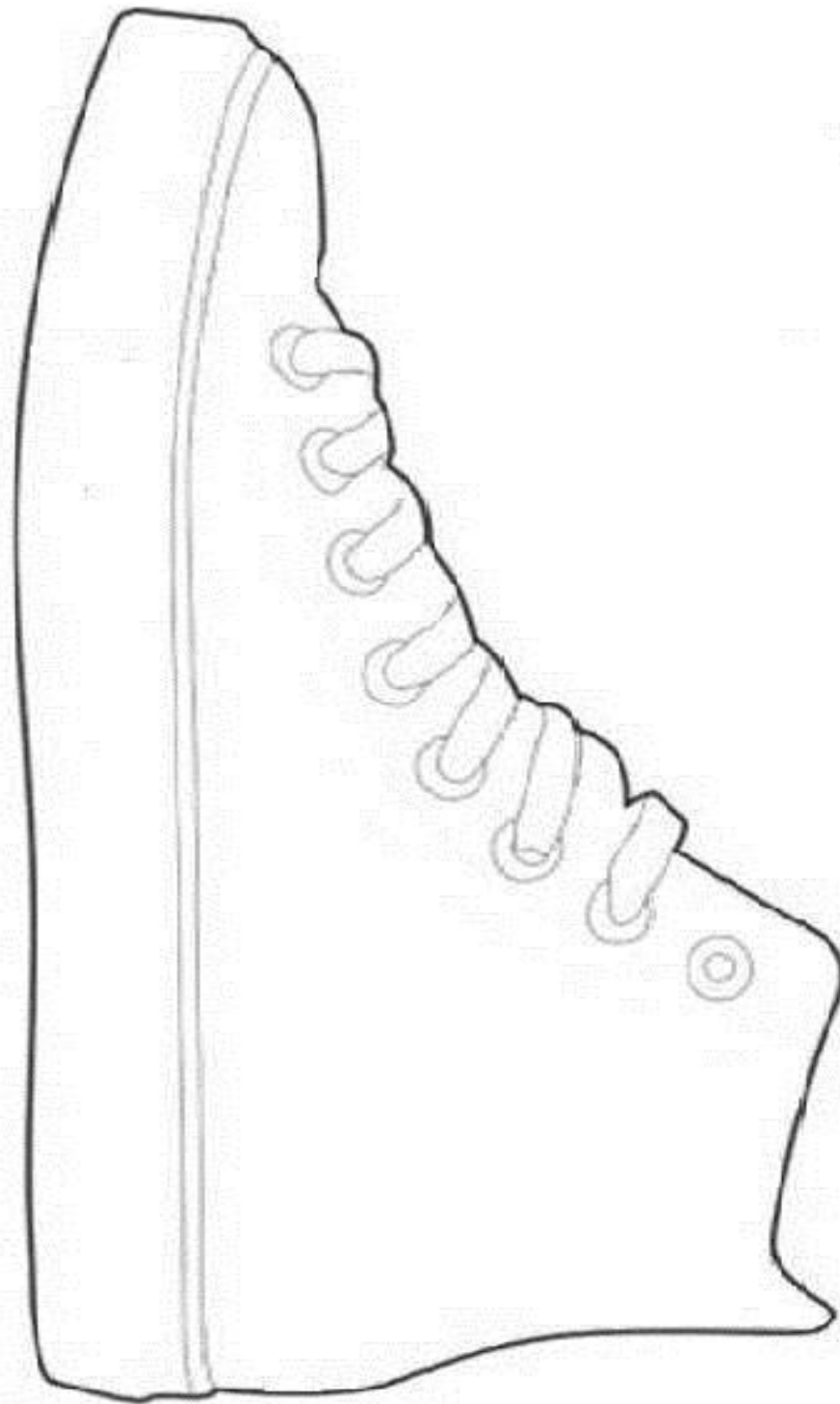


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