

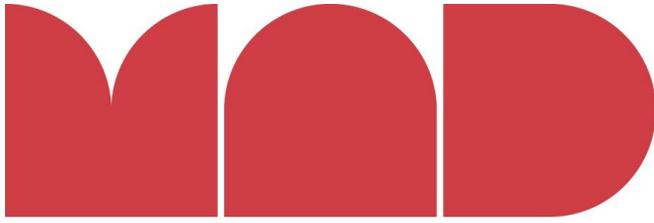
museum of arts and design



teacher
resource
packet

READ MY PINS:

The Madeleine Albright Collection



museum of arts and design

Dear Educator,

We are delighted that you have scheduled a visit to *Read My Pins: The Madeleine Albright Collection*. When you and your students visit the Museum of Arts and Design, you will be given an informative tour of the exhibition with a museum educator, followed by an inspiring hands-on project, which students can then take home with them. To make your museum experience more enriching and meaningful, we strongly encourage you to use this packet as a resource, and work with your students in the classroom before and after your museum visit.

This packet includes topics for discussion and activities intended to introduce the key themes and concepts of the exhibition. Writing, storytelling and art projects have been suggested so that you can explore ideas about the exhibition in ways that relate directly to students' lives and experiences. Please feel free to adapt and build on these materials and to use this packet in any way that you wish.

We look forward to welcoming you and your students to the Museum of Arts and Design.

Sincerely,

Cathleen Lewis
Manager of School,
Youth and Family Programs

Molly MacFadden
Group Coordinator

Dess Kelley, Rachel Miller, Catherine Rosamond, Sonya Blesofsky, Petra Pankow
Artist Educators

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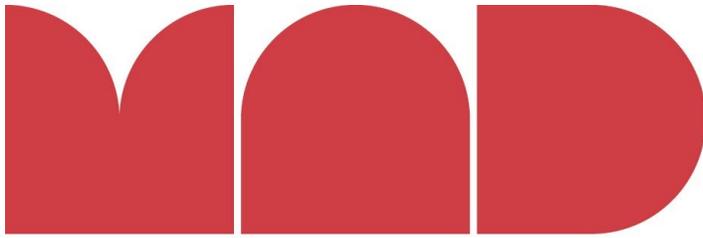
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museum of arts and design

The Museum of Arts and Design has been functioning as an international resource center for craft, arts and design since 1956. Through its collections, exhibitions, programs and publications, the Museum serves as a forum for critical debate concerning the nature of craftsmanship and the engagement with the process that links materials, techniques, forms, patterns and concepts in all creative work.

How does a museum work?

Administration: The 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 is the team, led by the Chief Curator, that works together to decide which exhibits will be shown, how they will look, what artwork is to be included, and how they are to be interpreted.

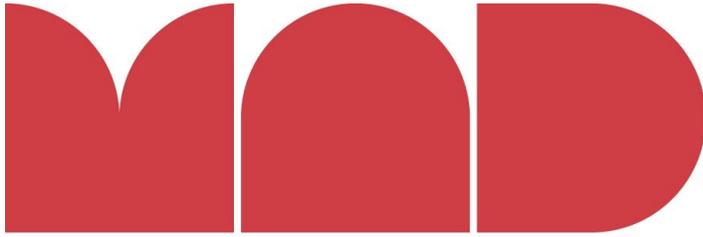
Registration: Led by the Registrar, this team arranges the safe handling of art to be placed in an exhibition and maintains the permanent collections acquired by a museum.

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

Facility Maintenance: This is the team that allows the day-to-day operations of a museum to continue: from the lights being turned on, to the safety of all who enter the building.

Security Guards: This is the team most often seen in a museum, because its main task is to protect the artwork from harm so that in the future people will be able to see the same objects as seen in a museum today. They also are helpful to visitors who have a variety of questions.

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



museum of arts and design

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 the 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 to think about as you move around the exhibition:

What can be objectively observed?

What is the physical description? Measurement, weight, materials used, articulation of materials...

What iconography, if any, is used? Designs, words, diagrams...

What are the object's formal design characteristics? Lines, shapes, forms, color, texture...

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

How would the piece of art feel, move, and sound?

What does the piece do? Does the piece have a function? How would the figures move if they were alive?

What is our emotional response to this figure? Fear, joy, indifference, curiosity, revulsion, excitement...

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

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)

Do the figures tell a story? Does the piece have underlying political or social meaning? (Understanding and visual thinking)

Develop a program to investigate the questions posed by the material evidence. (Program of research)

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

Read My Pins:
The Madeleine Albright Collection
September 30, 2009 — January 31, 2010



Snake, c.1860

Gold, diamond

Under Saddam Hussein, the Iraqi press published a poem calling Madeleine Albright a serpent. As the US Ambassador to the United Nations, Albright responded by wearing a snake pin when dealing with Iraq issues at the Security Council, or when meeting with Iraqi officials. This brooch marks the beginning of her use of pins as a diplomatic tool to communicate a message or signal a mood.

Questions:

- Take a moment to look at this piece and describe the different forms and textures you see.
- Can you tell what materials the artist has used to create this piece?
- What living things from nature is the artist trying to represent?
- What is the overall mood of this piece?
- Albright wore this pin in the late 1990's after the Iraqi press published a negative poem about her that called her a serpent. What do you think Albright was trying to communicate by wearing this pin?
- Do you think the artist who created this piece in 1860 intended for it to be used as a means to communicate a political message?
- What do you think the artist was trying to communicate by creating this piece?



Blue Bird, c. 1890, Austria
Gold, silver, diamonds, ruby,

Although she usually positioned this pin with the bird soaring upward, Ambassador Albright wore it flying head down in mourning for the Cuban-American flyers shot down by Cuban fighter pilots in international waters. The pin is often referred to as the “*cojones pin*” after she denounced the killings saying “this is not *cojones*, it is cowardice.”

Questions:

- Describe this pin. What animal is the artist representing here?
- Can you tell what materials the artist used to describe the feathers and eyes of this bird?
- What action is the bird engaged in?
- What are 5 words that come to mind when looking at his piece?
- The artist named this pin *Blue Bird*. Can you think of a more creative title for this piece?



Secretary of State Eagle, c. 1890, France

Gold, diamonds, rubies, pearl,

Madeleine Albright wore this pin on the occasion of her swearing in as the 64th U.S. Secretary of State on January 23, 1997.

Discussion Questions:

- What do you see? What kind of bird is this? (The American Bald Eagle)
- What is the brooch made out of? Is it a casual or special occasion pin? Why do you think so?
- Where do you see the image of an eagle everyday? (i.e. The Great Seal of the U.S., stamps, government buildings, etc.)
- What does the American Bald Eagle stand for (symbolize)? What words comes to your mind when you think of the eagle? (i.e. freedom, courage, wisdom, etc.)
- What other animals would make a good symbol for America?
- Madeleine Albright was the first woman to serve as the U.S. Secretary of State. What is the job of the U.S. Secretary of State?

This brooch was not custom-ordered, but it was an antique pin from France. The piece is over 100 years old (ca. 1890).

- What does it mean when something is “antique”?
- What is your idea of something that is antique? Is it more valuable? In what ways could it be more valuable? (personal value, monetary value, etc.)
- By wearing the American Bald Eagle to the swearing in ceremony, what was Albright communicating to the public? To the government? To herself?
- Albright says that she used pins as a diplomatic (ask to define “diplomatic”) tactic, a communication device. Do you think brooches are an effective way of communicating diplomatically?
- Can jewelry be an effective communication tool?
Consider other types of jewelry and how they are worn on the body, what are the characteristics of pins or brooches that make them more (or less) effective ways to use to communicate?



High-heeled Shoe, c. 1990

Crystals, enamel on metal

When President Bill Clinton designated Madeleine Albright to be the successor to Secretary of State Warren Christopher, she said: “I only hope my heels can fill his shoes.” The pin was a gift paying tribute to Albright as the first female Secretary of State and, at that time, the highest ranking woman in the history of the United States.

Discussion Questions:

- What do you see? What kind of a shoe is this?
- Do you have a favorite shoe(s)? Would you wear it as a pin?
- Madeleine Albright was the first woman to serve as the U.S. Secretary of State. What is the job of the U.S. Secretary of State?
- (Explain the background of this pin) What did Albright mean when she said, “I hope my heels can fill his [Warren Christopher’s] shoes?”
- How do you think Albright used pins/brooches as a way to communicate without words when she was on a diplomatic mission? Do you think brooches are an effective way of communicating diplomatically?
- Can jewelry be an effective communication tool? Are some shapes and symbols universal in meaning? Give examples (Sun, Heart shape, etc.).
- Consider other types of jewelry and how they are worn on the body, what about pins or brooches that make them more (or less) effective to use a way to communicate?
- Do you ever wear pins (or decorate on your bag) with words/symbols? What are some examples? Why do you wear them?
- If you were giving a brooch as a present to Madeleine Albright, what would it look like? Why? Do you think this high-heel pin was a good (appropriate) choice for a gift? Why or why not?
- What does the title of this exhibition, “Read my Pins” mean? (Reference to George H.W. Bush (Bush senior) quote, “Read My Lips”)
- Many of the pins that Albright wore were humorous or whimsical. Do you think this is true for the High-Heeled Shoe pin?
- Do you think humor or playfulness is important or advantageous in promoting diplomacy? (i.e. non-verbal communication to overcome language barriers, friendliness, etc.)
- What are the dangers of using light-hearted humor for someone in the position of The Secretary of State? (i.e. misunderstanding, cultural differences)



Eagle, c.1940

Manufactured by Trifari

Enamel on metal, crystals

Uncle Sam's Hat, c.1940

Manufactured by Trifari

Enamel on silver

Secretary Albright wears these two pieces together, with the hat tilted at a rakish angle, above the eagle. They are the cornerstone of her Americana collection.

Discussions Questions:

- Please describe each of the two objects, noting color, materials, shapes, etc.
- What does each of them represent/remind you of? Please explain.
- What types of objects are they? How can they be used?
- What are some of the characteristics you associate with eagles? What are some adjectives you could use to describe them? Which of these are important when we think of the eagle as a symbol for the United States?
- Both pins were made in the 1940s. Why do you think this is important? Why would people buy jewelry like this during that time? Who do you think might have worn it and why?
- Madeleine Albright wears both of these pins together, the hat slightly tilted above the eagle. Why do you think she does that? How does this change the message communicated by each of the pins separately?
- Can you think of other examples where animals symbolize a specific message (think of sports teams, logos, etc.). If you had to come up with a name for your sports teams or other type of club, what animal would you choose? Why?

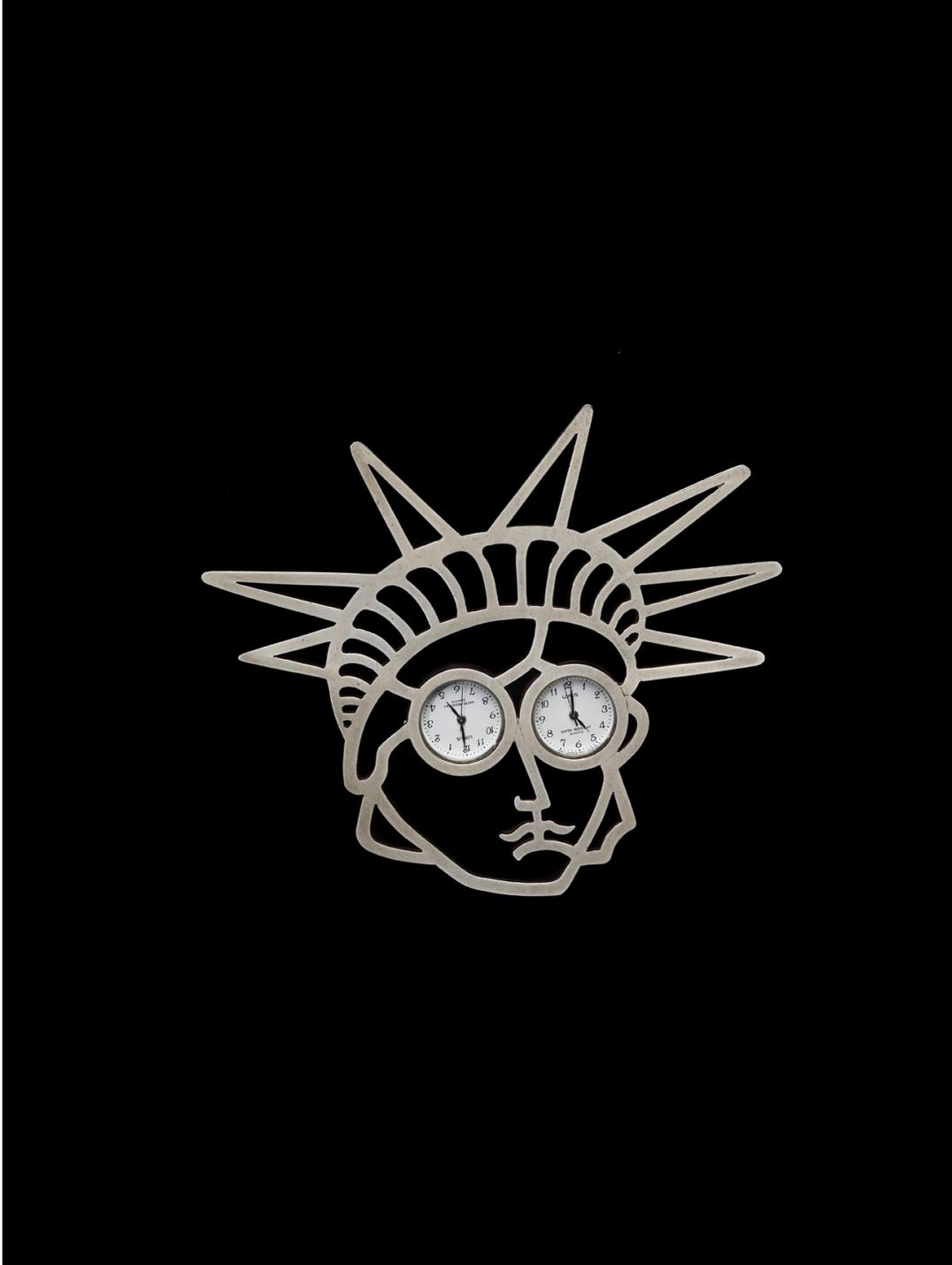


Patriotic Pins, mid-20th to early 21st century
Assorted materials

Did you ever contemplate the different iconography of patriotism or the colors of the flag? Several of these pins were made during World War II. They were worn by civilians to signify support for the war effort and bought by sailors and soldiers to leave with sweethearts before taking up arms across the sea. Secretary Albright wears a combination of these new and old pins for different occasions throughout the world, and especially the *Liberté, Egalité, Fraternité* pin when in France.

Questions:

- What do you see? Describe the objects depicted here as closely as possible.
- What do they have in common? How are they different from each other?
- All of these pins make strong use of symbols? What symbols do you recognize and what do they stand for? If more than one symbol is used in a single pin, how are the different meanings connected to each other?
- Which ones of the objects feature language? Why? What does the text on them mean?
- Who do you think might wear these kinds of pins? Why? At what occasions?
- All the pieces pictured here are costume jewelry, which means that they are made from non-precious materials and therefore more affordable than jewelry made from gold, silver, or diamonds. How does this information change the way you look at them?



Liberty Brooch, 1997

Gijs Bakker, Dutch, born 1942

Silver 925, watches

Created for “Brooching it Diplomatically”, an exhibition of pins designed as a tribute to Madeleine K. Albright, the Liberty Brooch is one of her most ingenious pieces. Two watches form the eyes of the brooch, one inverted so she can look down to see when it is time for an appointment to end, while her visitor can look at the other watch for the same purpose.

Discussion Questions:

- Describe what you see.
- Whose face is on the pin? How is this face significant?
- Notice the “eyes” on the piece. Why do you think the artist chose to create the eyes from these particular objects? How are these objects important?
- Why do you think one “eye” is upside down, while the other is right side up? Who are the eyes looking at?
- How do you think Bakker created this brooch? How is it put together?
- What kind of story is Bakker communicating to us through his use of materials?
- Madeleine Albright wore certain pins to subtly communicate her thoughts during her time as the Secretary of State. For instance, she wore a snake pin after Saddam Hussein’s government referred to her as a serpent. What do you think may be the story or meaning behind her wearing Liberty Brooch?
- What is the expression of this piece? Does it convey a particular emotion?
- Can you think of an article of clothing or jewelry that you wear to express yourself and/ or how you are feeling?
- What is the history of the clothing or jewelry, and what message are you conveying through wearing it?



Missile pin, 1998
Lisa Vershbow
Anodized aluminum

At the beginning of contentious talks involving nuclear arms, the Russian foreign minister looked at Secretary Albright's arrow-like pin and inquired, "Is this one of your interceptor missiles?" She responded, "Yes, and as you can see, we know how to make them very small. So you'd better be ready to negotiate."

Discussion Questions:

- Describe what you see.
- What does this piece remind you of?
- How do you think Vershbow created this piece? How is it put together?
- What shapes did the artist use to make this work?
- Describe the edges of the shapes, are they soft or sharp? If you ran a hand over the edges what physical reaction would you experience?
- If *Missile Pin* was not jewelry size, but rather actual human-size, describe how your experience of seeing this piece would change.
- What kind of event would Albright wear this pin to?
- Who do you think Albright would want to have a conversation (or confrontation with) about this pin?
- Do you think that this piece is personal? Why/ why not?



Spaceship with Aliens, late 20th century

Manufactured by Jonette Jewelry, Rhode Island

Metal

Ever mindful of the message she was sending, the Russians routinely checked to see what pin Secretary Albright was wearing. Often it signaled a tense mood, but sometimes she chose to highlight the warmth in the relationship, as with the spaceship brooch celebrating the US/Russian partnership in the skies on the International Space Station.

Questions:

- What is the subject of the pin?
- Where do you think Ms Albright wore this pin? Explain your answer.
- What do you think the significance of the three aliens is?

- After reading the above information, do you think that this was a good way of celebrating the US/Russian partnership? Explain your answer.
- What would you wear on this occasion?
- Do you think this brooch may be a one of a kind piece made by an artist or something that she bought from a department store? Explain your answer.
Have you seen something like this in the stores?
- Would you wear it?
What materials do you think the artist used to make it?
Do you think this is a contemporary pin or something made many years ago? Why do you say this?



Desert Dwellings c. 1995

Egypt

Silver, yellow metal, coral

Palm Tree, c. 1997

England

Gold

Secretary Albright wore these when visiting Arab countries or in meetings with Arab leaders. The buildings are from Egypt and the palm tree from Saudi Arabia.

Questions:

- What do you see?
- What message do these pins convey? Explain your answer.
- Do they remind you of anything?

- After reading the above information, how do you think the people reacted to these pins Ms Albright wore?
- What message was she trying to convey to them?
- Why do you think these pins have been grouped together?
Would they be as effective if they were on a garment individually?
Explain your answer.
- Do you think they were made by the same artist? Why or why not?
What materials do you think the artists used to make these brooches?
How do you think they were made?
- What materials could you use at home to make something similar?
- How would you go about making it?

Classroom Activity Suggestions
for
Read My Pins:
The Madeleine Albright Collection

Global and Local:

K-2 My favorite thing in NYC

Discuss what kind of icons there are in New York City (taxicabs, Statue of Liberty, Empire State Building) or in the students' direct neighborhood. Ask the students to draw the icon of their choice on a half sheet of "Shrinky Dink", which will become a pin (blank Shrinky Dink sheets are not too costly if purchased in bulk of 50 sheets and used as half sheets per student, however, any plastic containers marked with code "6" can be used for this purpose). Markers or color pencils will work on matte sheets of Shrinky Dink, but Sharpies and other permanent markers work the best on matte and clear Shrinky Dink sheets. After the children draw and color their icon, ask them to cut out the shapes with scissors and bake the sheets in a regular oven at about 320° F (students can bake their pieces at home if there is no access to an oven at school). The shapes shrink to about a third of the original size. Glue a safety pin on the back with liquid glue to create a pin that they can wear. The theme can vary according to what the students are learning in the classroom.

3-5 Read my Flag

Discuss and look up different flags around the world (or depending on what is being studied, the flags can be from a specific Continent, flags from different U.S. state, or flags from the student's culture or country of origin). First ask the students to research the flag that they are making (the meaning behind the color, design, etc.). Give a small amount of air-drying clay to each student. They will cut out a rectangular flag shape (rolling & cutting – older students may even make the flag more 3-D) and mark the lines and design of the flag using long thin sticks (i.e. bamboo skewer sticks, toothpicks, needle). Before the clay starts to dry, embed a safety pin on the back of the clay. After the clay is dry, paint the flag using acrylic or tempera paint. Also, reinforce the safety pin by applying liquid glue. Apply a coat of clear varnish (if available) to finish the flag pins. A writing project about the flag can accompany this lesson.

6-8 This is my message to you

Discuss with students that by using symbols and meaningful colors or shapes, in addition to other details, jewelry or wearable art can serve the purpose of both accessorizing and communicating as shown in Albright's collection. Ask the students to come up with a political or personal cause that they believe in (World Peace, Recycle, Animal Rights, etc.) and design a pin (or other wearable art) that displays the cause. The pin can be made from found objects incorporating the material into the meaning (i.e. pins made out of aluminum cans to represent recycling) or can be made by using a conventional button maker. (Buttons that display various causes can be a great fund-raiser for middle school student council!). This project can be flexible in terms of materials – let the students come up with their recycled materials or use available materials in the classroom and stretch their imagination.

9-12

Approaching Diplomacy

Ask the students to research a historical diplomatic mission of the US Secretary of State (Albright had many). Or assign a specific historical diplomatic mission and discuss it. Let the students pretend that they are about to go on a diplomatic mission as the US Secretary of State and they are to wear a T-shirt that is designed to approach the matter at hand diplomatically. The students can design the T-shirt on paper, on the computer, or if possible, on a real t-shirt using fabric markers. More importantly than the form of the finished artwork is what the students choose to indicate on their t-shirts. Would there be words? Symbols? How can one be diplomatic without being too cautious and ineffective? (If t-shirts are not available, can make pins using materials mentioned in the elementary/ middle school activity idea).

Grades 6-8 and Grades 9-12

Theme: Global and Local

Suggestions for lesson plans:

Madeleine Albright wore certain pins to subtly communicate her thoughts during her time as the Secretary of State. If you were in Madeleine Albright's shoes, what kind of pin would you create in response to a global or local issue in which you feel strongly about? And if you had the opportunity, whom would you want to present your pin to? Start off by having a discussion with your students about global/ local issues (ex: global warming, healthcare, recycling, war, etc.) Students may research and choose a local/ global issue or you may assign an issue for them to research. Provide materials to sculpt with, such as wire, glue, clay, wood pieces, and/ or cardboard, but encourage them to bring in outside materials to best communicate the story and content of their work.

Narrative and Content:

K-2: Draw and color your own pin design on a post card inspired by the ones in the collection then write the postcard to the artist who inspired you.

3-5: Choose a pin you like. Write a letter to the person you would like to give it to. Explain why you chose this pin for them and what the person means to you.

6-8: Students create a charm necklace or bracelet from a variety of materials (for example, found objects, fabric, paper, wood, clay, wire). They then write a journal entry about each of the charms, their symbolic and personal meaning and the stories behind them.

9-12: Take the objects you looked at in class as the point of departure for the following assignment: Write an imaginative short story in which one person gives a pin like the ones in the exhibition to another. Think of a historical circumstance in which this might be fitting and describe the occasion of the gift, the reason of the giver for making the present, and the feelings with which the other person receives it. Then make a pin like the one you wrote about from crafts materials like fabric, wood, buttons, clay, or found objects.

Form and Structure:

K-2: K-2 Students design a flag for an imaginary country using geometric shapes and a combination of different colors. They then create a fabric version of it by gluing or stitching together different pieces of material and attaching everything to a stick.

3-5: Discuss how particular geometric shapes can function as symbols (a circle signifying the sun, moon, earth, or friendship, etc.). Then ask students to design a crest for their family or a club or team of any kind, with features both shape-based symbols and a symmetrical design.

6-8: Use existing pieces of cheap plastic and costume jewelry as well as beads and sequins to make a sculpture. Students can bring plastic bottles, paper tubes and other materials from their recycle bins from home to use as a base for their sculpture. This could be theme based, for example insects or buildings.

9-12: Forming units (identical shapes) from the same material students can make a piece of wearable art. Materials could include paper, fabric, plastic shopping bags and dry cleaning wrap, newspaper and string.

Process and Materials:

Grades K-2

Theme: Process and Materials

Suggestions for lesson plans:

What type of expression or mood can you communicate through creating a pin? Start off by having students draw how they are feeling in the morning, right before the beginning class, then another drawing at the end of the day. Using self-drying clay as the medium, have students create 2 palm-sized pins to communicate these 2 feelings. They may paint their pins, followed securing the back with glue and a safety pin. After completion of pins, have the students wear their pins and without telling their classmates, see if their classmates can guess the moods of the pins by allowing the work “speak” for itself.

For Grades 3-5, a similar, more in-depth project theme may be used. Have the students create their pins by sculpting with wire and materials of various colors and textures to create a sensory memory of a place. (Ex: a pin created with found objects, stones, and shells can communicate a memory of collecting shells and rocks on the beach).

GRADE: 6-8

Trompe L’oeil: Clay Sculptures/Everyday Objects

TIMEFRAME: One-two class periods

FOCUS WORKS OF ART

Myra Mimitsch-Gray, *Melting Teapot*

Richard Shaw, *Untitled*

Roy Lichtenstein, *Dishes*

Tom Eckert, *Aberrant Ascension*

Introduce the term “trompe l’oeil” and discuss its meaning and how it relates to the works of art shown. Which ones make true use of trompe l’oeil, and which exaggerate or get more creative with this idea? Explain that every material has unique properties, but that through manipulation, it is possible to make them look like something else. Give examples of materials an artist might use –glass, metal, wood, and have students list the characteristics of each material. Explain that you will be working with clay. Have the class brainstorm the unique characteristics of clay.

Part Two

Before working with clay, have students brainstorm some small objects from everyday life that they use on a regular basis –you could do this as a class or in smaller groups. Explain that each student will create a life-size sculpture of a small everyday object with clay. You may want to have students create a sketch of their object before making it in clay. Pass out clay to each student. A ball about the size of a handful of clay is a good amount to start with. Begin by demonstrating techniques for working with clay: pinching, smoothing, pulling, creating coils and balls, etc. Once you have demonstrated, students can begin working

9. EVALUATION

Have students put all of their sculptures together on a table. The following questions can help you in having a discussion of the project.

What was the experience of working with these materials?

Did anything unexpected happen when making this project?

What kinds of forms or textures did you choose to use when making your sculpture?

Did any students create similar sculptures?

What do you like about your sculpture? What might you do differently in the future?

10. SUGGESTIONS FOR FURTHER STUDY

- Have students do an in-depth report on one of the artists used in this lesson.
- Research the origins of clay and how it has been used throughout history.
- Have students write a reflection about their experience of working with clay.
- Have students create an imaginative title for a friend's artwork. Then have the friend reveal their own title for the piece.
- Have students conduct an experiment related to the strength or other qualities of materials. Have students make hypotheses, then test their hypotheses with simple experiments.

Chemical and Physical: Plaster Sculptures

GRADE: 9-12

TIMEFRAME: One-two class periods

8. ACTIVITY:

Part One

Lead the class in a discussion of the works of art listed above. You may want to have a more in-depth discussion about the chemical and physical changes that take place when artists use metal, glass, ceramic and plaster.

Part Two

Give an introduction to plaster, and the chemical change that it will go through when mixed with water. (Plaster, when mixed with water goes through an exothermic chemical change that turns the plaster into gypsum.)

Distribute plastic bags to each student. Each student will create their own work of art in plaster. Based on how the bag is positioned (students may hold or squeeze their bags to create different shapes once the plaster is poured in,) each cast plaster piece will be unique. It is recommended to leave the plastic bag resting on the table while manipulating the shape of the bag.

To mix the plaster, fill a small plastic bucket or other container no more than one-third full of cold water. Now sift the plaster of Paris through your fingers into the water. Keep adding the plaster until it stands above the water in dry peaks. This will take awhile, because the plaster will keep sinking. In order for the plaster to mix properly with the water, however, it's important to add the right amount.

When you reach this stage, you can mix the two together with your hand. Stir the mixture gently, and squeeze out any lumps that may occur. As soon as the plaster is mixed to a smooth, creamy consistency and covers your hand, you can travel around the room pouring plaster into each student's plastic bag to reach a depth of about 1.5-2 inches. Students should close up their Ziploc bags to prevent spills. Remind students that they must stay still if manipulating the form of their plaster until the plaster hardens.

The plaster will harden in just a few minutes. When the block is ready, open the Ziploc bag and take the plaster form out.

9. EVALUATION

Have students put all of their sculptures together on a table. The following questions can help you in having a discussion of the project.

What was the experience of working with these materials?

Did anything unexpected happen when making this project?

What kinds of forms or textures did you choose to use when making your sculpture?

What do you like about your sculpture? What might you change about it?

10. SUGGESTIONS FOR FURTHER STUDY

- Have students watch the video of Kishi Eiko on the Museum of Arts and Design's website.
- Research the process of metalsmithing or glass-blowing online.
- Have students write a reflection about their experience of working with plaster.

Have students write a title, poem, or series of poems about their work of art.

Part Three

Urge students to use the original shape of their plaster form to inspire their sculpture. Carving plaster can be difficult. Suggest that students get as creative as possible with the limitations carving presents. Patterns and images can be incised into the plaster, holes can be carved through, textures can be created. The plaster will be dry when the sculpture no longer feels warm when you touch it.

After students are done carving and the work is dry, you're ready to smooth the model with sand paper. This should be done on the second day of the project if time permits.