

 EVERSON MUSEUM OF ART

EDUCATOR PACKET

Under One Roof Reprise

September 29, 2007 – January 13, 2008



Gail Hoffman, *Plasco Ranch (Possible Outcomes)* (detail),
2007. Mixed Media.

Introduction

In 2004, a group of women who work and teach at Syracuse University's ComArt—a studio arts building located on Comstock and Colvin Avenues—joined together for an exhibition entitled Under One Roof at SOH020 Gallery in Chelsea, New York. This was the first time the women artists—three generations of students/teachers—had shown together. Nine of the artists have returned for Under One Roof Reprise. The exhibition highlights diverse artistic strategies including site-specific installations, video, objects created for the public to touch or to act as co-creators with the artist. The artists also use traditional and nontraditional materials ranging from bronze, wood and paper to fabric, toys and soap. Several themes and issues are represented, including play, time, identity, politics, memory and the environment.

The artists

Anne Beffel	Gail Hoffman
Ann Clarke	Laura Ledbetter
Mary Geihl	Jude Lewis
Abby Goodman	Kim Carr Valdez
Claire Harootunian	

Ways of Looking, ways of making:

Since the early 20th century the teaching of art has been grounded in the elements of art and principles of design, which has its roots in modernism. Over the past several years, art educators have begun to examine strategies to teach students to understand, discuss and make art in ways that better reflect contemporary art and culture. The development of postmodern principles has been researched and utilized by a variety of art educators, namely Olivia Gude, associate professor and coordinator of arts education at the University of Illinois at Chicago, although it has been emphasized that these principles will continue to be in flux. Under One Roof Reprise provides an opportunity to explore the possibilities of understanding, talking about and making art using postmodern principles. These principles do not replace the elements and principles of design, rather they supply us with a way in which to understand the artistic strategies used by contemporary artists.

A brief summary of elements of art, principles of design and postmodern principles

Elements of Art:

The elements of art are a set of techniques, which describe ways of presenting artwork. They are combined with the principles of art in the production of art. The

elements of art can include some or all of the following: color, value, line, shape, form, texture, and space.

Principles of Design:

The number and names of the principles of design can be variable. Most lists include scale, proportion, balance (symmetry), rhythm (pattern) (movement), emphasis (focal point), variety, contrast and unity. The principles govern the relationships of the elements used and organize the composition as a whole. It is generally held that understanding the elements and principles is the first step in creating successful visual compositions.

Postmodern Principles:

Olivia (Jude, has thus far been the foremost art educator in the field to identify categories of contemporary visual and conceptual artistic strategies. While the categories are not "in stone," they include: appropriation, juxtaposition, recontextualization, layering, interaction of text and image, hybridity, gazing and representin'. The definitions of these principles are explained the article by Gude included in this packet.

Objectives:

The EMA has created this packet to offer educators resources to integrate the themes, materials, techniques and postmodern principles into their curriculum. The materials are designed to maximize the benefits of a docent-guided tow, a self-guided tour in which educators and their students visit on their own during regular museum hours, as well as to use in the teaching of contemporary well after the exhibition closes. We also offer Visual Thinking Strategies (VTS) tours — [vue.org] an inquiry based approach to looking at art — please specify the type of tour you desire when you book your visit. We hope that the use of these resources will be evident in your students' level of participation during and well after their museum visit.

Lessons

- Lesson 1: Anne Beffel, *Mirrors Project*
- Lesson 2: Ann Clarke, *Elk Eating a Bicycle, Happily Ever After*
- Lesson 3: Mary Geihl, *Ivory*
- Lesson 4: Abby Goodman, *Made in China*
- Lesson 5: Gail Hoffman, *Plasco Ranch (Possible Outcomes)*

Lesson 1: Anne Beffel, *Mirrors Project*

“The *Mirrors Project* was my response to the fifth anniversary of September 11th...”

Post Modern Principle: Representin’

Participate as a “change agent” by creating an interactive public art performance &/or public installation. The piece will draw attention to a local or global issue of your choosing to encourage reflection and dialogue. As documentation ask a friend to photograph or videotape the performance.

Discuss issues of relevance-personal/global

Personal/local issues to consider: Peer pressure, racism, body image, authority/school rules and regulations, gangs, socio-economic status

Global issues to consider: Animal rights, war, poverty, global warming, recycling, prison system/death penalty

Consider Beffel’s use of materials: mirrors as a symbol of connection and communication (morrise code), as well as a symbol of reflection and beauty for people who shared a tragic experience.

- What kind of materials will you use to communicate your message in a non-overt way? (Example: anti-war – carry empty chair with names of dead written on surface/or ask people to write on surface from a list you will have)
- Given your topic, where might the best environment be to do your performance piece?
- How will you engage people? Will you give them something? Ask them to do something?

See: Youtube.com - Free Hugs Campaign

Lesson 2: Ann Clarke, *Elk Eating a Bicycle, Happily Ever After*

“The work speaks to aspects of remembering, identity and time.”

Post Modern Principle: Layering

- In what ways do we keep track of time over the course of our life?
- How would you describe who you are (your identity) right now?
- How would you have described yourself a year ago? Three years ago? Five?
- What significant events in your life have defined who you are?
- How might you represent the experience of these memories in a symbolic way? (Example: planting your first garden: petals, roots, dirt vs. a picture of a garden)

Use layering as a formal strategy to create a sculpture or wall piece. Incorporate materials associated with/symbolic of significant memories that represent the layers of memory/time.

Lesson 3: Mary Geihl, *Ivory*

Post Modern Principle: Recontextualization, Hybridity

“There are hints of darkness and confinement in my installations along with a mixture and balance of playfulness and seriousness.”

- What does Geihl do to recontextualize the meaning in her work?
- Why do you think she made the following decisions: choice of materials, size of installation, scale of objects, number of objects, use of smell (*Ivory soap*)?

Choose a variety of materials (video, sound, photos, text, found objects, etc.) to create an assemblage or installation that appears to communicate the “romantic fantasy” of something (friendship, dating, birthday, beauty, shopping, having a job, etc.) while also expressing the darker aspects of it.

Example:

What about growing up are you looking forward to?

What things are you not looking forward to?

Examine your list. What materials or objects might represent what you are looking forward to? How might you recontextualize them to also express what you're not?

(growing up – independence, live anywhere, beauty, buy whatever you want
growing up – wrinkles, illness, paying for house, car, kids)

Lesson 4: Abby Goodman, *Made in China*

Post Modern Principle: Image & text

- What issues might *Made in China* be calling our attention to? (outsourcing, low wage labor, mass production, economics, consumerism)
- How does the interplay between text and image create these associations?

Students will create a silent PSA (Public Service Announcement) using still images and text in sequence (iMovie, Final Cut Express) to convey a political/social opinion or critique. The text should not describe the images, nor should the image illustrate the text.

- See: whudafxup.com for examples of anti-smoking Truth©ads campaign. Click “videos” to view examples of ads. (View “Meet Eelus” – artist who created PSA on building – stenciled image with sign)
- See: ifilm.com/superbowl/18519 – More Truth©ads
- See: adbusters.org – Spoof ads that comment on tobacco, fashion, food, alcohol

Lesson 5: Gail Hoffman, *Plasco Ranch (Possible Outcomes)*

Postmodern Principle: Juxtaposition, appropriation

“The bronze, glass, plastic and light represent different states of reality.”

- What are the characteristics of a dream?
- What does time feel like in a dream?
- Name some unrelated people, events, situations that have appeared in a dream and describe the oddly logical narrative they created.

A small group project:

Assemble a large collection of disparate objects. (Dollar stores are a great resource)

Build an environment out of foam board (a model of 2-3 rooms, a street scene, a park or woods).

Each student will stage a dream-like scene by arranging the objects in the space. Take photos of the scene (think about the most effective way to visually communicate the story. Consider point of view, close-ups, wide shots, lighting) and write a short narrative of what’s going on.

The next student will drastically or slightly alter the previous student’s scene by adding or subtracting objects until everyone has created one.

The final piece will be a video using still images of the environments in sequence.

- Should there be sound? Think about the effect of silence, of a certain kind of music, of narrating.

Students will also assemble a book with the group’s digital photos and writing in sequence.

Websites

Abby Goodman

<http://www.realtoughgirl.com/>

Kim Carr Valdez

<http://www.galleryartist.com/kimcarrvaldez/>

Ann Clarke

<http://www.twosticksknitting.com/>

Anne Beffel

<http://tpabeffel.blogspot.com/>

Jude Lewis

<http://vpa.syr.edu/foundation/faculty/lewis01.htm>

Gail Hoffman

http://www.soho20gallery.com/exhibit/hoffmang/hoffmang_imgs.htm

Mary Geihl

http://www.chasegallery.com/Artist_Profiles/Giehl_extra/Giehlpage1.html

Spiral, Olivia Gude

<http://www.uic.edu/classes/ad/ad382/>

Art21, Art in the 21st Century

www.art21.org

Books:

Teaching Visual Culture by Kerry Creedman. Teachers College Press, 2003

Contemporary Issues in Art and Art Education by Yvonne Gaudelius & Peg Speirs. Prentice Hall, 2001

Art Education: Content & Practice in a Postmodern Era edited by James Hutchens & Marianne Suggs. National Art Education Association, 1997

Art Education: Issues in Postmodernist Pedagogy by Roger Clark. National Art Education Association, 1996

IMAGE LIST

Anne Beffel

Mirrors Project, September-November 2006

A public art installation at New York Downtown

Hospital with signal mirror giveaways in surrounding neighborhoods

Ann Clark

Elk Eating a Bicycle, 2007

Machine and hand-stitched, commercial & handmade textiles of cotton and merino wool

Happily Ever After, 2007

Machine & Hand-stitched, commercial & handmade textiles of cotton and merino wool

Mary Giehl

Ivory, 2007

Bathtubs, ivory soap, digital prints

Abby Goodman

Deerfly, 2007

Monarch butterfly, plastic toy

MADE IN CHINA, 2007

Plexiglas with makings

Claire Harootunian

Angel Mine (My Entourage series), 2004

Mixed media, ceramic & found objects

Sewing Woman (My Entourage series), 2004

Mixed Media and found objects

Spic and Spam (My Entourage series), 2004

Mixed media and found objects

Gail Hoffman

Looking for God Through Binoculars, 2004

Cast bronze and plastic

Director, 2006

Cast bronze

Plasco Ranch (Possible Outcomes), 2007
Mixed media

Laura Ledbetter

Don't Hurt my Puppy, 2005-06
Acrylic and media

Buddy and Jojo, 2005-06
Acrylic and mixed media

Jude Lewis

Fait Accompli, 2007
Wood, transparencies

Brood, 2007
Wood

Kim Carr Valdez

The Carriage and the Golden Highway, 2005-07
Found and altered commercially available parts, metals, paint and light bulb