



Illuminations: Adam Chapman



Legible Nature

TEACHER CURRICULUM GUIDE **North Adams, Fall 2008**

Illuminations: Adam Chapman

October 2, 2008 – February 22, 2009

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The Starling Drawings

INTRODUCTION

Illuminations: Adam Chapman **October 2, 2008 – February 22, 2009**

EXHIBITION OVERVIEW

Illuminations features five technology-based works by Brooklyn artist Adam Chapman. The artist uses videos, DVDs, projectors, and computers to generate and present art illuminating his fascination with birds, nature, language, and patterns. Using digital technology, Chapman modernizes traditional drawing and collage techniques. He challenges viewers to look closely at themselves and the world around them, to perhaps pay attention to things that they have taken for granted: for instance, the migratory pattern of common Grey Gulls or the dance-like movement of invasive Starlings.

The exhibition begins with a mirror in which fragmented images of gallery visitors are produced within a single image to form a Cubist-style self-portrait. Also on view are two sets of images—one set comprised of fifteen pieces and the other, fifty—which are framed similar to traditional drawings. However, Chapman utilizes generative videos and monitors to form his dynamically fluid kinetic watercolor and graphite-like drawings.

A large video project in which Chapman spliced together different images and dialogue from Alfred Hitchcock's *Rope* is projected in the exhibition. Exploring the formal aspects of film, Chapman deconstructed an existing movie and reassembled it into a new work so that the entire movie is viewed in the span of five minutes and presents a completely different theme. A generative video installation is projected onto the ceiling in the back half of Kidspace where birds fly about in a natural

manner, periodically converging to form letters slowly spelling out poems from the *Manyoshu*, eighth-century Japanese poems.

ABOUT THE ARTIST

Adam Chapman grew up on O'ahu, just outside of Honolulu, Hawaii. He now makes his home in Brooklyn, New York. He has shown internationally at museums and galleries including the: Pilar and Joan Miro Foundation, Palma, Balearic Islands, Spain; DeCordova Museum, Lincoln, Massachusetts; Triennale der Photographie Hamburg, Germany; American Museum of the Moving Image, Long Island City, New York; Whitney Artport (on-line); SKL Gallery, Illes Balears, Spain; and Catharine Clark Gallery, San Francisco, California. Chapman has been a visiting artist at the: American Academy in Rome, Italy; MacDowell Colony, Petersborough, New Hampshire; Anderson Ranch Arts Center, Snowmass Village, Colorado; California State Fullerton's Grand Central Arts Center, Santa Ana, California; Banff Center for the Arts, Banff, Alberta, Canada; and 911 Media Arts, Seattle, Washington. He is an adjunct professor in the Communication, Design, and Technology department at Parsons, the New School for Design in New York.

ARTIST STATEMENT

I seek to emphasize the noble failure of trying to make sense of our surroundings, and the euphoria that comes when the mechanics of the world flash briefly into focus. In my artwork, I create generative systems that cross natural systems (the flight patterns of birds or the way raindrops roll down a windowpane) with cultural systems such as language or representational imagery.

Often the work is a system wherein movement and interaction of discrete elements create outcomes that are unique from moment to moment. I encode the scientifically researched physical laws of natural systems in a virtual environment and then let the system run on its own, generating familiar but distinct moments. The resultant time-based, generative work is familiar in its movement and surprising in its fleeting resolution.

My work-in-progress continues to merge the dynamic possibilities of contemporary tools with the millennia-old tradition of mark-making. In looking at the future of drawing and representational imagery, I am exploring a system wherein rules govern discrete abstract elements that build a greater representational form. I apply the rules of natural phenomena to colored forms and lines. These natural dynamics are then altered so that the forms periodically combine to form representational drawings. A tension is created between the movement of the shapes and lines and the forming of representational images.

-- Adam Chapman, 2008

EXHIBITION CHECKLIST

Check out the artist's website to preview the following works that will be featured in *Illuminations*: www.adamchapmanart.com.

Legible Nature: Fate is an Afterthought

Adam Chapman

Generative Video Installation for Ceiling Projection

Custom Software & Display, 2006

Modeling the flight patterns and physical movements of Atlantic Gray Gulls, the natural laws of these flight patterns are altered so that the birds periodically come together to form letters. These letters slowly spell out poems from the *Manyoshu*, a diverse collection of eighth century Japanese poems which employ the fleeting beauty of nature as a common metaphor.

A complete cycle of poems takes nearly two hundred days to complete, every second of the installation is uniquely generated by the rules of the system. The piece embodies the struggle to make sense of that which is fleeting and whose comprehension remains just beyond our grasp.

Miroir pour Les Demoiselles d'Avignon

Adam Chapman & Camille Utterback

Interactive Video Installation

Custom Software & Display, 2002

In this video installation, a fragmented video portrait of gallery visitors is generated in real time from four different live camera feeds. Imagine seeing yourself from four different angles at once within a single image—a sort of Cubist mirror.

The Starling Drawings

Adam Chapman

Video Drawings, 2008

Every gray dot is an actual starling or grouping of starlings. When collaged together, they form dynamically fluid, graphite-like drawings.

Diagram of the Dynamics of the Physical Embodiment of Desire

Adam Chapman

Generative Drawings

Custom Software & Display, 2006-07

Every second of this installation is uniquely generated; a complete one-hour cycle forms more than fifty drawings. Colored abstract shapes move down the drawings similar to drops of rain on a pane of glass. Sometimes these shapes merge together to create larger forms and different colors. Periodically the shapes form drawings of birds in flight. A tension grows between the merging of the abstract shapes and the formation of more realistic images.

Rope: Unraveled, Rewoven

Adam Chapman

DVD Loop, 2001

Rope: Unraveled, Rewoven is part of a series of work which explores the formal aspects of film by deconstructing existing movies and reassembling them into new works. Alfred Hitchcock's *Rope* is shot as a continuous take -- without any cuts, dissolves, or other transitions. It is presented as transpiring in "real time" as one might watch a play transpire.

The film is sliced into five minute segments, each woven in and out of the others so that the entirety of the movie -- title-to-credits -- is viewed in the span of 5 actual minutes.

In addition, the script has been re-edited into a conversation about creation and the artistic process itself. The original plot of the movie was about two young men who believe they have committed the perfect murder.

Read the rewoven script on the next page. You might even review this with your class before your visit.

The Rewoven Rope Script

(page numbers refer to the pages of the original script)

BRANDON:
Now the fun begins.

PHILLIP:
May I have a drink now?

BRANDON:
By all means. This is quite the occasion. It calls for champagne.

PHILLIP:
Champagne?

BRANDON:
I put some in the ice box. Even Champagne isn't equal to us, or the occasion.

PHILLIP:
I'll take it though.

BRANDON:
You're not frightened any more, are you Phillip?

PHILLIP:
No.

BRANDON:
Not even of me?

PHILLIP:
No.

BRANDON:
That's good. -- Well, come on, we don't have too much time.

PHILLIP:
What's this all about?

BRANDON:
You'll see. It's brilliant.

PHILLIP:
What the Devil are you doing?

BRANDON:
Making our work of art a masterpiece.

PHILLIP:
Brandon, you're going too far.

BRANDON:
Why? What do you mean? Isn't it a good idea?

PHILLIP:
You were busy in there, arranging that other little touch of yours.

BRANDON:

I thought that was wonderful. Didn't you like it?

PHILLIP:

No, Brandon I didn't like it one bit. You'll ruin everything with your neat little touches.

BRANDON: (continued)

It's the signature of the artist. Why not having it would be like ... oh ...

PHILLIP:

Painting the picture and not hanging it.

page 10

BRANDON:

I don't think you appreciate me, Phillip.

PHILLIP:

I'm beginning to, Brandon.

page 6

BRANDON:

Phillip, do you realize we've actually done it? Exactly as planned! Not a single, infinitesimal thing has gone wrong. It was perfect.

page 14

PHILLIP:

All right! You're perfect!

BRANDON:

We have to be Phillip! We agreed the only crime either of us could commit would be the crime of making a mistake!

PHILLIP:

Because it's being human?

BRANDON:

Because it's being ordinary!

page 11

PHILLIP:

How are you going to explain this?

BRANDON:

I'm not.

PHILLIP:

We've got to have some excuse.

Brandon, we've got to have an excuse for the others!

BRANDON:

All right, let me think, then. Really, you get much too upset much too easily, Phillip.

We have a very simple excuse. Right here.

[PAUSE]

page 15

BRANDON:

We're just moving things in here. It's quite lovely. I'm sure you don't want the man to get down on his knees. ...

PHILLIP:

Rupert's coming?

page 19

BRANDON: (continued)

I thought you liked Rupert.

PHILLIP:

Rupert Cadell is the one man who...

BRANDON:

He's the one man who might see this from our angle, the artistic one! ... I once thought of inviting him to join us.

PHILLIP:

Why didn't you? The more the merrier?

BRANDON:

Because Rupert hasn't the nerve. He never could have acted. That's where we're superior. We have courage, Rupert doesn't.

page 36

RUPERT:

You flatter me.

page 39

BRANDON:

Yes.

RUPERT:

I see.

BRANDON:

It's true.

page 85

BRANDON: (continued)

You always interest me Rupert.

page 45

RUPERT:

As I remember, you have a very funny reason.

page 46

PHILLIP:

That's a lie!

BRANDON:

Phillip!

PHILLIP:
There isn't a word of truth in the whole story.

page 60
RUPERT:
What's going on Phillip?

page 85
BRANDON:
What's your theory?

page 50
RUPERT:
Mine? I'd very much like to see for myself if I may.

BRANDON:
Rupert!

page 92
RUPERT: (continued)
I've got to look inside.

BRANDON:
All right! Go ahead and look! I hope you like what you see!

[PAUSE]

page 76
PHILLIP:
You had no business telling that story.

page 94-95
RUPERT:
My own words . . . You have thrown my own words right back in my face Brandon. You were right to. If nothing else, a man should stand by his words. -- But you've tried to twist them into a cold logical... You have given my words a meaning I never dreamed of.

page 93
BRANDON:
Rupert, Please.

RUPERT:
Please What?

BRANDON:
Listen to me.

page 95
RUPERT:
Did you think you were God, Brandon? Is that what you thought?

page 93
BRANDON:
Rupert, listen to me.

page 95

RUPERT:

I don't know what you thought you were doing or what you are, but I know what you've done.

page 93

BRANDON:

Listen to me, just listen. Please, let me explain.

RUPERT:

Explain? Do you think you can explain that?

BRANDON:

Yes! To you I can because you'll understand.

RUPERT:

Understand?

page 5

BRANDON: (continued)

Rupert, You know I'd never do anything unless I did it perfectly. I've always wished for more artistic talent. I've...

[this is the big CLIMAX]

page 41

BRANDON: (continued)

I've ... I've turned the Dining Room into a Library.

page 91

PHILLIP:

This is what you wanted isn't it. Somebody to see how brilliant you are. Just like in school.

RUPERT:

I feel tired and in a way, I'm frightened.

PHILLIP:

Brandon, how did you feel?

BRANDON:

When?

PHILLIP:

During it.

BRANDON:

I don't know really... I don't remember feeling anything until I knew it was over.

PHILLIP:

And then?

BRANDON:

Then ... I felt tremendously exhilarated. How did you feel?

ILLUMINATIONS PROGRAMS

The sequence of programming for North Adams schools is as follows:

<u>October</u>	<u>½ day Teacher Workshop and Opening</u>
<u>October – February</u>	<u>Visits to Kidspace, Artist Residencies</u>
	<u>Kidspace Curriculum Activities in Classroom</u>
<u>January - May</u>	<u>Three Museum Semester</u>
<u>May</u>	<u>Teacher Workshop, Evaluation</u>

TEACHER WORKSHOPS

North Adams teachers will be provided with three teacher workshops. The first workshop in October will focus on Kidspace semester and Adam Chapman will discuss his artistic process. Teachers will be broken down into smaller groups to develop Kidspace connections and to work on related art-making activities. Teachers will also have the opportunity to sign up for the Three Museum Semester (spring 09), so please bring your calendars with you. Please bring your lunch; coffee, tea, soda, water, and dessert will be provided.

The second workshop will take place in October at your school and will be an opportunity for the third and fourth grade teachers to meet with their artists-in-residency. The third workshop will take place in May and be an evaluation discussion about the entire year, both the three museum and Kidspace semesters. Devorah Sperber will also talk about her work and artistic process on April 2nd and we strongly encourage all teachers to attend this fascinating discussion.

Please mark the workshop dates on your calendar (you can find the dates in **Section 2** of this curriculum).

KIDSPACE PROGRAMS

Curriculum activities and activity cards

This curriculum provides you with classroom activities that you can do with your students before and after visits to Kidspace. The curriculum has two parts to it this year. The first part offers activities that we recommend all classes do before and after their visits to Kidspace. The second part involves activity cards that are meant to be used in a flexible manner. You can use them to plan projects as a class or to have individual students work on as small groups or independently. The activity cards have been written for teachers of Pre-K –1st grade and 2nd - 5th grade, and can easily be adjusted to suit the needs and interests of your particular grade level.

Kidspace Journals

Kidspace provided each student with a journal in the 2007-08 school year. This journal should follow the student from year to year so that when they “graduate” from Kidspace (in 5th grade), they should have a good resource of their past museum experiences. There is space in the journal to list exhibitions seen at Kidspace, MASS MoCA, the Clark, and WCMA. We also encourage you to use the journal to have your students write about their experiences at the museums, and during residency programs and other art-related activities. Within this curriculum, we suggest specific journal writing activities that you might involve your class in. Please make sure your students have their journals and if you need additional copies, contact Shannon Toye at stoye@massmoca.org.

The Curriculum Frameworks and Classroom Tie-Ins

We purposefully choose exhibition themes that easily relate to topics you are working on in school or that are included in the Learning Frameworks. The goal of this curriculum is to demonstrate easy ways in which you can connect on-going classroom activities to themes addressed in Kidspace exhibitions and programs. You might already have in your curriculum classroom projects that can easily tie into Kidspace and the three museums, and we encourage you to plan this before the beginning of the semester. We will have time to discuss this further at our teacher workshops.

Artist Residency

We are pleased to let you know that we received the Massachusetts Cultural Council Creative Learning grant, which for the next two years will fund artist residencies, buses, and art supplies. The artist residency will have a new twist for the next two years. Kidspace has designed in-depth residencies for the upper elementary grades that work toward the experience of interacting with the exhibiting artist. 3rd graders will work with a writer in residency; 4th graders will work with a local artist or arts/humanities group; 5th graders will work with the exhibiting artist(s). The sequential development of the residency program will allow your students to work with a range of artists as well as educators in the community, all focusing on the themes addressed in the Kidspace exhibitions and making interdisciplinary connections to our curricula.

All 3rd graders will work with a writer in residency in collaboration with Inkberry, on writing projects over five sessions (once a week), continuing to strengthen your literacy building initiative. Inkberry is a writers’ collaborative in North Adams promoting the literary arts with events and community partnerships.

All 4th graders will work with a local artist group, Greylock Arts, over five sessions (once a week), which will introduce the way in which artists utilize technology in their artwork. Greylock Arts, a local arts organization committed to showing the work of compelling artists, emphasizing underrepresented forms of interactive and new media arts. **Marianne R. Petit** is the Co-Director of Greylock Arts and Associate Professor at New York University's Interactive Telecommunications Program, where she is the Director for the Center for Technology and Social Justice. **Matthew Belanger**, Co-Director, is a photographer and documentary video producer/editor, as well as a software developer and creator of interactive online applications.

All 5th graders will work with the exhibiting artist Adam Chapman on related art projects over five sessions (taking place every day for an entire week). Students will have the opportunity to explore the gallery with the artist (in addition to their Kidspace visit), and will work on a collage and text art project with your students.

Kidspace staff train artists on presenting their ideas and work to elementary students and attend all residency workshops to assist artists in the classroom.

Please see **Section 2** of this curriculum for the artist residency schedule for your school.

KIDSPACE GOALS

- Art experiences can be used to sharpen student visual literacy skills which can be applied in many subject areas, including art, English language arts, science, math, and social studies.
- Interpreting and creating art can enhance students' critical thinking and problem solving skills.
- Art experiences can build students' self confidence in forming opinions and sharing ideas, and are significant means of expression.
- Interactions with professional artists help students to more fully understand the artistic problem-solving processes.
- Curriculum materials and teacher workshops can motivate classroom educators to make multiple curriculum connections via the arts.

LEARNER OUTCOMES

The *Illuminations* exhibition can be used to focus on a wide range of topics including: technology, patterns, habitats, text and dialogue, and collage. Through multiple activities at Kidspace and in the classroom, students will:

- discuss how artists use different materials and art-making techniques;
- recognize how computer and video technology can be used to alter our perception of traditional drawing techniques;
- describe how actual images and dialogues can be altered thru the use of collage techniques;
- experiment with electronics as an art material;
- explain the difference between a traditional paper collage and one that uses computer and video technologies;
- illustrate their understanding of collage in their own artwork;
- define patterns found in nature, literature, and abstract art;
- demonstrate their understanding of interactive sculpture and technology-based artwork, and compare to Kidspace and three museum exhibitions featuring art of different mediums (installation art, painting, photography).

YOUR FEEDBACK AND SHARING WITH OTHERS

A SHORT evaluation form can be found at the end of this curriculum that will cover your experience at Kidspace and the Three Museums. Please fill this out as the year progresses and we will collect the form at our workshop in your school in May. **Your comments do make a difference.**

We look forward to another successful collaboration!

Laura Thompson, Ed.D.

Director of Exhibitions and Education, Kidspace

Shannon Toye

Education Coordinator, Kidspace

Josephine (Jo) Edmondson

Executive Intern (summer – fall 08), Kidspace

Illuminations Activities

Please note, this curriculum offers activities geared to a wide range of students. In some cases, curriculum activities have been designed specific to your grade levels; others you can easily adjust to meet the needs and interests of your students. If you would like help with adjusting activities, Kidspace staff is available to brainstorm ideas.

ACTIVITY SCHEDULE

Before Your Kidspace Program

1. Discussion: Review Topic and Kidspace Semester
2. Art / Language Arts: Looking at Artworks
- 3a. Art / Language Arts: Journal Project (Pre-K – 1 grade)
- 3b. Art / Language Arts: Journal Project I (2 – 5 grade)
4. Art / Science: Observations of Water Cycle (2 – 5 grade)

During Kidspace Visit

1. Guided Discussion and Art-Making Activity

After Your Kidspace Program

1. Art / Language Arts: Discussion
2. Art / Language Arts: Journal Project II (2 – 5 grade)

Activity Cards (can be completed before or after your Kidspace program)

Pre-K – 1st grade

1. Look! In the Sky, It's a Bird!
2. Altered Aviators
3. Pitter Pattern
4. Dream Weaver

2nd – 5th grade

5. The Habitat of Writing
6. Globetrotting Birds
7. Legible Images
8. Dream Weaver

BEFORE YOUR KIDSPACE PROGRAM

PRE-VISIT ACTIVITY 1

Discussion: Introduction to Topic and Kidspace Semester

Ask your students to discuss what they saw at Kidspace last year (*It's Rude to Stare* comprised of sculptures and collages by British artist Richard Criddle). Explain to your students that this year's Kidspace program focuses on technology-based artwork which includes interactive sculpture and collages by New York artist Adam Chapman. While last year they viewed sculptures created from found objects, this year's program will involve looking at a variety of ways in which text, movement and film can be reinterpreted through the use of technology. For older students, you might read the introduction to the exhibition to further discuss the topic and have them review the script to *Rope*, Adam Chapman's 5 minute reworked version of the Alfred Hitchcock full-length film (see **Section 1** of this curriculum).

Discuss the following questions as a group, or ask students to record their responses in their **Kidspace journals**:

- What is technology?
- How does technology affect your life?
- Look around your classroom- do you see any forms of technology?
- Think of life without modern technological advances. What would you miss most? What could you live without?
- How do you foresee your children or grandchildren using technology?
- If you could use technology to create art, what form would you use and how would you use it? (Draw a picture of your idea!)

It would be helpful to review some art vocabulary *before* your visit to Kidspace. The exhibition will feature collages, interactive sculpture and film. On the next page is a vocabulary list you can review with your class. You may go over these terms with them as a class, or photocopy the list so your students can include it in their journals.



***Illuminations* Vocabulary List**

Collage: a technique of composing a work of art by pasting on a single surface various materials not normally associated with one another, such as: newspaper clippings, parts of photographs, theater tickets, and fragments of an envelope; a film that presents a series of seemingly unrelated scenes or images or shifts from one scene or image to another suddenly and without transition.

Cubism: a style of art associated with Pablo Picasso and Georges Braque in which several points of view of the same object are presented simultaneously; the resulting forms appear fragmented or broken into “cubes.”

Fluid: changing readily; shifting; not fixed, stable, or rigid.

Habitat: the natural environment of an organism; ie: *A fish’s natural habitat is the ocean.*

Illuminate: to supply or brighten with light.

Interactive: in art, a kind of work that a viewer participates in creating (or can change the essence of) in some way. Interactive artworks may incorporate many different media, including, but not limited to, painting, sculpture, sound, the internet, video, and photography.

Legible: capable of being read or deciphered with ease, as writing or printing; easily readable.

Pattern: something that is visually repeated, such as a shape, color, texture, or line.

Technology: Human-made resources that help solve problems and extend human capabilities.

Text: the visual representation of language in the form of letters, words, & sentences.

PRE-VISIT ACTIVITY 2

Art / Language Arts: Looking at Artworks

(Materials: computer, CD-ROMs)

MA Learning Standards

- English Language Arts
Standard 19
- Visual Arts
Standards 1.1, 1.5, 3, 4.6, 7, 9

Now that your students are aware of the Kidspace program, have a discussion on the technology based work that they will view at Kidspace. Begin with a review of last year's Kidspace exhibition *It's Rude To Stare: Richard Criddle*. New this year: we have provided you with a Power Point presentation with images and suggested discussion questions. (Each school has been provided with 3 CD-ROMs which can be borrowed from your school's main office).

Slides and Teacher Answer Key

1. Introduction to exhibit

2. Questions about Richard Criddle's exhibit

- a. What was the Kidspace exhibit you saw last year?
 - i. *It's Rude To Stare: Richard Criddle*, featured large-scale sculptures comprised of found objects and collage drawings
- b. What are these two pieces about?
 - i. *Mr. Goodbody* (on the left) is about a teacher who was mean to Richard when he was a child; *Little Big Horn* (on the right) is about Richard's family history relating to Custard and the Battle at Little Big Horn.
- c. What materials did the artist use?
 - i. *Mr. Goodbody* is made out of found objects including a desk, wooden blinds, furniture parts, and canes, as well as glass and metal. *Little Big Horn* is made out of photographs, magazine images, and drawings.
- d. How did the artist make these pieces?
 - i. Both works are collages where the different individual pieces are brought together to make up a complete image.

3. Questions about Adam Chapman's *Rope*

- a. How does this one scene from a film look like a collage?
 - i. It is made up of different pieces to make a whole.
- b. What makes it look similar / different from Richard Criddle's collages?
 - i. Your students may come up with a variety of answers to this question, some of which may include: it looks similar because of the way the images are brought together to create a new piece. It looks different in that it is less clear what the scene is about.
- c. What materials did the artist use for this work?
 - i. He spliced pieces of the film by Alfred Hitchcock.
- d. What do you think is going on in this scene?
 - i. Your students may come up with a variety of answers to this question.
- e. How many people are shown in the scene?
 - i. Your students may guess number of people.

4. Questions about Adam Chapman's *Legible Nature*

- a. What animal makes up the formation?
 - i. Grey Gulls
- b. Does this look like a real formation found in nature? How?
 - i. Your students may come up with a variety of answers to this question.
- c. Can you make out any realistic representation that the animals form?
 - i. The letter "A"
- d. Why do you think Adam chose this animal to represent?
 - i. Your students may come up with a variety of answers to this question.
- e. Why do you think it is projected on the ceiling? How do you imagine it to look in Kidspace?
 - i. Your students may come up with a variety of answers to this question.

5. Questions about Adam Chapman's *Diagram of the Dynamics of the Physical Embodiment*

- a. How do you imagine these "drawings" work?
 - i. They are LED video monitors on which blobs of color are projected in different patterns.
- b. What do you think is going on in the drawings?

- i. Every second of this installation is uniquely generated; a complete one-hour cycle forms more than fifty drawings. Colored abstract shapes move down the drawings similar to drops of rain on a pane of glass. Sometimes these shapes merge together to create larger forms and different colors. Periodically the shapes form drawings of birds in flight. A tension grows between the merging of the abstract shapes and the formation of more realistic images.

PRE-VISIT ACTIVITY 3 **(PRE- K – 1st grade)**

Art / Language Arts: Kidspace Journal Project

(Materials: Kidspace journals, crayons, pencils)

MA Learning Standards

- English Language Arts
 - Standard 2, 3, 9, 19, 20, 24
 - Standards 2.1, 2.6

After you review vocabulary words and the Power Point introduction to Adam Chapman's work, have your students explore the artist's fascination with birds. In this activity, students will be exposed to patterns and how birds form them in nature. They will then use these ideas to create an art piece for their **Kidspace journals** that will relate to Chapman's work.

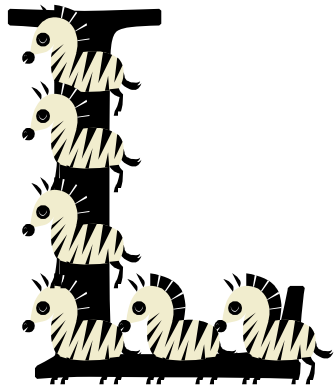
Step 1: Discuss with your students the meaning of **patterns**. (A pattern is something that is repeated in nature or art such as a color, shape, or design.) Suggested questions: What is a pattern? Where might you see a pattern in nature (i.e., butterfly's colors, ladybug's dots, tiger's stripes, tree's leaves.)

Step 2: Read a book about patterns. We suggest *Patterns Are Everywhere* by Dominick and Alain Adunagow. (One copy has been made available in your school's main office.) After the reading, further discuss patterns and remind your students that Chapman uses patterns in his artwork. For instance, he repeats images of birds in a video piece and in another, "blobs" of color.

Step 3: In their Kidspace journals, continue to explore the idea of patterns by having your students draw their own. First have your students draw lightly in pencil the first letter of their name in their journals, taking up the entire page. Then, ask your students to choose an animal that is made of different patterns (zebra, tiger,

penguin, butterfly, etc.). Have them draw in crayon the animal repeatedly on top of the outline of their letter, and be sure to include its pattern found in nature.

Another way to do this project is to use the computer to print out letters and patterned animals for your students to then use to form collages in their journals. They could cut out the animals and glue them to the letters. Or if they are familiar with computers, have them try making their collages in Microsoft Word and print out to add to their journals. See below for an example.



The sample on the left relates to Chapman's *Legible Nature* piece on the right, which is comprised of birds in formation, eventually forming letters such as this "S".

PRE-VISIT ACTIVITY 3

(2nd – 5th grade)

Art / Language Arts: Kidspace Journal Project I

(Materials: Kidspace journals, pencils)

MA Learning Standards

- English Language Arts
 - Standard 2, 3, 9, 19, 20, 24
 - Standards 2.1, 2.6

After you review vocabulary words and the Power Point introduction to Adam Chapman's work, in their Kidspace journals have your students write a cinquain (5-line descriptive poem) about an animal of their choice. Don't tell them until after their visits, but they will use the descriptive words from their poems in a post-visit activity describing their experience at Kidspace. See below for an example of a cinquain format that you can copy on your blackboard. (See **Post-Visit Activity 2** for examples of poems.)

(Taken from <http://www.eduplace.com>)

Line 1: One word (subject or noun)

Line 2: Two words (adjectives that describe line 1)

Line 3: Three words (action verbs ending with "-ing") that relate to line 1

Line 4: Four or five words (feelings or a complete sentence) that describe the subject or are related to it in some way

Line 5: One word that sums up line 1 or is a synonym of line 1.

_____, _____

_____, _____, _____

PRE-VISIT ACTIVITY 4

SCIENCE: The Water Cycle

(2nd – 5th grade)

MA Learning Standards

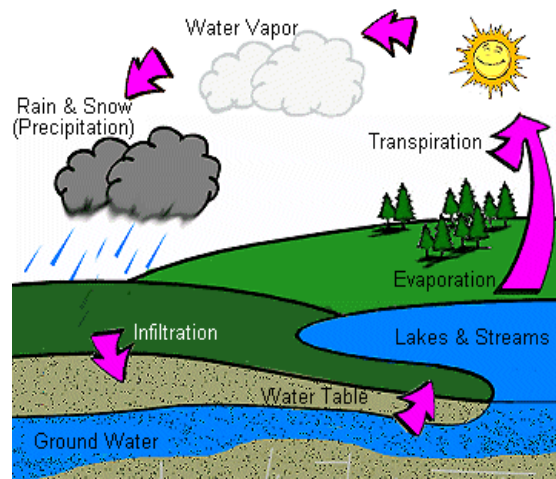
- Earth and Space Science Standard 10
- Life Science Standards 3, 8

Many of the pieces that Adam Chapman creates were inspired by the cycles and systems that exist in the natural world. One such piece that students will view in Kidspace is entitled *Dynamics of the Physical Embodiment of Desire*. Adam witnessed the process of water forming droplets on a window and watched as they gradually merged together to form a larger droplet. Eventually the weight of the water forces the blobs to trickle down the glass. Ask your students: “Have you ever observed this phenomenon? What do you know about the water cycle?” To view an in-depth explanation of the water cycle visit:

http://www.epa.gov/OGWDW/kids/flash/flash_watercycle.html

Here is a quick visual overview:

The Water Cycle



Activity: Create a Classroom Terrarium

Taken from National Geographic

(<http://www.nationalgeographic.com/education/plastics/build.html>)

To see the water cycle in action, try building a terrarium in your classroom:

1. Find a clear plastic or glass container (a soda bottle or spaghetti sauce jar will work). Make sure it is clean and dry.
2. Add a layer of small pebbles to the bottom. (If you're using a soda bottle you might want to make a funnel out of some construction paper.)
3. Cover the pebbles with about 3 inches of potting soil.
4. Sprinkle some seeds on top of the soil then cover with a bit more soil. If you're using a container with a wider opening, you can transplant a small plant that has already grown.
5. Pour in enough water to dampen the soil.
6. Punch a few holes in the lid with a safety pin then screw it on. Place your terrarium in a sunny window and watch what happens! You may need to open it in a few weeks to add more water.
7. Take notes, record observations and make drawings in your **Kidspace journal** weekly or daily.



DURING YOUR KIDSPACE VISIT

A series of questions will be used to help guide your students in their exploration of *Illuminations*. They will be asked to respond to these questions using the artwork as a source of both information and inspiration. Each question builds upon another so that students can make connections among the work on view. For instance, they might be asked the following questions when standing in front of one work of art:

- What do you think is going on in this work of art?
- What kind of materials did the artist use to create the work? Why do you think that the artist chose to use these materials?
- What do you think the artist was inspired by?
- How does the artist's piece relate to the last artist's work we looked at?
- Does this piece look realistic? Have you seen something similar to it in other museums?

These guided discussions serve two purposes: to build students' visual literacy skills and to increase their knowledge of technology-based art. Visual literacy skills include thinking critically about what one sees, forming opinions and interpretations about artwork, and expressing in words these observations and opinions.

Following the guided discussions, students will have the opportunity to reflect on Adam's art-making process. We will talk about what the artist needed to do in order to create his works of art. Students will then have the opportunity to create their own technology-based sculptures.

AFTER YOUR KIDSPACE PROGRAM

POST-VISIT ACTIVITY 1

Art / Language Arts: Observation

MA Learning Standards

- English Language Arts
Standard 2, 19, 20, 24
- Visual Arts
Standards 1.1, 1.11, 3, 4.3, 4.6, 5, 6, 7, 9, 10

After your visit to Kidspace, have a discussion about your students' tour and about the art that they created. Use some of the images from the exhibition brochure (that will be provided when you visit Kidspace) to remind your students of what they saw.

"I seek to emphasize the noble failure of trying to make sense of our surroundings, and the euphoria that comes when the mechanics of the world flash briefly into focus."

– Adam Chapman

Many artists turn to the natural world for inspiration. Did you notice ways that Adam Chapman was inspired by nature? When we take the time to observe nature: birds, flowers, animals or water, we gain a better understanding of how the world works and what role we play as humans sharing this planet with others.

Observation Activity: Take a walk outside your school, your house or anywhere that you would like to explore as a class. You can ask your students to bring their **Kidspace journals** with them, or simply take the time to observe. Start by looking around you. Listen to the sounds. Find something interesting and watch it. You can do this for a minute, an hour or every day for a week- however long you choose to observe.

Each time you observe, note in your **Kidspace journal** some of the following:

- What do you notice?
- What are the colors, the scents, the sounds around you?
- What patterns do you notice repeated in nature?
- Can you imagine yourself as a tiny creature living in this place?
- What if you were a giant trying to look for food, what would you eat?

- Try to make a list of words that describe the way this place makes you feel or about the things you see.
- How many different life forms can you find?

What does your observation inspire within you? Could you write a story or a poem? Would you like to draw a picture or create a painting? Did you think of a science experiment that you'd like to try? Everyday thousands of people take the time to make observations about the world around them. By doing this they are then inspired to write songs, discover cures for diseases, create exciting movies, invent things that make life easier, and the list goes on and on. Where will your observations lead you? Record any of your ideas for inspired projects in your Kidspace journal.

POST-VISIT ACTIVITY 2 **(2nd – 5th grade)**
Art / Language Arts: Kidspace Journal Project II
 (Materials: Kidspace journals)

MA Learning Standards

Standards 1.1, 1.5, 3, 4.6, 5, 6, 10

- English Language Arts
Standard 2, 19, 20, 24
- Visual Arts

After your visit to Kidspace, have your students revisit their cinquain poems about animals. Remind them that in the video *Rope*, Chapman reworked the dialogue so rather than being a full-length film about a murder, it was narrowed down to a 5 minute dialogue about the creative process. In this activity they can rework their cinquains to be descriptions of their experience at Kidspace. Have them choose one work to write about and use some of the words (at least 3) from their first cinquain in the new version. They might have to change some of the words around a bit so a verb becomes an adjective and so forth. An example is below:

1st version

Zebras.
 Black, white.
 Running, hiding, eating.
 In the jungle, they escape from predators.
 Stripey.



2nd version

Rope.

Black, white.

Running, acting, escaping.

In the art jungle, the artists create predators.

Stripey.

ACTIVITY CARDS

The activity cards provided with this curriculum are meant to be used in a flexible manner. Teachers can use them to plan projects as a class or for individual students to work on in small groups or independently. These activities can be completed before or after your Kidspac visit. Below are descriptions of the activities and connections to the Massachusetts Curriculum Frameworks. While we recommend these activities for particular grades, we encourage you to adjust them to meet the needs and interests of other students.

Activity Card #1: *Look! In the Sky, It's a Bird!*

Grades Pre-K – 1

In *Legible Nature*, Adam Chapman uses computer technology to show birds flying and eventually coming together to form legible letters in the sky. In this low-tech activity, students will instead use clip art images of birds to create their own letters or abstract shapes. Teachers will need to photocopy the bird images found on the back of the activity card (one copy per student).

MA Learning Standard: Math Pre K-K: K.N.3, K.N.8

MA Learning Standard: Science Pre K-K: 2, 5

MA Learning Standard: Visual Arts Pre K-K: 1.1, 2.2, 2.1, 2.4, 2.5, 2.6

Activity Card #2: *Altered Aviators*

Grades Pre-K – 1

Collage is a technique that Adam Chapman uses in his work. For this activity, students will create their own collages of birds. Students will cut the birds up into different pieces (i.e., head, wings, body etc.) and piece together a new bird using the mixed matched parts. Teachers will need to photocopy the bird images found on the back of the activity card (one copy per student).

MA Learning Standard: Visual Arts: 1.1, 2.5, 2.6, 3.3

Activity Card #3: *Pitter Pattern*

Grades Pre-K – 1

Adam Chapman is interested in birds, text, and patterns. Some of his artwork shows birds flying and moving around to create abstract patterns and letters. Students will create their own visual patterns among the text on the activity card. After the students complete the pattern by following the directions outlined on the activity card, they can add their own design to the pattern. Teachers will need to photocopy the text found on the back of the activity card (one copy per student).

MA Learning Standard: Language Arts: 4, 7

MA Learning Standard: Visual Arts: 1.1, 2.1, 2.4, 2.5

Activity Card #4: Dream Weaver

Grades Pre-K – 1

Adam Chapman electronically “weaves” together still images and dialog from a film to create a different work of art. The new film may have a completely different meaning from the original work. Students will create their own woven images using magazine images and paper looms, changing the context from the original. Teachers will need to create paper looms for their students, or if you feel they are able, students can work together as a group to create their own. (The directions for the paper looms can be found on the activity card.)

MA Learning Standard: Math: K.N.1, K.N.3

MA Learning Standard: Visual Arts: 1.1, 1.2, 2.1, 2.2, 2.5

Activity Card #5: The Habitat of Writing

Grades 2 – 5

At Kidspace, your students will explore Adam Chapman’s interest in the lives of birds and the formations they make in the sky. This activity focuses on other animal habitats—specifically the ocean—and the formations aquatic fish make as they swim together in schools. Students will create their own messages in the sea using fish shapes to form their letters.

MA Learning Standard: Language Arts: 19, 4, 23, 24

MA Learning Standard: Visual Arts: 3-5: 2.1, 2.2, 2.5, 2.6

Activity Card #6: Globetrotting Birds

Grades 2 – 5

Through the use of computer technology students will gain a better perspective of how Adam Chapman creates pieces of artwork. Students will be asked to research the Internet to explore different birds and then create their own global bird. Students will need access to a computer with the Internet as well as a printer. Students will research three different birds and print out images of them. After these birds have been deconstructed, students will piece together a new bird using the mixed matched parts creating their own collage. For those students who are advanced in computers, they could download the images and

create collages using the jpegs on either Microsoft Word or a design program they are familiar with.

MA Learning Standard: Visual Arts: 1.1, 1.6, 1.10, 2.5, 2.6, 3.3

MA Learning Standard: Language Arts: 26

Activity Card #7: Legible Images

Grades 2 – 5

In *Legible Nature*, Adam Chapman uses computer technology to show birds flying and eventually coming together to form legible letters in the sky. In this low-tech activity, students will instead use text from a story to form a single image, rather than the image forming the text. Teachers will need to photocopy the "Losing Lunch" story on the back of the activity card for each student.

MA Learning Standard: Language Arts: 4, 7

MA Learning Standard: Visual Arts: 1.1, 2.1, 2.4, 2.5

(From *Legible Nature* by Adam Chapman)

Activity Card #8: Dream Weaver

Grades 2 – 5

Have you ever looked up in the sky and seen a group of birds flying together? This is called a bird formation. Adam Chapman loves to watch birds in the sky to see what kind of formations and patterns they make. Try this activity to create your own bird formation.

Materials:

MA Learning Standard: Language Arts: 14, 19, 23

MA Learning Standard: Visual Arts: 1.1, 1.2, 2.1, 2.2, 2.5

Scissors

Construction Paper

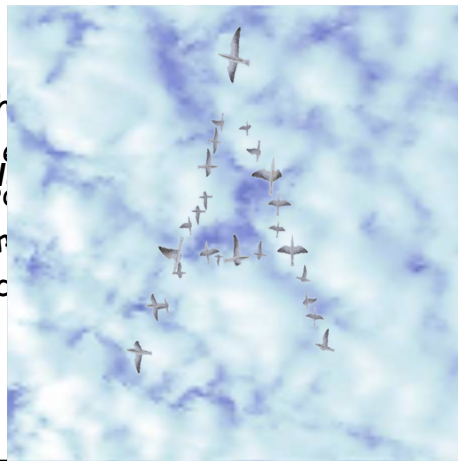
Crayons

Glue

Six bird drawings (Ask your teacher to photocopy back of card)

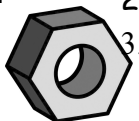
Directions:

1. Using crayons, color the birds.
2. Once colored, cut out the birds.
3. Glue the different birds to form a letter from the story you are reading. You can also use them to form shapes like a cloud.



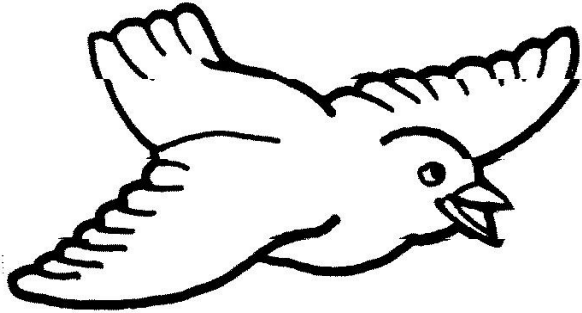
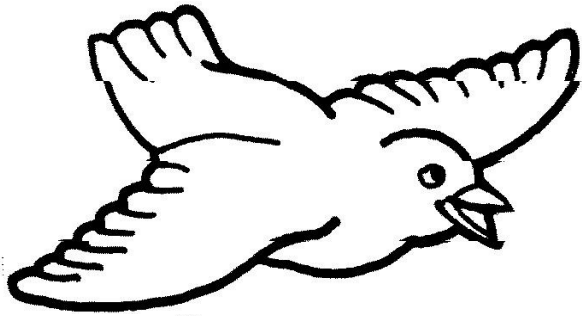
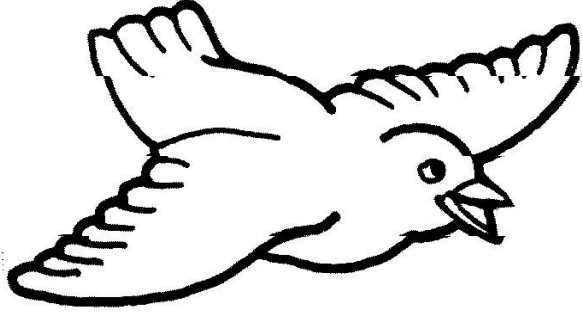
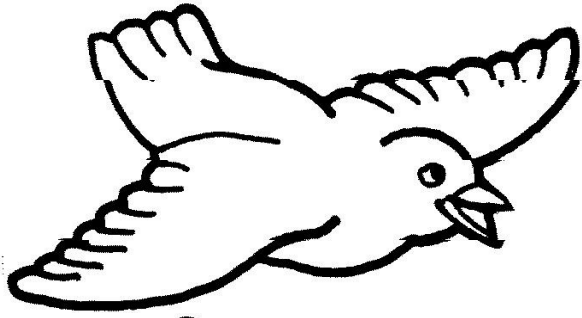
has given you.

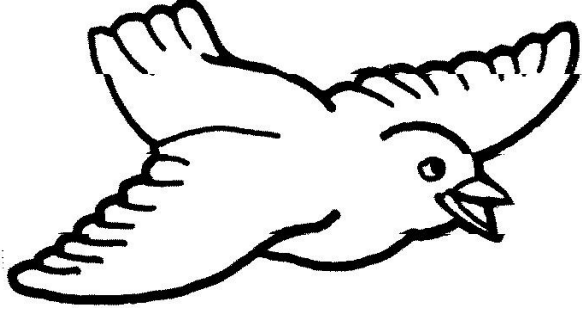
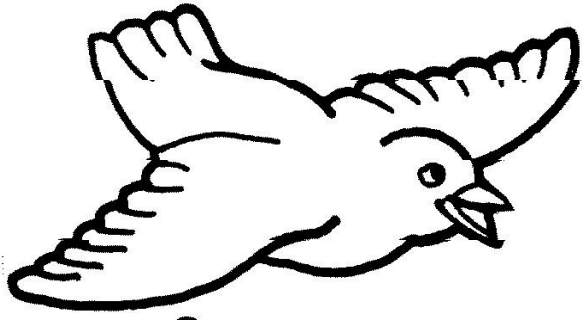
of construction paper. Can you maybe arrange them



Kidspac
at MASS MoCA

Teacher prep:
Photocopy birds





Illuminations: Adam Chapman
ACTIVITY CARD 2
Altered Aviators (Pre-K - 1st Grade)

Teacher prep:
Photocopy birds
on back.



(From *Diagram of the Dynamics...* by Adam Chapman)

Adam Chapman loves to explore the lives of birds and uses a technique called collage in his artwork. (Collage is when you glue together different materials and images on a single surface.)

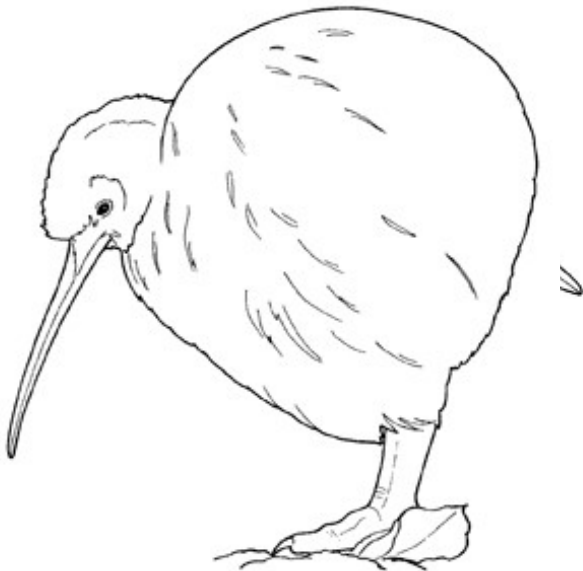
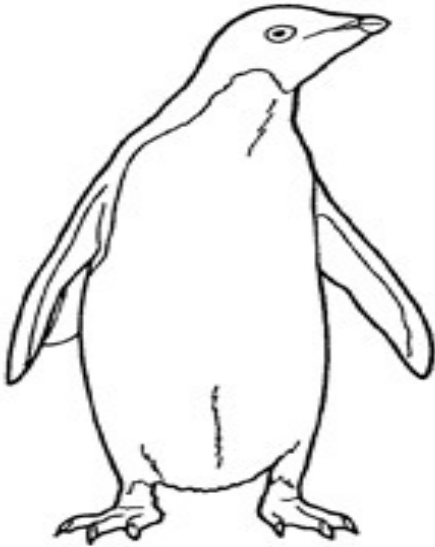
For this activity use a collage technique to invent your own birds.

Materials:

Six bird drawings (Ask your teacher to photocopy back of card)
Scissors
Crayons
Glue
Construction Paper

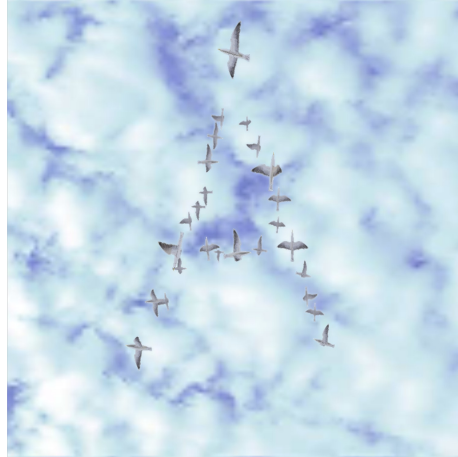
Directions:

1. Cut apart the birds into (the heads, wings, bodies etc.).
2. Arrange the pieces to form new birds: perhaps with two heads, or with mismatched bodies and legs.
3. Glue to a piece of construction paper and name your birds.



Illuminations: Adam Chapman
ACTIVITY CARD 3
Pitter Pattern (Pre-K - 1st Grade)

Teacher prep:
Photocopy story
on back.



(From *Legible Nature* by Adam Chapman)

Adam Chapman is interested in birds, words, and patterns. Some of his artwork shows birds flying and moving around to create patterns. A pattern is a color or a shape that is repeated in order to create a design.

In this activity, make your own pattern among text in a story.

Materials:

- A copy of story (ask your teacher to photocopy)
 - Pre K and Kindergarten: *Mary's Canary*.
 - First grade: *I Went Walking*.
- Crayons, markers, and/or color pencils

Directions:

1. Read the story.
2. Steps to create the pattern:
 - a. Draw a red circle around the letter "T" every time it appears.
 - b. Draw a yellow triangle over the last word of every sentence.
 - c. Draw a purple square around the first word of each sentence.
 - d. Put an orange x over each word that starts with a "W".
3. Notice the pattern that appears using the text in the story.

Story for Pre-K and Kindergarten

Mary's Canary

<http://www.enchantedlearning.com/rhymes/MarysCanary.shtml>

Mary had a pretty bird,
Feathers bright and yellow,
Slender legs - upon my word,
He was a pretty fellow.
The sweetest note he always sung,
Which much delighted Mary,
She often, where the cage was hung,
Sat hearing her canary.

Story for 1st Grade

I Went Walking

By Sue Williams

Scott Foresman Reading 1.2 (pgs 80 - 109)

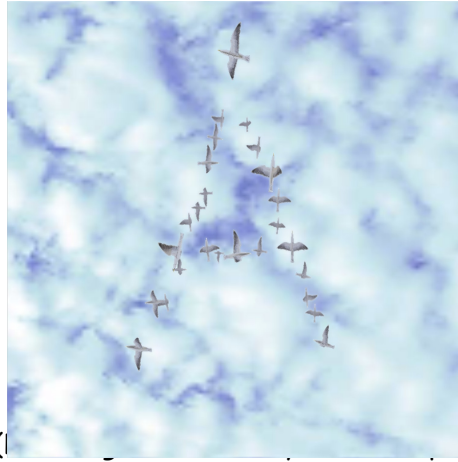
I went walking. What did you see? I saw a black cat looking at me. I went
walking. What
did you see? I saw a brown horse looking at me. I went walking. What did you
see? I saw

a red cow looking at me. I went walking. What did you see? I saw a green
duck looking

at me. I went walking. What did you see? I saw a pink pig looking at me. I
went walking.

What did you see? I saw a yellow dog looking at me. I went walking. What did
you see? I saw a lot of animals following me!

Illuminations: Adam Chapman
ACTIVITY CARD 5
The Habitat of Writing (2nd - 5th Grade)



Adam Chapman likes to observe birds flying in their natural habitats. He also is interested in nature and how animals live together in different habitats.

In this activity, use the habitat that aquatic fish live in and the formations they make to create messages.

Materials:

Paper
Pencils
Crayons
Computer and printer

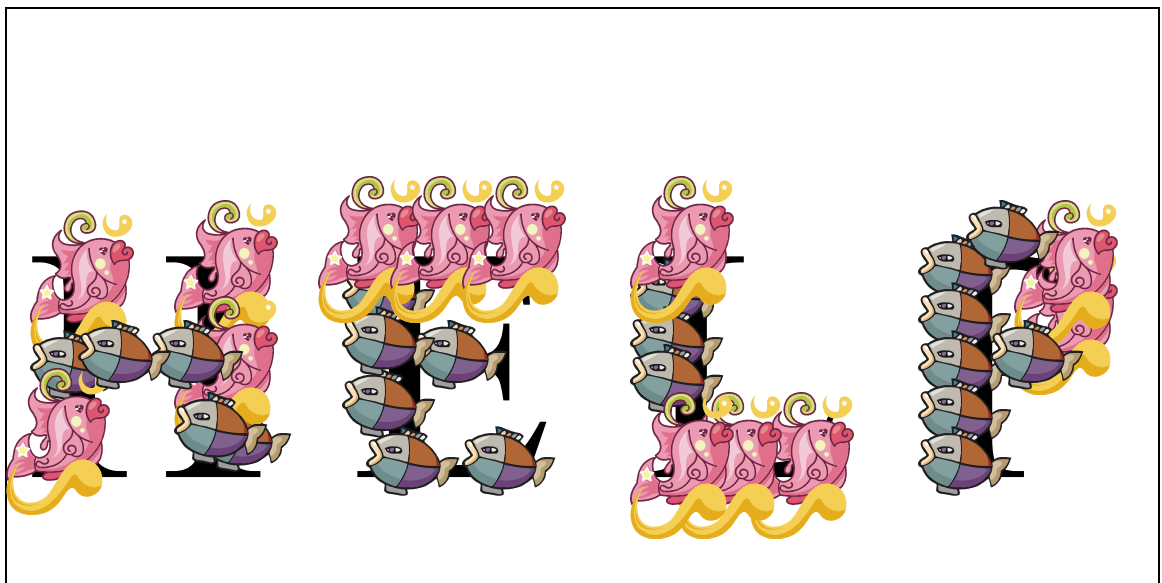
What you should know:

- The ocean is full of thousands of different types of sea life known as aquatic animals. An example of an aquatic animal is a fish. Can you think of other animals that live in the ocean?
- There are many different types of fish. When fish swim together in a group, they create different formations called "schools". These fish formations are similar to the bird formations that Adam includes in his work.

Directions: (see other side of card)

Directions:

1. Pretend you are a fish. Choose one word that would describe your life in the ocean. For example: would you be **scared** that you would be eaten by a larger fish, or **excited** to eat plankton for dinner.
2. On a piece of construction paper, write your word using very big letters.
3. Using your classroom computer, find fish icons to print out. Cut out the icons and overlay them on your word to form a fish message.
4. In the background, draw things that you might also see in the ocean such as rocks, plants, and coral.
5. If you know how to use a computer, instead try making your collage in Microsoft Word or some other word processing program. Overlap your icons on top of large font letters, and print out (see below for example). Draw a habitat around the word using markers or colored pencils.



Illuminations: Adam Chapman
ACTIVITY CARD 6
Globetrotting Birds (2nd - 5th Grade)



(F hapman)

In some of his work, Chapman used video to show birds in different formations.

In this activity, explore birds using the Internet and invent your own.

Materials:

A computer with Internet access

Printer

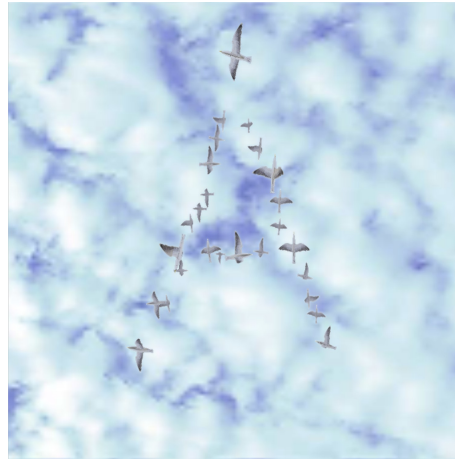
Construction paper, Scissors, Glue

Directions: (Continue on back)

1. Go on-line and do a Google search www.google.com for three birds in different habitats. In the Google box, type the following words and press IMAGES. Several images will appear on the page; choose one that you like and print it out. Repeat this for the three searches below:
 - a. "Tropical Birds"
 - b. "Desert Birds"
 - c. "Tundra Birds"

Directions (Continued):

2. After you have printed three birds, cut them apart into different parts of each bird's body, (the head, wings, body, feet etc.).
3. Arrange the pieces to form new birds: perhaps with two heads, or with mismatched bodies and legs.
4. Glue your invented bird to a piece of construction paper.
5. Create a background on the piece of construction paper that includes information from each of the habitats: Tropical, Desert and Tundra.



(From *Legible Nature*
by Adam Chapman)

Adam Chapman uses computer technology to show birds flying and eventually coming together to form letters in the sky.

In this low-tech activity, use text from a story to create a drawing.

Materials:

Copy of the *Losing Lunch* story (ask your teacher to photocopy back of card)
Pens and highlighters
Scrap paper

Directions (Continue on back):

1. Before reading the story on the back, number 1 - 16 on your scrap paper and write down a word or response to each of these descriptions:

1. Day of the week	9. Awful adjective
2. Awful adjective	10. Action word
3. Big number	11. Color
4. Food item, plural	12. Awful adjective
5. Big number	13. Boy's name
6. Different food item, plural	14. Big number
7. Number	15. Room in your house (not the bathroom)
8. Food item, plural	16. Container

Directions (Continued):

2. Fill in the blanks in the story with each of the words from your numbered list and read the completed story.
3. Using highlighter markers, follow the directions below to create a visual pattern within that story:
 - a. Draw a red square over all the adjectives
 - b. Draw a yellow star over the verbs
 - c. Draw a blue square over the first word in each sentence
4. Take this drawing further by trying to connect the squares like in Connect The Dots to form another shape or image.

Losing Lunch

<http://printables.familyeducation.com/word-games/puzzles-and-games/52098.html>

(_____) I had a (_____) stomach ache. I don't know
day of the week awful adjective

why! At lunch I only ate (_____) (_____) and (_____)
big number food item, plural big number

(_____). For dessert I had (_____) (_____). By the time I got
different food item, plural number food item, plural

home, I felt (_____). My stomach started (_____) and my face
awful adjective action word

turned (_____). I ran for the bathroom, but my (_____)
color awful adjective

brother, (_____), was in there. Sometimes he stays in there for (_____)
boy's name big number

hours. Oh no! So I ran into the (_____), instead, and threw up in a
room in your house, not the bathroom

(_____). I felt much better after that!
Container

Illuminations: Adam Chapman
ACTIVITY CARD 8
Dream Weaver (2nd - 5th Grade)



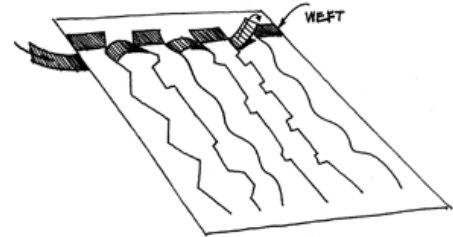
(From *Rope* by Adam Chapman)

Adam Chapman weaves together images from films to create collage videos. The images look like traditional woven pieces that might have been made on a loom, except his are made on computers.

In this activity, create your own woven image.

Materials:

- Magazine images
- Paper "Loom"
- Scissors, Rulers
- Construction paper



Directions:

1. First create a paper loom. Fold a piece of construction paper in half. From the fold, measure and make cuts at one-inch intervals, being sure to leave a two-inch border at the unfolded end. When finished open and lay flat.
2. Cut ten 1" strips from two magazine images (5 per image, only using half of the page). Keep two piles of five strips separated.
3. Weave strips through the slits. Start by first weaving one strip under the first slit, over the next slit, under the next slit...and so on.
4. Alternate images in your weaving until you have filled the entire loom.
5. Once you have woven the two pictures together you have an entirely new picture with a new meaning.

ACKNOWLEDGEMENTS

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This curriculum was developed by: Kidspace Summer Interns Josephine Edmondson, recent graduate of University of Arizona (BFA), and Erin Dougherty, graduate student in arts education, College of St. Catherine, St Paul, MN; Kidspace Education Coordinator Shannon Toyne; and Kidspace Director of Exhibitions and Education Laura Thompson.



NATIONAL
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