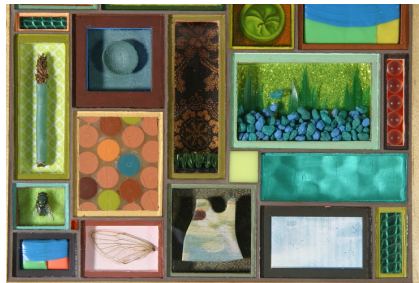




TEACHER CURRICULUM GUIDE 2006-07

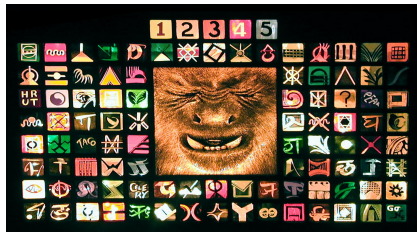


Lisa Nilsson



Laura

Christensen



Debora Coombs

Curriculum activities relating to
Boxed Sets: Assembling Objects, Images and People
with Three Museum connections

Boxed Sets: Assembling Objects, Images, and People
March 29 – September 3, 2007

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Boxed Sets: Assembling Objects, Images, and People

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INTRODUCTION

3.3

Kidspace / Three-Museum
2006-07

Boxes Sets: Assembling Objects, Images and People

**Featuring Lisa Nilsson, Debora Coombs, and
Laura Christensen**

March 29 – September 3, 2007

(Mitosis, Laura Christensen)

EXHIBITION OVERVIEW

In Spring 2007, three artists—Lisa Nilsson and Laura Christensen of North Adams, Massachusetts, and Debora Coombs of Readsboro, Vermont—will team up to create *Boxed Sets* (March 29 – September 3, 2007), an exhibition featuring their assemblage and stained glass artwork alongside new work they will create with North Berkshire and Stamford students. Lisa Nilsson creates wooden box assemblages, grids that are densely filled with a diversity of interesting artifacts found in town dumps, flea markets, and hardware stores, alongside miniature paintings and drawings to create humorous incongruities and exciting juxtapositions. Laura Christensen also makes small assemblages combining handcrafted wooden boxes, old photographic portraits, and unusual found objects that suggest memories, relics, and mystery. Debora Coombs is a stained glass artist partnering medieval artisanship with contemporary ideas and designs to create large, colorful narratives in glass and using wooden grids.

Boxed Sets will feature art that relies on boxes and grid-like containers, which are used to form compelling, intricate and colorful designs, as well as narratives using glass, found objects, and images. This exhibition will not only examine contemporary assemblage and stained glass, but also the varying influences upon the artistic process and how individuals can make an impact on others through mentoring. Also included in the exhibition will be “Brain Boxes”—display cases with objects and images reflecting the influences of the three artists, such as books, photographs, letters from their mentors, and images of other artists’ work.

Small groups of approximately 4 to 6 students (grade level to be determined) will be selected from the four North Berkshire, Massachusetts (Florida, Savoy, Clarksburg) and Stamford, Vermont schools to be mentored by the artists after school during week-long residencies in their schools. (The artists will also conduct single-session workshops with each Pre-K – 8 grade class in the schools.) Using materials and processes similar to the artists, these students will collaborate with the artists to create one new piece per school for the exhibition. Each group will

also create its own Brain Box for the exhibition. The small group will also conduct tours and facilitate art-making projects with the artists in Kidspace, mentoring their peers.

NEW THIS YEAR!

Your students will begin the school year visiting the Clark Art Institute, Williams College Museum of Art, and MASS MoCA as part of the Three Museum Semester. The themes to be addressed in their visits will connect to the spring Kidspace exhibition *Boxed Sets*—mentoring, inspiration, boxes, portraits, and assemblage.

ARTIST STATEMENTS

Laura Christensen

My work consists of small assemblages constructed with handcrafted wooden boxes, old photographic portraits, and unusual found objects that suggest memories, relics, and mystery. Hand-painted illusions of sea or land blend with images of 19th century men, women, or children. Antique glass jars hold ashes or needles. Torn scraps of photograph seem to levitate in one door of a small triptych. LED's light up inner chambers of old cameras. In some assemblages, altered photographs or other objects are treated as precious. At other times, an antique snapshot, chain, vial, or cricket cage suggest old secrets to be unlocked and riddles to be solved.

My work intentionally walks the lines between sculpture, installation, and craft. I choose to work in craft media because of its evocative power. For me, the tricks of memory and family secrets are better conjured by the handmade, the keepsake, and an intimate scale than by giant video installations. I refer to recent art – to Joseph Cornell, for example – to disrupt the feeling of coziness inherent in traditional media (such as the wooden boxes I make myself). My intention in pairing these two ways of working is to make my objects unsettling and beautiful in equal measure.

My recent installation, *River* (2005), in *Re[Collections]*, explores how geologic time can act as metaphor for all change. Lately I've been reading books, like Richard Dawkin's *Unweaving the Rainbow*, about evolution and genetics. I've been trying to understand what scientists know about shifting tectonic plates, ice ages, and extinction. Learning how scientists understand history offers new perspectives on our current brief and fortunate existences. Change, in genetic, geologic, and personal time, and how individuals comprehend and respond to change, are the moving forces in my newest work.

- Laura Christensen, North Adams, Massachusetts, 2006

Debora Coombs

I explore the world in a wordless way, using drawing and collage to get a closer look. Searching around in the spaces behind language I find images of people and objects that have curious relationships to one another. I fix these assembled images into real time by making them into hand-painted stained glass. It's a curious process; translating non-verbal browsing into a medieval medium originally developed to illuminate the un-nameable.

The real world substance of glass, lead and paint is part of the allure. The sensual and tactile aspects are technically absorbing and help shut down my mental chatter. Craft provides a perfect counterpoint to the intellectual, scholarly side of making art.

I am fascinated by what it means to be consciously human and how this changes when we put our feelings into words. Perhaps, as Sue Savage Rumbaugh says in her book *Apes, Language, and the Human Mind*, "Language permits us to think that we know things that indeed we do not know." I want to explore the world that lies beyond the threshold of language.

I'm particularly interested in current research on emotion, in mental states that are difficult to pin down with words. Besides Rumbaugh's book, the other books on my nightstand include *Emotional Intelligence* by Daniel Goldman and several by the neurologist Oliver Sacks. My current series of work explores the emotional complexity of 'maleness' from youth to old age, across cultural divides. This poetic, non-narrative work will be shown as a solo exhibition of stained glass panels and drawings called 'Menfolk' at the Cochrane Gallery in London, England in the Spring of 2008.

- Debora Coombs, Readsboro, Vermont, 2006

Lisa Nilsson

I'm attracted to sites of great material density and diversity. Town dumps, flea markets, natural history museums, hardware stores, Robert Rauschenberg's combine paintings and Joseph Cornell's boxes are all loaded with humorous incongruities and exciting juxtapositions. The delight I take in the interconnectedness of individual elements in a complex world drives my art making.

I started making assembled pieces to satisfy a desire to include objects in my work (in addition to depictions of objects) and to interact with an unlimited range of materials within a given piece. I favor a macro-lensed view of the world, forging

long looks at the forest for an intense study of the veins on the leaves on the trees. My current work motto is “do it all, do it small.”

I think of my works as reliquaries; every worldly object is a relic of something-its maker or owner or material origin. I carve out and prepare spaces for dead bugs, wisdom teeth, chewed pieces of gum, turtle bones, balloon ends, the spines and skins of books. I install them, then seal them away behind glass forever and ever.

- Lisa Nilsson, North Adams, Massachusetts,
2006

BOXED SETS PROGRAMS

TEACHER WORKSHOPS

North Berkshire and Stamford teachers will be provided with three teacher workshops in your schools. The first workshop will involve preparing for the three museum semester and will introduce you to the theme of the year. The second teacher workshop will focus on the Kidspace curriculum activities and the artist residency. And the final teacher workshop will be an evaluation discussion about the entire year, both the three museum and Kidspace semesters.

An additional teacher workshop that we hope you will attend will take place on October 12th at 5:00pm in MASS MoCA’s B-10 Theatre. Dr. Judith M. Burton, professor, Teachers College, will discuss how to look at children’s artwork. This is a great opportunity to learn more about your students’ developmental stages from a renowned scholar. This is a free workshop, however, tickets are required. Please contact Kidspace with the number of tickets your school will need.

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

KIDSPACE / THREE MUSEUM PROGRAMS

This curriculum provides you with classroom activities that you can do with your students before and after visits to Kidspace and the three museums. It is broken down into three curriculums: one for grades Pre-K – 1, one for grades 2 – 5, and one for grades 6 - 8. Activities can easily be adjusted to suit the needs and interests of your particular grade level. In certain cases, we offer different activities for the different grade levels.

We purposefully choose exhibition themes that easily relate to topics you are working on in school or that are included in the MA 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 and three museum 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. **New this year:** We have added to the curriculum a section with pre- and post-visit activities relating to the Three Museum Semester. We hope these activities will help to strengthen connections between the themes to be addressed in Kidspace in the spring and the tours your students will experience in the three museums during the fall.

The artist residency program continues this year. Small groups of approximately 4 to 6 students (grade level to be determined) will be selected from the four North Berkshire, Massachusetts (Florida, Savoy, Clarksburg) and Stamford, Vermont schools to be mentored by the artists after school 3 days x 2 weeks during residencies in their schools. (The artists will also conduct single-session workshops with each Pre-K – 8 grade class in the schools.) Using materials and processes similar to the artists, these students will collaborate with the artists to create one new piece per school for the exhibition. Each group will also create its own Brain Box for the exhibition. The small group will also conduct tours and facilitate art-making projects with the artists in Kidspace, mentoring their peers. Artist residencies will take place in January and February. Tours of Kidspace begin in April with each class visiting the gallery once with the peer mentors and the artists.

KIDSPACE / THREE MUSEUM SEMESTER 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 *Boxed Sets* exhibition can be used to focus on a wide range of topics, including: assemblage sculpture, stained glass, mentoring, influences, communication and self expression. Through multiple activities at Kidspace and the three museums, and in the classroom, students will:

- discuss how artists use boxes and grids as containers for their work;
- recognize that many different people can influence their lives and in turn, that they can influence others;
- describe the objects, ideas, and people that have impacted their lives;
- describe how cultural information is transmitted through art;
- explain the difference between an abstract, non-representational work of art and that which has a narrative and is representational;
- demonstrate their understanding of assemblage sculpture, and compare to Kidspace and three museum exhibitions featuring art of different mediums (installation art, sculpture, photography);
- illustrate their points-of-views in art and writing activities.

YOUR FEEDBACK AND SHARING WITH OTHERS

An evaluation form can be found at the end of this curriculum. You will notice that we merged the Three Museum Semester evaluation into the one for Kidspace. 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 hope that you will share your class projects with others in your school. Since each class in your school is involved with Kidspace, it would be interesting to see the different interpretations of the activities and the Kidspace experience. You might display your work throughout the school and meet with other classes to discuss the artists' work and Kidspace.

We would like to visit your school to document your students' work and to hear about the other projects that you develop on your own in conjunction with the exhibit. You may also send digital photographs, scanned work, or project ideas to kidspace@massmoca.org

We look forward to a successful collaboration!

Laura Thompson, Ed.D.
Director of Exhibitions and Education, Kidspace

Cynthia Way
Director of Education, WCMA

Laura Christensen
Visual Arts Coordinator, MASS MoCA

Danielle Steinmann
Associate Curator of Education, Clark Art Institute



Nine Lincolns, Hodgenville, Kentucky

THREE-MUSEUM SEMESTER

OVERVIEW

Your class will have the opportunity to visit one or more of the three collaborating museums (The Clark, MASS MoCA, or Williams College Museum of Art (WCMA) as part of the Kidspace Three-Museum Semester this fall. These visits will enable teachers and students to continue to hone their art viewing and interpreting skills while examining the diverse collections and exhibitions in the different museums. New this year, at the three museums your students will be introduced to the

Boxed Sets

3.10

Kidspace / Three-Museum
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themes to be addressed in the Kidspace spring exhibition *Boxed Sets*. The following activities will help to prepare your students for their three museum visits and to make connections to the Kidspace exhibition. They have been written for all grade levels; however, you may choose to adjust the activities to your specific grade level.

ACTIVITY SCHEDULE

Before Your Three-Museum Semester

1. Introduction to Three-Museum Semester and Kidspace Themes
2. Art / Language Arts: Looking at Assembled Influences

After Your Three-Museum Semester

1. Art / Language Arts: Special People – The Sterling & Francine Clark Art Institute
2. Art / Social Studies: Inspired Paintings – MASS MoCA
3. Art / Social Studies: Historical Influences – MASS MoCA
4. Art: Self-Portraits in a Box – Williams College Museum of Art

BEFORE YOUR THREE-MUSEUM SEMESTER VISITS

Objectives

- Students will discuss the themes that will be explored at Kidspace in the spring while visiting the three collaborating museums (The Clark, WCMA, and MASS MoCA).
- Students will discuss images that they may see while at the three museums and connect them to the Kidspace theme.

PRE-VISIT ACTIVITY 1

Discussion: Introduction to Three-Museum Semester and Kidspace Themes

Explain to your students that this year's Kidspace semester will focus on three women artists who make assemblages, or assemble objects to create a work of art.

Assemblage is a form of sculpture comprised of "found" objects arranged in such a way that they create a piece. These objects can be anything organic or man-made. Scraps of wood, stones, old shoes, baked bean cans and a discarded baby buggy - or any of the other 84,000,000 items not here mentioned by name - all qualify for inclusion in an assemblage. Whatever catches the artist's eye, and fits properly in the composition to make a unified whole, is fair game. The important thing to know about assemblage is that it is "supposed" to be **three-dimensional** and different from collage, which is "supposed" to be two-dimensional (though both are similarly eclectic in nature and composition).

From arthistory.about.com

Explain to your students that *Boxed Sets* will feature assemblages by Laura Christensen and Lisa Nilsson and stained glass by Debora Coombs. Explain to your students that when creating their art, these three artists draw from numerous influences and inspirations in their life such as: other artists and artworks, teachers, friends and family, books, music, language, expression, etc. Ask your students to discuss their own influences and who they might influence in turn.

Tell your students that in January / February 2007, after their three-museum visits they will participate in a residency with one of the three artists in their school. During their Kidspace visit in the spring, they will have a tour of the exhibition with the artist that they worked with in their school and one of their peers. They will also have the opportunity to work on an art project.

PRE-VISIT ACTIVITY 2 – Review of Images

Art / Language Arts: Looking at Assembled Influences at the Three Museums

MA Learning Standards

- English Language Arts
 - Standard 2
- Visual Arts
 - Standards 3, 4.6, 5, 6, 7, 9,10

VT Learning Standards

- Arts and Literature
 - Standards 5.4, 5.22 – 5.26, 5.29
- Communication
 - Standards 1.13 – 1.16

Before visiting the three museums, review some of the images that you may see during your visit and connect them to the art of the three artists in the spring Kidspace exhibition.

Transparency Images and Questions for Three-Museum Semester

Image 1: *Portrait of Carolus-Duran* by John Singer Sargent, 1879, The Sterling and Francine Clark Art Institute (Note: The inscription at the top left reads in French, "To my dear teacher, M. Carolus-Duran, your affectionate student, John S. Sargent.)

~~What does this painting tell us about the person being portrayed? (Note~~

Transparency Images and Questions for Three-Museum Semester con't.

Images 5 and 6: *Sun Box (front and back view)* by Joseph Cornell, no date, Williams College Museum of Art

What kinds of materials did the artist use to make this sculpture? Why do you think he chose these materials? Where do you think he found them? Why do you think the artist chose to organize these materials within a box?

Image 7: *Burn* by Laura Christensen

What kinds of materials did the artist use to make this sculpture? Why do you think she chose these materials? Where do you think she found them? Why do you think the artist chose to organize these materials within a box? What do we learn about the subject in the picture? What do you notice about the outside of the box?

Image 8: *Menfolk Study 1 (work in progress)* by Debora Coombs

Who do you think these people are? Do you think the artist knows the people being portrayed? How do you know? How do you think these people feel? Where would you see artwork like this? How is Deb's work similar to the painting by John Singer Sargent (**Image #1**)?

Image 9: *Marco Polo (detail)* by Lisa Nilsson

What kinds of materials did the artist use to make this sculpture? Why do you think she chose these materials? Where do you think she found them? Why do you think the artist chose to organize these materials within a box? How is this work similar to the work of Joseph Cornell (**Images #5 and #6**)?

AFTER YOUR THREE-MUSEUM VISITS

Objectives

- Students will further explore the influences in their lives to create stories and artwork.
- Students will create reproductions of their favorite images with their own style.
- Students will photograph themselves as historical personalities and create a classroom mural.
- Students will explore the use of found objects to create a Joseph Cornell-inspired artwork.

POST-VISIT ACTIVITY 1 – Clark Art Institute

Art / Language Arts: Special People

(Materials: computer or overhead projector, CD-ROMs or transparencies, paper, crayons, markers)

MA Learning Standards

- Visual Arts
 - Standards 1.1, 1.5, 3, 4.6, 5, 6, 7
- Language Arts
 - Standard 19

VT Learning Standards

- Visual Arts
 - Standards 5.4, 5.22 – 5.26, 5.29, 5.30
- Language Arts
 - Standard 1.9

When visiting the Clark you may have seen many paintings that illustrated how the artists' lives were influenced by people, events, or objects. Remind your students that when they visit Kidspace they will see work by three artists whose work has been influenced by many different people and events. They also influenced each other as artists and friends, often finding time to discuss their art and art-making process.

Review *Portrait of Carolus-Duran* by John Singer Sargent (**Image #1**) with your students. This is a portrait of the artist's teacher and was done at the end of his work at Carolus-Duran's studio. This 'final exam' illustrates what Sargent had learned from Carolus-Duran during his time there. Ask your student who they like to draw pictures of: their friends and family or other influential people in their life (teachers, scout leaders, principals, church leaders, etc.). How are these people special to them? What have they learned from them?

Ask your students to write a description of a teacher or someone who has influenced their life in some way. They should describe what he/she looks like and his/her interests, as well as what your students learned from him/her. Ask

your students to trade stories with a partner, and have the other person draw a portrait of that person based on the description of him/her.

POST-VISIT ACTIVITY 2 – MASS MoCA

Art / Social Studies: Inspired Paintings

(Materials: computer or overhead projector, CD ROMs or overhead transparencies, paper, markers or crayons)

MA Learning Standards

- History and Social Science
 - Skills and Concepts 2 (3rd grade), 4 (7th grade)
 - Standards Pre-K-K.8, 1.3, 2.10, 4.3
- Visual Arts
 - Standards 1.1, 1.5, 3, 4.6, 5, 6, 7, 10

VT Learning Standards

- Civic and Social Responsibility
 - Standards 4.3, 4.6
- Communication
 - Standards 1.13 – 1.16
- History and Social Science
 - Standards 6.3 – 6.6
- Visual Arts
 - Standards 5.4, 5.22 – 5.26, 5.29, 5.30

As a class, review your visit to MASS MoCA and discuss some of the artwork you saw. Ask your students to remember the painting *Rubens' Lion Bites Rubens' Horse* by Huang Yong Ping (**Image #2**). Explain to your students that Ping uses influences from history when he is creating his work. In *Rubens' Lion Bites Rubens' Horse*, Ping is referencing a traditional European practice of making a master copy to study someone else's art. However, instead of trying to precisely mimic the marks of Rubens' drawing, he replicates the European image using a traditional Chinese style of large black and red calligraphic brush strokes.

Ask your students to discuss some of the images they looked at before visiting the three museums. Did they have a favorite? Why was this painting their favorite? Ask your students to create their own copy of one of the paintings, but individualize it in some way. Your students can add their own style by using different colors, adding drawings of things that are special to them, or adding collage materials.

POST-VISIT ACTIVITY 3 – MASS MoCA

Art / Social Studies: Historical Influences

(Materials: computer or overhead projector, CD ROMs or overhead transparencies, mural paper, markers, glue, digital, Polaroid, or disposable cameras)

MA Learning Standards

- History and Social Science
 - Skills and Concepts 2, (3rd grade), 1 and 2 (5th grade), 4 (7th grade)
 - Standards Pre-K-K.1, 1,8, 2.10, 3.7, 4.15, ,
- Visual Arts
 - Standards 1.1, 1.5, 3, 4.6, 5, 6, 7, 10

VT Learning Standards

- Civic and Social Responsibility
 - Standards 4.5, 4.6
- Communication
 - Standards 1.13 – 1.16
- History and Social Science
 - Standards 6.3 – 6.6
- Visual Arts
 - Standards 5.4, 5.22 – 5.26, 5.29, 5.30

As a class, review your visit to MASS MoCA and discuss some of the artwork you saw. Ask your students to recall *Nineteen Lincolns* by Greta Pratt (**Image #4**). Greta Pratt creates photographs that recreate historical events and present historical impersonators. In doing this, she says that it helps her to understand history and how a society is held together by the creation of history and historical figures. (See below for more information on Greta Pratt's *Nineteen Lincolns* project.) Ask your students to think about why people dress up as impersonators. Have they ever dressed up as someone from history before?

Depending on what you are studying and how it fits into your curriculum, have your students dress up as an influential person from history (Martin Luther King, Jr., George Washington, Betsy Ross, Pablo Picasso). Ask them to think about clothing, hairstyles, and other accessories the person would have had (such as Lincoln's hat). Using a digital, disposable, or Polaroid camera, have your students take each other's portraits dressed up as the historical figure. They should think about how their influential person might pose in their portrait. What other things would they choose to be in the picture with them? Why would they choose these items?

Print out the images and have your students choose the ones they like the best. Arrange them as a class mural. Divide mural paper into enough squares for your class. Glue the photos of your students onto the mural paper, filling in each box, similar to Greta Pratt's piece. Ask your students to discuss the final piece. How did it feel to be dressed like this person?

Explain to your students that when they visit Kidspace, the artwork they will see incorporates the artists' many influences from their lives. They may see photographs, objects, books, and much more. These things have helped or encouraged the artists in making the artwork your students will see.

About Greta Pratt's *Nineteen Lincolns*

Abraham Lincoln is one of America's most esteemed presidents. Every school child learns about his modest upbringing in a humble log cabin and how he walked miles to borrow a book, and read by the light of a kerosene lantern. Physically Lincoln was an awkward man, tall and gangly, with a hollow face and wild hair. Yet in spite of his lack of formal education, modest means, and physical awkwardness, Lincoln rose to the highest office in the land. Lincoln is revered because he embodies one of America's most cherished tenets, that the common man, through sheer hard work and determination, can elevate his status in society.

These men all belong to The Association of Lincoln Presenters. They are passionate about Lincoln and spend time studying, reading and performing for school groups, community celebrations, and senior citizen centers. Each one started this unusual occupation for a different reason, but all became completely immersed in the ideals of Abraham Lincoln.

I photographed the men singly to allow each the opportunity to portray their idea of Lincoln. I asked them to write a brief statement about why they choose to portray Lincoln. Here are the words of Lincoln Number Six:

Lincoln brings out the best in me. He challenges me to love and understand my wife and children. His example encourages me to trust my savior Jesus, when I can't see how anything good can come out of a seemingly impossible situation. He teaches me it is possible to defeat my enemies by befriending them. He probes the patriotism of each of us by reminding us of the willingness of our predecessors to risk everything on behalf of a country with great promise but a precarious future.

The portraits share a muted palette of colors that binds them together as a group suggesting a communal identity. The background, a softly focused landscape, references historic portrait painting and connects the Lincolns to the vast American wilderness where the common man was able to build a new life.

These photographs are a continuation of my quest to understand how I, and we, remember history. My intention is to comment on the way a society, composed of individuals, is held together through the creation of its history and heroic figures. (from <http://www.gretapratt.com>)

POST-VISIT ACTIVITY 4 – Williams College Museum of Art

Art: Self-Portraits in a Box

(Materials: paper, markers or crayons, shoe boxes, glue, scissors, found objects)

MA Learning Standards

- Visual Arts
 - Standards 1.1, 1.5, 3, 4.6, 5, 6, 7

VT Learning Standards

- Visual Arts
 - Standards 5.4, 5.22 – 5.26, 5.29, 5.30

As a class, review your visit to Williams College Museum of Art (WCMA) and discuss the paintings that you saw. Ask your students what their favorite artwork was and ask them to describe why that was their favorite. The artwork that was viewed at WCMA was selected by the Kidspace artists because they found something in the art that influences and inspires them. The Kidspace artists chose a range of artwork from large sculptures to small boxes filled with ordinary objects that took on greater symbolic value because of the way they were arranged and presented. Artists can find inspiration everywhere – in the world around them, in their lives, and in artwork from the past and the present. Ask your students to discuss what inspires them or who they look up to.

This activity was inspired by the Joseph Cornell boxes. (See below for information about Joseph Cornell.) You might show your students the image of the Cornell piece (**Images #5 and #6**) to refresh their memory. In this activity, students will make a self-portrait in a box. Like Joseph Cornell and the Kidspace artists, they will collect objects and arrange them in a box that they will decorate on all sides. Their boxes will be self-portraits because the objects and decorations they select will express who they are and what they like.

Begin by asking your students to list some of their favorite things (color, food, artists, artwork, activities, sports, places). As a homework assignment, ask your students look for three small objects or images that they can use in their artwork. Remind your students that they will be gluing these items to their artwork so make sure that it is something that won't mind giving up for this project. Tell your students to make sure the objects are small enough to fit in a shoe box.

In class, have students work in pairs and show each other the objects that they brought in and discuss why they selected these objects. Next, have students go through magazines and newspapers to find images and text about their favorite things. This will be an important part of their self-portrait and will be used to decorate the box.

Distribute boxes you have collected, and explain that they will be bases for their artwork. Have students decorate all sides of their box. They can use images and text from the cut-up magazines, newspapers, and pieces of construction paper. Ask students to pay attention to the colors and shapes as they glue these items on the box. Remind them that the Cornell boxes were designed to be viewed from all sides. (At the museum you had to look in a mirror to see the back.) Suggestion: you might

want your students to lay out where they want their images to be placed before they glue them down.

Now have students place their found objects and other colorful objects such as buttons, cards, shells, or toys in the box. Arrange the objects so that they make an interesting composition. Pay attention to the forms of the objects and how the shapes and colors look next to one another. When the composition is just right, glue all the pieces together. Add the finishing touches: Students can draw or write around their self-portraits, too.

Arrange the “Self-Portraits in a Box” around the classroom. As you come to each piece, first have other students guess what might be the artist’s favorite colors and favorite things. Then have the artist discuss the choices they made in subject matter, symbols, color, and composition. What can you learn about someone from their self-portrait? What can’t you know?

About Joseph Cornell’s *Sun Box*

Joseph Cornell often found inspiration walking along the streets of New York in the 1930s peering into window displays. He visited dime stores where he purchased the objects that he put into his art boxes, and he organized collections of feathers, key chains, rings, and other objects in cartons in his studio. To make his artwork, he first made the boxes out of wood. Each one measured 18 inches high, 12 inches wide, and 4 inches deep. He set objects inside the box, sometimes along with collaged text, and in so doing isolated the objects and created a way for us to look carefully at the arrangement and think about what the objects mean. He called his boxes “museums,” “pharmacies,” “hotels,” or “cabinets of curiosities.” Sometimes his compositions paid homage to artists that he admired such as surrealist Max Ernst. Beginning with the artist’s personal connection to the selected objects, the resulting artwork takes on new life as viewers interpret it. As Williams graduate student Hannah Blumenthal ('06) notes in her essay, “The visual poetry of Cornell’s work resides in the arrangement and juxtaposition of objects within a structured, enclosed space and the associations these objects and arrangements spark in the mind of the viewer.”

Boxed Up in Color and Texture

Pre-K – 1st Grade Activities

OVERVIEW

In the classroom and at Kidspace, students in grades Pre-K – 1 will examine different ways in which artists assemble objects, colors, and textures to create patterned works of art. At Kidspace, students will discuss assemblage sculpture by local artists Laura Christensen and Lisa Nilsson, and stained glass by Debora Coombs. They will look for ways in which the artists use found objects and traditional art materials to create their artwork. Kidspace tours will be lead by students from your school along with one of the three artists. Your students will also have the chance to create a work of art at Kidspace with the artists.

ACTIVITY SCHEDULE

Before Your Kidspace Program

1. Discussion: Review Topic and Kidspace Semester
2. Art / Language Arts: Looking at Assembled Artworks
3. Art: Elements of a Box
4. Art/Language Arts: A Day in the Life of a Box

Artist Residency at Your School

1. Preparing for Artist Residency

During Kidspace Visit

1. Guided Discussion
2. Art-Making Activity

After Your Kidspace Program

1. Art / Math: Collaborative Influences
2. Art / Math: Assembling Patterns
3. Art: Illuminated Colors

MASTER LIST OF CURRICULUM IMAGES

The images listed in the **Master List of Curriculum Images** will be used in various activities throughout this curriculum guide. Copies of these images can be checked out at your school's main office.

1. **Portrait of Carolus-Duran** by John Singer Sargent, 1879, The Sterling and Francine Clark Art Institute
2. **Rubens' Lion Bites Rubens' Horse** by Huang Yong Ping, 1986, MASS MoCA
3. **Lioness Seen from the Rear, Turning to the Left** by Peter Paul Rubens, c. 1613, Metropolitan Museum of Art, New York
4. **Nineteen Lincolns** by Greta Pratt, 2005, MASS MoCA
5. **Sun Box (front)** by Joseph Cornell, no date, Williams College Museum of Art
6. **Sun Box (back)** by Joseph Cornell, no date, Williams College Museum of Art
7. **Burn** by Laura Christensen
8. **Menfolk Study 1 (work in progress)** by Debora Coombs
9. **Marco Polo (detail)** by Lisa Nilsson
10. **Orange Cubist** by Ken Butler
11. **L'Escargot (The Snail)** by Henri Matisse, 1953, Tate Galleries, London, England
12. **Luminous Zag: Night** by Louise Nevelson, 1971, Guggenheim Museum, New York
13. **The Visitation**, From the Carmelite Church at Boppard-am-Rhein, 1444, The Metropolitan Museum of Art, New York
14. **Memorial Window** by Marc Chagall, 1964, United Nations, New York
15. **Mihrab**, Isfahan, Iran, 1354, Metropolitan Museum of Art

BEFORE YOUR KIDSPACE PROGRAM

Pre-K – 1st Grade

Objectives

- Through a review of images and an introductory discussion, students will understand how artists use boxes, grids, and patterns to comprise their artwork.
- Students will create their own patterned boxes.
- Students will investigate the different uses of boxes in reality and in fantastical stories.

PRE-VISIT ACTIVITY 1

Discussion: Review of Topic and Kidspace Semester

Remind your students of what they saw during their three museum visits, referring to work by John Singer Sargent at the Clark (**Image #1**), Huang Yong Ping at MASS MoCA (**Image #2**), and Joseph Cornell at WCMA (**Images #5 and #6**). Explain to your students that *Boxed Sets* will feature **assemblages** by Laura Christensen and Lisa Nilsson and **stained glass** by Debora Coombs. When creating their art, these three artists draw from numerous influences and inspirations in their life such as: other artists and artworks, teacher, friends and family, books, music, language, expression, etc. There is a more detailed list of each of the artists' influences in the **Teacher Resource** section of this curriculum guide. As you explain the theme and semester, you may want to show the examples of the artists' work (see transparencies or CD-ROMs).

Assemblage is a form of sculpture comprised of “found” objects arranged in such a way that they create a piece. These objects can be anything from organic or man-made. Scraps of wood, stones, old shoes, baked bean cans and a discarded baby buggy – or any of the other 84,000,000 items not here mentioned by name – all qualify for inclusion in an assemblage. Whatever catches the artist’s eye, and fits properly in the composition to make a unified whole, is fair game. The important thing to know about assemblage is that it is “supposed” to be **three-dimensional** and different from collage, which is “supposed” to be two dimensional (though both are similarly eclectic in nature and composition).

From arthistory.about.com

Stained Glass is the art of cutting colored glass into different shapes and fitting them into channeled lead strips, which are also called **came**. These are then soldered together, and usually installed in an iron framework to create a window.

From artlex.com

Remind your students that before they visit Kidspace they will participate in a residency with one of the three artists featured in the Kidspace exhibition. Their tour at Kidspace this year will be lead by the artist they worked with during the residency and one of their peers. They will also have an opportunity to work on an art project.

PRE-VISIT ACTIVITY 2

Art / Language Arts: Looking at Assembled Artworks

(Materials: computer or overhead projector, CD-ROMs or overhead transparencies)

MA Learning Standards

- English Language Arts
 - Standard 2
- Visual Arts
 - Standards 1.1, 1.5, 3, 4.6, 7, 9

VT Learning Standards

- Arts and Literature
 - Standards 5.4, 5.14, 5.22 – 5.26, 5.29, 5.30
- Communication
 - Standards 1.13 – 1.16
- Reasoning and Problem Solving
 - Standards 2.1, 2.2, 2.6, 2.7

Now that your students are aware of the Kidspace program, have a discussion on how artists create assembled works of art, using objects, influences, or both (see image list and suggested questions on the next page). We have provided you with overhead projector transparencies and CD-ROMs with images of instruments (check them out at your school's main office). For this activity you will start by relating back to images your students saw last year with the *The New Sound of Music* exhibition, connecting their past understandings about found objects in artwork in Ken Butler's musical instrument to images of the work created by the three *Boxed Sets* artists.

Transparency Images and Questions

Image 10: *Orange Cubist* by Ken Butler

What objects did Ken use to make this instrument? Why do you think Ken uses these kinds of objects? Where did Ken get the idea to make an instrument like this? Do you think you could play this instrument? How do you imagine this instrument would sound?

Image 7: *Burn* by Laura Christensen

What kinds of materials did the artist use to make this sculpture? Why do you think she chose these materials? Where do you think she found them? Why do you think the artist chose to organize these materials within a box? What do we learn about the subject in the picture? What do you notice about the outside of the box?

Image 8: *Menfolk Study 1 (work in progress)* by Debora Coombs

Who do you think these people are? Do you think the artist knows the people being portrayed? How do you know? How do you think these people feel? Where would you see artwork like this? This work is currently a work in progress, what do you think it will look like when it is done? What colors would you paint the glass? How is Debora's work similar to the painting by John Singer Sargent (**Image #1**).

Image 9: *Marco Polo (detail)* by Lisa Nilsson

What kinds of materials did the artist use to make this sculpture? Why do you think she chose these materials? Where do you think she found them? Why do you think the artist chose to organize these materials within a box? How is this work similar to the work of Joseph Cornell (**Images #5 and #6**)?

Image 11: *L'Escargot (The Snail)* by Henri Matisse, 1953, Tate Gallery, London, England

What do you think this is a picture of? How do the colors make you feel? How do you think the artist made this? What shapes do you see? What shapes are repeated? What colors are repeated? Debora Coombs says that this is one of the many pieces that she is inspired by that Matisse made when he was going blind. How is this piece similar or different in relation to Debora's work? How is this work similar to Laura and Lisa's work? How is it different?

Image 12: *Luminous Zag: Night* by Louise Nevelson, 1971, Guggenheim Museum, New York

What materials do you think the artist used to make this sculpture? How do you think the artist made this sculpture? Why do you think it is all one color? What shapes do you see? What shapes are repeated? How big do you think this sculpture is? How is sculpture similar to the assemblage work that Laura and Lisa do?

Transparency Images and Questions cont.

Image 13: *The Visitation, From the Carmelite Church at Boppard-am-Rhein, 1444, The Metropolitan Museum of Art, New York*

Does this painting show us a real scene? How is it showing a real event? What is happening in the painting? Describe the people. Where does this scene take place? What do we learn about the people that are being portrayed? What can we tell by looking at their clothing?

PRE-VISIT ACTIVITY 3

Art: Elements of a Box

(Materials: computer or overhead projector, CD-ROMs or overhead transparencies, boxes in a variety of sizes, markers or crayons, glue, scissors, collage materials, variety of colored and textured papers)

MA Learning Standards

- English Language Arts
 - Standard 2
- Visual Arts
 - Standards 1.1, 1.5, 2, 3, 4.6, 5, 7

VT Learning Standards

- Arts and Literature
 - Standards 5.4, 5.14, 5.15, 5.22 – 5.26, 5.29, 5.30
- Communication
 - Standards 1.8, 1.9, 1.13 – 1.16, 1.19

Explain that when they visit Kidspage, your students will be asked to look at artwork by three different artists. One of the common links between these artists is how their work is contained within boxes. All three of the artists also use a variety of colors, shapes and textures in their art. Before you begin this activity have your students give their own definition for each of these elements of art. Using **Images 7-9**, have a discussion with your students about the five elements of art (see box on next page for complete list). See how many of the elements your students can find in each of the artists' works.

Elements of Art – the basic components that artists use when creating a work of art.

- **Line** – A continuous mark with length and direction that is made on a surface. Lines can be wavy, straight, curved, jagged, etc., and can be of varying thicknesses. A real or suggested tie or path joining the elements in composition
- **Shape** – The outline or edge of a flat image or object (circle, square, etc.).
- **Color** – What your eye sees when light is reflected off an object (blue, green, purple, etc.).
- **Texture** – The feel of any real surface, or the way a surface in an image look like it would feel if it were real.
- **Space** – The distance or area between, around, above, below, and within things.

From artlex.com

Collect a variety of different boxes in which your students can create collages. Using textured paper, markers, foil, cellophane, tissue paper, etc., have your students create patterned collages using the different elements of art and covering all sides of their boxes.. Ask your students to compare their patterned collages with the patterns in the artists' work. How similar or different are they?

PRE-VISIT ACTIVITY 4

Art / Language Arts: A Day in the Life of a Box

(Materials: box)

MA Learning Standards

- English Language Arts
 - Standard 2, 3.5, 9
- Theatre Arts
 - Standards 1.4
- Visual Arts
 - Standards 1.1, 1.5, 3, 4.6, 7

VT Learning Standards

- Arts and Literature
 - Standards 5.4, 5.14, 5.15, 5.22 – 5.26, 5.29, 5.30
- Communication
 - Standards 1.8, 1.9, 1.13 – 1.16, 1.19

Explain to your students that all three of the artists at Kidspace use boxes or grids in which their artwork is contained. Ask your students to describe the different uses for boxes. What do they use them for at home? At school? How are boxes used at the grocery store? How are boxes special? What kinds of things do we keep in boxes? To add to your discussion, show a few different examples of boxes (banana box, shoe box, jewelry box, crayon box, etc.) or point out different boxes in your classroom or school (lockers, desks, computers, mailboxes, etc.).

For continued inspiration, read aloud with your students a fun book about boxes and discuss how authors creatively use boxes in their storylines. Suggested books:

- *What's in the Box* by Richard Powell – Flap storybook which reveals what is inside of the boxes. Boxes get bigger and bigger as the story progresses.
- *My Book Box* by Will Hillenbrand – An elephant discovers where his imagination can take him when he is in his box.
- *Christina Katerina and the Box* by Patricia Lee Gauch – A box becomes anything as the children's imaginations take off.

Next, conduct a role-play exercise with your students. Using one box of your liking, have your students create a story about the box, each student adding to the storyline. They should describe where the box has been, what it has seen, and what it has done. For example, the teacher begins the story by saying, "I want to introduce you to my friend Roxie Boxie who came all the way to the Berkshires (or Vermont) from Spain. Along the way she saw...." Point to a student and have them add to the story. Once they have added their piece, have them point to another student to continue, and so on. Encourage your students to change their facial expressions and their voices to accompany different characters and emotions within the story. If you have access to a tape or video recorder, it might be fun to make a recording of your story!

ARTIST RESIDENCY

Pre-K – 1st Grade

K – 1st grade students will have the opportunity to work with Laura Christensen (Florida and Savoy), Debora Coombs (Stamford), or Lisa Nilsson (Clarksburg) during this year's artist residency program.

In the schools, the artists will work with individual and combined classes for a 1 ½ hour art-making session. In addition, a select group of students from each school will be chosen to work with the artists after-school to create a piece that will be included in the *Boxed Sets* exhibition.

The residency will continue at Kidspace for each of the individual class visits. Students who worked with the artist in the after-school program will collaboratively present a tour of the exhibition.

We recommend that you prepare your students ahead of time for this exciting piece of the Kidspace program. Please make sure to do the activities in this curriculum guide before your visit with your school's artist. You may also want to have your students put together a list of questions to ask her work and her life as an artist.

MA Learning Standards

- English Language Arts
 - Standard 2
- Science/Technology
 - Standards Strand 4 #1.3,
- Visual Arts
 - Standards 1.1, 1.5, 3, 4.6, 6, 7, 9

VT Learning Standards

- Arts and Literature
 - Standards 5.4, 5.14, 5.15, 5.22 – 5.26, 5.29, 5.30
- Communication
 - Standards 1.13 – 1.16
- Reasoning and Problem Solving
 - Standards 2.1, 2.2, 2.6, 2.7

DURING YOUR KIDSPACE VISIT

Pre-K – 1st Grade

A series of questions will be used to help guide your students in their exploration of *Boxed Sets*. 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?
- When looked at together, how does the artist's work tell us a story?
- What do you think the artist was inspired by?
- What details are important to the story the artist is trying to tell us?
- 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 portraits. 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 Laura, Debora, and Lisa's art-making processes. We will talk about what the artists needed to do in order to create their works of art. Students will then have the opportunity to create their own assemblage works of art.

MA Learning Standards

- English Language Arts
 - Standard 2
- Visual Arts
 - Standards 1.1, 1.5, 3, 4.6, 5, 6, 7, 9

VT Learning Standards

- Arts and Literature
 - Standards 5.4, 5.14, 5.15, 5.22 – 5.26, 5.29, 5.30
- Communication
 - Standards 1.13 – 1.16
- Reasoning and Problem Solving
 - Standards 2.1, 2.2, 2.6, 2.7

AFTER YOUR KIDSPACE PROGRAM

Pre-K – 1st Grade

Objectives

- Students will explore how they can use color and texture to alter photographs.
- Students will use texture and color to create patterned collages.
- Students will investigate patterns and storytelling when creating their own paper stained glass.

POST-VISIT ACTIVITY 1

Art / Math: Collaborative Influences

(Materials: mural paper, colored pencils, markers, glue)

MA Learning Standards

- English Language Arts
 - Standard 2
- Math
 - Standards K.P.3, 2.P.1
- Visual Arts
 - Standards 1.1, 1.5, 3, 4.6, 5, 6, 7, 9

VT Learning Standards

- Arts and Literature
 - Standards 5.4, 5.22 – 5.26, 5.29
- Communication
 - Standards 1.13 – 1.16
- Math
 - Standards 7.7, 7.8

After your visit to Kidspace, have a discussion about your students' experience with the artist and about the art they created. Use some of the images from the **Master List of Curriculum Images** to remind your students of what they saw. Suggested questions:

- What was your favorite piece? Why was this your favorite?
- When you saw this piece, how did it make you feel? What did you see that makes you feel this way?
- What did you like about having the artist at Kidspace work with you?

Create a class mural that expresses your students' experience with one artist's work – Laura Christensen. In the **Teacher Resource** section of this curriculum guide you will find copies of 19th century studio photographs, similar to ones Laura would use in her work. Make photocopies of these images and let your students choose which image they would like to work with. Remind your students that Laura changes her photographs by painting different colors, backgrounds, and textures on them. Have your students alter their images using colored pencils (they work better than markers which can easily smear the photocopied images).

The final step in this project is to have your students collaborate to form a classroom mural. Divide a long piece of mural paper into a grid with enough boxes for each student to place their 8 ½ x 11 piece. You might do this ahead of time, or have your class participate in figuring out how to divide up the paper. Ask your students to assemble their altered images in the spaces on the grid, making sure to create an interesting pattern. You might choose to categorize the images by grouping similar images, alternating images, or scattering them throughout the grid. Glue pieces to the mural paper after the arrangement has final approval from the entire class. Display in your hallway or classroom.

POST-VISIT ACTIVITY 2

Art / Math: Assembling Patterns

(Materials: computer or overhead projector, CD-ROMs or overhead transparencies, variety of colored paper, scissors, glue, markers or crayons)

MA Learning Standards

- Math
 - Standards K.P.2, K.P.3, 2.P.1
- Visual Arts
 - Standards 1.1, 1.5, 3, 4.6, 5, 6, 7, 9, 10

VT Learning Standards

- Arts and Literature
 - Standards 5.4, 5.22 – 5.26, 5.29
- Communication
 - Standards 1.13 – 1.16
- Math
 - Standards 7.7, 7.8

Remind your students of Lisa Nilsson's work that they saw at Kidspace and how she uses found objects in her art. Explain to your students that the use of color, pattern, textures, and shape are also very important to Lisa. While looking at Lisa's *Marco Polo (detail)* (**Image #9**), ask your students to identify how the artist uses these elements in her work. What different shapes do they see? How are these shapes repeated? What different colors do they see? How are these colors repeated?

Also, look at *The Snail* by Henri Matisse (**Image #11**) to see how he used color and repetition in his art. At the time this piece was made, Henri Matisse was going blind and relied heavily on assistants to help him create his art. His assistants painted large pieces of paper in different colors which he then cut out and arranged (information from Tate Galleries, London, England). How are the shapes in Matisse's art similar to Lisa's work?

Using a variety of different colored paper, have your students create their own patterned collages. Ask your students to cut out different shapes and arrange them to form an interesting pattern on another larger piece of colored paper. Glue the pieces down after the design has been completed. You might also have your

students add to their collages by drawing patterns of color, texture, and design using crayons or markers.

POST-VISIT ACTIVITY 3

Art: Illuminated Colors

(Materials: wax paper, tissue paper, cloth, iron, paper, colored pencils)

MA Learning Standards

- Visual Arts
 - Standards 1.1, 1.5, 3, 4.6, 5, 6, 7, 9

VT Learning Standards

- Arts and Literature
 - Standards 5.4, 5.22 – 5.26, 5.29
- Communication
 - Standards 1.13 – 1.16

Ask your students to talk about the stained glass by Debora Coombs that they saw at Kidspace. Remind them that stained glass can be found not only in museums, but in churches or synagogues, homes, stores, schools, businesses, etc., and can also be used to tell stories. Ask your students to think about the images they saw in Debora's stained glass. What kind of stories did they tell? Many of the people seen in Debora's work are people she knows or who have influenced her life.

Have your students create their own paper stained glass. Tell your students that when stained glass artists begin their work, they first make sketches or 'cartoons' to plan out their images. Ask your students to think about a story they would like to tell. This could be a story about a special friend, the day they brought home their first pet, a fun day at the playground, or the storyline to their favorite book or movie. Ask your students create their own drawings or 'cartoons' on scrap paper to plan out how they would represent their story in stained glass.

Next, students will use wax paper and tissue paper to create their own version of stained glass. Give your students a variety of colors of tissue paper to choose from and two pieces of wax paper. (Cover desks with newspaper.) Ask them to hold up the tissue paper to the light to notice that light shines thru it like actual glass. Have your students draw their stories on the tissue paper using colored pencils and then cut out in interesting shapes. Have them lay one of the pieces of wax paper on the table and arrange the tissue paper cut-outs on top in an interesting pattern.

Carefully, and with your help, lay the second piece of wax paper over the top. You will then lay a piece of cloth over that and use a warm iron to melt the wax paper. The wax paper will create a transparent surface and the colors of the tissue paper will come through. Hang the projects up in your classroom windows!

Boxed In-fluences

2nd – 8th Grade Activities

OVERVIEW

In the classroom and at Kidspace, students in grades 2 to 8 will examine different ways in which artists organize objects and images to create assemblage sculpture and stained glass. At Kidspace, students will discuss the work of local artists Laura Christensen, Lisa Nilsson, and Debora Coombs. They will look for ways in which the artists use found objects and traditional art materials and methods to create their artwork. Students will also have the opportunity to learn more about how different influences—such as friends, other artists, images, and experiences—may impact artistic visions. Kidspace tours will be led by students from your school along with one of the three artists. Your students will also have the chance to create a work of art at Kidspace with the artists.

Please note, this curriculum offers activities geared to a wide range of students. Curriculum activities can be adjusted to meet the specific needs and interests of your students. If you require help with adjusting activities, Kidspace staff is available to brainstorm ideas.

ACTIVITY SCHEDULE

Before Your Kidspace Program

5. Discussion: Review Topic and Kidspace Semester
6. Art / Language Arts: Looking at Assembled Artworks
7. Art / Language Arts / Social Studies: A Day in the Life of a Box

Artist Residency at Your School

2. Preparing for Artist Residency

During Kidspace Visit

3. Guided Discussion
4. Art-Making Activity

After Your Kidspace Program

4. Art / Language Arts: Review of Kidspace Visit
5. Art: This is Me!

6. Art / Language Arts: Illuminated Stories
7. Art / Social Studies: A Lens to the Past
8. Math / Art: All Boxed In

MASTER LIST OF CURRICULUM IMAGES

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17. **Rubens' Lion Bites Rubens' Horse** by Huang Yong Ping, 1986, MASS MoCA
18. **Lioness Seen from the Rear, Turning to the Left** by Peter Paul Rubens, c. 1613, Metropolitan Museum of Art, New York
19. **Nineteen Lincolns** by Greta Pratt, 2005, MASS MoCA
20. **Sun Box (front)** by Joseph Cornell, no date, Williams College Museum of Art
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22. **Burn** by Laura Christensen
23. **Menfolk Study 1 (work in progress)** by Debora Coombs
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27. **Luminous Zag: Night** by Louise Nevelson, 1971, Guggenheim Museum, New York
28. **The Visitation**, From the Carmelite Church at Boppard-am-Rhein, 1444, The Metropolitan Museum of Art, New York
29. **Memorial Window** by Marc Chagall, 1964, United Nations, New York
30. **Mihrab**, Isfahan, Iran, 1354, Metropolitan Museum of Art

Objectives

- Through a review of images and an introductory discussion, students will explore how artists organize objects and images to create assemblage sculpture and stained glass.
- Students will investigate the use of boxes in artwork and in fiction and non-fiction stories.

PRE-VISIT ACTIVITY 1

Discussion: Introduction to Topic and Kidspace Semester

Remind your students of what they saw during their three museum visits, referring to work by John Singer Sargent at the Clark (**Image #1**), Huang Yong Ping at MASS MoCA (**Image #2**), and Joseph Cornell at WCMA (**Images #5 and #6**). Explain to your students that *Boxed Sets* will feature **assemblages** by Laura Christensen and Lisa Nilsson and **stained glass** by Debora Coombs. When creating their art, these three artists draw from numerous influences and inspirations in their life such as: other artists and artworks, teacher, friends and family, books, music, language, expression, etc. There is a more detailed list of each of the artists' influences in the **Teacher Resource** section of this curriculum guide. As you explain the theme and semester, you may want to show the examples of the artists' work (see transparencies or CD-ROMs).

Assemblage is a form of sculpture comprised of "found" objects arranged in such a way that organic or man-made objects, such as cans and a discarded here mentioned whatever catches a unified whole that it is "supposed" to be **three-dimensional** and different from collage, with is "supposed" to be two dimensional (though both are similarly eclectic in nature and composition).

Stained Glass is the art of cutting colored glass into different shapes and fitting them into channeled lead strips, which are also called **came**. These are then soldered together, and usually installed in an iron framework to create a window.

From artlex.com

From arthistory.about.com

Remind your students that before they visit Kidspace they will participate in a residency with one of the three artists featured in the Kidspace exhibition. Their tour at Kidspace this year will be lead by the artist they worked with during the

residency and one of their peers. They will also have an opportunity to work on an art project.

PRE-VISIT ACTIVITY 2

Art / Language Arts: Looking at Assembled Artworks

(Materials: Overhead projector or computer, transparencies or CD-ROMs)

MA Learning Standards

- English Language Arts
 - Standard 2
- Visual Arts
 - Standards 1.1, 1.5, 3, 4.6, 7, 9

VT Learning Standards

- Arts and Literature
 - Standards 5.4, 5.14, 5.22 – 5.26, 5.29, 5.30
- Communication
 - Standards 1.13 – 1.16
- Reasoning and Problem Solving
 - Standards 2.1, 2.2, 2.6, 2.7

Now that your students are aware of the Kidspace program, have a discussion on how artists create assembled works of art, using objects, influences, or both (see image list and suggested questions on the next page). We have provided you with overhead projector transparencies and CD-ROMs with images of instruments (check them out at your school's main office). For this activity you will start by relating back to images your students saw last year with *The New Sound of Music* exhibition, connecting their past understandings about found objects in artwork in Ken Butler's musical instrument to images of the work created by the three *Boxed Sets* artists.

Transparency Images and Questions

Image 10: Orange Cubist by Ken Butler

What objects did Ken use to make this instrument? Why do you think Ken uses these kinds of objects? Where did Ken get the idea to make an instrument like this? Do you think you could play this instrument? How do you imagine this instrument would sound?

Transparency Images and Questions cont.

Image 7: *Burn* by Laura Christensen

What kinds of materials did the artist use to make this sculpture? Why do you think she chose these materials? Where do you think she found them? Why do you think the artist chose to organize these materials within a box? What do we learn about the subject in the picture? What do you notice about the outside of the box?

Image 8: *Menfolk Study 1 (work in progress)* by Debora Coombs

Who do you think these people are? Do you think the artist knows the people being portrayed? How do you know? How do you think these people feel? Where would you see artwork like this? This work is currently a work in progress, what do you think it will look like when it is done? What colors would you paint the glass? How is Deb's work similar to the painting by John Singer Sargent (**Image #1**).

Image 9: *Marco Polo (detail)* by Lisa Nilsson

What kinds of materials did the artist use to make this sculpture? Why do you think she chose these materials? Where do you think she found them? Why do you think the artist chose to organize these materials within a box? How is this work similar to the work of Joseph Cornell (**Images #5 and #6**)?

Image 11: *L'Escargot (The Snail)* by Henri Matisse, 1953, Tate Gallery, London, England

What do you think this is a picture of? How do the colors make you feel? How do you think the artist made this? What shapes do you see? What shapes are repeated? What colors are repeated? Debora Coombs says that this is one of the many pieces that she is inspired by that Matisse made when he was going blind. How is this piece similar or different in relation to Deb's work? How is this work similar to Laura and Lisa's work? How is it different?

Image 12: *Luminous Zag: Night* by Louise Nevelson, 1971, Guggenheim Museum, New York

What materials do you think the artist used to make this sculpture? How do you think the artist made this sculpture? Why do you think it is all one color? What shapes do you see? What shapes are repeated? How big do you think this sculpture is? How is sculpture similar to the work that Laura and Lisa do?

Image 13: *The Visitation, From the Carmelite Church at Boppard-am-Rhein, 1444*, The Metropolitan Museum of Art, New York

Does this painting show us a real scene? How is it showing a real event? What is happening in the painting? Describe the people. Where does this scene take place? What do we learn about the people that are being portrayed? What can we tell by looking at their clothing?

PRE-VISIT ACTIVITY 3

Art / Language Arts / Social Studies: A Day in the Life of a Box

(Materials: boxes, paper, pencils, markers)

MA Learning Standards

- English Language Arts
 - Standard 2, 3, 9, 19, 20, 24
- History and Social Sciences
 - Skills and Concepts 1 and 3 (5th Grade), 1 (6th Grade), 4 (7th Grade)
 - Standards 2.1, 2.6
- Visual Arts
 - Standards 1.1, 1.5, 3, 4.6, 5, 6, 10

VT Learning Standards

- Arts and Literature
 - Standards 5.4, 5.14, 5.15, 5.22 – 5.26, 5.29, 5.30
- Communication
 - Standards 1.8, 1.9, 1.13 – 1.16, 1.19
- History and Social Sciences
 - Standards 6.3 – 6.7
- Reasoning and Problem Solving
 - Standards 2.1, 2.2, 2.6, 2.7

Explain to your students that all three of the artists at Kidspace use boxes or grids in which their artwork is contained. Ask your students to describe the different uses for boxes. What do they use them for at home? At school? How are boxes used at the grocery store? How are boxes special? What kinds of things do we keep in boxes? To add to your discussion, show a few different examples of boxes (banana box, shoe box, jewelry box, crayon box, etc.) or point out different boxes in your classroom or school (lockers, desks, computers, mailboxes, etc.).

For continued inspiration, have your students read or read aloud as a group a fun book about boxes and discuss how authors creatively use boxes in their storylines. Suggested books:

- *The Hundred Penny Box* by Sharon Bell Mathis – Michael loves to spend time with his great-aunt and her beloved hundred penny box, listening to stories about each of the hundred years of her life. Michael’s mother wants to throw out the battered old box that holds the pennies, but Michael understands that the box itself is as important to Aunt Dew as the memories it contains. (grades 3 – 8)
- *The Lady in the Box* by Ann McGovern – A modern morality tale that never strays too far from the stark reality of homelessness while portraying the generosity and concern of two children for a stranger. (grades 3 – 6)
- *Secrets in a Box* by Joseph Cornell, Alison Baverstock, and Christopher Wynne – Children relate to the art of Joseph Cornell. Look in their pockets and under their pillows and you’ll see the same kinds of treasures Cornell transformed into brilliant assemblages. (grades 2 – 6)

- *The Boxes* by William Sleater – When Uncle Marco goes on one of his mysterious trips, he leaves Annie in charge of two exotic, sealed boxes on one condition – she must not open them while he is away. But of course, she is tempted and opens the boxes to find magical creatures within. (grades 5 – 8)

Collect a variety of different boxes, or have your students collect them and bring them into your classroom. Have your students choose one of the boxes to ‘adopt’ and write a story about the day in the life of it. Have them include the history of the box, too. Suggested writing prompts:

- What kind of box is it?
- Where did it come from? Is it from the United States or did it come from another country?
- How did the box get to Clarksburg/Savoy/Florida/Stamford?
- What did it hold? (bananas, sneakers, jewelry, flowers, etc)
- How does the box feel to be empty now? Did it like holding its contents?
- Does the box have any special markings or is it a special color?
- Who did it meet along its travels?

For 4th – 8th grade students: Internet and Library Research Extension Project

Continuing with the theme of a day in the life of a box, have your students complete a research project based on the content of the box and its country of origin. Have your students conduct research about the box and its content (are they from the same place?) including its culture, festivals, people, jobs, political situation, etc. Using the box they chose, have your students present their research findings by collaging images and text onto the box. They may also include found objects as they relate to their research findings. Also, have your students incorporate a map of the country they are studying.

ARTIST RESIDENCY

2nd – 8th Grade

Your students will have the opportunity to work with Laura Christensen (Florida and Savoy), Debora Coombs (Stamford), or Lisa Nilsson (Clarksburg) during this year's artist residency program.

In the schools, the artists will work with individual and combined classes for a 1 ½ hour art-making session. In addition, a select group of students from each school will be chosen to work with the artists after-school to create a piece that will be included in the *Boxed Sets* exhibition.

The residency will continue at Kidspace for each of the individual class visits. Students who worked with the artist in the after-school program will collaboratively present a tour of the exhibition.

We recommend that you prepare your students ahead of time for this exciting piece of the Kidspace program. Please make sure to do the activities in this curriculum guide before your visit with your school's artist. You may also want to have your students put together a list of questions to ask her work and her life as an artist.

MA Learning Standards

- English Language Arts
 - Standard 2
- Science/Technology
 - Standards Strand 4 #1.3,
- Visual Arts
 - Standards 1.1, 1.5, 3, 4.6, 6, 7, 9

VT Learning Standards

- Arts and Literature
 - Standards 5.4, 5.14, 5.15, 5.22 – 5.26, 5.29, 5.30
- Communication
 - Standards 1.13 – 1.16
- Reasoning and Problem Solving
 - Standards 2.1, 2.2, 2.6, 2.7

DURING YOUR KIDSPACE VISIT

2nd – 8th Grade

A series of questions will be used to help guide your students in their exploration of *Boxed Sets*. 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?
- When looked at together, how does the artist's work tell us a story?
- What do you think the artist was inspired by?
- What details are important to the story the artist is trying to tell us?
- 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 portraits. 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 Laura, Debora, and Lisa's art-making processes. We will talk about what the artists needed to do in order to create their works of art. Students will then have the opportunity to create their own assemblage works of art.

MA Learning Standards

- English Language Arts
 - Standard 2
- Visual Arts
 - Standards 1.1, 1.5, 3, 4.6, 5, 6, 7, 9

VT Learning Standards

- Arts and Literature
 - Standards 5.4, 5.14, 5.15, 5.22 – 5.26, 5.29, 5.30
- Communication
 - Standards 1.13 – 1.16
- Reasoning and Problem Solving
 - Standards 2.1, 2.2, 2.6, 2.7

AFTER YOUR KIDSPACE PROGRAM

2nd – 8th Grade

Objectives

- Students will review their Kidspace visit and further explore influences in their own lives through self-portraiture.
- Students will create their own version of stained glass as a means for storytelling.
- Students will use a similar technique to that of Laura Christensen in an exploration of a historical event by creating an altered image of that event.
- Comparing Lisa Nilsson's work to early tile mosaics, students will further investigate how artists use grids to form the base for their artwork, and will create their own patterned-filled grids.

POST-VISIT ACTIVITY 1

Art / Language Arts: Review of Kidspace Visit

MA Learning Standards

- English Language Arts
 - Standard 2, 19, 20, 24
- Visual Arts
 - Standards 1.1, 1.5, 3, 4.6, 5, 6, 10

VT Learning Standards

- Arts and Literature
 - Standards 5.4, 5.22 – 5.26, 5.29
- Communication
 - Standards 1.13 – 1.16

After your visit to Kidspace, have a discussion about your students' experience with the artist during their tour and about the art that they created. Use some of the images from the **Master List of Curriculum Images** to remind your students of what they saw. Suggested questions:

- What was your favorite piece? Why?
- When you saw this piece, how did it make you feel? What did you see that made you feel this way?
- What did you like about having the artist at Kidspace to work with you?
- What were some of the influences that have inspired the artists' work?

For this exhibition the artists were asked to put together a list of the influences that help to inspire their art-making process and final products. Begin by asking your students create a list of their own influences. Once they have completed this, have them exchange with a friend to see if they can figure out why these things are influential to the other person.

Make photocopies of the artists' lists (in the **Teacher Resource** section) for your students to review. Divide your students up into three small groups, one for each artist. Now that they know a little bit more about each of the artists from their Kidspace visit, have them discuss the list. Suggested questions:

- Why did the artist decided to choose these items?
- What do these items mean?
- Why would an artist choose a quote as an influence?

If your students are having a hard time figuring out why the artist would list some of these items on her influence list, have them write a letter to the artist asking her to explain her choice. Letters can be mailed to Kidspace and we will distribute to the artists.

POST-VISIT ACTIVITY 2

Art: This Is Me!

(Materials: variety of boxes, collage materials, students' items, glue, scissors, markers)

MA Learning Standards

- Visual Arts
 - Standards 1.1, 1.5, 3, 4.6, 5, 6

VT Learning Standards

- Arts and Literature
 - Standards 5.4, 5.14, 5.15, 5.22 – 5.26, 5.29, 5.30
- Communication
 - Standards 1.13 – 1.16

Ask your students to recall the artwork at Kidspace and what they learned about each artist. In looking at their work, we may be able to learn about the things they like to collect and the people and objects that have influenced them. Ask your students to think about the things that they like to collect. What can other people learn about them when they look at these objects? Have your students consider some of their own influences. Who are these influences (people, sports, art, objects, events, colors)?

Ask your students to create a collection of objects and influences that represent them and have them bring these objects to class (i.e., photographs, rocks, beads, ribbons, or a poem or piece of writing). Tell your students that they will be using these objects to create self-portrait collages in boxes. Remind them that the objects they bring to class will become part of their collages, so they may want to bring in objects that can be altered.

Review the images from the **Master List of Curriculum Images** to remind your students of the many ways in which they can create their box collages. Have your

students assemble their objects on all sides of the box. Add other collage materials such as tissue paper, drawings, paint, etc. to enhance their collages. Ask your students to share their self-portraits with the class, asking peers to guess what different objects mean.

POST-VISIT ACTIVITY 3

Art / Language Arts: Illuminated Stories

(Materials: computer or overhead projector, CD-ROMs or overhead transparencies, colored pencil, glass jars, tissue paper, glue, paint brushes)

MA Learning Standards

- English Language Arts
 - Standard 2, 9,24
- Visual Arts
 - Standards 1.1, 1.5, 3, 4.6, 5,6,10

VT Learning Standards

- Arts and Literature
 - Standards 5.4, 5.14, 5.15, 5.22 – 5.26, 5.29, 5.30
- Communication
 - Standards 1.13 – 1.16

Remind your students of Debora Coombs' stained glass that they saw when they visited Kidspace. As many artists have done throughout time, Debora describes stories in her artwork. As you look at Debora's *Menfolk Study 1* (*work in progress*) (**Image #8**), ask your students to figure out the story she is expressing. Who are the people being portrayed? Can you tell how they feel by the expressions on their faces? Further explore stories in art by looking at the other examples of stained glass, such as a medieval piece (**Image #13**) and a 1960s work by Marc Chagall (**Image #14**).

For this activity tell your students that they are going to create their own version of stained glass. Ask your students to think of a story they would like to share; it can be about anything (family, friends, a special event, etc.). Have your students create their own paper stained glass pieces first. Tell your students that when stained glass artists begin their work, they first make sketches or 'cartoons' to plan out their images. Ask your students create their own drawings or 'cartoons' on scrap paper to plan out how they would represent their story in stained glass.

Next, give your students a variety of colors of tissue paper to choose from and glass jars. Have your students draw their stories on the tissue paper using colored pencils and then cut out in interesting shapes. (Cover desks with newspaper.) Ask them to hold up the tissue paper to the light to notice that light shines thru it like actual glass.

Using a paintbrush, apply a thin coat of glue to the jar in small sections. Place the cut tissue paper drawings on the jars and smooth out any bumps or bubbles. When completely covered, coat the jar with another thin coat of glue. Once their ‘stained glass’ jars have dried, ask your students to share their work. Have them try and guess what story their classmates are trying to tell. Set your artwork next to a window (or add a tea light candle) to watch your story come to life.

POST-VISIT ACTIVITY 4

Art / Social Studies: A Lens to the Past

(Materials: computer or overhead projector, CD-ROMs or overhead transparencies, old photographs (photocopies), box, colored pencils, found objects)

MA Learning Standards

- History and Social Sciences
 - Skills and Concepts 2 (3rd Grade), 1 and 3 (5th Grade), 4 and 5 (7th Grade), 7 and 8 (8th Grade)
- Visual Arts
 - Standards 1.1, 1.5, 3, 4.6, 5, 6, 10

VT Learning Standards

- Arts and Literature
 - Standards 5.4, 5.14, 5.15, 5.22 – 5.26, 5.29, 5.30
- Communication
 - Standards 1.13 – 1.16, 1.19
- Civic and Social Responsibility
 - Standards 4.5, 4.6
- History and Social Sciences
 - Standards 6.3 – 6.7

Review *Burn* by Laura Christensen (**Image #7**) and recall some of her other artwork that you saw during your Kidspace visit. In thinking about the photographs that Laura uses in her artwork, ask your students to discuss:

- Why does Laura use photographs?
- Do you think she knows this person?
- Where do think she gets the photographs from?
- What can we learn about history from looking at these images?
- How does Laura change history by altering these photographs?
- Why would she want to change the history?
- What do you think the influences in Laura’s life were that made her want to alter and change the meaning of historical photographs?

Explain to your students that they will create their own artwork similar to Laura Christensen’s work. In the **Teacher Resource** section of this curriculum guide you will find copies of 19th century studio photographs, similar to ones Laura would use in her work. Make photocopies of these images and let your students choose which image they would like to work with. Remind your students that Laura changes her

photographs by painting different colors, backgrounds, and textures on them. Have your students alter their images using colored pencils (they work better than markers which can easily smear the photocopied images). In altering their photographs, ask your students to think about how they can change the context of what it represents. How can they change the image's tone so that it conveys a new message?

Extension for 4 – 8 graders: They will use a box of their choosing, an altered photograph, and found objects to create an artwork that reflects an important historical event. Ask your students to think about something from history that is significant to them. This can be part of their family history or an event that is significant to your town, state, or country. Have your students choose an event that will have readily available images in library books or on-line, or in their own collection. Ask your students to each choose one image that best signifies this moment in history and ask them to bring it into school. Make photocopies of each of the students images so that the original can be returned to home, their textbook, or the library. Also have your students locate found objects that could represent this historical event and bring them to class.

Using the photocopied image, have your students alter their image using colored pencils. Remind your students to think about how they can change the context of what it represents. Glue the image to the inside of the box and surround (like a diorama) with found objects to further alter the context of the image.

POST-VISIT ACTIVITY 5

Math / Art: All Boxed In

(Materials: paper, pencils, markers, colored pencils, rulers)

MA Learning Standards

- Visual Arts
 - Standards 1.1, 1.5, 3, 4.6, 5, 6
- Math
 - Standard 4.M.4

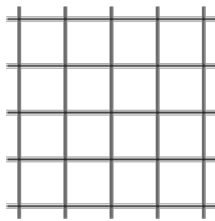
- Math
 - Standard 7.7

VT Learning Standards

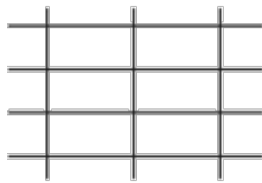
- Arts and Literature
 - Standards 5.4, 5.22 – 5.26, 5.29, 5.30
- Communication
 - Standards 1.13 – 1.16

View *Marco Polo (detail)* by Lisa Nilsson (**Image #9**) and the *Mihrab* from 12th century Iran (**Image #15**). Ask your students to compare Lisa's work to the traditional mosaic tiles. How are these two works of art similar / different? How did the artists create these works? How do they both use grids? What kinds of patterns fill each work?

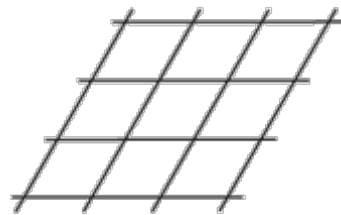
Explain to your students that Lisa (and Debora, too), like the mosaic tile artists, creates her work on grids. Ask your student to think of some examples of grids that can be found all around us (scaffolding, graph paper, checker/chess boards, window screens, etc.). Show your students different examples of grids, such as:



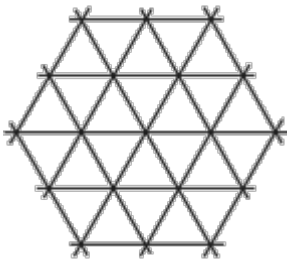
Square Grid



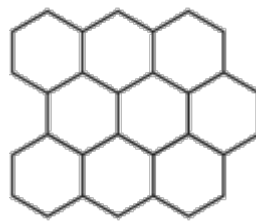
Rectangular Grid



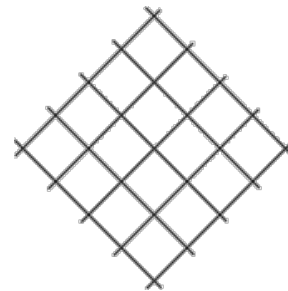
Rhomboid Grid



Triangular Grid



Hexagonal Grid



Oblique Grid (square)

On a piece of paper have your students create the type of grid that they would like to work with. Remind them that each space within the grid is the same size and they will have to first think about how many boxes they are going to draw and their size. (For younger students, you might provide them with photocopies of grids that you design or graph paper.) Inside each of the spaces on their grid, ask your students to create interesting designs similar to what Lisa and the mosaic tile artists would do. These designs can be different textures, colors, patterns, lines, shapes, or what ever your students imaginations can come up with.

Teacher Resources – Books Pre-K – 8th Grade

A Box of Friends by Pam Munoz Ryan – Annie moves to a new town with her mother and grandmother. Her grandmother sees how much she misses her friends so she shows Annie a box that she keeps special items in from her sister and husband. There are other small items, and each has a story. Grandma helps Annie construct her own box in which Annie places an origami frog from her pen pal in Japan, half a packet of marigold seeds (her friend has the other half), and an old blue glass bottle that she found in the new house. (Grades K – 4)

Anne Elizabeth's Diary: A Young Artist's True Story by Anne Elizabeth Rector, Kathleen Krull, and Catherine Chermayeff – Rector was one of the first female American artists of prominence. As a 12-year-old, she began keeping a diary that included both writing and artwork. Nearly 100 years later, her granddaughter, Catherine Chermayeff, found the diary, which shows Rector's development as a freethinking woman and artist. Throughout, sidebars offer a glimpse of New York at the time, including living conditions, travel, entertainment, libraries, political and social issues, and prominent people that Anne Elizabeth met through her photographer father. (Grades 4 – 8)

Araminta's Paint Box by Karen Ackerman – As Araminta's family make their way west in 1847, her wooden paint box goes astray; it takes on a number of uses before artist and paints are reunited. (Grades 1 – 4)

Christina Katerina and the Box by Patricia Lee Gauch – A huge cardboard box becomes a castle, a clubhouse, a racing car and more for Christina and her friend Fats. You won't believe how much fun a cardboard box can be! (Grades K – 3)

Come Look with Me: Women in Art by Jennifer Tarr Coyne – Encourages children to learn biographical facts about artists and to look closely at the images and think about artistic decisions. A wide variety of female artists are represented, from Italian Renaissance painter Sofonisba Anguissola to contemporary artist Jennifer Bartlett. (Grades 4 – 8)

Hands: Growing up to Be an Artist by Lois Ehlert – As the child in this story watches her mother and father work with their hands, she knows she wants to build and sew and garden and paint just like they do. All she needs is a special place to work, lots of good materials--and plenty of encouragement. With these tools, she is able to make the most wonderful things. (Grades Pre-K – 8)

The Hundred Penny Box by Sharon Bell Mathis – Michael loves his great-great-aunt Dew, even if she can't always remember his name. He especially loves to spend time with her and her beloved hundred penny box, listening to stories about each of the hundred years of her life. Michael's mother wants to throw out the battered old box that holds the pennies, but Michael understands that the box itself is as important to Aunt Dew as the memories it contains. (Grades 3 – 8)

Inspirations: Stories About Women Artists by Leslie Sills – The art of Frida Kah, Georgia O'Keefe, Alice Neels, and Faith Ringgold are explored in this book. Sills focuses on how each woman was influenced by life events and why they were so deeply committed to the world of art. (Grades 4 – 8)

The Lady in the Box by Ann McGovern – A modern morality tale that never strays too far from the stark reality of homelessness while portraying the generosity and concern of two children for a stranger. (Grades 3 – 6)

Louise Nevelson by Michael Cain – Explores the life and artistry of Louise Nevelson (Grads 4 – 8)

My Book Box by Will Hillenbrand – What can you do with a box? You can make a bug box or a hatbox or a hide-and-seek box. An elephant and his frog friend discover where their imaginations can take them. (Grades Pre-K – K)

Secrets in a Box by Joseph Cornell, Alison Baverstock, and Christopher Wynee – Children relate to the art of Joseph Cornell. Look in their pockets and under their pillows and you'll see the same kinds of treasures Cornell transformed into brilliant assemblages. An interactive exploration that encourages young readers to experience the power and magic of Cornell's visual poetry. (Grades 2 – 6)

Telling Stories in Art by Joy Richardson – Discusses paintings that tell a story and gives examples which readers can follow to create their own stories in paint. (Grades K – 3)

What's in the Box? by Richard Powell – Children can learn about size and discover "what is in the box?" through hide-and-seek! As the story progresses, each box becomes bigger and bigger as do the items in each box! (Grades Pre-K - K)

Teacher Resources – Websites Pre-K – 8th Grade

Coombs / Criddle Associates – Information about Debora Coombs and her stained glass work. <http://www.coombscriddle.com>

Joseph Cornell, Guggenheim Museum, New York – Images and additional biographical information.

http://www.guggenheimcollection.org/site/artist_bio_32.html

Joseph Cornell, National Gallery of Art, Washington, D.C. - Additional images of the artist's work.

<http://www.nga.gov/cgi-bin/psearch?Request=S&imageset=1&Person=57650>

International Museum of Collage, Assemblage and Construction, Texas – Offers a collage exchange each year. <http://collagemuseum.com/index.html>

National Museum of Women in the Arts, Washington, D.C. – Brings recognition to the achievements of women artists of all periods and nationalities.

<http://www.nmwa.org/>

Louise Nevelson, Guggenheim Museum, New York – Images and biographical information. http://www.guggenheimcollection.org/site/artist_bio_117A.html

St. Mary's Church of the Immaculate Conception, Portland, Oregon – Stained glass windows by Debora Coombs.

<http://www.archdpdx.org/parishes/cathedral/>

Stained Glass, Metropolitan Museum of Art, New York – Images and historical information about stained glass.

http://www.metmuseum.org/toah/hd/glas/hd_glas.htm

The Stained Glass Museum at Ely Cathedral, England – Exhibits historical and contemporary works of stained glass. Debora Coombs is part of their permanent collection. There is also an interactive online collection.

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

Women Beyond Borders – A collaboration involving over 500 artists where each artist was given an identical box to transform.

http://www.womenbeyondborders.org/ex_intro.htm

KIDSPACE: BOXED SETS

MASSACHUSETTS LEARNING STANDARDS

Arts

Students will:

- Create characters through physical movement, gesture, sound, and/or speech, and facial expression (MA Standard 1.4, Theatre Arts)
- Use a variety of materials and media and understand how to use them to produce different visual effects (MA Standard 1.1, Visual Arts).
- Expand their repertoire of 2D and 3D art processes, techniques, and materials with a focus on the range of effects possible within each medium. (MA Standard 1.5, Visual Arts).
- Demonstrate knowledge of the elements of art (MA Standard 2).
- Demonstrate their knowledge of observation, abstraction, invention, and expression in a variety of media, materials, and techniques (MA Standard 3, Visual Arts).
- Demonstrate the ability to articulate criteria for artistic work, describe personal style, assess and reflect on work orally and in writing, and to revise work based on criteria developed in the classroom (MA Standard 4.6, Visual Arts).
- Describe and analyze their own work and the work of others using appropriate visual arts vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation (MA Standard 5, Visual Arts).
- Describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, interpret their meaning (MA Standard 6, Visual Arts).

- Describe the role of artists, patrons, cultural organizations, and arts institutions in societies of the past and present (MA Standard 7, Visual Arts).
- Describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work (MA Standard 9, Visual Arts).
- Apply their knowledge of the arts to the study of the English language arts, history and social science, and science and technology (MA Standard 10, Visual Arts).

English Language Arts

Students will:

- Pose questions [about works of art and literature], listen to the ideas of others, and contribute their own information or ideas in group discussions and interviews in order to acquire new knowledge (derived from MA Standard 2).
- Make informal presentations that have a recognizable organization (MA Standard 3.5).
- Deepen their understanding of literary or non-literary work by relating it to its contemporary context or historical background (MA Standard 9).
- Write with a clear focus, coherent organization, and sufficient detail (MA Standard 19).
- Write for different audiences and purposes (MA Standard 20).
- Gather information from a variety of sources, analyze, and evaluate the quality of information they obtain, and use it to answer their own questions (MA Standard 24).

History and Social Sciences

Students will:

- Locate all of the continents on a map of the world (MA Standard 2.1).
- Explain the difference between a continent and a country and give examples of each (MA Standard 2.6).
- Observe visual sources such as historic paintings, photographs, or illustrations that accompany historical narratives, and describe details such as clothing, setting, or action (3rd Grade, Skills and Concepts #2)
- Identify different ways of dating historical narratives (5th Grade, Skills and Concepts #1).
- Observe and identify details in cartoons, photographs, charts, and graphs relating to an historical narrative (5th Grade, Skills and Concepts #3).
- Use map and globe skills to interpret different kinds of projections (6th Grade, Skills and Concepts #1).
- Distinguish between primary and secondary sources and describe how each kind of source is used in interpreting history (7th Grade, Skills and Concepts # 4).
- Identify multiple causes and effects when explaining historical events (7th Grade, Skills and Concepts #5).
- Show connections, causal and otherwise, between particular historical events and ideas and larger social, economic, and political trends and developments (8th Grade, Skills and Concepts #7).
- Interpret the past within its own historical context rather than in terms of present-day norms and values (8th Grade, Skills and Concepts #8).

Math

Students will:

- Sort and classify objects by color, shape, size, number, and other properties (MA Standard K.P.2, Pre-K-K).
- Identify, reproduce, describe, extend, and create color, rhythmic, shape, number, and letter repeating patterns with simple attributes (MA Standard K.P.3, Pre-K-K and 2.P.1, Grades 1-2).
- Estimate and find area and perimeter of a rectangle, triangle, or irregular shape using diagrams, models, and grids or by measuring (MA Standard 4.M.4, Grades 3 – 4)

Science/Technology

Students will:

- Identify and describe the safe and proper use of tools and materials (e.g., glue, scissors, tape, ruler, paper, toothpicks, straws, spools) to construct simple structures (MA Standard Technology/Engineering Strand 4 #1.3).

KIDSPACE: BOXED SETS ***VERMONT LEARNING STANDARDS***

Arts, Language, and Literature

Students will:

- Form aesthetic judgment using appropriate vocabulary and background knowledge to critique their own work and the work of others, and to support their perception of work in the arts, language, and literature (VT Standard 5.4).
- Interpret and evaluate a variety of types of media, including audio, graphic images, film, television, video, and on-line resources (VT Standard 5.14).
- Design and create media products that successfully communicate (VT Standard 5.15).
- Demonstrate knowledge of the artistic process (VT Standards 5.22 – 5.26).

- Use the elements and principals of two- and three-dimensional design in the visual arts, including line, color, shape, and texture, in creating, viewing, and critiquing (VT Standard 5.29).
- Students use a variety of visual arts media (e.g., clay, tempera, watercolor, paper mache, animation, computer-aided design, video) to show an understanding of the different properties each possesses. (VT Standard 5.30).

Civic and Social Responsibility

Students will:

- Students understand continuity and change (VT Standard 4.5).
- Students demonstrate understanding of the relationship between their local environment and community heritage and how each shapes their lives (VT Standard 4.6).

Communication

Students will:

- Organize and convey information and ideas accurately and effectively through written reports (VT Standard 1.8).
- Through writing narratives, organize and relate a series of events, fictional or actual, in a coherent whole (VT Standard 1.9).
- Listen actively and respond to communications (VT Standard 1.13).
- Critique what they have heard (VT Standard 1.14).
- Use verbal and nonverbal skills to express themselves effectively (VT Standard 1.15).
- Use a variety of forms, such as dance, music, theatre, and visual arts to create projects that are appropriate in terms of skill development, reflection and critique, making connections, and approach to work (VT Standard 1.16).

- Use organizational systems to obtain information from various sources, including the library and the internet (VT Standard 1.19).

History and Social Sciences

Students will:

- Students analyze knowledge as a collection of selected facts and interpretations based on a particular historical or social setting (VT Standard 6.3).
- Students identify major historical eras and analyze periods of transition in various times in their local community, in Vermont, in the United States, and in various locations worldwide to understand the past, the present, and the relationship between the two (VT Standard 6.4).
- Students investigate both the traditional and the social histories of the people, places, and cultures under study, including those of indigenous Peoples (VT Standard 6.5).
- Students use historical methodology to make interpretations concerning history, change, and continuity (VT Standard 6.6).
- Use geographical knowledge and images of various places to understand the present, communicate historical interpretations, develop solutions for the problems, and plan for the future (VT Standard 6.7).

Reasoning and Problem Solving

Students will:

- Ask a variety of questions (VT Standard 2.1).
- Use reasoning strategies, knowledge, and common sense to solve complex problems related to all fields of knowledge (VT Standard 2.2).
- Apply prior knowledge, curiosity, imagination, and creativity to solve problems (VT Standards 2.6).

- Respond to new information by reflecting on experience and reconsidering their opinions and source of information (VT Standard 2.7).

Science, Mathematics, and Technology

Students will:

- Use geometric and measurement concepts (VT Standard 7.7).
- Use function and algebra concepts (VT Standard 7.8).

Teacher Resources – Artists’ Influences

Pre-K – 8th Grade

Laura Christensen

ARTISTS AND ARTWORK:

- Masaccio, a 15th century Italian artist. His emphasis on humanity, emotion, and social interaction relate to my work. Also his mastery of representing people and showing facial expressions. On top of that, his frescos at the Brancacci Chapel take on additional meaning because they are old and because so many people have gone to see the images for centuries. Old photographs also seem to take on additional meanings ...
- Piero Della Francesca. The Clark Art has a beautiful painting by this 15th century artist.
- Leonardo da Vinci’s drawings of horses and of people.
- Michelangelo’s Pieta – a moving marble sculpture of three people. Themes of death and change are in my work too.
- Mark Rothko, a 20th century abstract painter – for his atmospheric, meditative paintings
- Joseph Cornell – WCMA had two Cornell boxes.
- In MASS MoCA, Dario Robleto’s small, mixed media sculptures with themes of time, romance, struggle, and war relate to some of my themes. His works also use old materials that are combined with new things to tell a story of sorts.
- Miniature painting (Persian, French Book of Hours, etc)
- Medieval Triptychs

OBJECTS:

- Photograph of my cat, Luna. Her image appears in one of the artworks I’m making for Boxed Sets.
- Old photos of my grandparents and parents and perhaps an old photograph or two of some important places.
- Jar of agates
- Deer bones
- Tiny wooden deer my grandmother gave me.
- Very small (2 inch diameter) globe.
- Quotes from poems
- An antique jar or bowl
- High school and college diplomas

OTHER REFERENCES:

- Biology
- Evolution
- Shifting tectonic plates (geology)
- Astronomy
- Etymology

Debora Coombs

VISUAL INTERESTS AND INFLUENCES:

- I'm interested in flat (two-dimensional) pattern & color; in telescoping nature's depth of field into a flat picture plane.
- Japanese prints
- Matisse's mid-career interiors and bright, flat-patterned portraits
- Collages Matisse made when he was going blind (*Zulma*, *The Dancers*, *The Snail*)
- Klimt's portraits (for example, Mme Riedler) and some of the Klimt's landscapes I saw at the Clark a while ago.
- Toulouse Lautrec posters
- Gauguin, especially more simplified paintings like *Women at Arles*
- I'm interested in the 'footprints' of brushes and tools; the effects of gravity during mark-making; capturing & recording (not 'expressing') a moment in time, like a slice of frozen dance; calligraphic drawing (think drawings of bamboo in Japanese prints)
- American abstract expressionist drawings (the ones that are just mark-making, no imagery)
- Those cuneiform tablets at WCMA (yes, they are plaster casts, the originals were fired clay. The Assyrians wrote by pressing sticks into wet clay)
- I'm interested in expressive, calligraphic line drawing (not painting);
- The drawings of Egon Scheile
- Leonardo da Vinci's portraits of old men and ugly people

OTHER INFLUENCES AND INTERESTS:

- I'm interested in neurology; how much control we have over what we think; what is objective & what is subjective (what is 'real' and what is imagined);
- I'm interested in philosophy; the exploration of consciousness; the history of religion and how this shapes western culture; the history of language;

- The history of mathematics & number symbolism (sacred geometry);
- The relationship between sound and visual form (videos at WCMA, research of Hans Jenny in the 1960's, the structure of Sanscrit);
- Health & sickness, especially the mind-body relationship;
- Photos of my family, teachers, two key mentors;
- my own early drawings, self-portraits, hands; scattered collage papers (color); pieces of glass, things that reflect the light; natural stuff like rocks, bones, etc;
- *The Prophet* by Kahlil Gibran (book);
- Art nouveau, jugendstil (decorative arts) & architecture;
- Mayan jade crying baby
- Easter Island heads
- Odd ethnic items;
- beautiful handmade objects;
- Pictures of Andy Goldsworthy's work;
- Fashion photos
- Papers written in Sanskrit, Welsh, ape & other languages;
- pictures of chimpanzees; of people (especially children) of all ethnicities;

Lisa Nilsson

ARTISTS AND WORKS OF ART

I'm most influenced by artists who assemble; that is, by artists who collect or make parts and compose them. I also find common artistic ground in assembled musical compositions that include samplings from many sources by bands like **The Books** and **Talking Heads**.

Joseph Cornell's boxes have greatly affected my work. I enjoy the humility in the scale the boxes and their use of common objects. I like that they suggest but don't tell stories. They are visual poetry.

Cornell's work has helped shape my own, as have certain aspects of his life. He drew from the culture of the big city for materials and for creative refueling, yet lived and worked in a small and quiet place. I try to spend my days in a way conducive to a state of mind Cornell described in a journal entry of January 1947, "So far uneventful but rest of day picked up that kind of richness in which a reveling in detail becomes such a feast of experience."

Robert Rauschenberg's combine paintings of the 1950s are the most exciting works of art I have ever seen. In making them, the artist has shown such inventiveness and courage in his willingness to juxtapose so many different materials and images in the same piece. I have tried to adopt and adapt Rauschenberg's theme of "multiplicity, variety and inclusion" in my work.

Rauschenberg, like Cornell, integrated art-making and life outside of the studio by wandering the streets of New York City in search of materials to use in works of art. He took delight in placing new finds in ongoing works. The more integrated my art and life, the happier I am.

The artist **Kurt Schwitters** worked in a similar vein when he made what he called "**Mertz paintings**," in the 1920s. Though separated by time and place there are strong similarities in the Mertz paintings and Rauschenberg's combines. Rauschenberg was not directly influenced by Schwitters work, only having seen it after making many of his combines, though the two artists were clearly influenced by some of the stuff-of-life in the same ways. I am influenced by our world in many of these same ways.

I love the use of such commonplace objects in contemporary artist **Sarah Sze's** work as Q-Tips, aluminum ladders and plastic plants – also for its sense of humor. When Sarah spoke at WCMA she said that there was no mystery to the way her sculptures were made and that the question to ask isn't "How was that made?" but rather, "Why would anyone make that?" I love the serious playfulness of her work and work at playing seriously myself.

The artist **Barry McGee** makes large installations he calls "**drawings**." They consist of hundreds of small, framed images (drawings and paintings the artist has made as well as found photos, and other found images). When installed, all the frames are butted-up against each other. Seeing these works granted me license to include my own drawings with found things and things made by others. Though these works are two-dimensional and are on a much larger scale, they most strongly resemble the work I make.

Persian miniature paintings employ a compartmentalized means of composition. Different types of space are delineated and juxtaposed in these works. I enjoy that these paintings make so much of smallness and intensity of detail. I like the use of shallow space and the way they give precedence to the two-dimensional. Line and shape are regarded as more important than proper perspective or deep space. I like the hard-edged, crisp quality and the equal

amount of attention and detail that is given to each individual element of the composition. The artists who make these works create in a time frame I can relate to, spending months on a single piece.

Medieval reliquaries are materially very rich and glorifying, permanent houses for the preservation and display of very humble remains: scrappy little things like finger bones and hair and fraying fragments of cloth of venerated people known for their humility. This mix of the humble and the high recurs in my work. I think of my pieces as reliquaries of the remains of many different lives.

Voodoo altar pieces are exhilarating mixes of objects from many places and religious origins, all embodied with spirit. I believe in the spiritual quality of objects.

PLACES

Dumps, flea markets and auctions have served to form and hone my aesthetic sensibilities. Being immersed in the ongoing pulse of things collecting and dispersing and re-collecting and re-dispersing has an energizing effect that makes me want to make stuff.

Natural History Museums highlight human impulses to collect, preserve, categorize, juxtapose, and display. I am especially moved by the small eclectic variety of museums that seek to represent a sampling of what the whole world has to offer all in one place. Their collections show life as interconnected and complex, taking many forms. The Wall of Biodiversity at the American Museum of Natural History is an especial favorite.

IDEAS

My understanding of the material world is embodied in the following quote about car accidents...

But real accidents are seldom like this. They are ugly and complicated, shaped by the messy geometries of the everyday world and by the infinite variety of human frailty.

I have acquired my aversion to symbolism and disinclination to employ narrative in my work from ideas expressed in these two quotes...

People who look for symbolic meaning fail to grasp the inherent poetry and mystery of the images.

– Rene Magritte, *Twentieth Century Artists on Art*

The closer one looks at the material world, the fewer answers it provides".
– newspaper article about the JonBenet Ramsey murder investigation

MAKERS AND MATERIALS

My interests in materials are very broad and diverse. I have something to learn from everyone and this makes my life exciting. Jewelers, Victorian hair-weavers, medieval manuscript illuminators, barbers, dentists, and people who make a zillion hamburgers a day know how to do things that I'd like to know.

Glass, bone, metal, paper, wood, paint, and plastic are all my good, though sometimes challenging, friends.

THINGS

Some **Specific Objects** that delight me are:

- false teeth and glass eyes
- wax and ivory anatomical models
- dioramas with taxidermy and miniature landscapes

Even more specific:

- the glass model of E's squid at the Harvard Museum of Natural History. It's the coolest object in existence.
- the bone-folder (tool used in book making) that I made with my friend **Jo**. It has a scrimshawed alligator on it!

PEOPLE

My mentor **Marvin Smith** who always admonished me to "make more."

Deborah Coombs and **Laura Christensen**, my friends in the show.

Mom and **Dad**, makers of many things, including me.

Post-Visit Activity 4
2nd – 8th grade

Alter these 19th century studio photographs.

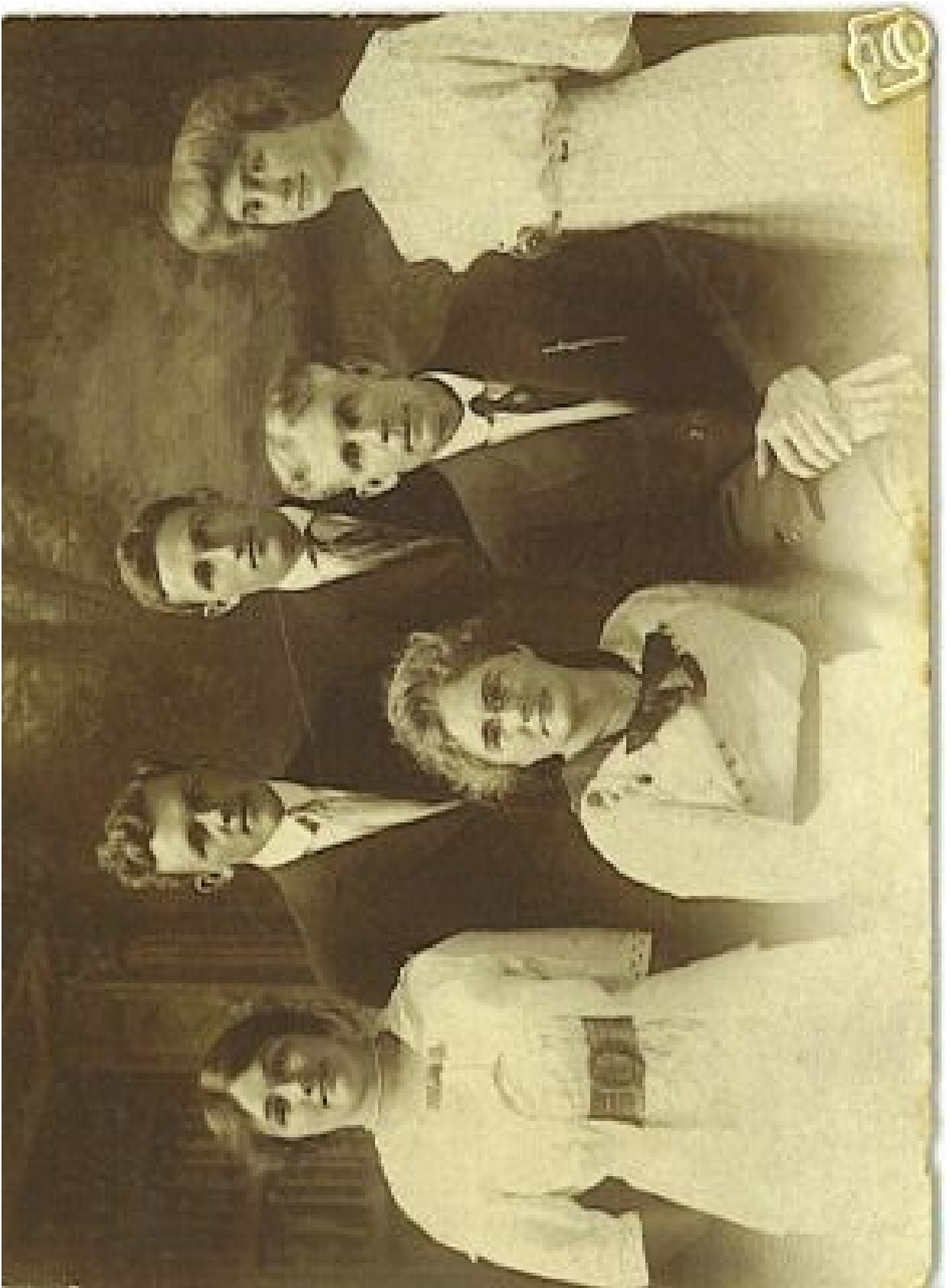






C. R. BAKER.

LEAMINGTON.





Zybock & Co
Mineral Falls, Ont.



Kidspace / Three Museum Semester Programs
EVALUATION
2006-07

We Want to Know Your Opinion

Please complete this evaluation form throughout your school year. Share your opinions about teacher workshops, curriculum activities, visits to Kidspace and the three museums, and the artist residency. Use this form to write your observations as they occur or whenever you notice results. Your honest responses will help us to shape future programs for students and teachers. We will collect this form at your final teacher workshop in May.

Teacher name (optional): _____

School name: _____

Grade level and/or subject: _____

of years involved in Kidspace / Three Museum Semester programs: _____

ABOUT TRIPS TO KIDSPACE AND THREE MUSEUMS

Rate on a scale of 1 to 5, (1= not at all, 5= strongly agree)

	Kidspace	Clark	MASS MoCA	WCMA
My students enjoyed their tour and felt welcomed and engaged at the museum.				
Tour guides allowed my students to express themselves and validated their opinions.				
My students made connections to past Kidspace and three museum experiences.				
If applicable, the project (art, writing) at the museum was appropriate for my grade level.				

CURRICULUM

Check off the activities you completed with your students. Please estimate the amount of time you spent on the activities and describe the effectiveness of the activities.

Activity	Completed	Time spent	Effectiveness
Introduced topic			
Discussed transparencies / CD images / connected to 3M Semester			
Completed post-visit activity relating to Clark			
Completed post-visit activity relating to WCMA			

Activity	Completed	Time spent	Effectiveness
Completed post-visit activity relating to MASS MoCA			
Discussed transparencies / CD images / connected to Kidspace			
Created collage boxes and introduced elements of art (Pre-K - 1)			
Developed story about a day in the life of a box			
Reviewed what students saw at Kidspace and created mural with altered images (Pre-K - 1)			
Reviewed what students saw at Kidspace and discussed artists' lists of influences (2 - 8)			
Activity	Completed	Time Spent	Effectiveness

Assembled patterned collages (Pre-K - 1)			
Created collage boxes about influences (2 - 8)			
Created paper or jar stained glass			
Altered photographs to change the context (2 - 8)			
Created grid design drawings (2 - 8)			

ABOUT ARTIST RESIDENCY

Rate on a scale of 1 to 5, (1= not at all, 5= strongly agree)

My students have gained a deeper understanding of the artistic process and how an artist works.	
My students have demonstrated an appreciation for the different ways that artists can express themselves using a wide range of materials.	
The artist residency reinforced the concepts my students had previously learned in their visit to Kidspace and the three museums.	
Students enjoyed the artist residency project and the opportunity to work with an artist in their classroom.	
The artist residency is an important aspect of the Kidspace curriculum.	

In addition to each class having a session with an artist, we had a smaller group of students work with the artists after school to design pieces for the exhibition. Please share your opinion about this aspect of the residency.

IMPACT OF PROGRAM ON STUDENTS

The experience at Kidspace and the three museums encouraged students to use multiple approaches to learning. In the classroom and museums, they are becoming more able to....

Rate on a scale of 1 to 5, (1= not at all, 5= strongly agree)

Observe and describe	
Understand multiple answers or solutions to questions or problems	
Explain their thinking or reasoning process	
Consider and respect others' ideas	
Reflect upon their own work	

What skills do you think your students have gained as a result of their involvement in Kidspace and the Three Museum Semester that can help them in other areas of the curriculum and on standardized tests? (Please note areas of curriculum.)

After your trips to Kidspace and the three museums, did you notice that students continued to talk and explore questions about the tour and works of art? Please give specific classroom examples.

IMPACT OF PROGRAM ON TEACHERS

As a result of your involvement in the Kidspace / Three Museum Semester program, have you noticed a change in your teaching? Rate on a scale of 1 to 5, (1= not at all, 5= strongly agree)

I have increased my personal learning about and interest in art.	
I can see the value of art as part of an integrated curriculum.	
I have learned some new teaching strategies or approaches to reach children with different learning styles.	
I now try to provide my students with more opportunities to make art and engage in creative problem solving in the classroom.	
I feel more confident discussing works of art with my students.	

Did you plan your own activities that related to the Kidspace / Three Museum Semester program? Please share them here.

IMPACT OF PROGRAM OVERALL

What aspects of this program would you like more or less of?

Suggestion Box: Do you have suggestions for:

☞ Exhibition Themes

☞ Teacher Workshop Topics

☞ Curriculum Activities

☞ Logistics

Additional Comments:

