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CONTEMPORARY ARTISTS OF COLOR AND NON-WESTERN ARTISTS IN THE
MIDDLE SCHOOL ART CURRICULUM

by

Katherine L. Stiffler

A thesis submitted to the Graduate College
in partial fulfillment of the requirements
for the degree of Masters of Arts
Art Education
Western Michigan University
April 2019

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CONTEMPORARY ARTISTS OF COLOR AND NON-WESTERN ARTISTS IN THE MIDDLE SCHOOL ART CURRICULUM

Katherine L. Stiffler, M.A.

Western Michigan University, 2019

In my thesis, I review research on how to integrate multiculturalism into both the art classroom and curriculum. I also discuss the exclusion of art by non-Western artists and artists of color from museums and galleries. Finally, I explain why I chose the cultures and artists for my topic of study.

I include research on nine contemporary artists. These non-Western and artists of color have been selected to be used as inspiration for creating art in the middle school art room. Each artist has a unique style and story, both of which contribute to creating a well-rounded curriculum. Finally, I include nine lesson plans that I have created based on my research that includes various contemporary artists. This helped me create a template for the multicultural middle school art curriculum that is presented in the final section.

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INTRODUCTION

In this thesis, I look at a few pieces of literature that focus on the exclusion of multicultural artists in museums, I address how to integrate multiculturalism in the classroom and curriculum, and finally, I look at artists who come from a different society or culture. The purpose of this research is to help build a multicultural middle school curriculum. The articles addressing artists and their style/genre of art are focused specifically on contemporary art. The information that is reviewed is to be used to build on both teacher and student knowledge regarding contemporary, multicultural, and non-Western artists.

There is a long-standing history of the exclusion of multicultural art and people of color's art in both museums and in the classroom. Teaching in a very rural and somewhat conservative community, I want to shed light on different people groups that students may not otherwise be exposed to during their time as a student. I believe that, in doing so, it will help to foster a safe place for discussion, it will give the students the opportunity to learn about people who come from different backgrounds, and will hopefully help lead my students to learning how to become accepting of people regardless of what backgrounds they come from.

The artists that have been chosen as a source of learning are contemporary multicultural artists. Some of the artists like Yayoi Kusama and Jean Michel Basquiat are well known; however, other artists are either lesser known or are up and coming artists. I included both women and men artists in each unit in order to make sure both male and female students see a reflection of themselves in the work presented. Due to the short nature of the middle school terms, most of the projects that students have completed are two-dimensional with the exception of a three dimensional and textile project. I have chosen the specific artists that I researched due to their unique aesthetics.

Most of my middle school students have never had an art class before, and naturally believe that only “good art” should look a certain way (e.g. perfectly rendered still lifes, pretty paintings of flowers, landscapes, and photo-realistic portraits). This is a very Eurocentric way of thinking and a very narrow mindset on art aesthetics. By studying art done by contemporary multicultural artists, students get a new perspective on what art can look like and how unique each style is. In addition, it takes the pressure off of them feeling like they need to draw or paint a certain way and allows them the freedom to focus more on experimentation. Finally, by incorporating multiculturalism in the classroom, it helps students learn how to take off their Westernized lenses when viewing art.

As an art educator, I do not believe it is my job to get students to be able to carbon copy another artist’s work. I believe it is my job to expose students to different styles of multicultural art and have them be inspired to create their own interpretation of what they are learning about. I believe in personal connections in artwork and having students find ways to relate to the artist or type of art they are learning about. The research done in this review will hopefully lend its hand to helping with inclusion, tolerance, unique aesthetics, fearless art-making, and unique perspectives inside the middle school art room.

LITERATURE REVIEW

Multiculturalism in the Art Classroom

Integrating multiculturalism into the art room seems to be a taboo thing among some people. Some may think that the only time necessary for integrating multiculturalism is when you have a diverse student body. Others may view multiculturalism as getting rid of a Western world-view. Other misconceptions are that multiculturalism is divisive, will time out, or that by teaching multiculturalism, you are required to teach about every single culture, as if taking students on a tour through a historical museum, or that multiculturalism is not about teaching art. (Delacruz, 1995, p. 57).

The fact of the matter is, multiculturalism is for everyone. Whether or not one teaches in an urban, inner city school with a large diverse body of students, or in a rural school with mostly Caucasian students. Exposing all students, regardless of their race, culture, ethnicity, or different backgrounds, is imperative (Delacruz, 1995, p. 58). Secondly, teaching multiculturalism in the classroom is not getting rid of a Westernized world view, but in fact, it is teaching alongside of it with a more open-minded mindset that is often associated with a democratic point of view (Delacruz, p. 58).

Next, multiculturalism is not a “me versus them” mentality, rather it is an “us” mentality. Multiculturalism in the classroom is meant to be inclusive, not divisive. America got its roots from diverse groups of people, not just the European settlers (Delacruz, 1995, p. 58). As America’s history and roots deepen, the story of the nation becomes more alive and rich with diversity. Multiculturalism is not a topic that will phase out, but it is something that will continue to live on as its diversity and complexity continues to unfold. It is not about boring slideshows with too-many-to-count photos of broken pottery and hundreds of years old weaponry, though

history is important, when integrating a multicultural curriculum, it should be about the now. Finally, multiculturalism in the art room is about teaching art. It goes beyond just studying the aesthetic qualities from a Western point of view. Multicultural art making is all about connection, meaning making, learning about people who are either different or the same, and creating art that feels inclusive.

The age-old question, "What is art?" goes beyond the American interpretation of art and into every rich and diverse culture and nation. What one might find to be "ugly", another may find to be beautiful or necessary in another culture. African art is just one of the many examples of non-Western art that embodies this idea.

European artists in the past have only used inspiration of African art in their works due to being drawn to the aesthetic without understanding or being educated about the culture (Furniss, 2015, p. 31). Pablo Picasso is a prime example of using cultural appropriation in his work. When painting his subject matters, he did so in a way that resembled that of African masks. The importance of doing research about different cultures and their art is vital. If one is to integrate non-Western art, they need to educate students on more than just the elements and principles they can discover within the artist's work. Students should know the significance, history, and meaning behind every art form they are learning about.

For some teachers in the art classroom, teaching multiculturalism is a way of checking off a list of things to teach. Aboriginal dot paintings... check, Native American dream catchers... check, Japanese ink painting... check! The mindset of frantically trying to integrate culture into the classroom in a way that is not meaningful among the countless list of other requirements teachers are expected to juggle can almost seem as a cop-out. On the other hand, trying to cover multiculturalism and adding in lessons of social justice for every aspect of the human race is an

overwhelming feat in and of itself. So, where is the balance? How do art teachers honor people without perpetuating stereotypes by only teaching students about non-Western art from hundreds of years ago? How do art teachers honor those of different races, cultures, sexual orientations, and religions without biting off more than they can chew?

The first step in creating a multicultural art room is by creating dialogue. Letting students have a voice, letting them question, and critically examine events that are happening around them is a way to help provide them the opportunity to do this. Creating a safe place for students to feel as if their voices are heard and that the teacher is not a totalitarian dictator but a partner in the thinking and creating process is a necessity (Acuff, 2018, p.39).

The second step is by letting students share their story. Individuals come from vastly different backgrounds and naturally have very different upbringings from their peers. It is important to let every student share their experiences, whether through class discussion, or through adding their own spin on an art project. Creating connection and a personal narrative in one's art is so important (Acuff, 2018, p.42-43).

Another way to create a multicultural art room is through critiquing current and historical events, the governmental, educational, and economic systems (Acuff, 2018, p.46). Teachers can do this through integrating contemporary multicultural artists whose art often serves as a critical dialogue to the previously mentioned issues. Finally, a good multicultural art room requires a teacher who is willing and able to self-reflect and to think about the best interests of their students (Acuff, p.47-48). Some good questions a teacher can ask themselves with regards to this are as follows: Is their curriculum inclusive? Does it challenge one's thinking? Does it help students dive deep into dialogue and lend its hand to critiquing various systems of both US and international ways of life?

Multiculturalism in the art room does not have a specific formula. It may look one way for one school and a completely different way for another. What all art classrooms should do however, is make sure that the educator integrates contemporary art in order to discuss contemporary events, allow students the freedom to discuss their personal narratives, and to create art that has meaning, relevance, and connection. How art teachers integrate multiculturalism into the classroom has to be done with respect to not only the culture they are covering, but in respect to the different aesthetic systems that have been set in place by the particular culture.

When analyzing art from a Western point of view, the aesthetics are often based on which elements and principles of art and design are being used in their art. In addition, students are taught how to identify the individuality of the style of a particular artist, the originality, and how emphasis is placed on how and where the art is preserved. In Western art, there is an emphasis placed on individuality and students are required to memorize the name and style of the artist. For example, a student may be able to easily identify a Georgia O'Keefe painting or a sculpture done by Alberto Giacometti.

There is a uniqueness and stylistic quality to most Western artists. However, in some non-Western cultures and societies, art is created by either an individual, or as a community. For example, some Hindu women in North India create large pieces of ritualistic art on floors known as *aipan*, but do not always do it alone (Hart, 1991, p. 147). Teaching on this particular style of art done in a Western viewpoint has potential to be difficult as Westerners are accustomed to studying art for its individuality. In addition, in some cultures, the importance is not placed on the maker of the art, but what mental state they were in when creating the art (Hart, p. 148).

Another difference between Western aesthetics and some non-Western aesthetics is the use of originality. In art history classes, educators teach students to identify certain artist's work by their use of color, brush strokes, subject matter, realism, abstraction, minimalism, or anything else that leaves a visible clue as to who the artist is and what style they were known for. The opposite is true for some non-Western art. Originality is not always welcomed or encouraged as tradition and use of sacred symbolism must be upheld in the act of creating (Hart, 1991, p. 148).

Next, Western art is known for the amount of time the art is preserved and how it is preserved. The value placed in a well-preserved and authentically signed and dated piece of art is insurmountable. On the flip side, some art in non-Western societies are not meant for preservation or monetary value. Art making is a sacred act used for a specific time and place, and when it is all said and done, the art is left to fade away (Hart, 1991, p. 148). Of course, we see some aspects of this in some Western artists, such as Andy Goldsworthy or Robert Smithson, but even so, their work is easily recognizable and falls into distinguishing their art in a Western point of view.

In Western art, it is often analyzed by how it is made (formalism) and with what it is made of. There is a lot of importance placed on its form, as opposed to some non-Western art that is more focused on the meaning, tradition, and/or symbolism of the craft. It is common for some art educators to view non-Western art through a very Westernized way of thinking. While in some, if not most cases, this is not done out of wrong motive, but out of ignorance. It is natural to interpret something unknown using methods that are familiar to that individual. In the art room, it is important to be educated in approaching different styles/genres/ cultural pieces of art and viewing and analyzing them in the ways they were originally meant to be viewed. It is suggested that non-Western art should be viewed through a pluralistic lens (Hart, 1991, p. 150).

In some cases, Westerners view items in four different categories coined by historian James Clifford, and those categories are as follows: "...art," "culture," "not-art," and "not culture" (Hart, 1991, p. 153). To reference the beginning of this research, "art" in Western terms is identified as being individualistic, original, and of monetary worth. "Culture" refers to items historically made by different cultural groups that is based off of their own religion and can be displayed in museums that showcase ancient artifacts. "Not art" is gift-store items replicating artifacts from ancient cultures, and finally, "not-culture" refers to pretty much anything that is a commercially made object or technology. (Hart, p. 153).

With these four definitions categorizing aesthetics, it brings up the question of how we view art and craft practices of different cultures. Are aipan's now seen as culture and not art due to their impermanence, non-commercialism, unoriginality, and collaborative efforts? Do these four categories used for analyzing aesthetics promote inclusiveness to all cultures or foster a sense of an elitist mentality? If educators continue to use these categories to define what art is, will teaching multiculturalism and non-Western art even exist?

The importance of using a pluralist set of standards is the fact that it is not a universal set of standards like that of formalism (Hart, 1991, p. 154). There is a give and take, and unlike anti-formalism, which focuses more on feeling and self-expression in art, pluralism sets its standards based on whichever culture/artist/group of people they are studying. It gives the viewer freedom to bounce around different analytical procedures when viewing any type of aesthetic (Hart, p. 154).

In other words, if educators were to show student's works of art done by Monet, using a more formalist approach would be appropriate. This is due to the fact that Monet created his paintings using a European approach. While Impressionists at the time were pushing the

boundaries of art and receiving a lot of pushback from critics, it still makes sense to follow the guidelines of analyzing his art based on color, texture, composition, rhythm, and so on. On the other end of the spectrum, viewing art from northern India using a culturally pluralist approach would be most appropriate when analyzing the art. Knowing that the artists use a different set of aesthetic standards is the first step to viewing multicultural art in the correct manner.

Finally, analyzing art can take on multiple forms. What is important is knowing and being educated on who is creating the art, what the art was created for, and who is meant to consume the art. When these issues are resolved, then the educator can figure out what best approach is appropriate when analyzing the art. If students are studying Abstract Expressionism, it might be appropriate to use both formalism and anti-formalism when viewing and discussing the art. When looking at multicultural art, perhaps a more pluralist approach is the best way to go. Knowing that art is such a broad subject that encompasses so many different styles, meanings, and aesthetics is half the battle. Is there one set solution to reading art? Some may say yes, and others may say no. What is important is to keep an open mind, research, and respect whomever or whichever group of people and their art you are studying.

There are several different approaches to how a teacher may want to integrate multiculturalism into the classroom, however only a few methods will really be responsible for helping to shape social reconstruction. Stuhr (1994) suggest that the first form of a multicultural education is known as “teaching to the culturally different.” The first form of a multicultural education is known as "teaching to the culturally different" (Stuhr, 1994, p. 172). This approach is often used by teachers who have adopted the discipline based art education method. A discipline based art education (DBAE) system really stems from a Westernized point of view using Western aesthetic choices for analyzing works of art. Emphasis is placed on European and

American artists and art making is usually based off of the said-artist's style and subject matter. This approach to multicultural art education is shallow as it only slightly modifies some components to appear to be more inclusive to the minority groups that may be in the classroom. (Stuhr, p. 172).

The next approach in integrating multiculturalism in the classroom is known as the "human relations approach" (Stuhr, 1994, p. 173). The human relations approach seems to have an overall sunny disposition to its content. Teachers using this approach do their best to foster a harmonious and unified classroom atmosphere by finding the commonality among all cultures. This approach often leaves out the differences in cultures, almost creating a color-blind curriculum.

The next method is the "single groups studies approach" (Stuhr, 1994, p. 174). This method is often used in higher education and focuses on one people group at a time. The idea behind this is to promote a learning environment that is more knowledgeable with regards to the people group being studied. It also fosters an atmosphere that values tolerance and acceptance towards all. This approach can be beneficial in the classroom, but it could potentially lend itself to being a curriculum that only focuses on struggling, marginalized people groups instead of learning about positive momentum the studied group has or is currently making.

"Multicultural education" is the next movement of multiculturalism in the classroom (Stuhr, 1994, p. 175). This movement not only encompasses the art room, but the school campus and body as a whole. The school body is encouraged to use this philosophy and approach in every classroom so that students and staff of every social group feel loved, wanted, and accepted. What this approach looks like in the art room is teachers being inclusive to all, reaching out to non-white artists, or studying works of art by non-white artists, and having students learn about

those particular artists. This approach helps to foster a more inclusive school body and is not limited to just classrooms and classroom teachers.

Finally, Stuhr (1994) expresses that an “education that is multicultural and social reconstructionist” could be another approach that a teacher could integrate into their curriculum. Similar to a multicultural education approach, reconstruction uses the ideology of multiculturalism and takes it a step further. Teachers help students learn how to be more critical thinkers, understand their impact on society, help certain students recognize their privilege, and gives practical advice on how they can be better advocates for those that are marginalized (Stuhr, 1994, p. 176).

Reconstruction takes on a more social justice approach and helps students be activists both in and out of the classroom. Students work alongside of teachers to study important and relevant issues and get involved with the community in some capacity in hopes to make change. They can then create art that is social justice driven and use it as a voice to speak out against or to make others aware of issues that may at other times have been swept under the rug.

Multiculturalism in the Art Curriculum

When teachers begin to implement contemporary artists into their curriculum, it is important to do so thorough research first. The first place one is able to do that is through an internet search. There are countless article and resources online that can help teachers discover new artists (Mayer, 2008, p. 78). Additionally, social media has really opened up a new realm of showcasing new artists. Galleries and museums that specialize in contemporary art are another great resource a teacher can use if one is located nearby. Educators that research new artists are experiencing a similar learning curve that students experience. It takes time and effort to integrate material that is unfamiliar to the teacher and the students.

In addition to researching new artists, it is important to make sure that the art being conveyed is full of meaning. There needs to be more to an art class than strictly teaching about rules and techniques. There should be rich content that helps to stir up dialogue amongst students in the art room (Mayer, 2008, p.79).

After the research and discussions are completed, students should create art that is inspired by the artist. This can be difficult to do as some art teachers have been trained to have students reproduce what they see other artists doing. Students should be able to find ways to relate to the featured artist's work in one way or another and create a piece of art that is both inspired by the artist yet unique to the individual. This can be by far one of the most challenging tasks an art educator does in the art room (Mayer, 2008, p.79).

The value placed on a multicultural curriculum started shortly after the Civil Rights Movement. Although progressive educator John Dewey began pushing for it in the mid 1910's, the Dada movement (an avant-garde art movement from around 1916-1924) also sought to challenge the art world's narrow view on what art is and should be (Billings, 1995, p. 23).

When creating a multicultural art education curriculum, there are a few different ways to go about it. The first being a thematic approach, which simply means that the curriculum focuses on the aesthetics of the art being viewed. Students may look at a piece of art, talk about the elements and principles, color theory, craftsmanship, and vocalize what they think the meaning of the art is, granted, they are familiar with cultural context. A thematic approach also utilizes meaning making. In other words, students and teachers may talk about the meaning, stories, and/or mythologies based around a particular piece of art. Symbolism is also studied in a thematic approach (Billings, 1995, p. 53).

An issue-oriented approach in a multicultural curriculum is discussing ethical and political issues that an artist is either trying to convey. It also encompasses issues surrounding either the making of the art or the political climate/events that happened or are happening during the time the art was made (Billings, 1995, p. 53). Either way, a thematic or issue-oriented approach in a multicultural art curriculum calls for students to be aware of viewing aesthetics through the use of a formal or pluralistic analysis, cultural, and political happenings that deal specifically with the focused culture.

In addition to an issue-oriented approach, not only are discussions on political and ethical topics important, but relating to the content from a personal level is equally valued (Billings, 1995, p. 55). Whether discussing discrimination due to gender, race, sexual orientation, or disabilities, students need to be socially aware of the issues surrounding not only the viewed art, but society as well. This leads to the question of which approach is most appropriate: the thematic approach or the issue-oriented approach?

Another question that is raised is as follows: Is it possible to combine both, or lean heavily one way or another? An issue-oriented approach has to be done thoughtfully as our Western formal aesthetics do not always line up with a multicultural set of aesthetics. In addition, students who have not been taught about the different ways to view aesthetics outside of a Eurocentric lens, may unknowingly judge art based off of what they know. In an issue-based approach, the political and ethical discussions have potential for being the central focus and art making could be left on the backburner. On the flip side, a thematic approach focuses more on the art making, meaning making, and aesthetics. Educators should use their own discernment when figuring out which approach is most appropriate for their classroom. Whichever tactic is

taken, it is important to lead students down a road of thoughtful discussion, critical thinking, and original art-making (Billings, 1995, p. 56).

Developing a multicultural curriculum takes time, patience, and research. A solid curriculum that focuses on the culture of the student body should include research done by not only the teacher, but by the students and community. A curriculum focusing on other diverse groups should still be a product of thorough investigation.

To begin, it is important to know about the group of people who are the creators of the art and in which cultural context it has been created in. Secondly, when developing a multicultural curriculum, educators need to self-evaluate their own biases in order for their pedagogy to be as unbiased as possible. Next, teachers should utilize the student and community culture their school system is located in. In addition, the importance of researching the backgrounds and the value systems of cultures which naturally effect the aesthetic outcome is essential. Following it is important to understand how one's teaching should be inclusive to all cultural diversity. Finally, it is crucial to be mindful in implementing all facets of humanity. This could include one's gender, religion, class, age, abilities both physically and mentally, and political leanings (Stuhr, Mwaniki, and Wasson, 1992, p. 16).

Student voices are important in the classroom. By utilizing the culture and value systems of the student body, students naturally feel valued. Both teachers and students can do activities to help better understand both social and anthological structures of a cultural group through means of picking apart content seen in advertisements. Taking mental notes of who the content is aimed at and who is making it, and which gender, race, and class not only appeals to, but what is created by it. Asking these questions and being accustomed to this type of critical thinking will

not only help with understanding one's own culture, but the cultures of others (Stuhr, Mwaniki, and Wasson, 1992, p.18).

Not only is critically viewing art and advertisements helpful in becoming a more well-rounded thinker, it is equally important as a teacher to realize that everyone has a unique perspective that they bring to the table. How one may interpret art may be a completely different way than someone else interprets it. This could be due to differences in upbringing, religion, gender, and/or culture. In addition to viewing art for its aesthetic qualities, a good curriculum also talks about current events and issues that are going on in society. Students may bring their individual perspectives when viewing and analyzing art, but they also bring in their unique life experiences to contribute to class conversations (Stuhr, Mwaniki, and Wasson, 1992, p. 19).

As diverse as the life experiences each student go through on a daily basis, a multicultural curriculum should show a range in what is being taught based on school culture. There really is no one-size-fits-all approach when it comes to developing a curriculum. In one district, something may work wonderfully, while in another district that same curriculum will not work. It is crucial to understand the district/community one teaches in, in order to really develop a pedagogy that makes sense for the population (Stuhr, Mwaniki, and Wasson, 1992, p.20).

Another issue that should be addressed when creating content is making sure that the subject matter is relevant. If an educator decides to create a curriculum based on several different cultures, it is important that they keep the art up-to-date in attempt to demolish any preconceived notions of prejudice or racism placed upon the cultural group being studied. For instance, when studying African art, it is important to keep the topics and art current. Only studying African masks will paint a picture in student's minds (who have most likely never been to Africa) that this is everything that African art encapsulates. While some countries may uphold to their

traditional ways, it is still important to show art done by contemporary African artists to keep the content relevant (Stuhr, Mwaniki, and Wasson, 1992, p. 21).

If ever given the opportunity, an educator may involve students in the research process by interviewing local artists. Giving students a list of questions that can help them get to know who the artist is, including that artist's background, will help students find connection with the artist (Stuhr, Mwaniki, and Wasson, 1992, p. 23). As teachers continue to develop their multicultural curriculum, it is important to implement both formative and summative assessments (Stuhr, Mwaniki, and Wasson, 1992, p. 24). By inviting students, the community, and local multicultural artists (if they are available), the art teacher can create a space that is a rich and diverse learning environment.

When a teacher begins to think about integrating a multicultural education, it is a good idea for them to start off by telling their students that white people make up the minority of the world (Dilger, 1994, p. 50). By doing so, students of diverse backgrounds will begin to feel more included. In addition, Caucasian students will become more socially aware and realize that their culture and beliefs really make up a small percentage in comparison to the rest of the world.

Before diving head first into developing curriculum, teachers and student teachers must be aware of the fact that multiculturalism is all inclusive. It does not just stop at multiple cultures, but includes people of different religions, sexual orientations, and races (Dilger, 1994, p. 50). Teachers and school bodies need to understand that America is a land filled with diversity; however, that diversity is not always honored or included.

In the melting pot analogy, cultures tend to mingle into one another that unfortunately turn into a bland tasting soup where the minorities tend to settle on the bottom of the pot. This is a continued cycle of minority individuals being notoriously left out and forgotten (Dilger, 1994,

p. 50). Teachers need to find a way to create a curriculum that allows different cultures to shine and not blend into everyone else or be left out altogether.

So, the question is as follows: how does one go about creating a multicultural curriculum? The first step is to figure out what student or group of students need significant adjustments to the lesson. A teacher must be observant and really begin to get to know their students in order for them to understand who needs curricular adjustments. The next step is to analyze and question why, to whom, and how the content needs to be modified. Finally, the teacher must figure out a way to adjust their curriculum to their demographic and how to create a series of questions that will strengthen their curriculum (Dilger, 1994, p. 52).

In addition, the school body (which includes teachers, administration, and support staff) needs to realize that within different ethnic groups of students, there is a significant amount of diversity (Dilger, 1994, p. 52). Teachers cannot assume that just because a student is of Latino ethnicity that the particular student's nationality is automatically from Mexico. Being aware of the different nationalities of students will help with creating an all-inclusive curriculum.

Additionally, getting to know where students come from with regards to a nationality and geographical perspective, teachers should realize that developing a multicultural curriculum should not be something they add on here and there in their curriculum, but something they integrate into their lessons on a daily basis (Dilger, 1994, p. 51). Multiculturalism is not just celebrating Black history month exclusively in February or doing an art lesson based off of a cultural holiday. It is celebrating culture and diversity of people on an everyday basis. It is not doing fairs with diverse foods or ancient customs, as this only continues to perpetuate stereotypes towards specific cultures. Multiculturalism should encompass the present and should

seamlessly intertwine the demographic of the student body into the learning process on an everyday basis.

Finally, a multicultural curriculum should not be left solely in the hands of a teacher to develop, as it should be a school wide policy (Dilger, 1994, p. 53). Resources should be available in several different languages, learning should be hands on and include multiple senses, and students should be entitled to contributing to the process of developing an all-inclusive multicultural curriculum. Teachers, administrators, students, and the community should all play a part in how the curriculum is developed.

Exclusion of Non-Western and Artists of Color in Museums

Museums and galleries are notorious for either excluding art done by people of color or races other than white. If non-Western art or artifacts are not excluded, it is often time displayed in such a way that continues to perpetuate stereotypes about certain groups of people. White, European, male artists who have taken inspiration from other cultures are revered for their "individuality" and sell their pieces of art for a lot of money. The opposite is true for artists of diverse backgrounds. These artists typically sell their work for significantly less or their work is completely excluded from museums altogether.

Howardena Pindell, an African American, female artist has faced the same discrimination from white art collectors. While during her younger years, racism was very bold and "in your face" as collectors would refuse her work after finding out she was African American. Though racial discrimination in the art world was very abrasive and apparent several decades ago, there is still discrimination today, but it is done in a much more discreet way (Lewis, 1991, p. 1).

Some museums or galleries may see their lack of displayed art done by diverse groups of people as something they may have overlooked and not as a purposeful act (Lewis, 1991, p. 2).

However, the number of well-known galleries and museums that display either all or the majority of work done by white people is more than enough evidence to conclude racial bias and racial discrimination. Many galleries and museums will continue to display artifacts of different cultures and societies, but fail to display contemporary art by Latinos, Asian-American. African Americans, and especially Native Americans (Lewis, p. 2). And with regards to the works of art done by non-whites that are displayed, many times their work is not endorsed. In addition to either the lack of displayed non-white art and/or non-endorsed art, this art is rarely written about in journals or given the proper recognition in order for artists to receive adequate publicity.

The exclusion of multicultural art does not just stop at the fact that it is not endorsed or displayed. Part of the exclusion includes freezing some cultures in time. This is done by either displaying and lighting their work to look primitive and done by un-skilled hands, or by only displaying historical objects by grouping them together in their own cultural category. This is part of the cause for continuing the stigma of stereotyping cultures and non-white societies (Lewis, 1991, p. 4).

American and European art education is unfortunately deeply rooted in racism. With art history specifically geared towards a Western aesthetic, art is judged and critiqued based on a very Eurocentric point of view. This in turn lends itself to ethnocentrism. Ethnocentrism is the idea that one's own culture is, in essence, better than that of others (Chalmers, 1992, p. 134-135). One may even go on to say that their culture is even more civilized than the other. This is evident in education, museums, and in galleries. It is obvious that most of the art on display is done by white people who are of European descent. Any art that is done by non-whites is placed in separate parts of the museum on display to be seen as artifacts. Culturally diverse art is

essentially held to a different standard or judged using the same set of aesthetic criteria that is used for Western art. This is not only unethical, but it can also perpetuate racism.

An ethnocentric art education can place some of its responsibility on British art educator/historian Gustav Zirffe (1820-1892). He claimed that white men were more superior to other races. He believed that the white man's ingenuity was far more refined and their capacity to think was much better than that of Africans among other races (Chalmers, 1992, p. 135). In the same ideological vein, Scottish philosopher David Hume (1711-1776) was also very vocal about his beliefs with regards to the superiority of the white race. Charles Darwin (1809-1882), the father of evolution, even claimed that he would rather descend from a monkey than from an African, who he calls a savage (Chalmers, p. 136).

African people were not the only ones discriminated against during these times. People groups, specifically the Maoris of New Zealand, were seen as inferior and they were seen as people who needed to be civilized. Maoris were eventually brought into New Zealand's education system and were essentially forced to assimilate to the British culture of the school (Chalmers, 1992, p. 137).

With the education system being rooted in racism, the prejudice overtones were just as prevalent. Not only were the physical features of Africans, Pacific Islanders, and Asians being judged, their skill sets were under constant scrutiny. Europeans claimed that people of diverse backgrounds were incapable of creating or thinking the same way they did (Chalmers, 1992, p. 138-139).

In addition to issues of racism in education, the Christian church at the time, also believed to be superior to that of other religions. Islam was seen as Christianity, but for a less civilized group of people (Chalmers, 1992, p. 140). As religion had a major influence over art at

the time, it is only obvious that the religious institutes that had the most power had the most say over what art should and should not be.

While religion and ethnocentrism pulled its weight for contributing to a racist educational system, people of certain geographical locations were also believed to be superior to that of any other race. Countries such as France, Southern Germany, and Italy were seen as countries to produce the best-looking people (Chalmers, 1992, p. 141). It can be seen that the continents of Africa, Asia, and Oceanic countries were once again left out of the discussion.

It is no wonder that the implementation of multiculturalism in the art room is absolutely vital. From teaching art history, to the way art is critiqued and analyzed, to the process of creating art, these things all stem from a very Eurocentric and ethnocentric position. Teachers must be aware of this and push harder and harder to honor students of diverse backgrounds.

Selecting Cultures for Inclusion

For my thesis, I focus specifically on contemporary artists from Native American, African American, and Japanese backgrounds. I chose to research Native American artists first as I feel I know very little of the contemporary art world. My limited background in the few art-history-classes I took in undergrad only seemed to briefly skim that of Native American artists. This led to me having a very limited window of my understanding of contemporary Native art practices.

Next, I narrow my focus on African American artists, as my school demographic is very rural and the school population includes very few students of color. Unfortunately, I feel there is an underlying stigma against African Americans. I feel that part of my job is to paint the cultures in a different light that steers away from stereotypes and prejudice that are wrongly placed upon them.

Finally, my last area of focus is in Japan. My research on contemporary Asian artists that is most appropriate and suitable for a middle school audience are Japanese artists. Ultimately, the three multicultural units that I cover are just the tip of the iceberg and help to lay a foundation for more lessons to be taught down the road.

Selecting Artists for Inclusion

My focus in my thesis research is on both female and male artists for each term. This helps to ensure that I am being inclusive of both the girls and boys in my class. I choose artists based on their unique aesthetics. In general, my middle school students come to me having no experience in art or never having an art class unless they are transfer students from a different school district. As a 5th year teacher, I cannot stress how many times I have had first year art students nervous and apprehensive to be in an art class because “they cannot draw”. I strongly believe that process in the art room is just as and if not more important in the classroom than the end product. I selected these specific artists because I want to steer away from conventional aesthetics, and find artists that push the boundaries of the art world when it comes to subject matter, style, and/or process. While some artists may be more traditional in their approach, there is an obvious contemporary spin in one aspect or another.

I research and teach about three artists per middle school term. In the first term, I focus on contemporary Native American artists, starting with Harry Fonseca. I then look at studying contemporary Navajo weaving where we look specifically at Joann Johnson’s work. We then learn about contemporary artist Melissa Cody and then we finish the term with Dan Namingha.

Harry Fonseca’s work fuses Native American culture with Westernized aesthetics. Joann Johnson’s weavings are very traditional as opposed to Melissa Cody’s, which are contemporary.

Finally, Dan Namingha utilizes a very postmodern approach to his paintings. His subject matter, however, is very sacred to his Hopi-Tewa heritage.

In my second term for my middle school class, I teach specifically on contemporary African American artists. I choose to study two women and one man for this term. The first woman we study is Howardena Pindell. I choose her specifically for her unique approach to art-making and the messages that she brings with her art. At face value, one may look at her work and assume that all she did was cut out different colored circles and paste them together. While this is partially true for some of her process, the other end of the spectrum is her message addressing racism. I start with this project and this specific artist in order to open up conversation about how we perceive people, the importance of getting to know someone that goes beyond face value, and issues regarding racism and prejudice. The message and unique aesthetic lend its hand to meaningful conversation and thoughtful art making.

Next, we study Maya Freelon Asante. I choose her specifically for her unique visuals and process. Her use of tissue paper is yet another very unconventional material and method, but the message she gives about the importance of community is powerful. While one person may be able to accomplish something on their own, it takes a community to build one another up and to make each other stronger.

The last artist in the African American unit is Jean-Michel Basquiat. Since having been introduced to his art years ago, I have been drawn to his aesthetic. The dark and bold strokes of imagery pushing against bright areas of color is a juxtaposition in and of itself. I think it mirrors the artist's life in a way, as he struggled to find his place in society. Through not fully embracing his middle-class upbringing to opting for experimenting with graffiti that often contradicted a middle-class lifestyle, Basquiat's paintings are a marriage of what the art world considers "high

art” and “low art”, and leaves viewers questioning about who really gets the rights for deciding what is good or bad, high or low art.

Finally, I end my research with contemporary artists from Japan. The first artist students are introduced to is Yayoi Kusama. She is a powerhouse in the art-realm; therefore, I feel a very strong urge to use her art. Like Howardena Pindell’s dot art, it is easy to pass judgments and make assumptions about her work. It is not until one understands the struggles and battles with mental illness, does her work begin to make sense. In an age where talking about mental illness is fortunately becoming less taboo, I feel this is important to cover. In addition, her colors, patterns, compositions, and use of abstraction is a great segway into learning about contemporary art.

Next, we look at artist Yoshitomo Nara. I choose to cover him as his subject matter is very relatable, especially to a middle school class. Children that deal with or portray difficult emotions is relatable to teens and pre-teens. His style has a slight resemblance to anime and manga, but at the same time it holds onto its individuality.

The last artist that I choose for the term is Hodaka Yoshida. Though he passed away in 1995, he was a prime example of using a very contemporary style. He used modern approaches to a very traditional practice of Japanese printmaking.

Contemporary Native American Artists

The artists chosen to represent the Native American unit are Harry Fonseca, Dan Namingha, Joann Johnson, and Melissa Cody. Fonseca comes from the Nisenan-Maidu tribe which originates out of northern California. Namingha is of the Hopi tribe which is from Arizona, and both Joann Johnson and Melissa Cody are both Navajo natives. The Navajo tribe encompasses four south-western states, including Colorado, Utah, Arizona, and New Mexico.

Each artist pays homage to their tribe through their art using a very modern approach to their art-making. Traditionalism is not lost, but respected and thoughtfully incorporated into their art while their aesthetics and styles are completely contemporary.

Native American art has a history of being excluded in museums and galleries. If Native American art is displayed in a museum, it is unfortunately displayed as artifacts and not art. Contemporary Native American art in mainstream museums is rare as curators are still displaying ancient beads, feathers, leathers, as well as other traditional and natural materials. This continues to perpetuate stereotypes placed on Indigenous peoples and leaves out the wonderful current art that is being made by Natives that are among us today.

Harry Fonseca

Harry Fonseca, born 1946, was a Maidu native artist located in northern California. Prior to his death in 2006, Patsy Phillips (2012) interviewed him to discuss his art, his heritage, and the meaning behind his Coyote series. Fonseca's paintings are complex, with the Coyote playing the roles of a trickster, or of a helpful being, as is common in Native American belief systems (Phillips, 2012, p.65). It is important for Native American art to be seen not just as Indigenous art, but as contemporary art as well. He mentions the fact that the art world still has a long way to come in appreciating Native American art and seeing it beyond just being a craft (Phillips, p.69).

Native American art is alive and rich with culture and tradition. It stretches the boundaries of what Westernized Americans normally expect Native art to look like (which has continued to perpetuate the stereotype of Indigenous art). Harry Fonseca was an artist that mixed in tradition with contemporary styles and concepts (Phillips, 2012, p. 69). In addition, he was just one of many Native artists to help rid the art world of their narrow understanding of contemporary Native American art.

While Fonseca is attributed to being a Native American artist, his ancestry stems from different parts of the world. His great-great grandfather was Hawaiian, but relocated to work the railroads in California, where he met his wife, who was a Maidu native Indian (Fonseca, 2000, p.36). In looking at his immediate family, Harry Fonseca's father was of Portuguese and West African descent while his mother was Hawaiian and Maidu. Because of Harry Fonseca's location in Northern California where the Maidu tribe originates, Fonseca could best relate to his Native American roots (Fonseca, p.37).

Growing up, Fonseca knew he wanted to be an artist by age eleven. When he grew up and went to college, he took very few art classes and focused more on art history. He prided himself in being a self-taught artist (Fonseca, 2000, p.38).

Along with teaching himself how to paint, Harry Fonseca was also very interested in Native American culture. He became specifically interested in the role of the coyote. A trickster or a helper, the coyote plays a significant role in many different Native American tribes. It is a recurring image, symbol, and/or character in art and in tribal dances.

Harry Fonseca is known for using the coyote in a series of paintings that he has created. The coyote paintings juxtapose traditional Native American imagery with Westernized American culture. Part of this has to do with Fonseca's mixed ancestry while the other part of his paintings is really a response to Buffalo Bill type of shows where they continue to portray Native Americans to be ruthless peoples who have it out for white people of European descent (Fonseca, 2000, p.40).

Fonseca helped to pave the way with regards to how contemporary Native American art looks. He steered away from what non-Native people assume Native American art should look

like. He also helped to broaden viewpoints all the while diminishing stereotypes that are all too often placed on Native peoples.

While in an interview with three other California Native American artists, Harry Fonseca talked about his transition from his *Coyote* series into another. While at first it was difficult for Fonseca to let the series go, he knew it was the right time; because, he had gradually begun to lose interest and his progress slowed on the project. The main concern with moving on was fiscal and not necessarily the fact that he was transitioning out of a series he was becoming well known for (Museum Anthropology, 2001, p. 54).

Fonseca also talked about his love for Native American mythology and how similar different cultural mythologies are to one another. Fonseca mentioned that at some point he would have loved to paint different scenes from different mythologies, specifically of Icarus, without losing touch to his own culture (Museum Anthropology, 2001, p. 55). In the final segment of the interview, Harry Fonseca talked about his process and philosophy in regard to selling his art. While some of his art could be sold in galleries, people could come into his studio to purchase his art as well. He mentions one specific patron who showed up at his gallery and offered a large sum of money, but in turn, was turned down by Fonseca simply due to his poor attitude. To Harry Fonseca, it was not always about the money. If Fonseca felt that his paintings did not belong in a person's home due to their negative demeanor, he had no troubles turning them down (Museum Anthropology, 2001, p. 56).

Dan Namingha

Dan Namingha is a contemporary Hopi native, originally from northern Arizona. Born in 1950, Namingha has been creating art his entire life, but has been working as an artist for several decades. The artist pays homage to his culture through the use of his art. While growing up, he

was inspired by his second-grade teacher who introduced him to painting. Now as an adult, Namingha and his family help to run an art gallery, where both Namingha and his son's art is displayed (Boggs, 2017, p. 27).

Namingha utilizes modern, abstract approaches to art making while simultaneously incorporating traditional Hopi subject matter. His work is strongly influenced by his great grandmother, who was an artist herself. Namingha became interested in being a "serious artist" after visiting the Art Institute of Chicago. He saw works of art by Picasso and Pollock and felt an instant connection to their work. He noticed the influences for these artists' work came from Indigenous people; however, it was for pure aesthetic and not out of appreciation of the tribes that it was taken from (Martinez, 2006, p. 149).

Although Namingha liked to see art inspired by Native Indians and placed in a well-known art museum, it became a driving force for Namingha to focus heavily on his Hopi heritage. He was driven to paint in a way that would incorporate elements from his culture that are meaningful and not appropriated (Martinez, 2006, p. 149). His work pushes the boundaries of the art world by creating very modernized pieces of art. He helps to get rid of any preconceived notions that Indigenous art is only about things in the past.

Namingha uses color to symbolize directions and to create balance (Martinez, 2006, p. 160). His subject matter often depicts sacred land and Katsinam (which is a spirit in the Hopi culture). At times, his paintings are only slightly abstracted, making the images recognizable and other times, he uses colors and expressive brush marks of paint to suggest the spirit of his subject (Martinez, 2006, p. 161).

Namingha, a proud Native American artist, is of the Hopi-Tewa tribe. He seeks to blend both traditional aspects of his sacred culture into a more modern style of painting. Inspired by

European artists, such as Picasso and Klee, Namingha incorporates his culture into his paintings in a way that honors and respects tradition, unlike the Cubist painter, Picasso, who appropriated African masks into his work (Martinez, 2005, p. 243-244).

There are certainly similarities between Picasso's work and Namingha's work. Both are modern in their approaches of art making and both take inspiration from masks and find the beauty in them. The stark difference is that Pablo Picasso found African masks novel, unique, and different yet knew nothing of the culture nor was part of the culture. Namingha on the other hand, incorporated Katsina masks as a sense of obligation to his culture (Martinez, 2005, p. 244).

Katsina masks represent spirits that are responsible for the rain as well as messengers to the gods. The Hopi tribe is an agricultural group of people. Wearing the Katsina mask in ceremonies is a vital part of the culture as they count on the spirit for their provisions (Martinez, 2005, p. 244-245). For Namingha, incorporating the mask was not out of an aesthetic choice like the way Picasso used African masks. It was out of a sense of responsibility and respect for and towards his Hopi tribe.

Because of the Hopi's past with Spaniards and Americans, they are wary of sharing in-depth details of their religion. The Spanish took over Hopi land and ruled over them beginning in the mid 1500's, as they believed their Christian religion superior to the Hopi's religion. While Dan Namingha is of Hopi ancestry, he is also of the Tewa, who dealt with the same oppression from the Spanish that the Hopi did (Martinez, 2005, p. 247).

Not only did the Spanish oppress the Hopi nation, but America did as well. During the late 1800's, the American government forced Hopi children to go to government schools and began to strip the Hopi children of their religion. It is no wonder that the Hopi nation keep certain ceremonies under lock and key (Martinez, 2005, p. 248).

While Dan Namingha still incorporates some aspects of his culture that are secretive, he does it in a way that is easily readable to one of Hopi heritage. Anyone not of Hopi culture will be unable to understand and "read" his paintings that specifically incorporate secretive Hopi symbolism. (Martinez, 2005, p. 250). His use of abstraction fuses both traditionalism and modernism into his paintings.

Namingha was influenced by his second-grade teacher as she allowed him to experiment with different mediums. She was not concerned with the end product or whether or not Namingha's work had traditional Native American content. She allowed him to explore without any expectation, which Namingha is forever grateful for. Namingha was also inspired by both his great-great grandmother and mother, both of whom were artists and thrived when it came to experimenting with mediums (Martinez, 2005, p. 251).

While Dan Namingha is drawn to modern paintings, his work reflects personal connection to his culture. He experiments with different styles and at times, completely abstracts his images. His work pays homage to Hopi's and Indigenous tribes alike, that his culture is not stagnate, yet an ever-evolving culture capable of clinging to both tradition and modernism, just like his art reflects.

Navajo weaving

Navajo weaving has been around for hundreds of years. It has been used as a way of making a living...to provides for oneself. In Navajo culture, the craft of weaving is passed down from generation to generation. It is meant to help bring in income in order to clothe and feed the weaver (Ahlberg-Yohe, 2008, p.368).

A lot of weavers today do not create weavings with tradition in mind. Many of the weavings that are finished are done in order to make some kind of profit. Traditionally, weavings

are meant to be exchanged to people outside of family members; however, some weavers find it difficult to let go, as the weavings feel like they become a part of themselves.

Unlike rugs, which are meant to be exchanged for profit and are typically sold to people outside of one's family, weaving tools are kept within the family (Ahlberg-Yohe, 2008, p. 368).

Not only is weaving a craft done by hand, it is also a spiritual act, as weaving is a way to honor past Navajo ancestors (Ahlberg-Yohe, 2008, p. 370). Some Navajo weave in their prayers while others see weaving as a way to sustain a livelihood (Ahlberg-Yohe, p. 371). In addition to weaving for aesthetic purposes, some Navajo weavings are used for functionality (Ahlberg-Yohe, p. 372).

To further weaving as a spiritual act, some Navajo weavers literally create areas in their weavings that act as a pathway for releasing thoughts into the weaving. This pathway is known as the *ch'ihomt'i* (Ahlberg-Yohe, 2008, p. 379). Some paths are visible and some are literally woven in the inner-most-parts of the weaving, which is impossible to see with the human eye.

While weaving may be for aesthetic or functional purposes, one thing is for certain, Navajo weavings are a means for income. Some weavers are attached to their weavings, while others are unattached as they know that selling their weaving is simply a way of life. On the flip side, weaving tools tend to be more sentimental and are passed down from generation to generation (Ahlberg-Yohe, 2008, p. 381).

Melissa Cody

Melissa Cody, born in 1983, is a contemporary Navajo weaver trying to change the game around when it comes to Navajo weaving. She is becoming a prominent contemporary Navajo weaver and is determined to make a name for herself. Starting to weave at the age of 5, Cody keeps her Navajo roots alive by being a 4th generation weaver. She strives to mesh both

traditional methods and designs of Navajo weaving all the while keeping it expressive and individualistic (Lovelace, 2015).

Cody is mostly inspired by the Germantown Revival style, which started in the 1860's during The Long Walk (Lovelace, 2015). The Long Walk began when the US government forcibly removed Navajos from their homelands to relocate to Bosque Redondo. Navajo people would reuse factory dyed yarn by unwinding garments and reusing it to create new textiles. The result was colorful and eye catching, and you can clearly see its influence in Cody's work (Lovelace, 2015).

African American Artists

The African American artists that I have chosen for this unit are: Howardena Pindell, Maya Freelon Asante, and Jean-Michel Basquiat. As an artist of color, Howardena Pindell specifically has been a product of racial discrimination and prejudice. Because of this, her art reflects her past encounters with racism.

Pindell, when first starting out as an artist in the 60's, specifically faced a tremendous amount of discrimination because of both her gender and her race. She has experienced exclusion in galleries when collectors found out that she was a black, female artist. Pindell, as a museum curator at the Museum of Modern Art (MOMA), also has had first-hand experience when she noticed that non-Western and artists of color's art have been excluded from museums or have not been promoted to be sold to buyers. Basquiat on the other hand, saw fame and fortune as a working artist yet still faced discrimination for his race.

Asante, the youngest and most contemporary artist of the group, takes pride in being an African American female artist. Her work has been displayed around the world and she is

respected as an artist. Being the youngest and most current artist of the group, Asante's work is more geared towards community and positivity.

Howardena Pindell

Howardena Pindell is an artist that addresses issues such as stereotyping and racism in a way that is unique and impactful. Pindell was born in 1943 in Philadelphia, Pennsylvania. She graduated from Boston University's School of Fine and Applied Arts in 1965. In her exhibition, *What Remains to Be Seen*, her work showcases some of her mixed media pieces of art that are completely non-objective, filled with unexpected texture, and really forces the viewer to stop, think, and wonder what it is about her work that makes it so visually appealing. Her exhibit at the Virginia Museum of Fine Arts touches on the topics and styles she uses (such as politics and pure abstraction), and her journey from being a MOMA art curator to a professor (Panero, 2018, p.1-2).

Howardena Pindell's abstract paintings found in *What Remains to be Seen* are a series of mixed media works of art that stem from different factors in her life that have influenced her work. The circles that are used in her art stem from her childhood when she noticed circles on the bottom of root beer mugs that marked the mugs for non-whites only. These circles left an impact on Howardena, who now uses a once glaringly painful symbol in her bold and powerful art (Campbell, 2018, p. 2).

Having grown up in a time of segregation, Pindell uses her art as a voice to stand up for groups of people who have been and/or are undermined by those that marginalize minorities. Her uses of pink and glitter are deliberately used for all the times women were told not to use pinks and add sparkles because they are too feminine. In addition to her use of pinks, her use of bright colors in her later works were inspired by the time she lived in Japan, as well as her travels to

Brazil, India, and Africa. Her use of different color schemes come from her time at Yale while taking a color theory course (Campbell, 2018, p. 2).

One piece in particular, *Hunger. The Color of Bones* is a painting of starving individuals, which Pindell can somewhat relate to, as she went through a period of time of hardly being able to afford food. This came from the need to take care of her failing father which was both financially and emotionally burdensome (Campbell, 2018, p. 3). Pindell uses her abstract work as a dialogue between herself and the viewer. Her life experiences, which included being a product of discrimination for both her race and gender, have played a significant role in the meaning of her art.

Pindell is a strong individual whose work showcases a very feminist, African American, and multicultural point of view. Pindell's work includes a wide range of art. A video that Howardena Pindell created is titled, *Free, White, & 21*. She performs as both an African American and white female. The film brings to light the discrimination African Americans have faced and still face coming from personal experience (Temin, 1993, p. 2).

In addition to her performance art in the previously mentioned film, Pindell is also known for her works in dots, as well as mixed media works that are created out of multiple materials including sewn canvas. Pindell's work always has a message, regardless of whether or not it is obvious. In some instances, Pindell will work in representational subject matter, while in others, such as her dot paintings, her work is completely non-objective. One thing is for certain, Pindell has experienced hunger, sexism, and racism throughout her life. Because of these experiences, some of her work has an angry overtone (Temin, 1993, p. 2). Pindell's travels across the world has also added in quite a bit of multiculturalism into her work. From using textile prints from Ghana to incorporating color schemes she was inspired by in Japan, to adding in photos from her

travels, Pindell is a well-traveled woman whose experiences as an African American female have heavily influenced her work.

Maya Freelon Asante

North Carolina native, Maya Freelon Asante (1982) was inspired by the damp tissue paper that bled color that she found in her grandma's basement. She creates colorful pieces of art, playing with the unique qualities that the tissue paper can bring. Her work is authentic, beautiful, and challenging. It breaks convention, forces the viewer to stop and think, and helps to break down any preconceived notions on what one might assume "good" art should look like (Rowell, 2015, p. 802).

Asante has worked in several different genres of art, including painting, sculpting, and photography. However, tissue paper installations among other types of art that involve tissue paper, is what she is best known for. She is inspired by her family and community and strives to create one-of-a-kind art (Rowell, 2015, p. 803).

As an up and coming female African American artist, her work reflects her strong values that she places in family, ancestry, and community. Asante is known for using colorful tissue paper and making large installations out of it. She also uses tissue paper in mixed media montages with photography. In a 2014 exhibit at the Stamp Gallery in Baltimore, Asante created a large tissue paper installation where she wanted the community to be involved by adding on to her sculpture. This process of having other people add to her art is a way of Asante showing how much she values others (Ober, 2014).

Maya's main inspiration in using tissue paper comes from living with her Grandmother during her master's program in Boston. Her grandmother, a former teacher of 40 years, was known for holding onto things for the simple fact of believing she would need them at some

point in her life. Asante stumbled upon a box of weathered tissue paper in her basement, and was immediately intrigued by the water stains on the paper. Her use of the medium challenges the notion of what one may consider “high or low art.” (Ober, 2014).

Asante’s use of tissue paper plays on the idea that using one piece of tissue paper may be fragile, but assembling multiple pieces together creates strength and unity. Her art reflects her ideology in how she views humanity. This ideology is as follows: when community comes together, there is power in numbers (Pantiel, 2013).

Asante’s work is inspired by her family and by creating art to promote love and peace. Her work is also inspired by travel. In addition, she has art displayed at multiple US embassies including Madagascar, Swaziland, Italy, and Jamaica. Asante comes from a family of artists, which helped to contribute to her growth as an artist. Her father is an architect, while her mother is a Jazz artist (Pantiel, 2013). When viewing her work, it is evident that Asante cherishes her family and community and takes pride in being a strong African American, female artist (Pantiel, 2013).

Jean-Michel Basquiat

Jean Michel Basquiat was a celebrity artist during his time. During his short 27 years of life (1960-1988), Basquiat created a large collection of work. Unlike many artists, Basquiat did not struggle financially. He grew up in a middle-class family. Because of this, Basquiat intentionally dressed down so as not to stand out like a sore thumb (Marshall, 1999).

His mother was highly influential in his interest in art while his father’s harsh parenting style pushed Basquiat to be on his own. Through that time, Basquiat and some other friends began to get into the graffiti scene, which was a stepping stone in the evolution of his work. Basquiat had several influences and ties to other famous artists of the time, but the most iconic

being Andy Warhol. Though Warhol was skeptical of Basquiat at first, they ended up being good friends (for a time being) and helped to encourage one another within the art scene (Marshall, 1999). While Basquiat did well for himself and gained respect as a working artist, his addiction to drugs eventually caught up to him, ending his life at only twenty-seven years of age (Marshall, 1999).

When it comes time for one to consider art to be “high or low art”, one must be very careful with how and why they label art the way they do. Jean Michel Basquiat, once known as his street art name “SAMO”, is a perfect example of how subjective art really is (Saggese, 2011, p. 90). The art world may deem street art as being low art, as it is a form of art that is not permanently fixed and is illegal. One may easily paint over graffiti or add to it, making the graffiti no longer recognizable or appear as if it is collaborative art and not individualistic.

One could say that Basquiat’s art resembles that of the postmodernist movement, which seems ironic as the movement often excluded people of color’s art. His style looks like it partially stemmed from modernism (Saggese, 2011, p. 92). In addition to his art looking like it took inspiration from post-modern artists, Basquiat was also known for his use of appropriation, which is not always acceptable or respected in the art world (Saggese, p. 93). Regardless of his use of appropriation, graffiti, or postmodern aesthetic, Basquiat’s art still remained and remains to be some of the most coveted and expensive art around.

Coming from a middle-class family, Basquiat did not share in the same financial burdens that some of his fellow New Yorker’s went through. He did however, deal with his fair share of oppression due to his African American heritage. Basquiat’s art, while proudly African and Haitian to some extent in style, did in fact draw inspiration from art in antiquity (Connolly, 2017, p. 2-3). One clear example is from his painting, *Jawbone of an Ass*, which is taken from a story

in the Bible where Sampson decimates the Philistines with a single jawbone from a donkey (Connolly, 2017, p. 5).

In the painting, Basquiat also nods to the artist Rodin, as his name is written out and crossed over with a more contemporary man underneath appearing to also be in deep thought. Other nods in the painting are towards the history and big names of France, Italy, Egypt, Greece, and North Africa (Connolly, 2017, p. 6-7). The names that are scribbled down (some being obvious while others are scratched out) have a theme of groups of people that were either oppressors or the oppressed. Basquiat's theme in this painting and many others, allude to an overall arching theme of politics, oppression, and culture.

In many of his paintings, Basquiat includes or references ancient Greece and Rome. His paintings are a constant ebb and flow, a juxtaposition if you will, of imagery and words that pay homage to the rich and powerful history of both regions and the people who led their nations (Connolly, 2017, p. 9). In addition to acknowledging historical events and people, he does not leave out more vulnerable events that humbled the nation and their leaders. Basquiat's work is deeply personal yet relatable. Though it nods to historical events it is strongly contemporary in its aesthetic. Even if his work was heavily influenced by white Europeans of antiquity, it still holds onto to its rich African American roots (Connolly, 2017, p 18). His seemingly crude brush marks and almost childlike aesthetics are the works of a brilliant man whose work is still in constant dialogue with its viewers.

Japanese Artists

For my last area of research, I focus on contemporary Asian artists. Throughout my research, I continue to gravitate towards Japanese artists, as their rich history in the arts is

something to be noted. In addition, I feel that their art is suitable and appropriate for middle school students.

I cover Yayoi Kusama, Yoshitomo Nara, and Hodaka Yoshida. Kusama and Nara are both living and working artists. Kusama has been a powerhouse in the art world for years and Nara's paintings of emotional children strike a chord with me as I feel his art can connect greatly to a middle school audience. Yoshida passed away in 1995. Yoshida was an individual who bridged the gap from traditionalism to contemporary art-making.

Yayoi Kusama

Born in 1929, Kusama has created art ever since her childhood, but began exhibiting art during the 1950's and has been creating and exhibiting art ever since. Her infatuation with the polka dot has influenced her aesthetic. From childhood, to dealing with mental illness, to finding success in both New York and Japan, Yayoi has used her art to propel her to gain respect and status in the art world (Givhan, 2018, p. 1-2).

Some artists create for the sake of making art for art's sake, while others create art with the intentions of reaching the viewer with a message, opinion, or story. Others create art out of necessity. Yayoi Kusama is an artist that is a perfect example of creating art out of necessity. Kusama, while a celebrated artist for her craft, is an individual who fights inner battles on a daily basis. While dealing with bouts of mental illness, art has been the only way that Kusama has been able to navigate this lifetime (Hasegawa and Miki, 2006, p. 47-48).

During the late 1950's through the late 1960's, Kusama established herself as a recognizable artist in New York City. However, her work in the US and in Europe would not be considered modern until years later. After a spell of mental illness in the late 1960's, Kusama returned back to Japan during the 70's (Hasegawa and Miki, 2006, p. 47).

Her art in later decades, which included her dots and nets, was a way for Kusama to have physical outlet in order to bridge the gap between her hallucinations and her reality (Hasegawa and Miki, 2006, p. 48). Her art is a direct reflection of who Kusama is on a personal and psychological level. Her infamous dot paintings, Infinity Room, collections from *My Eternal Soul*, and pumpkin paintings, are pieces of art Kusama has created to feel a connection between mind and body.

Obsessive Compulsive Disorder is one of the few psychological disorders that Yayoi Kusama has faced most of her life. Hallucinations during her childhood is what inspired Kusama to create her well known dot paintings (Lamberg, 2017). As a child, her father encouraged her to create art by buying her art supplies while her mother strongly opposed the idea of her becoming an artist (Lamberg, 2017). Due to her hallucinations around the age of 7, Kusama turned to art in order to process the events.

Kusama's pumpkin painting is just one example of art that she has created that was results of her hallucination episodes. Her dot paintings, while partially stem from her hallucinations, were also inspired by the countless pebbles that filled the river out by her house (Lamberg, 2017). Her use of dots is an outlet to rid herself of anxiety.

There is something so healing when creating art. Whether to help with depression, process difficult and/or un-surfaced emotions, or to help with anxiety, the physical and mental act of art making can give one a sense of calm and serenity, even if only for a moment. Yayoi has spent a lifetime dealing with the challenges that mental illness can bring about, but has faced her fears head on and overcome some very steep- uphill battles (Lamberg, 2017).

Yoshitomo Nara

While every day cartoons are known for their light heartedness and laughter, Japanese artist, Yoshitomo Nara's (1959- present) cartoons are inspired by his love for anime and the human psyche. In addition to being inspired by traditional Japanese art, Nara also is heavily inspired by music, specifically punk-rock. His use of paint and line create tension and eerily relatable subject matter as the grimacing faces in his characters show a deep sense of emotion (Frazier, 2013, p. 148).

Nara is a contemporary artist from Japan. His art stems from his love of punk rock, where stylistically, his art is a perfect mix of anime, manga, and traditional Japanese painting. Nara's work is considered to be part of the neo-pop art movement, where his work resembles the postwar style. In addition, Nara's work is also known as being part of the Superflats; an art movement that is known for making their art completely two dimensional, leaving out any sense of depth (Vassiliou, 2015, p. 51).

His subject matter is typically of children and animals. His characters are full of emotion, usually angst, which in part stems from the emotions Nara faced after the 2011 earthquake in Japan. Nara's work is relatable, especially with the younger generation. The pop-art-feel along with depicting sometimes difficult emotions, makes his anime/manga and punk rock inspired paintings relatable to particularly teens and young adults (Vassiliou, 2015, p. 51).

Yoshitomo Nara is known for pushing the boundaries of juxtaposition. His manga-like characters depict children who appear to be up to no good (Joynes, 1999, p.1). Whether painted on paper or on magazines, Nara's art speaks volumes, no matter what medium or surface is being used. Nara, while known for his paintings, is also known for his sculptures. Like his devilish children encapsulating the essence of irony, his sculptures do the same.

Three Dogs from your Childhood is a sculpture that depicts three identical looking dogs propped up on traditional Japanese looking stilts (Joynes, 1999, p.2). The white dogs with red noses and green collars all circle around a bowl. They appear to want what is in the bowl, due to the position of their downward turned head, eyes gazing at the small white bowl. Looking at the picture of the sculpture, it is hard to believe that the dogs would know how to eat or drink out of the bowl without their stilts. There is a real sense of uncomfortability while looking at the sculptures... a sense of helplessness and foreseeing an unfortunate event about to unfold before one's very eyes. Though his sculpture subject matter may be different than his paintings of children, they both hold the same feelings of irony, danger, and innocence all steeped into one (Joynes, p.2).

Hodaka Yoshida

Hodaka Yoshida was a Japanese printmaker. Born in 1926 and passed away in 1995, Yoshida was interested in art at a young age. During high school, he was pushed to study science, but soon thereafter, found a passion for art once again (Cole, 2016, p. 538).

Coming from a family of artists, creating ran in Yoshida's blood. His grandfather, father, mother, and brother were all artists. While his father and mother were both painters, Yoshida and his brother both took up an interest in printmaking. In Japan, there are a few different styles of printmaking. One style is called ukiyo-e, a traditional style of Japanese wood-block printing that focuses its subject matter on landscapes, birds, sumo wrestlers, among other traditional Japanese cultural elements. Ukiyo-e prints were also mass produced and often done by a team of people (Cole, 2016, p. 538).

The other style of printmaking that Japan is known for, is a style known as sōsuko-hanga, which is a more modern approach to traditional Japanese prints. Unlike ukiyo-e printmaking,

sōsuko-hanga carved and printed by the same artist. The aesthetics of sōsuko-hangas are also more abstract, and at times, almost appearing very flat graphic. Hodaka Yoshida's prints were more in line with the sōsuko-hanga approach, allowing him more creative freedom and control over his own work (Cole, 2016, p. 538).

Yoshida, while coming from a family of artists, seemed to create prints in a style his father did not approve of. His father and mother, both traditional Japanese artists, once owned their own printmaking shop in Japan and created strong relations with the US during the 1920's. Both his father and mother stayed in the US for 2 years during the early 1920's, where they were able to exhibit their work and make a name for themselves (Wanczura, 2018).

Yoshida was born in Japan shortly after his parent's stay in the US and was essentially born into the family business. The Yoshida's business was originally a printmaking studio where they also exported prints to the US. The family business had a good relationship with the US up until WWII where the business just about came to a dead end. Due to this, Yoshida's father pushed him to study science in order to have stability. After a few years of studying biology, Yoshida and his girlfriend moved to the US to pursue his artistic dreams (Wanczura, 2018.).

The traditional style of Japanese printmaking, known as ukiyo-e printmaking, is a woodblock type of print, that is done in large quantities and created by a team of people. The subject matter is very traditional (flowers, birds, landscapes), whereas the style that Yoshida worked in, sōsuko-hanga, was not. The style was much more abstracted and the process of woodblock printing turned from a collaborative effort to make multiple prints (ukiyo-e), to an individual process making limited prints (sōsuko-hanga) (Wanczura, 2018.).

Yoshida's methods of printmaking ranged in a variety of printmaking processes including woodblock, silkscreen, lithograph, and etching (Wanczura, 2018). He first began to explore

printmaking sometime around 1950, which was shortly after the devastating event of WWII. Stylistically speaking, Yoshida ranged from prints that were completely non-objective, to abstract, to a very flat graphic style of print. His travels around the world inspired the aesthetics of his prints, and while his father opposed abstract art, Yoshida continued to press into his passions (Wanczura, 2018).

After WWII, artists needed an outlet to express their emotions after experiencing a highly traumatic event. Abstract Expressionism was the outcome. Both Japan and America experienced the tragedies of war and needed to step away from traditional art and create using only colors, shapes, textures, and wild brushstrokes. They used Abstract Expressionism as a way to process some very complex emotions (Rohn, 2012).

Hodaka Yoshida was not an exception when it came to wanting to fully abstract his work. While his father did not approve of non-objective art, Yoshida continued to create in said-style. Both America and Japan began to experiment in different styles, mediums, and processes, but the difference between the two is that America would look to Japan for their use of calligraphy and add aspects of it into their own work (Rohn, 2012).

As history shows, there is a cycle of cultural appropriation done in art created by Europeans and Americans. Calligraphy done by the Japanese and Chinese was seen as a form of “primitive” mark making done through subconscious thought (Rohn, 2012). When in actuality, this was essentially the complete opposite of what calligraphy is (a highly traditional and evolved form of writing). The American Abstract Expressionists used their lack of knowledge and understanding to incorporate bits and pieces of the traditional craft of Japanese and Chinese calligraphy into their own work. While the Americans were using their limited knowledge of Japanese culture in their own work, the Japanese ironically took inspiration from the Americans

who were creating in a way that they thought was similar to the Japanese and began to create pure-abstraction using calligraphy (Rohn, 2012).

Hodaka Yoshida among other Japanese artists also began to follow suit with American artists when seeking for inspiration. Modernist artists sought to study “primitive” art as they found it more fascinating. The novelty behind taking from other cultures that were far away from their own cultural norms was a driving force behind many of their pieces. Unfortunately, this primitive movement really is rooted in a racist mentality as it a very “us versus them” mindset. The idea of using someone else’s culture that is typically of a different race sets up an ethnic hierarchy, where one culture or ethnicity believes they are more civilized than the other. In Japan, searching for art that is “primitive” in its appearance was just as prevalent as it was in America. The Japanese referred to “primitive” art as *mingei* (Rohn, 2012).

In Yoshida’s art, he adds in his perspective of culture due to his world travels. He, and other Abstract Expressionists often used inspiration from both Mexico and Buddhism in their works. In addition to using culture and religion, artists also used their own personal experience of WWII in their art. Among the artists mentioned responding to the war in their art are: Hodaka Yoshida, sculpture Isamu Noguchi, conceptual artist, Yoko Ono, and photographer Aaron Siskind (Rohn, 2012).

In addition to the paralleling art movement of Abstract Expressionism, America and Japan also followed in one another’s footsteps when it came to the Fluxus and Pop Art movement. As commercialism became more popular during the post-war years, mass producing images through printmaking became more and more prominent. Jasper Johns, an American Pop artist, used printmaking as one of his art forms (Rohn, 2012).

The connection between his art and Japan is that he used a company that hired well known Japanese printmakers, including Hiroshi Kawanishi, to help with his prints. Jasper Johns was not the only artist to look to Japan for learning the printmaking process, as it was very common for artists of that generation. In addition, the connection between Japanese printmaking and the Pop art movement is evident in some of Yoshida's work, as he combines both traditional woodblock printmaking with the modern approaches of Pop Art's screen printing (Rohn, 2012).

The relationship between American and Japanese post-war art seems to ebb and flow. Both are influenced by one another despite their war-torn past. Hodaka Yoshida's art is a perfect example of the evolution of post-war art. His art completely abstracts after the war to deal with the tragic even. He then eventually used American Pop Art printmaking processes in addition to traditional Japanese woodblock prints. His art is a perfect fusion of implementing his knowledge of his own rich culture and heritage and incorporating modern printmaking techniques (Rohn, 2012).

CONCLUSION

Throughout my research, I find there are many different ways to integrate and even completely create a comprehensive multicultural curriculum. I am learning that some educators believe that not only teachers, but the entire school body should do an educational overhaul and create a completely multicultural curriculum all across the board. I also see the other side of the coin where educators believe that adding in bits of multiculturalism into a pre-existing curriculum as just an enhancement and not a necessity.

To further my explanation and understanding of creating an art education program based off of incorporating people of color and non-Western artists with a multicultural lean, there are several methods for doing so. Some teachers may focus on specific groups of people, while other educators may have a more social-justice oriented curriculum. There may be lesson plans created based on the demographic of the school, while other teachers may try to encompass as many people groups as possible.

As education continues to develop and evolve, people's philosophies on how to integrate multiculturalism and create art lesson plans based solely on non-white artists will change with the times as well. What is truly important is creating a learning environment that challenges the norm, forces students to really think about society and what they have to offer, and how to honor those of different backgrounds. How a teacher chooses to do so should be a product of careful thought, thorough research, and having student's best interests in mind.

My research has been challenging me to take a step forward in not only the creation of my middle school curriculum, but my high school curriculum as well. It is forcing me to think about how I am honoring my school's demographic and practical ways to put it in place. The lessons I create based off of three people groups I cover is just the tip of the iceberg. I know that

experience, continued studies, and involvement in my school's community will contribute to a more cohesive and inclusive curriculum.

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Appendix A

Multicultural Middle School Art Curriculum

Harry Fonseca Project for Middle School

By Katie Stiffler

Duration: Approximately 6 days for 45 minutes

Outcome Statement

By the end of this lesson, students will have a better understanding and appreciation for contemporary Native American art. Students will be challenged to think about what makes art good, and what good art is considered to look like. Students will learn about the Nisenan Maidu tribe, the significance of the coyote in their culture, contemporary art, traditional art, and stereotyping. Students will use a coyote and place it in a place and action that best represents them as an individual. They will draw and paint the coyote creatively, expressively, and gesturally using pencil, marker, color pencil, and tempera paint. This lesson is important to this age group because it touches on important topics such as assimilation, stereotyping, and multiculturalism.

Objectives-The Learner Will:

1. Analyze and discuss works of art by Harry Fonsesca.
2. Remember and recognize works of art by Harry Fonsesca
3. Create a drawing/painting that uses an expressive coyote and bright, bold colors that depict them as individuals.
4. Understand the terms assimilation and multiculturalism.

Learning Targets

I can recognize works of art by Harry Fonsesca.

I can create an expressive drawing of a coyote that depicts me as an individual.

I can understand that color affects mood and incorporate it into my drawing.

I can have an appreciation for contemporary art and understand that sometimes art deals with uncomfortable issues in life.

I can use my tools and materials appropriately.

I can tape off my edges so that my art looks ready to be presented.

I can connect to the vocabulary and apply it to my project.

Universal Design for Learning

This lesson incorporates several different stimuli to engage students who have all different multiple intelligences:

- Visual- Students will do a Visual Thinking Strategy from one of Harry Fonseca's *Coyote* paintings.
- Interpersonal- Students will reinterpret a coyote that could represent them as a human. Students have the option to put the coyote in an outfit they relate to or place in the coyote in a setting that interests them.
- Linguistic- Students will break into groups and read designated sections of the article written on the Maidu tribe <https://www.encyclopedia.com/history/united-states-and-canada/north-american-indigenous-peoples/maidu> and read the biography on Harry Fonscesca <http://newsfromnativecalifornia.com/autry>. Students will also have discussions as a class as to what assimilation and multiculturalism mean and how to honor and respect people who are different from themselves.
- Naturalistic- Students will memorize the location of the Nisenan Maidu tribe.

- Concrete Sequential- There will be a provided a printed off checklist of the requirements students need to have for their art project.

National Core Visual Art Standards

VA:Cr1.2.7a

VA:Cr2.1.7a

VA:Cr2.1.8a

VA:Cr2.2.8a

VA:Pr5.1.7a

VA:Re.7.1.8a

VA:Re8.1.7a

VA:Cn11.1.8a

Vocabulary

- Contemporary
- Traditional
- Nisenan Maidu
- Geography
- Assimilation

Materials

- Colored pencil
- Tempera
- Black permanent marker
- 9x12” white tagboard
- Paint brushes

- Cups/jars for water
- Paper towel

Resources

"Maidu." The Columbia Encyclopedia, 6th ed. Retrieved March 02, 2019 from

Encyclopedia.com: <https://www.encyclopedia.com/reference/encyclopedias-almanacs-transcripts-and-maps/maidu> -website

Smith, T. (n.d.). Harry Fonseca collection becomes largest individual artist acquisition at The Autry Museum of the American West. Retrieved March 2, 2019, from <http://newsfromnativecalifornia.com/autry/> -website

Additional Resources

Museum Anthropology. (2000) California Indian artists' dialogue: Harry Fonseca, Frank LaPena, Judith Lowry, L. Frank Manriquez, Brian Tripp. *Museum Anthropology*, 24(2-3), 54-57.

Fonseca, H. (2000). "The strength that continues to go on for all of us". *Museum Anthropology*, 24(2-3), 36-40.

Harry Fonseca. (1982). *Coyote Leaves the Res* [oil on canvas]. Los Angeles County Museum of Natural History, Los Angeles, CA.

Phillips, P. (2012). Sundays with Harry: An Essay on a Contemporary Native Artist of Our Time. *Wicazo Sa Review*, 27(1), 63-72.

Procedures

- **Day 1-** Start off the lesson by choosing one or two paintings by Harry Fonseca from his *Coyote* series. Have students do Visual Thinking Strategy for a few minutes before giving them any information on the artist. Afterwards, divide students into 3-5 groups (depending on the class size) and have them read an article on the culture of the Maidu

tribe. Students will need to paraphrase what they learned about the tribe and share it with the class. Afterwards, read the short biography on Harry Fonseca and talk about what his *Coyote* art is about. Bring up assimilation and how Fonseca's paintings represent cultural assimilation. End the class by asking students how they can honor cultures and people who come from different backgrounds.

- **Day 2-** Briefly review the art of Fonseca and the meaning of the coyote in Native American culture. Next, pass out a few different pictures of coyotes to each table. Have students try to reinterpret it to a simplified looking coyote. Have students place the coyote in an outfit that can depict the student's individuality/interests. Afterwards, students will finish the class by coming up with 2-3 thumbnail sketches of their coyote and how they want to place it and where the setting is going to take place.
- **Day 3-** Have students choose their favorite thumbnail sketch and redraw it lightly onto watercolor paper. Stress the importance of drawing lightly and filling the page with large, basic shapes. Students must make sure their coyote is the largest focal point of their drawing. They also need to make sure they have a simplified setting and that their coyote needs to have an outfit on that represents the student's personality and/or interests and have some kind of motion with its body. Wrap up the class by using the last few minutes to refresh student's memory of some important facts of Harry Fonseca.
- **Day 4-** Begin the class by asking the class the following questions: "Who is the featured artist we are studying?" "Where is he from?" "What are some important topics that he covers in his paintings?". Next, get out markers and have students outline their drawing with black permanent marker. When they are finished, briefly demonstrate how to shade

with color pencil by layering with 2-3 colors. Give students the rest of class time to color in their coyote.

- **Day 5-** Begin this work day with a brief demonstration on how to use tempera paint. Go over rules and expectations of how to use paint properly, how much paint to pour, and how to clean up. Students will use the rest of class time to paint their background and the coyote's clothes. Give students around 5-7 minutes to clean up thoroughly.
- **Day 6-** Remind students of rules and expectations for painting before they begin. Next, give students the rest of class time to work. At the end of class, wrap up the lesson by asking students what they learned, why it's important to honor everyone and ways to do so, and the meaning of Fonseca's work.

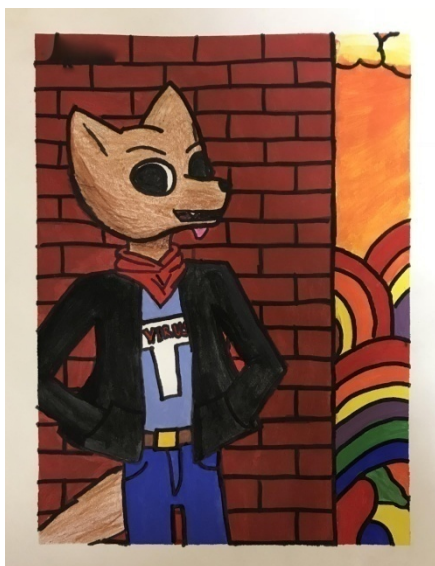


Figure 1. Harry Fonseca Lesson. Work of art by student A. From collection of the author.



Figure 2. Harry Fonseca Lesson. Work of art by student B. From collection of the author.

List of Requirements for Harry Fonseca Project

1. *(Understand the meaning of coyotes in Native American culture before starting project. Be able to recognize works of art from Harry Fonseca's Coyote series and be able to understand cultural assimilation and the importance of multiculturalism.)* Create a light drawing of a coyote wearing an outfit that suits your personality and/or interests in pencil. Make sure the coyote is large and fills the page. Give the coyote some kind of body motion or posture.
2. Create an environment to place the coyote in.
3. Outline coyote and environment in black permanent marker.
4. Color in coyote with 2-3 color pencils, making sure to use neutral colors and layering colors in properly. Start with the lightest color first, making sure to shade in the same directions. Layer next with the mid-tone and/or dark tone.
5. Paint environment and clothes using tempera paint. Make sure to apply paint evenly and neatly.
6. Focus on having strong craftsmanship. Erase any smudges, turn project in without bends or tears, tape off borders for a clean edge, and carefully apply color pencil and paint.

Coil Plaque Navajo Project for Middle School

By Katie Stiffler

Duration: Approximately 6-7 days for 45 minutes

Outcome Statement

By the end of this lesson, students will have a better understanding and appreciation for contemporary Native American art. They will learn about the Navajo tribe, the significance of weaving in their culture, contemporary and traditional art. Students will be able to identify contemporary artist's Joanne Johnson's and Melissa Cody's art. This lesson is important to the middle school class because it teaches them the importance of tradition and how to combine it with contemporary art.

Objectives-The Learner Will:

1. Analyze and discuss works of art by Joanne Johnson and Melissa Cody.
2. Remember and recognize works of art by Joanne Johnson and Melissa Cody.
3. Create a coil plaque out of cord that uses an expressive color of yarn and pattern.

Learning Targets

I can create a circular textile project out of coil cord and yarn that incorporates a more contemporary color scheme.

I can use no more than 5 colors in my coil weaving.

I can have an appreciation for contemporary art and understand that it sometimes is inspired by tradition.

I can recognize works of art by Joanne Johnson and Melissa Cody.

I can use my tools and materials responsibly and appropriately.

I can connect to the vocabulary and apply it to my project.

Universal Design for Learning- This lesson incorporates several different stimuli to engage students who have all different multiple intelligences:

- Visual- Students will look at works of Navajo textile art by Melissa Cody and Joanne Johnson. Students will also watch the beginning of a video to see how to start a coil cord plaque <https://www.youtube.com/watch?v=j23d6gNTGgc&t=532s> as well as watch teacher do a demonstration.
- Linguistic- Students will read an article on the biography of Joanne Johnson <https://www.twinrocks.com/artists/28-navajo-basket-weaver-joann-johnson-biography.html> and the history of Navajo Weaving <https://nativeamericannetroots.net/diary/1389>. Students will also read an article on Melissa Cody <https://craftcouncil.org/magazine/article/clear-focus>
- Kinesthetic- Students will have to measure out yarn using their arms while standing up.
- Naturalistic- Students will memorize the location of the Navajo tribe.
- Concrete Sequential- There will be a provided a printed off checklist of the requirements students need to have for their art project.

National Core Visual Art Standards

VA:Cr2.2.8a

VA:Pr5.1.7a

VA:Re.7.1.8a

VA:Re8.1.7a

VA:Cn11.1.8a

Vocabulary

- Coiled plaque

- Matriarchy
- Navajo
- Spider Woman

Materials

- Coil cord
- Yarn needles
- Yarn
- Paper
- Pencils

Resources

Murray, K. (2015, January 13). Starting a coil basket. Retrieved from

<https://www.youtube.com/watch?v=j23d6gNTGgc&t=532s>- video

Joann Johnson. (n.d.). Retrieved September 22, 2018, from

<https://www.twinrocks.com/artists/28-navajo-basket-weaver-joann-johnson-biography.html> -website

O. (2012, October 14). Retrieved March 2, 2019, from

<https://nativeamericannetroots.net/diary/1389> -website

Lovelace, J. (2015, July 20). Clear Focus. Retrieved February 16, 2019, from

<https://craftcouncil.org/magazine/article/clear-focus> -website

Additional Resources

Ahlberg-Yohe, M. (2008). What weavings bring: The social value of weaving-related objects in contemporary Navajo life: Hayden student paper award winner. *Kiva*, 73(4), 367-386.

Procedures

- **Day 1-** Start off the lesson by showing students works of art by Joanne Johnson. Have them raise their hands to share what they see, think, and wonder. Next, show students a brief PowerPoint that consists of new vocabulary words and the geography of the Navajo nation. Afterwards, students will divide into 3-5 groups and read an article on the history of Navajo weaving. They will paraphrase what they learned and share it to the class. Afterwards, read the brief biography on Joann Johnson and Melissa Cody and discuss the similarities and differences of contemporary aesthetics versus traditional weavings.
- **Day 2-** Start off the first minutes of class by reviewing the art of Johnson and Cody and the significance of weaving in the Navajo culture. Talk about traditional colors versus non-traditional colors and which set of colors would be considered contemporary. For the rest of class, students will brainstorm what colors, patterns, or designs they want to use for their coiled plaque.
- **Day 3-** Begin class by briefly reviewing the terms contemporary and traditional. Ask students if they remember the names of the contemporary artists that they are focusing on. Finally, ask what the significance of weaving is in Navajo culture and who is responsible for giving them the gift of weaving. After a brief discussion with the students, begin with a sit-down demonstration of how to start a coiled plaque. Start in the middle of the plaque with one solid color and show students how to get started. Students will need roughly 9-10 feet of cord and pick out one colored yarn to get started. Show students how to begin the project without tangling the yarn and finish by showing how to properly put yarn away without tangling it.

- **Day 4-** Begin class with a review of the featured artists, rules and expectations of coil project, and cleaning procedures. Next, show students the first few minutes of the YouTube clip on how to start their coiled plaque. For the rest of the hour, students will begin to work, starting with one solid color. Have students measure out yarn with both arms stretched outwards in a T, and gathering 2-3 “T” lengths of yarn before they get started.
- **Day 5-** Begin by reviewing expectations and demonstrating how to transition yarn into a new color. Give students the majority of class-time to work.
- **Day 6-7-** Give students the last two days to finish the assignment. Wrap up the project at the end by doing an informal oral assessment as a class as to what they learned, how they felt they did, and how they can better appreciate contemporary artists that excel as textile craftsmen.



Figure 3. Coil Plaque Lesson. Work of art by student C. From collection of author.



Figure 4. Coil Plaque Lesson. Work of art by student D. From collection of author.

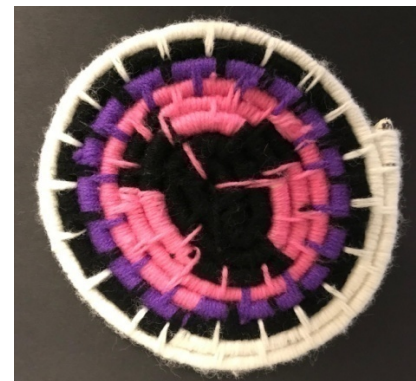


Figure 5. Coil Plaque Lesson. Work of art by student E. From collection of author.

List of Requirements for Coil Cord Project

1. *(Before project, understand the difference between contemporary and traditional Navajo aesthetics. Be able to identify works of art by Joanne Johnson and Melissa Cody. Understand the importance of weaving in Navajo culture.)* Measure out approximately 9-10 of coil cord.
2. Choose 3-5 colors for coil cord project.
3. Properly measure out yarn at the beginning by using 2-3 “T’s” and put yarn away at the end of the project.
4. Begin coil cord project correctly by wrapping the first inch or so with yarn and then folding it in half to begin the coiling process.
5. Properly transition to a new color by leaving roughly 1.5-2” of a tail of original color and wrapping over with a few one, making sure to tuck in the tail of the yarn.
6. Show strong craftsmanship by not leaving any white of the coil chord and properly coiling cord by using a yarn needle to stitch the previous and current row of basketry cord together.

Dan Namingha Abstract Landscape Painting for Middle School

By Katie Stiffler

Duration- Approximately 7 days for 45 minutes

Outcome Statement

By the end of this lesson, students will have a better understanding and appreciation for contemporary Native American art. They will learn about the Hopi tribe, the significance of agriculture and land in their culture, mixed media, abstract, and non-objective art. Students will learn how to analyze abstract art by looking at the composition, color usage, and spatial relationship between positive and negative space. This lesson is important to middle school aged students because it teaches them how to appreciate the environment and combine it with an abstract aesthetic like that of the art by Dan Namingha.

Objectives-The Learner Will:

1. Analyze and discuss works of art by Dan Namingha.
2. Recognize works of art by Dan Namingha
3. Connect culture to environment and art.
4. Create an abstract landscape painting that is inspired by the style of Dan Namingha and landscapes they can identify with or have an appreciation for.

Learning Targets

I can create an abstract landscape painting that is inspired by the style of Dan Namingha.

I can paint a picture of a landscape that I have an appreciation for or that I can identify with.

I can have an appreciation for contemporary and abstract art.

I can recognize works of art by Dan Namingha.

I can use my tools and materials responsibly.

I can connect to the vocabulary and apply it to my project.

Universal Design for Learning- This lesson incorporates several different stimuli to engage students who have all different multiple intelligences:

- Visual- Students will do a Visual Thinking Strategy of one of Dan Namingha's abstract landscape paintings. Students will also watch a video on facts about the Hopi tribe <https://www.youtube.com/watch?v=ws621OvdhmY> as well as the history of the Hopi origin story <https://www.youtube.com/watch?v=D53yGnJwjT0>
- Linguistic- Students will listen to two brief biographies on Dan Namingha <https://www.namingha.com/statement.php?statementid=1> and <https://www.altamiraart.com/artists/42-dan-namingha/biography/>. Students will discuss outdoor locations they connect to.
- Naturalistic- Students will memorize the location of the Hopi tribe as well as paint an abstract landscape.
- Concrete Sequential- There will be a provided a printed off checklist of the requirements students need to have for their art project.
- **National Core Visual Art Standards**

VA:Cr1.2.7a

VA:Cr2.1.7a

VA:Cr2.1.8a

VA:Cr2.2.8a

VA:Pr5.1.7a

VA:Re.7.1.8a

VA:Re8.1.7a

VA:Cn11.1.8a

Vocabulary and Terms

- Landscape
- Foreground
- Middle ground
- Background
- Hopi
- Abstract
- Mixed media
- Warm colors
- Cool colors
- Wet into wet
- Wash

Materials

- 9x24" Watercolor paper (size can vary)
- Tempera paint
- Watercolor
- Oil pastel
- Masking tape
- Paint brushes
- Jars/cups for water

Resources

Dan Namingha biography. (n.d.). Retrieved October 6, 2018, from

<https://www.altamiraart.com/artists/42-dan-namingha/biography/> -website

Fritts, H. (2013, September 19). The Hopi Tribe of the Southwest Region. Retrieved October 6,

2018, from <https://www.youtube.com/watch?v=ws621OvdhmY> -video

Namingha, D. (n.d.). Niman Fine Art. Retrieved October 6, 2018, from

<https://www.namingha.com/statement.php?statementid=1> -website

Namingha, D. (1978). *View From the Studio*[Painting]. Retrieved October 6, 2018, from

[http://www.artnet.com/artists/dan-namingha/view-from-the-studio-](http://www.artnet.com/artists/dan-namingha/view-from-the-studio-IRIAK6YOVcOA0PSnRM3zsw2-)

[IRIAK6YOVcOA0PSnRM3zsw2-](http://www.artnet.com/artists/dan-namingha/view-from-the-studio-IRIAK6YOVcOA0PSnRM3zsw2-) website

PBS. (2018, October 18). Hopi Origin Story | Native America | Sacred Stories | PBS. Retrieved

March 3, 2019, from <https://www.youtube.com/watch?v=D53yGnJwjT0> -video

Additional Resources

Boggs, J. (2017). HONORING HOPI HERITAGE. *Wild West*, 30(2), 26-27.

Martínez, D. (2005). From the fourth world to the art world. *Third Text*, 19(3), 243-258.

Modernism, and the Hopivotkwani. *Art History*, 29(1), 145-172.

Martínez, D. (2006). RE-VISIONING THE HOPI FOURTH WORLD: DAN NAMINGHA,

INDIGENOUS MODERNISM, AND THE HOPIVOTSKWANI. *Art History*, 29(1), 145-172.

Procedures

- **Day 1-** Start students off the lesson by asking students what they think of when they hear the word “landscape.” Follow up with asking how many of them enjoy being outside or have been to a place that they can connect to. Next, present students with a

brief PowerPoint that consists of new vocabulary words and art work by Dan Namingha. Afterwards, play the two videos on the Hopi tribe and have students write down key points they felt were important to know and share out to the class. Afterwards, read the two short biographies on Dan Namingha and give some additional information on him based off of teacher's additional research. For the rest of class, students will analyze paintings by Namingha, focusing on his use of color and composition.

- **Day 2-** Start off the class by reviewing the art of Namingha and the significance of agriculture and land in the Hopi nation. Next, talk about abstract art and how it should be respected as an art form just as much as representational art. Discuss the use of cool colors versus warm colors and how colors can determine the mood of a painting. Have students look at a few paintings that are mostly cool and mostly warm and ask them how it makes them feel. Next, have students think about what season influences them and what colors are associated with that season. Before they start sketching, show them first how to break down a landscape into foreground, middle ground, and background and ways to begin abstracting and/or simplifying shapes. For the rest of class, have students do 2-3 thumbnail sketches of an abstracted landscape.
- **Day 3-** Have students get started right away with sketching out their design onto a long piece of watercolor paper. (Before they sketch, make sure they tape off their edges with masking tape to create a nice, clean border.) When they are finished with taping and sketching, students will need to think about using either mainly warm or cool colors for their composition. When they are done brainstorming, let them know that they will use the opposite color scheme with their oil pastel and go over their lines, using different

thickness and thinness of lines. Students will be using watercolor for larger portions of their painting and tempera paint for areas that they want to look flat.

- **Day 4-** Start off the class with a quick review on who Dan Namingha is, a few important facts on the Hopi tribe, and Namingha's aesthetic choices. Next, demonstrate how to use watercolor using wash and wet into wet techniques. Explain to students the importance of using as few brush strokes as possible with watercolor and making sure to paint in the same direction. Make sure to go over cleaning procedures. Pass out a few scrap pieces of watercolor paper for students to practice mixing and applying colors using wash and wet into wet techniques. When they are done, have students begin to paint in their project, making sure to cover their large shapes first. Give students a good 5-7 minutes to clean up at the end of class.
- **Day 5-** Give students the full class time to work. Remind them to leave out a few areas for painting in with tempera paint. Give students a good 5-7 minutes to clean up at the end of class. For the last minute of class, review the importance of agriculture and land in the Hopi culture.
- **Day 6-** Begin the class by doing a brief demonstration on how to use tempera paint. Before demoing, make sure to go over cleaning procedures and rules and expectations that come with using tempera paint. Briefly explain the difference between tempera paint and watercolor paint. Next, have students get their paint and continue their project. Give students a good 5-7 minutes to clean up at the end of class.
- **Day 7-** Review Dan Namingha, the Hopi nation including their geographical location, and the importance of agriculture and land. Refresh student's memories of warm and cool colors. Briefly demonstrate how to apply oil pastel to paper and tell students to use

the opposite color scheme to outline their landscape in order for their composition to really “pop”, create contrast, and have a more flat and abstract feel. Give students the majority of class time to work. At the end of the class, have students carefully tear off tape and sign their project with marker in the bottom right hand corner of their work.



Figure 6. Dan Namingha Lesson. Work of art by student F. From collection of author.



Figure 7. Dan Namingha Lesson. Work of art by student G. From collection of author.

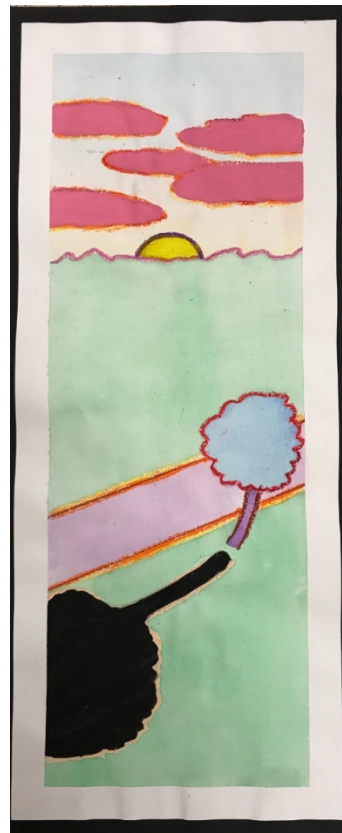


Figure 8. Dan Namingha Lesson. Work of art by student H. From collection of author.

List of Requirements for Dan Namingha Project

1. Create an abstract landscape, making sure to incorporate foreground, middle ground, and background. Abstract or simplify shapes.
2. Use watercolor for large areas of painting. Make sure to use wet into wet and wash techniques.
3. Use tempera paint for smaller areas in your painting. Make sure to keep colors flat.
4. Outline landscape in oil pastel, making sure to use the opposite color scheme (warms or cools) to give your painting contrast.
5. Maintain strong craftsmanship by taping off borders for clean edges, properly using watercolor paint by painting in one direction and using as few brush strokes as possible, and using tempera paint properly by staying in the lines and making colors appear to be flat. Use crisp lines with oil pastel to highlight your landscape.
6. Create a strong composition by drawing large and filling the page, having a focal point, and dividing paper into 3 segments that consists of foreground, middle ground, and background.

Howardena Pindell for Middle School

By Katie Stiffler

Duration- Approximately 6 days for 45 minutes

Outcome Statement

By the end of this lesson, students will have a better understanding and appreciation for contemporary African American art. Students will be challenged to think about what makes art good and what they consider good art to look like. They will learn about Howardena Pindell, contemporary art, racism, and stereotyping. Students will discuss what they think conventional art is and how they picture artists. This lesson is important to this age group because it touches on important topics such as racism, stereotyping, multiculturalism, and using art as a voice for different issues and topics.

Objectives-The Learner Will:

1. Analyze and discuss works of art by Howardena Pindell.
2. Remember and Recognize works of art by Howardena Pindell
3. Create a mixed media painting that uses an expressive colors, words, shapes, and line work in a unique format.

Learning Targets

I can create a mixed media painting that uses an expressive colors and line work in a unique format.

I can understand that color has different meanings and incorporate that into my painting.

I can have an appreciation for contemporary art and understand that sometimes art deals with uncomfortable issues in life.

I can recognize works of art by Howardena Pindell.

I can use my tools and materials responsibly.

I can connect to the vocabulary and apply it to my project.

Universal Design for Learning- This lesson incorporates several different stimuli to engage students who have all different multiple intelligences:

- Visual- There will be a PowerPoint of new vocabulary. Students will also do a Visual Thinking Strategy of one of pieces from the *What Remains to be Seen* exhibition.
- Linguistic- Students will break into groups and read an article on Howardena Pindell and answer a few questions about her.
- Interpersonal- Students will think of and write down ways of how to be inclusive.
- Concrete Sequential- There will be a provided a printed off checklist of the requirements students need to have for their art project.
- Abstract Random- Students will have open discussions of what they think stereotyping is and how to prevent it.

National Core Visual Art Standards

VA:Cr1.2.7a

VA:Cr2.1.7a

VA:Cr2.1.8a

VA:Cr2.2.8a

VA:Pr5.1.7a

VA:Re.7.1.8a

VA:Re8.1.7a

VA:Cn11.1.8a

VA:Cn11.1.7a

Vocabulary and Terms

- Contemporary
- Stereotype
- Racism
- Prejudice
- Multicultural
- Composition
- Mixed media
- Positive and negative space

Materials

- Crayon
- Tempera
- Watercolor
- Marker
- 9x12" Tag board
- 9x12" Watercolor paper
- 9x12" Illustration board
- Scissors
- Glue
- Cups/jars for water
- Paint brushes

Resources

Greenberger, A. (2018, February 06). Full Circle: Howardena Pindell Steps Back into the Spotlight with a Traveling Retrospective -. Retrieved October 20, 2018, from <http://www.artnews.com/2018/02/06/full-circle-howardena-pindell-steps-back-spotlight-traveling-retrospective/-> website

Additional Resources

Campbell, A. (2018). HOWARDENA PINDELL. *Artforum International*, 56(6), 154-12.

Panero, J. (2018). Life & Arts -- Art Review: Seeing Her Worldview In a Circle --- Howardena Pindell's favorite motif connects a childhood memory to much of her work. *Wall Street Journal*, p. A.13.

Procedures

- **Day 1-** Start off the lesson by asking students what they think the words stereotype, prejudice, and racism mean. Give students time to think and then discuss with one another. Give students the opportunity to share with the class and if any student feels comfortable talking about ways they have been stereotyped and how it made them feel. Do not pressure students into feeling like they need to share as it is a very sensitive topic. Make sure to create a safe and welcoming atmosphere for students. Next, talk about how some artists have dealt with racism, prejudice, and stereotyping in their own lives and how they have used art to cope with it. Segway the conversation into having students do a Visual Thinking Strategy of one of Howardena Pindell's art from her *What*

Remains to Be Seen exhibition. Make sure to use one of her paintings that has cut out circles.

After the VTS, ask students if this is what they expected art to look like and why or why not. Let students be open with their answers. Next, relate how stereotyping can be placed on both people and art. Afterwards, break student into groups and have them read the article on Howardena Pindell. Make sure to divide the article into segments and distribute one segment per group. Have students write down important pieces of information that they read in their selected segment, then summarize it and share it out to the class. End the class with encouraging students to try to be more accepting of people they may not understand or even like.

- **Day 2-** Recap on the terms stereotyping, prejudice, and racism and how it connects to Howardena Pindell and her art. Next, pass out a 9x12" piece of watercolor paper and brightly colored crayons. Have students think of ways they can learn to be tolerant and accepting of those different from themselves and write down practical ways they can apply being a more accepting person. Encourage students to sit away from their friends and play soft music that allows for concentration. When they are finished, briefly demonstrate how to mix and expressively apply watercolor paints. Briefly go over cleaning procedures. Encourage students to use either warm or cool colors as to not muddy their colors. Give students the rest of class time to expressively paint over their writing that is written in crayon. Allow 4-5 minutes to clean up and put projects on drying rack.
- **Day 3-** Start off the class by asking how students felt by doing expressive watercolor painting. Next, pull up a picture of one of Howardena Pindell's work and show how she

uses bright, expressive colors in some of her circles. Demonstrate how to expressively paint with tempera. Show students how to use different kinds of materials to scratch into the surface of the paint, how to create bold and contrasting colors with brushstrokes, and how to use colors that are cohesive. Remind students of cleaning procedures and rules and expectations of paint. Give students the rest of class time to work. Play soft, quiet music to allow students to get into the proper head space for expressive painting. Allow 5-7 minutes to clean up at the end. End the class by asking students how they felt painting with tempera and how it was different from watercolor.

- **Day 4-** Begin the class by once again showing students one piece of art done by Pindell. Make sure the piece of art is one of her circle paintings. Have students discuss what they see, think, and wonder about her style. Help to lead students into noticing her use of variety in size and color placement within her composition. Next, have students begin to think of a shape they want to use for their project. Encourage students to think creatively and originally. Let them know that they are using Pindell's work as a source of inspiration but not to copy directly. Encourage students to cut up their shapes into a variety of sizes. Pass out Ziploc bags for students to store cut out shapes. Make sure students label their bags with their name.
- **Day 5-** Recap on Howardena Pindell, her aesthetic, and why she decided to use the shape of a circle in her projects. Have students recall what stereotyping, prejudice, and racism mean and ways they can be more accepting to those around them, regardless of their similarities and differences. Next, do a brief demonstration on composition and how to arrange shapes to create an aesthetically pleasing work of art. Talk about the use of positive and negative space and the importance of some resting space. Have students

play around with a few different compositions first. Have students arrange shapes in a circular formation, gridded formation, and diagonal formation. Have students layer their shapes so that there is a visible variety of size. Once students have a preference for the orientation of their shapes, students may begin to glue down their project. Give students 4-5 minutes to clean up and put projects away. Remind students to place extra shapes in their bag.

- **Day 6-** Give students the majority of class to finish gluing down their composition. The last 10 minutes of class, dedicate to recapping on what they learned, why a good composition is important, and how to be a more accepting and tolerant individual. Encourage students to get to know someone they don't know. Allow 4-5 minutes for students to clean up and to put their name on the back of their project.



Figure 9. Howardena Pindell Lesson. Work of art by student I.
From collection of author.



Figure 10. Howardena Pindell Lesson. Work of art by student J.
From collection of author.



Figure 11. Howardena Pindell Lesson. Work of art by student K. From collection of author.

List of Requirements for Howardena Pindell Project

1. Write a letter or practical ways you can be accepting of someone who comes from a different background than you in crayon.
2. Expressively paint over your letter in watercolor paint, making sure to use either warm or cool colors.
3. Create an expressive painting in tempera paint making sure to have bright and contrasting colors, bold brush strokes, and cohesive colors.
4. Cut out both pieces of watercolor paper and tagboard paper into one shape but in a variety of sizes.
5. Create a unique composition using your shapes and making sure to have some negative space within your project.
6. Focus on strong craftsmanship. Make sure to not have globs of glue noticeable and to place shapes down in an aesthetically pleasing way.

Maya Freelon Asante

By Katie Stiffler

Duration- Approximately 8 days for 45 minute classes.

Outcome Statement

By the end of this lesson, students will have a better understanding and appreciation for contemporary African American art. Students will be challenged to think about what makes art good and what “good art” should look like. They will learn about Maya Asante, contemporary art, and the importance of community. This lesson is important to this age group because it touches on important topics such as community and honoring those who are most important to students. They will learn how to use the grid system by drawing someone they think is important for building a strong community. Students will also add in a mixed media element by using collaged tissue paper with the portrait.

Objectives-The Learner Will:

1. Analyze and discuss works of art by Maya Asante
2. Remember and recognize works of art by Maya Asante
3. Apply understanding of collage and mixed media to create a piece of art that honors those most important to student.
4. Create a mixed media drawing/collage that uses an expressive colors and simple line work.

Learning Targets

I can have an appreciation for contemporary art.

I can recognize works of art by Maya Asante.

I can create a grid portrait of an individual who I think is good at building community.

I can create a mixed media piece of art by collaging colorful tissue paper on top of the

portrait.

I can use my tools responsibly.

I can connect to the vocabulary and apply it to my project.

Universal Design for Learning- This lesson incorporates several different stimuli to engage students who have all different multiple intelligences:

- Visual- Play video of Maya Asante explaining her work
<https://www.youtube.com/watch?v=wj7hs3NuBZQ>
- Linguistic- Students will read a short article on Maya Asante and answer a few questions about her. <https://americanlifestylemag.com/discover/arts/bleeding-art-maya-freelon-asante/>
- Concrete Sequential- There will be a provided a printed off checklist of the requirements students need to have for their art project.
- Interpersonal- Students will talk with one another and figure out what kinds of people make up a strong community

National Core Visual Art Standards

VA:Cr1.2.7a

VA:Cr2.1.7a

VA:Cr2.1.8a

VA:Cr2.2.8a

VA:Pr5.1.7a

VA:Re.7.1.8a

VA:Re8.1.7a

VA:Cn11.1.8a

Vocabulary

Mixed media

Grid drawing

Community

Collage

Portrait/figure drawing

Materials

Clear transparencies

Drawing paper

Permanent markers

Rulers

Tempera paint

White tissue paper

Clean containers for dying paper

Clear varnish (or slightly watered down glue)

A place to hang up tissue paper to dry

Glue guns

Computer/phone

Resources

Rose, S. (2018, January 06). Bleeding Art: Maya Freelon Asante. Retrieved November 3, 2018, from <https://americanlifestylemag.com/discover/arts/bleeding-art-maya-freelon-asante/-website>

Hronopoulos, N. (2015, March 03). Maya Freelon Asante. Retrieved November 3, 2018, from <https://www.youtube.com/watch?v=wj7hs3NuBZQ> -video

Asante, M. F. *Noteworthy* [Mixed Media]. Morton Fine Art, Washington D.C.- photo

Additional Resources

Ober, C. (2014, February 8). A Conversation with Jackie Milad and Maya Freelon Asante.

Retrieved November 3, 2018, from <http://www.bmoreart.com/2014/02/a-conversation-with-jackie-milad-and-maya-freelon-asante.html>

Pantiel, M. (2013). Art with Impact. Retrieved November 3, 2018, from

<https://magazine.lafayette.edu/fall2013/2013/11/08/art-with-impact/>.

Procedures

- **Day 1-** Introduce students to a work of art by Maya Asante by showing them the photo of her artwork *Noteworthy*. Have students share what they see, think, and wonder.

Afterwards, pass out the interview article on Asante for students to read and have them answer some questions such as:

“Who is Maya Asante?”

"What is it about her artwork that makes it so unique?"

"Why did she decide to create her art the way the way she did?"

"How does her art challenge the stereotypical mold that many people try to fit art into?"

“What and who influences her work?”

“What medium does she mainly work in?”

Follow up the questions by watching a short video on Asante. For the rest of the hour, students will begin to think about people or individuals who help make a community a better place. When they are done students will find a photo of a friend or family member they look up to and send it to the teacher. (*If your school does not have access to

technology, have students search for photos at home and send them from their own devices if possible.)

- **Day 2-** Refresh student's memory on Maya Freelon Asante. Ask about who she is, what influences her work, and what her main medium is. Next, pass out printed off photos of student's designated person as well as a 9x12" piece of white drawing paper. Show students how to set up a grid by first explaining that when they start their grid marks, they should always match up the edge of the ruler to the edge of the paper to assure perfect measurements each time. Have students make a 1"x1" boxes over their photo and their white paper. At the top of the paper, have students label boxes with letters and on the side of the paper, have students label boxes with letters. Make sure to have students do this to both their photo and their drawing paper. Give students 2-3 minutes to put rulers and projects away at the end of class.
- **Day 3-** Briefly go over Asante and the subject matters she uses for her artwork. Next, ask students to explain why it's so important to match up the edge of their rule to the edge of the paper. Give students a few minutes to make corrections or finish their grids on both sets of paper. Next, demonstrate how to draw using the grid. Make sure to go box by box and explain the importance of looking at both the positive and negative space in each box. Show students how to use a blank piece of paper to cover up the rest of their picture so that the drawing does not become overwhelming. Again, stress the importance of taking the drawing one box at a time. Give students 2-3 minutes to put materials and projects away at the end of class.
- **Day 4-** Give students the full class time to work on drawing their person. Make sure to walk around the room and help when needed/wanted. The last five minutes of class, ask

students how they feel they are doing and what improvements they need to make. Treat the question time as an informal assessment.

- **Day 5-** Start off the day by refreshing students on the artist and subject matter that the artist frequently uses in her project. Next, ask students what they think they need to work on in order to make their drawings more accurate. Give students one last work day on their grid and help when needed. Give students 2-3 minutes to clean up.
- **Day 6-** Pass out 1 piece of transparency to each student and one permanent marker. Have them trace over their drawing with marker and fill in some areas with solid black. When students are done, give them time to think about what colors they will want to use for their tissue paper that will best represent their individual's personality.
- **Day 7-** Begin class by reminding students that Asante is known for her use of tissue paper and collage. Pass out a few pieces of white tissue paper to each student and have them think about what color they associate with their individual. When they are done thinking, pass out some clean buckets for students to begin dying their tissue paper. Make sure to go over cleaning procedures. Next, let students know they will use watered down tempera paint by quickly and carefully dunking in their tissue paper. Let them know not to crumple up their tissue paper, but to dunk it in unfolded. They will need to turn the tissue paper several times to get all the sides. When they are done, have students hang up their tissue paper to dry. Have students put a piece of masking tape next to (not on) their tissue paper with their name on it. Give students 5-7 minutes to clean up.
- **Day 8-** Have students collect their dry tissue paper at the beginning of class. Pass out 1 piece of clear transparency and a small container of varnish and some old brushes. Talk to students about what a collage is and how to apply tissue paper to the transparency

using varnish. Make sure to show students how to layer their tissue paper to create unique colors and textures. When they have their transparency covered with their tissue paper, have them sandwich it with their other transparency that has the drawing on it. Tell students to trim off any excess tissue paper that is sticking out from the sides of their transparencies. When they are done, have students hot glue their project onto a 10x13” piece of black construction paper and put their name on the back. Spend the last few minutes of class by first cleaning up, then reviewing Maya Freelon Asante, what they learned about the process of drawing, collaging, and dying tissue paper, and how to help contribute to making a strong community.



Figure 12. Maya Freelon Asante Lesson. Work of art by student L.
From collection of author.



Figure 13. Maya Freelon Asante Lesson. Work of art by student M.
From collection of author.

List of Requirements for Maya Freelon Asante Project

1. Create a grid drawing of a person you look up to. This person should contribute to help make a strong community. Transfer drawing onto a clear transparency by tracing over it with a black permanent marker.
2. Dye tissue paper using colors that best suit your individual. Make sure to carefully dye paper and try hard not to tear it.
3. Collage tissue paper onto transparency using varnish. Make sure to layer paper in such a way that creates overlapping colors and textures.
4. Sandwich collaged portion of transparency with the drawing and cut off excess tissue paper that may be sticking out from the sides. Hot glue to black piece of construction paper.
5. Create an aesthetically pleasing and interesting project by using colors that go with your person's personality. Focus on craftsmanship.
6. Have good craftsmanship by drawing your person using the grid correctly. Carefully trace onto transparency with marker, making sure to keep lines nice and clean.

Jean-Michael Basquiat for Middle School

By Katie Stiffler

Duration- Approximately 6 days for 45 minute classes

Outcome Statement

By the end of this lesson, students will have a better understanding and appreciation for contemporary African American art. They will learn about Jean-Michel Basquiat and his art. Students will also learn about contemporary art, street art, two and three-dimensional art. This lesson is important to this age group because it touches on important topics such as mental illness, creativity, and the rise of street art. Students will learn how to recreate a piece of three-dimensional piece of art by Jean-Michael Basquiat through the use of sculpture and painting.

Objectives-The Learner Will:

1. Analyze and discuss works of art by Jean-Michael Basquiat
2. Remember and recognize works of art by Jean-Michael Basquiat
3. Create a mixed media painting and sculpture that uses expressive colors, line work, form, and sculpting skill.
4. Understand the influence Basquiat had on the street art scene.

Learning Targets

I can create a mixed media sculpture and painting that uses some expressive colors, form, and line work.

I can recognize works of art by Basquiat.

I can create a painting and sculpture that resembles the style of Basquiat.

I can use my tools and materials responsibly.

I can connect my understanding of the vocabulary to the project.

Universal Design for Learning- This lesson incorporates several different stimuli to engage students who have all different multiple intelligences:

- Visual- There will be a video on the life of Basquiat
<https://www.youtube.com/watch?v=c9rHjtVSn2w> as well as some pictures of his work.
- Linguistic- Students will answer questions that are given about Basquiat.
- Musical- Play instrumental 80's hip hop to inspire students with their paintings
- Concrete Sequential- There will be a provided a printed off checklist of the requirements students need to have for their art project.
- Abstract Random- Students will be given the chance to play around with *Sculpy* before building their face.
- Kinesthetic- Have students get up and walk around to look at other student's doodles.

National Core Visual Art Standards

VA:Cr1.2.7a

VA:Cr2.1.7a

VA:Cr2.1.8a

VA:Cr2.2.8a

VA:Pr5.1.7a

VA:Re.7.1.8a

VA:Re8.1.7a

VA:Cn11.1.8a

Vocabulary

Mixed Media

Expressive Art

Street Art

Coil

Pinch

Additive

Subtractive

Materials

Wood

Gesso

Acrylic paint

Sculpy

Hot glue

Paint brushes

Cups/jars for water

Crayons

Paper

Oven (if available)

Resources

Steptoe, J. (2018, January 28). Radiant Child: The Story of Young Artist Jean Michel-Basquiat |

Kids books Read aloud. Retrieved November 24, 2018, from

<https://www.youtube.com/watch?v=c9rHjtVSn2w>- video

Basquiat, J. (1981). *Untitled (Skull)*[Painting found in The Estate of Jean-Michel Basquiat].

Retrieved November 20, 2018, from <https://www.theartstory.org/artist-basquiat-jean-michel.htm>- website with photo

Additional Resources

Marshall, C. (2000). Jean-Michel Basquiat, Outsider superstar. *The International Review of African American Art*, 16(4), 32-36.

Saggese, J. (2011). "Cut and Mix": Jean-Michel Basquiat in Retrospect. *Nka: Journal of Contemporary African Art*, 28(1), 88-95.

Connolly, S. (2017). Jean-Michel Basquiat and Antiquity. *Classical Reception Journal*, 10(1), 1-20.

Procedures

- **Day 1-** Begin the lesson by passing out paper and crayons to each table. Play some instrumental 80's hip hop music and let students color and doodle to the beat of the music. Afterwards, ask students what kinds of colors and shapes they decided to use. Have students get up and walk around to see each other's work. Afterwards, explain to students that they are about to learn about one of the most influential artists of that time era. Continue with a Visual Thinking Strategy of Basquiat's *Untitled (Skull)* painting. Next, play the video that reads the book, Radiant Child. Complete the hour by having students fill out on paper the following questions (collect at the end of class):
 - "Who is Basquiat?"
 - "Where are his parents from?"
 - "What style of art does he work in?"
 - "What or who inspired him growing up?"
- **Day 2-** Review Basquiat and talk about some additional information about him from additional research that has been done. Have students discuss his aesthetic choices, use of color, shapes, and line work. Next, pass out a small piece of wood to each student and

explain to them that they will need to Gesso their wood in order to paint on top of it.

Have students put their first and last name on the back of the board. Give a brief demonstration of Gessoing followed up by painting rules, procedures, and cleaning expectations. Give students a few minutes to Gesso then finish the class by doing some thumbnail sketches focusing specifically on color, composition, and line work. Remind students that they are drawing inspiration from Basquiat but not copying his work. Their work should be unique and original.

- **Day 3-** Begin the class with a demonstration on how to use, mix, and apply acrylic paint and how to clean up. Give students most of the class time to paint their board, focusing on color, composition, and line work. Play some 80's instrumental hip hop music in the background for inspiration. Allow 5-7 minutes to clean up and put projects on the counter to dry. (Make sure to line counters with newsprint/newspaper for students to place projects on top of).
- **Day 4-** Today, pass out a golf-ball sized piece of *Sculpy*. Allow students to play with it for a few minutes for them to get the feel of it. Next, have students put their *Sculpy* in the middle of the table and join in on discussing Basquiat's paintings. Bring up a picture of one of his paintings and discuss his use of expressive and gestural figures/portraits in his work. Talk about Basquiat's upbringing and his mother's battle with mental illness. Remind students of Basquiat's accident as a child and how he looked at anatomy books when his body was healing. Ask students what they think it would look like in the mind of someone who was either dealing with a mental or physical illness. By asking questions and having dialogue as a class, students will be learning to understand the hardships some people face and ways to cope with difficult circumstances. Next, have

students hold their *Sculpy* once again and begin to pull and pinch. Have students experiment with different ways of molding the material. Give students the opportunity to create a face that shows expression through the face and/or hair. Show methods of additive and subtractive sculpting and how to make simplified facial features. Allow students to experiment for a few more minutes and then use the last few minutes to clean up.

- **Day 5-** Start the class with a brief overview of Basquiat, his street art style, his battle with physical injuries as a child and his mother's battle with mental illness. Next review molding techniques with the *Sculpy*. Give students the majority of class to create their expressive face. When they are done, have them carve in their initials to the backside of their face using a toothpick. (Bake *Sculpy* according to the directions on the box when given the chance).
- **Day 6-** Pass sculptures back to students and have them outline some areas in black marker or acrylic paint. When finished, have students hot glue their sculpture onto their painted wood. For the rest of class, have students write down what they learned about Basquiat, how to help people who may be struggling in one way or another, and what their favorite and least favorite part of the lesson was. Have students turn in their paper at the end of class.



Figure 14. Jean-Michel Basquiat Lesson.
Work of art by student N. From collection of
author.



Figure 15. Jean-Michel Basquiat Lesson.
Work of art by student O. From collection of
author.

List of Requirements for Jean-Michel Basquiat Project

1. Paint an expressive background on Gessoed wood that is inspired by, but not directly copied from, Basquiat. Use bright colors, good composition, and line work.
2. Create an expressive figure (head) that shows either expressive facial features and/or hair. Use pinch and pull, coiling, and additive and subtractive techniques. Add some black lines on top of sculpture to add visual interest.
3. Show strong craftsmanship by having clean edges on wood, neatly mixed and applied paint, and a smoothly sculpted sculpture.

Yayoi Kusama for Middle School

By Katie Stiffler

Duration- Approximately 5 days for 45 minute classes

Outcome Statement

By the end of this lesson, students will have a better understanding and appreciation for contemporary Asian art. They will learn about Yayoi Kusama, contemporary art, the importance of mental health, and how to express oneself through creating art inspired by Kusama's *My Eternal Soul* exhibit. Students will be encouraged to draw inspiration from Kusama but not expected to copy her. This lesson is important to this age group because it helps students process the difficult topic of mental illness as well as express their own identity through the use of art making.

Objectives-The Learner Will:

1. Analyze and discuss works of art by Yayoi Kusama.
2. Remember and recognize works of art by Yayoi Kusama
3. Create a mixed media painting that uses contrasting colors and line work in a square format
4. Evaluate likes and interests in order to incorporate it into project.

Learning Targets

I can create a mixed media painting that uses an expressive colors and line work in a square format.

I can have an appreciation for contemporary art and understand that sometimes art deals with uncomfortable issues in life.

I can recognize works of art by Yayoi Kusama.

I can connect vocabulary to the project.

I can use my tools and materials responsibly.

Universal Design for Learning- This lesson incorporates several different stimuli to engage students who have all different multiple intelligences:

- Visual- Show a short video that shows works of art by Yayoi Kusama in her exhibit, *My Eternal Soul*
<https://www.youtube.com/watch?v=5TTeAWEqTXA> and <https://www.tokyoweekender.com/events/yayoi-kusama-eternal-soul/> -(hyperlink to photo reference)
- Linguistic- Students will read a short article on Yayoi Kusama and answer a few questions about her. <https://www.tate.org.uk/kids/explore/who-is/who-yayoi-kusama>
- Intrapersonal- Students will create a piece of art that highlights their interests in life.
- Abstract Random- Students will stick circle stickers on top of ordinary surfaces in the classroom.
- Concrete Sequential- There will be a provided a printed off checklist of the requirements students need to have for their art project.

National Core Visual Art Standards

VA:Cr1.2.7a

VA:Cr2.1.7a

VA:Cr2.1.8a

VA:Cr2.2.8a

VA:Pr5.1.7a

VA:Re.7.1.8a

VA:Re8.1.7a

VA:Cn11.1.8a

Vocabulary and Terms

Mixed media

Mental illness

Self-reflection

Wet into wet

Wash

Resist

Materials

Watercolor

Oil Pastel

9x9" Watercolor paper

Paint brushes

Cups/jars for water

Rulers

Resources

Zwirner, D. (2017, November 18). ^{4K} Yayoi Kusama's Festival of Life "My Eternal Soul" Full

Walkthrough @ David Zwirner, NYC. Retrieved January 5, 2019, from

<https://www.youtube.com/watch?v=5TTeAWEqTXA> -website

Tate. (n.d.). Who is Yayoi Kusama? – Who Are They? Retrieved January 5, 2019, from

<https://www.tate.org.uk/kids/explore/who-is/who-yayoi-kusama> -website

Additional Resources-

Lamburg, L. (2107, September 14). Artist Describes How Art Saved Her Life. Retrieved

January 5, 2019,

from <https://psychnews.psychiatryonline.org/doi/10.1176/appi.pn.2017.9a21>

Hasegawa, Y., & Miki, P. (2006). The Spell to Re-integrate the Self: The Significance of the

Work of Yayoi Kusama in the New Era. *Afterall: A Journal of Art, Context and*

Enquiry, 13(13), 46-53.

Procedures

- **Day 1**-Begin the class by asking students what they think of when they hear art... what about artists? Next, pass out circle stickers for students to stick onto an ordinary surface. When they are done, ask them what they think about ordinary objects being covered in circles. Next, have students to a VTS of Kusama's dot art. Follow up the VTS by reading the article on who Kusama and is and have students answer the following questions:

"Who is Yayoi Kusama?"

"What is it about her artwork that makes it so unique?"

"Why did she decide to create her art the way the way she did?"

"How does her art challenge the stereotypical mold that many people try to fit art into?"

"How does her art help her deal with her mental illness?"

When students are done asking questions, show students the walk-through video with

Kusama's art at the *What Remains to be Seen* exhibition. At the end of the class ask

students to compare and contrast her work from the exhibit to that of her dot paintings.

- **Day 2-** Review the artist Yayoi Kusama and talk about how she used her art to deal with her mental illness. Afterwards, show students a very brief PowerPoint that goes over the vocabulary words and analyze a few of Kusama's paintings from her *My Eternal Soul* exhibit. Have students identify the elements and principles they see in her art. Next, give students some time to reflect about their own likes and interests and explain to students that it is important for them to have friends and/or hobbies which can help contribute to happy mental health. Pass out a piece of paper and encourage students to jot down any note and/or idea that pops into their head. Wrap up the lesson by talking about how it is good to reflect on things that make people happy. Encourage students to try to have a positive outlook on their day.
- **Day 3-** Begin the lesson with review on who Yayoi Kusama is. Next, give students the opportunity for a few minutes to share out things, hobbies, or people that make them happy. Next, pass out a piece of newsprint paper and show students how to set up thumbnail boxes. Talk about Kusama's square compositions and let students know that their composition will also be square. Give students the rest of time to sketch out their ideas. Encourage students to get a minimum of two thumbnail sketches done.
- **Day 4-** Begin today by passing out a piece of square 9x9" (sizes can vary) watercolor paper. Ask students why their paper is square and not rectangular. Remind students to put their name on the backside of their paper, and then turn it around. Next, have students choose their favorite thumbnail sketch and begin to lightly sketch out their composition. Students should make sure to have a ½" border around their project. Walk around the room and help out any students who may need help with using a ruler. Have students come up with a pattern for their border. When they are finished, students will

need to start drawing out their composition. Give students the rest of class time to do so. Allow 1-2 minutes to clean up.

- **Day 5-** Pass out oil pastel and have students outline their drawing in either warm or cool colors. When they are finished, have students place in a pattern in the negative space. Allow the full class time to work on this. At the end of class, allow students 2-3 minutes to put things away and recap on who the artist is that they are studying, why she chose dots for some of her aesthetic, and how to create a positive mindset.
- **Day 6-** Start the class by giving a brief demonstration on watercolor. Talk students through cleaning procedures and paint rules and expectations. Next, show students how to paint wet into wet and add in washes. Give students a scrap piece of watercolor paper and allow them to practice and experiment for the rest of the class. Give students 3-4 minutes to clean up and put practice sheets on the drying rack.
- **Day 7-** Begin the class by first reviewing the artist and follow up by reviewing painting rules, expectations and cleaning procedures. Have students paint their negative space in the opposite color scheme to give contrast to the painting. Give the rest of class time to work. When they are finished, allow 4-5 minutes of clean up and re-capping on what they learned.



Figure 16. Yayoi Kusama Lesson. Work of art by student P. From collection of author.



Figure 17. Yayoi Kusama Lesson. Work of art by student Q. From collection of author.



Figure 18. Yayoi Kusama Lesson. Work of art by student R. From collection of author.

List of Requirements for Yayoi Kusama Project

1. Lightly draw out a composition that showcases your likes and interests. Make sure to have focal point and to fill the page.
2. Outline composition in either warm or cool colors in pastel.
3. Create a pattern on your border.
4. Paint with the opposite color scheme with watercolor using washes and wet into wet techniques.
5. Create a strong composition by having a focal point and shapes in the negative space.
6. Show strong craftsmanship by using proper painting skills, creating a nice, even border with a pattern, outlining neatly in pastel, and turning in project with no bends or tears in the paper.

Yoshitomo Nara for Middle School

By Katie Stiffler

Duration- Approximately 7 days for 45 minute classes

Outcome Statement

By the end of this lesson, students will have a better understanding and appreciation for contemporary Asian art. They will learn about the art of Yoshitomo Nara, how to connect emotions to art, and watercolor techniques. This lesson is important to this age group because it talks about emotions and how as humans, everyone experiences different emotions throughout the day and how to make their art relatable to the viewer like Yoshitomo Nara does. This lesson allows students to express themselves in a healthy and constructive way.

Objectives-The Learner Will:

1. Analyze and discuss works of art by Yoshitomo Nara.
2. Remember and recognize works of art by Yoshitomo Nara
3. Create a watercolor portrait in the style of Yoshitomo Nara that depicts an emotion the student can relate to.
4. Self-evaluate and connect to an emotion that they experience on a regular basis.

Learning Targets

I can create a watercolor painting that uses an emotion and is inspired by Nara's style as well as anime and manga.

I can have an appreciation for contemporary art and understand that art is relatable.

I can recognize works of art by Yoshitomo Nara.

I can use my materials appropriately.

I can connect to the vocabulary and apply my understanding of it to the project.

Universal Design for Learning- This lesson incorporates several different stimuli to engage students who have all different multiple intelligences:

- Visual- Students will do a Visual Thinking Strategy of one of Yoshitomo Nara's paintings.
- Linguistic- Students will read a short article on Yoshitomo Nara and answer a few questions about him.
- Intrapersonal- Students will think of an emotion that depicts who they are as individuals.
- Concrete Sequential- There will be a provided a printed off checklist of the requirements students need to have for their art project.
- Abstract Random- Students will create quick anime characters of themselves as a warmup.

National Core Visual Art Standards

VA:Cr1.2.7a

VA:Cr2.1.7a

VA:Cr2.1.8a

VA:Cr2.2.8a

VA:Pr5.1.7a

VA:Re.7.1.8a

VA:Re8.1.7a

VA:Cn11.1.8a

Vocabulary

Manga

Anime

Emotions

Punk Rock

Neo-Pop Art Movement

Superflat Art Movement

Materials

Watercolor

Colored pencil

Permanent marker

Watercolor paper

Paint brushes

Cups/jars for water

Resources

Nara, Y. (2008). *Cosmic Girl (Eyes Open, Eyes Shut)*[Painting found in Rosenfeld Gallery, New York]. Retrieved January 19, 2019, from [http://www.artnet.com/artists/yoshitomo-](http://www.artnet.com/artists/yoshitomo-nara/cosmic-girl-eyes-open-eyes-shut-a-cNblmYN43aUEzi-LkNfnGg2-)

[nara/cosmic-girl-eyes-open-eyes-shut-a-cNblmYN43aUEzi-LkNfnGg2-](http://www.artnet.com/artists/yoshitomo-nara/cosmic-girl-eyes-open-eyes-shut-a-cNblmYN43aUEzi-LkNfnGg2-) photo for VTS

Lin, A. (2015). Yoshitomo Nara. Retrieved January 19, 2019, from

[https://artreview.com/features/summer_2015_ara_yoshitomo_nara/-](https://artreview.com/features/summer_2015_ara_yoshitomo_nara/) website

Additional Resources

Frazier, D. (2013). Yoshitomo Nara. *Art and AsiaPacific*, (85), 148.

Vassiliou, A. (2015). YOSHITOMO NARA: A Cult Classic. *Art and AsiaPacific*, (94), 50-51.

Joyes, L. (1999, July). Yoshitomo Nara "No they didn't" Ginza art space, Tokyo, 1999.

Retrieved January 19, 2019, from [http://www.academia.edu/5230753/Art_in_America - Yoshitomo Nara No They Didn t Ginza Art Space Tokyo 1999](http://www.academia.edu/5230753/Art_in_America_-_Yoshitomo_Nara_No_They_Didn_t_Ginza_Art_Space_Tokyo_1999)

Procedures

- **Day 1-** Begin the lesson by asking students what they know about anime and manga. Have them draw themselves in an anime style for fun. Next, have students do a Visual Thinking Strategy on Yoshitomo Nara. After the VTS, ask them what similarities and contrasts they see with Yoshitomo Nara's painting and with the anime style. Afterwards, have students read the interview article on him and answer the following questions:
 - “Who is Yoshitomo Nara?”
 - “What kind of art influenced his style?”
 - “Where is he from?”
 - “What other country did he live in?”
 - “What is the main subject matter in his art?”
 - “Why do you think he uses negative emotions in his art?”
 - “How can you relate to his art?”
 - “Do you deal with difficult emotions from time to time?”

When they are finishing answering the questions, have students write down one fact they learned about Nara and use it as an exit ticket.

- **Day 2-** Refresh students on who the artist is and what were some of his main influencers. Next, pass out handouts on how to draw anime faces. Walk students step by step on how to start the face, divide it into axis lines, and where to place facial features. When they are done, pass out anime hair styles and have them choose one they think

best suits their own hairstyle. Give students the full class time to work and practice drawing large. Allow 1-2 minutes to clean up.

- **Day 3-**Begin the class by pulling up a picture of Yoshitomo Nara's paintings and have students compare and contrast their drawing to his. Ask how the eyes, nose, and mouth differ from that of regular anime. When they are finished listing off the differences, have students get a piece of newsprint and practice another portrait using what they learned the previous day, but modify it to look more like Nara's style. Talk about how the nose is just two dots and how the mouth is often just a line, while the eyes are very spread apart. Also note that Nara's style is from the *Superflat* movement and the way he draws hair is very two-dimensional. Remind students to keep their drawings reduced to basic shapes and limited lines. Allow 1-2 minutes to put things away.
- **Day 4-** Pass out a piece of 9x12" (size can vary) watercolor paper and have students begin to draw their Yoshitomo Nara inspired self-portrait. Remind them to fill the page, keep the lines simplistic and few. When they are finished, allow students the rest of class time to color in their rough-draft sketch. Have them think about what colors they want to use for their clothes and skin tone. Give students 2-3 minutes to clean up and put things away.
- **Day 5-** Begin the class by refreshing students on Nara, his style, subject matter, and his use of emotion in his art. Have students get out their drawings and self-evaluate their projects. Have students make sure their style resembles Nara's with the simplistic facial features and depict some kind of emotion that they can relate to on a regular basis, whether positive *or* negative. Next, have students get a piece of paper towel, watercolor, paint brushes, and cup of water. Briefly remind students of painting rules and

expectations as well as cleaning procedures. Next, do a step-by-step demonstration of how to mix skin tones with watercolor. Show students the different range in tones in order to honor everyone with different skin tones. Make sure to go over wet into wet and wash techniques and explain to students that watercolor requires as few brush strokes as possible. Give students the rest of class time to work. Have them paint in their face but not their eyes. Give students 4-5 minutes to properly clean up and put their things away.

- **Day 6-** Allow students to get out their work and materials right away so that they have the full class hour to work. Remind them of painting rules and expectations as well cleaning procedures. Students should finish painting skin tone, hair, and clothes, then paint their background in either a warm or cool color. Allow 4-5 minutes to clean up.
- **Day 7-** Wrap up the lesson by asking students what they learned about Yoshitomo Nara and his use of emotion in his paintings. Ask students some healthy ways they can deal with negative emotions that they deal with. Next, do a demonstration on how to use 2-3 colors with color pencil to layer up for coloring in the eye. Give students enough class time to do so. When they are done coloring in their eyes, have students outline their project in black permanent marker. When they are done with their project, have students glue down their project onto a larger piece of black paper, put their name, date, and term on the back of their paper.



Figure 19. Yoshitomo Nara Lesson. Work of art by student S. From collection of author.



Figure 20. Yoshitomo Nara Lesson. Work of art by student T. From collection of author.



Figure 21. Yoshitomo Nara Lesson. Work of art by student U. From collection of author.



Figure 22. Yoshitomo Nara Lesson. Work of art by student V. From collection of author.

List of Requirements for Yoshitomo Nara Project

1. Draw a self-portrait in the style of Yoshitomo Nara.
2. Paint skin, hair, clothes, and background with watercolor. Use wash and wet into wet techniques. Keep background colors either warm or cool. Make sure to mix skin tones that resemble your own. Use as few paint strokes as possible.
3. Color in eyes using 2-3 colors, layering in with the lightest value first and adding in the dark tone on top.
4. Outline project in black, permanent marker.
5. Make composition fill the page.
6. how strong craftsmanship by using watercolor and colored pencils properly.

Hodaka Yoshida Lesson for Middle School

By Katie Stiffler

Duration- Approximately 5 days for 45 minute classes

Outcome Statement

By the end of this lesson, students will have a better understanding and appreciation for contemporary Asian art. They will learn about the art of Hodaka Yoshida, relief printmaking, collage, composition, landscape, and craftsmanship. They will also learn about the common two forms of Japanese printmaking: ukiyo-e and sosaku hanga. This lesson is important to this group because it helps students recognize and understand the aesthetic differences between traditional and contemporary Japanese printmaking.

Objectives-The Learner Will:

1. Analyze and discuss works of art by Hodaka Yoshida.
2. Remember and recognize works of art by Hodaka Yoshida
3. Create a mixed media collage and print of a stylized version landscape.
4. Apply understanding of relief printmaking methods and collage to their project.
5. Understand the difference between ukiyo-e and sosaku-hanga prints.

Learning Targets

I can create a mixed media collage that is of a landscape.

I can create a landscape using cool colors for the background and warm colors for the foreground.

I can recognize works of art by Hodaka Yoshida.

I can use my materials appropriately.

I can apply my understanding of the vocabulary to my projects and to help with my contribution to class discussions.

I can carefully register my print so that it is ready for display.

Universal Design for Learning- This lesson incorporates several different stimuli to engage students who have all different multiple intelligences:

- Visual- Students will do a Visual Thinking Strategy of Hodaka Yoshida's art.
- Linguistic- Students will read a short article on Hodaka Yoshida and answer a few questions about him.
- Naturalistic- Students will create a landscape.
- Concrete Sequential- There will be a provided a printed off checklist of the requirements students need to have for their art project.

National Core Visual Art Standards

VA:Cr1.2.7a

VA:Cr2.1.7a

VA:Cr2.1.8a

VA:Cr2.2.8a

VA:Pr5.1.7a

VA:Re.7.1.8a

VA:Re8.1.7a

VA:Cn11.1.8a

Vocabulary

Landscape (foreground, middle ground, background)

Ukiyo-e

Sosaku-hanga

Relief printmaking

Register

Matrix

Collage

Materials

9x12" white paper (size can vary)

6x9" piece of Styrofoam (size can vary)

Ink or paint

Paint brushes or brayers

Wallpaper and/or magazines

Glue sticks

Stylus

Scissors

Resources

Wanczura, D. (2018, November 6). Hodaka Yoshida - 1926-1995. Retrieved February 16, 2019, from <https://www.artelino.com/articles/hodaka-yoshida.asp>- website

Additional Resources

Cole, T. (2016). Moon: Yoshida Hodaka. *JAMA*, 315(6), 538-539.

Rohn, M. (2012). Yoshida Hodaka and post-World War II Japanese and American artistic exchange. *St. Olaf collage*, 1-18. Retrieved January 20, 2019, from https://wp.stolaf.edu/flaten/files/2013/08/Matt_Rohn_essay.pdf.

Procedures

- **Day 1-** Start off the lesson by asking students what they think printmaking is. Give students a few minutes to think and voice what their thoughts are. Afterwards, have students do a short Visual Thinking Strategy on one of Hodaka Yoshida's abstract

landscape prints. When they are done, have students read about Yoshida and answer the following questions:

“Who is Hodaka Yoshida?”

“When was he born and when did he die?”

“What important historical event happened during the time of his life?”

“Where is he from?”

“What style of printmaking is he best known for?”

When they are finished answering questions, show students some examples of ukiyo-e prints by Hokusai and Hiroshige. Have students identify the differences between the traditional Japanese printmaking and the contemporary style of Yoshida.

- **Day 2-** Refresh student’s memory of Hodaka Yoshida and his sosaku-hanga style of printmaking. Next, show students a picture of a landscape. Have them identify where they think the foreground, middle ground, and background is. When they are done, have students create 2-3 thumbnail sketches of an imaginary landscape making sure to incorporate foreground, middle grounds, and background. Students will also need to add in line work into their print. Once they are done with their sketch, let students know they will be making a relief print of their landscape for the background of their project. Let students know that a relief print is any type of print that creates prints from a carved surface. The carved-out areas will remain the white of the paper while everything else will be colored.
- **Day 3-** Start off the day by asking students what a relief print is, who Hodaka Yoshida is, and what genre of Japanese printmaking he worked in. Next, have students get out their thumbnail sketches and proceed to pass out a piece of Styrofoam to students. Have

students trace the size of the Styrofoam, then recreate their favorite thumbnail sketch onto their composition. When they are done, show students how to transfer their drawing onto their Styrofoam. Finally, demonstrate how to use a stylus and stress the importance of using them wisely. Remind students to not poke each other with the stylus or use it to carve into the tables. Also tell students that once they start pressing into their Styrofoam, to not press so hard that they push it all the way through. Once the demo is over, give students the rest of class time to use their stylus' to go over their lines on their Styrofoam. Remind students that they need some lines placed within their landscape composition. For the last 2-3 minutes, give students time to put their project away and to hand back the stylus'.

- **Day 4-** Start the class off by asking students to explain what a relief print is and why it is important to carve into the Styrofoam. Next, demonstrate how to register the matrix (Styrofoam) and how to make a print. Thoroughly explain the importance of lining up the print correctly and follow up the demo by reminding students the importance of cleaning up at the end. Have students get one piece of newsprint to slip under their matrix and one piece of paper to print. The newsprint will serve the purpose of keeping the table clean and a place to put the matrix on when students are not printing. Give students the rest of class time to print. Allow 5-7 minutes for students to clean up and put things away.
- **Day 5-** Start off the class by asking students how they felt their prints went and things they struggled with. Afterwards, explain collage and why they are incorporating it into their project (Hodaka uses several different textures in his prints and this is a way to modify the project without copying his style all the way). Pass out wall paper and/or

magazines to each group of students and have them begin cutting out shapes that make visual sense for their landscape. Have students paste down their shapes when they find the right placement for them. Cut class short by about 10 minutes. Give students 3-4 minutes to clean everything up, making sure students pick up scraps off the floor and throw them away. The last 5-6 minutes of class, show students how to sign their prints and finally recap on everything they learned regarding Hodaka Yoshida, printmaking, and collaging.

** Depending on the size and complexity of this project, teachers may want to extend the amount of time spent on it.

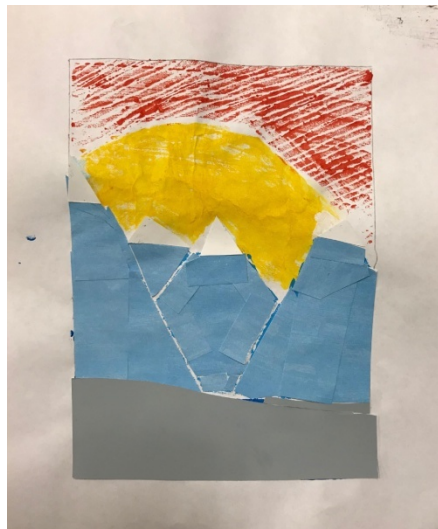


Figure 23. Hodaka Yoshida Lesson.
Work of art by student W. From
collection of author.



Figure 24. Hodaka Yoshida Lesson.
Work of art by student X. From
collection of author.

List of Requirements for Hodaka Yoshida Project

1. Draw a landscape using foreground, middle ground, and background.
2. Carve into Styrofoam making sure to add lines into your composition.
3. Register your print before you start printing. Print your landscape with no less than 2 colors and no more than 5.
4. Collage on top of your print using at least 3-5 collaged papers in areas that make visual sense.
5. Show strong composition by having a focal point and landscape divided into thirds.
6. Show strong craftsmanship by properly registering prints, a clean border, and neatly cut and pasted paper.

Appendix B

HSIRB Letter of Approval

WESTERN MICHIGAN UNIVERSITY



Institutional Review Board
FWA00007042
IRB00000254

Date: December 4, 2018

To: William Charland, Principal Investigator
Katherine Stiffler, Student Investigator for thesis

From: Amy Naugle, Ph.D., Chair 

Re: IRB Project Number 18-12-03

This letter will serve as confirmation that your research project titled “Non-Western Art Lesson Plan” has been **approved** under the **exempt** category of review by the Western Michigan University Institutional Review Board (IRB). The conditions and duration of this approval are specified in the policies of Western Michigan University. You may now begin to implement the research as described in the application.

Please note: This research may **only** be conducted exactly in the form it was approved. You must seek specific board approval for any changes to this project (e.g., ***you must request a post-approval change to enroll subjects beyond the number stated in your application under “Number of subjects you want to complete the study”***). Failure to obtain approval for changes will result in a protocol deviation. In addition, if there are any unanticipated adverse reactions or unanticipated events associated with the conduct of this research, you should immediately suspend the project and contact the Chair of the IRB for consultation.

Reapproval of the project is required if it extends beyond the termination date stated below.

The Board wishes you success in the pursuit of your research goals.

Approval Termination:

December 3, 2019

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