



Academic Resource for Teachers & Students

HISTORIAS DE AYER Y HOY
STORIES OF YESTERDAY AND TODAY
06.09.18 - 07.08.18

9-12



table of contents

Lesson Overview	03
Core Curriculum Tie Ins	04
About	05
Artists	06
Lesson Plan (Discussion, Prep, Demo)	09
Reflection	14
Terminology	15
Resources	16



lesson overview

lesson plan

Designed to extend and enhance the learning experience of our exhibit while linking to core curriculum subject matter.

lesson objectives

- To encourage exploration of an idea.
- To understand complex reasoning and interpretation through an artwork's concept.
- To develop empathy through making process.

core curriculum tie-ins

Ninth through twelfth.

Social Studies - United States History II (The 21st Century), Social Studies - United States Government & Citizenship, Visual Art

lesson overview

On the ARTS tour, students will learn about the artwork and ideas of Latino/a artists of Utah. Students will learn about a specific artist's process and materials. Students will explore and experiment with re-interpreting subject matter through experience, identity, and/or place.

length of class

One to Three Class Sessions.

supplies

9-12

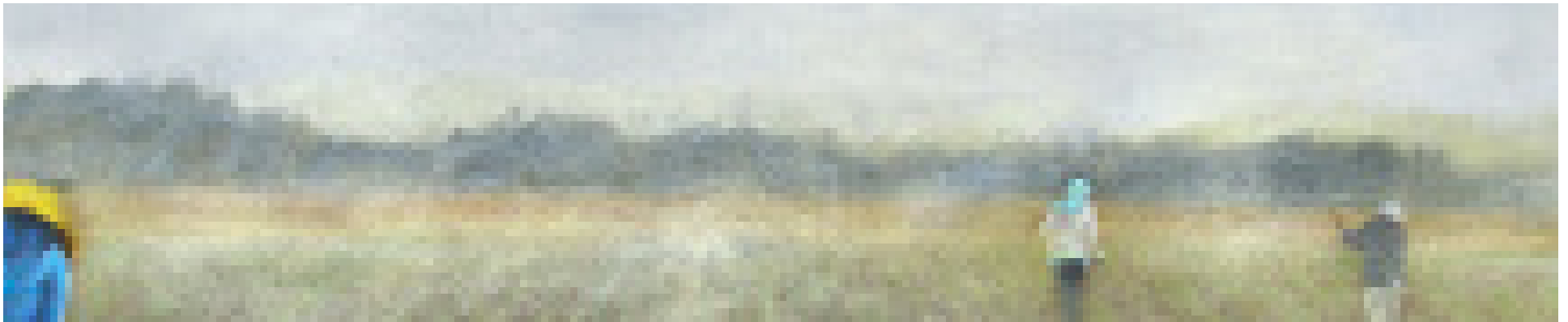
5x7 Heavy Duty Card Stock

Oil Pastel OR Soft Pastel (fixative needed)

Eraser (White or Pink type) 2 per student

Optional

Marker OR Colored Pencil



LAURA ROMERO - MORNING MIST

core curriculum tie-ins

Visual Art - Level Two

Secondary Visual Arts - Level 2

Strand: CREATE (L2.V.CR.)

Students will generate artistic work by conceptualizing, organizing, and completing their artistic ideas. They will refine original work through persistence, reflection, and evaluation (**Standards L2.V.CR.1-6**).

Strand: RESPOND (L2.V.R.)

Students will understand, evaluate and articulate how works of art convey meaning for the observer as well as the creator (**Standards L2.V.R.1-4**).

Strand: CONNECT (L2.V.CO.)

Students will relate artistic skills, ideas, and work with personal meaning and external context (**Standards L2.V.CO.1-2**).

Social Studies - United States History II

U.S. II Strand 8: THE 21ST CENTURY

UNITED STATES

U.S. II Standard 8.1:

Students will select the most historically significant events of the 21st century and defend their selection.

U.S. II Standard 8.2:

Students will apply historical perspective and historical thinking skills to propose a viable solution to a pressing economic, environmental, or social issue, such as failing social security, economic inequalities, the national debt, oil dependence, water shortages, global climate change, pandemics, pollution, global terrorism, poverty, and immigration.

U.S. II Standard 8.3:

Students will use evidence from recent events and historical precedents to make a case for the most significant opportunities the country will have in the future.

Social Studies - United States

Government & Citizenship

U.S. GOV Strand 2: CIVIL LIBERTIES, CIVIL RIGHTS, AND RESPONSIBILITIES

U.S. GOV Standard 2.2:

Students will examine various perspectives on a current rights-related issue; take a position; defend that position using the Constitution and Bill of Rights, historical precedents, Supreme Court decisions, and other relevant resources; and share that position, when possible, with relevant stakeholders.

U.S. GOV Strand 5: THE U.S. AND OUR RELATIONSHIP TO THE WORLD

U.S. GOV Standard 5.1:

Students will analyze the constitutional process of creating foreign policy and the structures through which the federal government interacts with foreign governments, such as the Department of State, treaties, agreements, and alliances.

U.S. GOV Standard 5.4:

Students will craft an argument for an appropriate role for the United States to take in addressing a global economic, environmental, or social issue such as humanitarian aid, migration, pandemics, or the loss of wildlife habitat.



FANNELY GODERISS - KILIMANJARO

ABOUT

Historias de Ayer y Hoy | Stories of Yesterday and Today

Presented in collaboration with the Christian Center of Park City and accompanying their third annual Latino Arts Festival, Historias de Ayer y Hoy presents the work of nine distinguished Latino artists living in Utah. Like the festival itself, Historias is a celebration of diverse talents. The exhibition includes emerging and established artists, with a collection of work that ranges from painting and photography to sculpture and installation. With powerful explorations of cultural identity, journeys both physical and emotional, and contemporary interpretations of Latino artistic traditions, each artist's work tells a story. Historias de Ayer y Hoy looks to the past as well as the present, and creates an exhibition centered on community, culture, celebration, and conversation.



V. KIM MARTINEZ - LOVE TO CURL ROUND THE BONES OF DEATH; ASK THE VENIMOUS SNAKE WHERE SHE GETS HER POISON

ARTISTS

Laura Romero

A group of figures is gathered around bins containing fruit. To the left are harvesting ladders propped in the trees. To the right are open, barren fields with orchards on the horizon. Looking through old family pictures and hearing the stories of working the fields has brought me to work on a series I call "Field Pickers." It is inspired by the hardships, past and present, of Hispanic migrant workers, especially my parents and their siblings. Harsh working conditions are portrayed through facial and body expressions, which tell of long days laboring through extreme temperatures, surrounded by insects and pesticides. My work explores the complex emotional lives of my subjects—peacefulness, tranquility, and humor are all present in the lives of these amazing people.

- Laura Romero



LAURA ROMERO - FIELD HAT

Fannely Goderiss

I grew up amongst beautiful surroundings with very creative parents who encouraged my artistic nature. My youth was spent discovering and exploring European-like architecture, the Jesuit ruins of Misiones, and the colorfully fascinating Fileteado drawings that adorned everything from buildings to taxis in my city. I also had the opportunity to visit the ruins of ancient civilizations where I observed and studied the sculpted stone forms and symbols. All of these things intertwined together to become important influences in my personal artistic style.

I am currently compiling a group of ceramic works which feature designs that I have been inspired to create. These carved designs in clay incorporate a combination of influences from my past as well as my recent collaborations with other artists. My ideas and inspiration stem from the cultural diversity I experienced in the country of my youth as well as the new insights, focus and friends I've gained from my time here in the States.

- Fannely Goderiss

Kim Martinez

7 Steps Forward 7 Steps Back is based on my experiences traveling routes used by Mexican/ Native American migrants for thousands of years along the now United States and Mexico borders. Traveling within the margins of this rigid yet fluid space allowed me the capacity to perceive others in a myriad of ways, all of which are now dependant not on preconception but on circumstances and experiences. The images in this series are not literal, but rather intellectual concepts and metaphors attempting to reveal the hidden structures of migration.

7 Steps Forward 7 Steps Back destabilizes the viewer by offering interpretive choices that may or may not seem plausible. I regard the fundamental tenet of a painting is to ask a question, and then allow the viewer the freedom to formulate an infinite number of responses.

- V. Kim Martinez



FANNELLY GODERISS - BLOSSOM 02

ARTISTS

David Maestas

I paint emotion, spirit, and places that live in my soul. Painting is my way of sharing my soul in the most genuine and intimate way I know how. I feel alive and yet at peace when I paint; it's the act of the brushstroke that inspires me. Each painting is a journey of self-expression, emotion, place, and culture. When my paintings elicit an emotional response and encourage dialogue, it is then that I have shared a piece of my soul.

- David Maestas

David Maestas was born in Chama, New Mexico in 1974. He was second to the youngest in a family of six boys. He was raised by his mother and attributes his creativity and artistic talent to the woman who taught him that it was okay to be different and to not be afraid to share his vision with the world.



DAVID MAESTAS - VENTANA DE LAS SOMBRAS PERDIDAS

Antonio Silveira

I was 13 when I began making Mata Ortiz pottery, learning the tradition from my family. It was only upon moving to Moab that I realized the images on my pots closely resemble the petroglyphs on the canyon walls in southeastern Utah. When I first saw the petroglyphs, the first thing I said was, "They copied me!" - Antonio Silveira

In the 1970s, artist Juan Quezada began a new pottery movement inspired by the artifacts discovered at the ancient city of Paquimé, Casas Grandes, Mexico, just a few miles away from the modern city of Mata Ortiz. The pottery discovered in Paquimé, and now being created by artists in Mata Ortiz, is built without the use of a potter's wheel. The shaping, polishing, and painting is all done by hand. Silveira inherited his love for this style of pottery from his parents at a young age. He moved from Mata Ortiz to Moab seven years ago, and continues this vibrant cultural tradition in his new home.

Oscar Amaya

Art is limitless, exploring is fascinating, and metal is an element that gives me the freedom and endurance to take my creations to a whole new level.

- Oscar Gonzalez Amaya

Born the youngest of five children in Autlán, Jalisco, Mexico in July 1965, Amaya was not viewed as skilled and creative because the culture did not permit it. Children were expected to work and help their families at a young age because of the lack of resources and opportunities. Nevertheless, he always found himself exploring the creative possibilities with the different resources available around him; he was always playing, creating, building, repurposing and recycling.



OSCAR AMAYA - QUIXOTE 1

ARTISTS

Nancy Rivera

In the pieces Social Security Card No. 1 and Transplant, I reflect on my experience of becoming a United States citizen after 18 years of living in the country. Both pieces evince the lengthy and laborious naturalization process through the slow, thoughtful process of their creation.

The modern-day phenomenon of fake news calls into question what we perceive as true and authentic. This line of questioning extends into and includes the notions of authenticity and legitimacy of someone's citizenry in the American cultural fabric. In this light, I created a to-scale embroidered replica of a social security card: a nondescript document that often goes unconsidered by its holder but, in today's world, acts as a personal-identification document. The resulting object, recognizable by its design and motifs, is a one-of-a-kind facsimile of a document that is continually mechanically reproduced and has been over 450 million times.

In Transplant, I planted wildflower seeds gathered in Ciudad Guzmán—a town in the Mexican state of Jalisco—in Utah soil. The piece alludes to cultural relocation and assimilation.

- Nancy Rivera

Sarah May

This project is an exploration of the ethnic, cultural diversity and identity of myself and those who have volunteered their feelings and stories. As a person who has been stereotyped and racially profiled, I wanted to explore my identity as a Latina, a woman, and being bi-racial, while acknowledging the perspectives and judgments given to me at a glance.

My journey of identity starts with my Mother and Abuela. The women who fled El Salvador in the midst of a civil war to come to a country where their family would be free of turmoil. I look to them and their past lives; they are the beginning of my story.

Through my journey of questioning my own identity, I opened the conversation to family and friends who are connected to the Latin heritage. A collection that honors those who are finding their place in a society which says you are one thing, but cannot be the other. These retablo inspired boxes symbolize the identity and soul of myself, and those who have more to their story than a first glance.

Through this process, I have reconciled with the past, present and future, and come to a point of acceptance of the person I am today.

- Sarah May

Jaun Pablo Gasca

In 2013, I started experimenting with different mediums and techniques and discovered that geometry and abstraction were the styles I was looking for to express myself. I began investigating the work of the American Abstract Expressionists of the 1940s and 50s and the Mexican Geometrism movement of the 1970s. The way these artists used space, color, light, and design to give their paintings that expressiveness and life sparked my inspiration and creativity to start creating my own geometric compositions.

- Juan Pablo Gasca



ANTONIO SILVEIRA - UNTITLED 03

Discussion

Start a dialogue with your students by using the visual thinking routine above. Show examples of Nancy Rivera's artwork. Actively listen to your students and paraphrase their statements and repeat back to them to validate their response. Connect their visual thinking responses to any of the following entry points for conversation.

There are two Visual Thinking Routines you can use - either together or just one. "See, Think, Wonder" - is a great way to make the artwork accessible. "I used to think" - is great for not only additional context and content but it offers your students to learn about what they perceive to know but what they actual know. It's great also for to learn and grasp with empathy and tolerance especially paired with Nancy Rivera's artwork.

Feel free to use both by setting up questions specifically about the art with "See, Think, Wonder". Doing the curriculum tie-ins switch to the "I used to think". You can use this as a writing prompt as a before and after - this could be an interesting way to see what changes in thought and feeling the work and it's content had on your students.

Visual Thinking Routine

What do you see?

What do you think about that?

What does it make you wonder?

Visual Thinking Routine

Remind students of the topic you want them to consider. It could be the ideal itself--fairness, truth, understanding, or creativity--or it could be the unit you are studying. Have students write a response using each of the sentence stems::

- I used to think...
- But now, I think...



Discussion (cont.)

Entry Points

Materials

What is it that we are looking at?

Why do you think Nancy would create a Social Security Card?

What is a social security card made of?

Subject Matter

What is it that we are looking at?

Why do you think Nancy would create a Social Security Card?

What is a social security card made of?

Process

How do you think she made it?

What was the first thing she did?

Do you think she rushed in making it? How long do you think it took her to make this - Why or why not?

Do you think you would have the patience to make a piece like this?

Artist

Considering the exhibition is on Latino artists – why do you think Nancy made this piece?

How is social security card important to Nancy or to the Latino community in general?

Do you think it's just as important to you? Why or why not?

What makes your social security card different?

What makes your social security card the same?

Curriculum Tie-Ins

Social Studies (United States Government & Citizenship)

How long do you think it took Nancy to receive her social security card?

(Nancy talks in her artist statement taking 18 years to gain citizenship – get your students to vocally guess. Afterwards tell them 18 years give them a couple of seconds to process)

How do you feel about the fact it took her 18 years?

How long do you think it takes to get a social security card if you're born on United States soil?

How do you feel about that? Do you think that's fair?

What do you think the process looks like to become a citizen of the U.S?

Do you think this relevant right now?

Do immigrants have rights? How does that make you feel?

Why are social security cards valuable? When do you need a social security card?

Discussion (cont.)

Social Studies (United States History II)

Currently, as of June 2018 – the US has enforced a Muslim ban.

The US is also enforcing an increase of ICE (Immigration and Customs Enforcement) in deporting immigrants.

News over Supreme Court Ruling of the Muslim Ban:

https://www.washingtonpost.com/news/the-fix/wp/2018/06/26/the-supreme-courts-rejection-of-the-trump-muslim-ban-argument-annotated/?noredirect=on&utm_term=.e5e75e037523

<https://www.nytimes.com/2018/06/26/world/americas/trump-travel-ban-effects.html>

News relating to I.C.E and Families:

<http://time.com/5325492/abolish-ice-history/>

<https://www.aila.org/infonet/map-ice-enforcement-actions-january-2017-current>

Current Bills over Immigration:

<https://www.congress.gov/search?q=%7B%22subject%22%3A%22Immigration%22%7D>

What do you know about this event?

How are you feeling?

How is this affecting families and communities at large?

How is this affecting our economy?

Why do you think folks would come to America "illegally" or even in general?

What do you think happens if your legal but your parent/guardian wasn't?

What do you think happens?

How would you be feeling if you were separated?

What if you didn't know if you're a citizen or not?

What if the government didn't know?

What do think that process looks like?

Where would you live?

How long do you think it'll be until you're reunited with your family?

How does all that make you feel?

How would you voice your concerns?

If you were to right a bill – what would be the issue(s), concern(s), and some solutions you put in your bill?

Preparation (9-12)

Before doing the project or even starting the demonstration. Make sure that you have all the materials that you need.

Talk with students about the properties of different pastels

It would be good to discuss you're the drawing materials. If you use oil pastels make sure to talk about its consistency being waxy (relating it to a soft crayon). Also, talk about blending with colors by layering, blender sticks, and even using white (though this affects the saturation of the piece). If using soft pastel emphasize it's messy potential with your students. It washable but whatever it touches will get covered in the residue (relate it to colorful charcoal). Soft pastels are easier to blend – they can layer and smudge with hands and paper towel.

NOTE: This project isn't necessarily about the materials and what they create. This project emphasizes process and learning about the material through erasing. (The process is inherently connected to the content of erasure in U.S History and identity. Make sure to connect the points of struggle and challenge in the erasing process to real life struggles and challenges.)

Remember to have a fixative spray (if you are on a budget you can use hairspray) DON'T your students spray inside the classroom – make sure to do this process outside for safety reasons. It may be easier to collect your student's work and spray yourself or assistant during or after class.

If it is a large group of students - tools can be shared. Erasers will be used so make sure to have at least 2 per student.



NANCY RIVERA - SOCIAL SECURITY CARD NO. 1

Demonstrate (9-12)

Now it's time to create! Your demonstration could be showing a before and after. The goal is to create an image and then erase it. Erase the entire image making close to what the paper looked before they drawing their images.

A crucial part of this is for them to create imagery they like or would struggle with losing or erasing.

Talk about an image that is important to them – do some brainstorming as a class. This can be personal or colors that they relate preciousness and/or happiness. You can decide to inform them about the erasing part of the project in the beginning or after the image is created. You'll get different reactions for both and tying them into the artwork will also be different.

Telling your students before gives them more intentionality to the process – some will make it a challenge for themselves others may not. I suggest making a requirement for creating AT LEAST 3 layers of color for oil pastel and AT LEAST 4 for soft pastel.

Telling your students after finishing their drawing could make them feel less motivated to erase due to the hard work put into the piece. Remind them that the process is the main focus and the not the product. Make it a requirement to document their work you or they can if they a camera and/or cell phone before erasing their image. This will create an opportunity for dialogue over the process, subject matter, and even empathy.



NANCY RIVERA - NATURALIZATION

Reflection

After your class has finished their project this is an opportune time to reflect, critique, and enhance their problem-solving skills. Depending on class size - your class can discuss each individual's piece, or you can ask the group reflective questions below to do a call and response with the class.

Process

- What did you think about making your artwork?
- Did you find it challenging – why/why not?

Artist

- How do you think the artist feels about making this kind of artwork?
- Looking at their artwork - what kind of emotions do you think they put into their art?
- What do you think your work and her artwork have in common?

Constructive

- If you had more time – what would you add/change?
- Name two individuals whose art looks like yours – how?
- Name two individuals that art looks different – What did they do differently than you – why?



NANCY RIVERA - SOCIAL SECURITY CARD NO. 1

Terminology

Fiber Art – refers to fine art whose material consists of natural or synthetic fiber and other components, such as fabric or yarn.

Textile – relating to fabric or weaving.

Installation - Mixed-media constructions or assemblages usually designed for a specific place and for a temporary period of time.

Embroidery - art of decorating fabrics using a needle and thread, or cloth that has been embroidered.

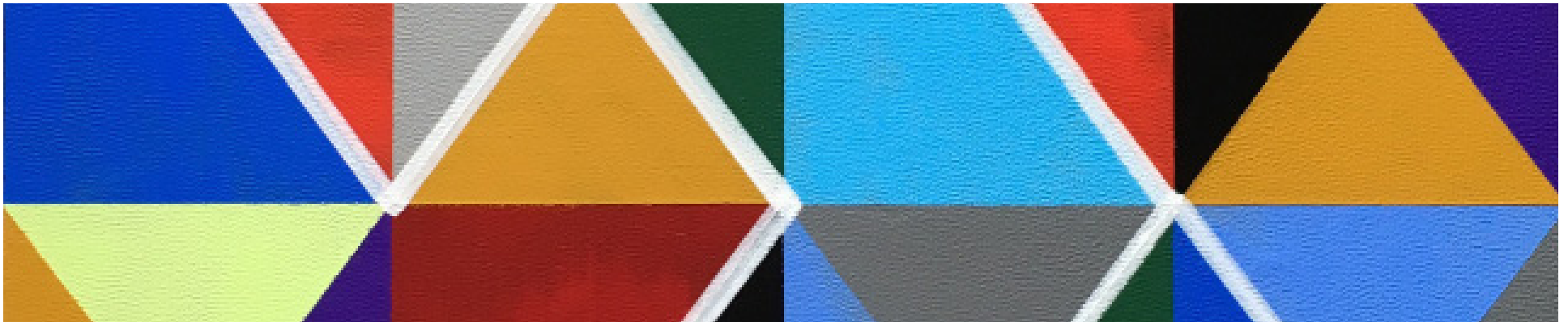
Replicate - To duplicate, copy, reproduce, or repeat.

Naturalization - the admittance of a foreigner to the citizenship of a country.

Immigration - the action of coming to live permanently in a foreign country.

Rights - a moral or legal entitlement to have or obtain something or to act in a certain way.

Due Process - fair treatment through the normal judicial system, especially as a citizen's entitlement.



JUAN PABLO GASCA - NO. 2

resources

Artist Links:

Nancy Rivera

<https://www.slugmag.com/interviews-features/selective-nature-nancy-rivera/>

Sarah May

<http://artistsofutah.org/15Bytes/index.php/sarah-mays-identity-re-tablos-at-mestizo/>

Kim Martinez

<http://artistsofutah.org/15Bytes/index.php/7-steps-forward-7-steps-back-v-kim-martinez-at-finch-lane-gallery/>

Juan Pablo Gasca

<http://artistsofutah.org/15Bytes/index.php/now-it-belongs-to-the-people-juan-pablo-gasca-at-charley-hafen-gallery/>

David Maestas

<http://artistsofutah.org/15Bytes/index.php/david-maestas/>

<http://artistsofutah.org/15Bytes/index.php/whats-new-for-david-maestas-2017-is-about-mystery/>

Immigration Process (simplified explanation):

<https://www.youtube.com/watch?v=v-eLrAw-gGc>

What is ACLU?:

<https://www.youtube.com/watch?v=tRRJnAbSdRE>

Art of Copying (The Art Assignment):

<https://www.youtube.com/watch?v=6dIQW4DRrp8>



SARAH MAY - CONNECTION