HISTORIAS DE AYER Y HOY
STORIES OF YESTERDAY AND TODAY
06.09.18 – 07.08.18
K-5
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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 learn about pattern.
- To understand color relationship
- To create a geometric abstract piece
- To develop creative thinking
- To encourage exploration of materials and ideas

core curriculum tie-ins
Kindergarten through Fifth Grade:
Mathematics, Reading

length of class
One to Three Class Sessions.

supplies
K-3
- Construction paper 8.5x11
- Glue
- Sicssors
- Pencils

4-5
- Tempera OR Acrylic
- Masking Tape
- Canvas pad 9x12
- Brushes

LAURA ROMERO - MORNING MIST
core curriculum tie-ins

2nd grade
Strand: CREATE (2.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 2.V.CR.1–5).

Strand: PRESENT (2.V.P.)
Students will analyze, interpret, refine, and select artistic work for presentation. They will convey meaning in the manner in which the art is presented (Standards 2.V.P.1–3).

Strand: RESPOND (2.V.R.)
Students will understand, evaluate, and articulate how works of art convey meaning for the observer as well as the creator (Standards 2.V.R.1–3).

1st grade
Strand: GEOMETRY (1.G.)
Reason with shapes and their attributes

Standard 1.G.1
Distinguish between defining attributes (for example, triangles are closed and three-sided) versus non-defining attributes (for example, color, orientation, overall size); build and draw shapes that possess defining attributes.

Kindergarten
English Language Arts
Text Types and Purposes
Writing Standard 3
Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.
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.
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

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
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.

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 Ortíz. The pottery discovered in Paquimé, and now being created by artists in Mata Ortíz, 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 Ortíz 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.

DAVID MAESTAS - VENTANA DE LAS SOMBRAS PERDIDAS

OSCAR AMAYA - QUIXOTE 1
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
Discussion

**Visual Thinking Routine**
- What do you see?
- What do you think about that?
- What does it make you wonder?

Start a dialogue with your students by using the visual thinking routine above. Show examples of Juan Pablo Gasca'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.

**Entry Points**

**Pattern/Shape**
- What shapes do we see?
- What repeats of color or shapes do you see?
- How would you create a pattern if you only had two shapes to work with?
  ^ For example how you repeat a triangle(T) and a square(S) - TSTS or TTTSTTTS, etc.

**Color**
- What colors do we see?
- Why do you think they chose these colors?
- Do these colors make you feel a certain way?
  ^ Talk about warm colors (reds, oranges, and yellows) and cool colors (blue and purples). What emotion do we think about when we see these colors. (i.e – green can mean go/growth, blue can mean sad, and/or red can mean anger/scary) Give your students context so they can connect their feelings with color.
- What do you think about these color together?
  ^ Using two different colors – you can bring up the idea of pairing colors, which can lead to a conversation about color relationships. Color relationships such as complementary (blue/orange, red/green, yellow/purple, etc.) You can then connect color relationships to emotions or even more abstractly experiences (memories, dreams, interactions, adventures, trips, etc.)
Discussion (cont.)

Artist/Process
- What experiences do you think Juan was thinking about when creating this piece?
  - Thinking like the artist – get the students to think about an memory or moment that had a strong feeling (good or bad) that they think would make them create a piece. Would it be one event or several?
- Why do you think the artist chose to use triangles and rectangles instead of more organic shapes (clouds, leaves, etc.)
  - Intent and decision making are crucial in making not only art but also real-life decisions. This is a moment to have your students think reflectively about their choices through others. This is will help them think more intently with their own creative process for the project.

Literature
- Do you see a figure? Do you see a landscape?
  - Using one of Juan's piece work together as a group to see a figure, face, arm or even landscape elements. This will help them and you grasp the purpose of the project going forward.
- What do you think this person is feeling?
  - Using the colors get them to interpret a feeling or an emotion to figure or the landscape. This is an opportune time for them write a character bio, or even quick poem/short story using only the shape, color, line and pattern as context for writing.

Mathematics
- How would you use math to create shapes?
  - By asking this you are directing the conversation to talk about what defines a shape. How many sides do a triangle need to have to be a triangle, for instance?
- How many shapes do we see inside each other?
  - Looking closer at Juan's work – you can see triangles inside of triangles. You can see how several triangles can make a square or rectangle. This can be a way to talk about how to build shapes; by adding, subtracting or dividing shapes into smaller or bigger parts.
- How would use repetition and scale to make your own pattern with geometric shapes?
  - Repetition is just repeating the pattern in an alternating way, such as ABA, ABBA, ABAB patterning. What shapes and/or colors can you and your students can point out and does it have movement (makes your eye move throughout the painting). This would be the repetition.
Preparation (K-3)

Before doing the project or even starting the demonstration. Make sure that you have all the materials that you need. Have multiple copied images of photographed/illustrated landscapes and figures. Depending on the age of your class you can already have pre-cut shapes OR you can get your students to cut their shapes (this is a good opportunity for geometry tie-in.) If you cut out shapes make sure to have various sizes of each shape (small, medium, and large).

You’ll want a piece of paper or chipboard of 9x12 or 8.5x11 (whichever is in your means/budget). This will create a level of creative problem solving with your students because they will have to work within the dimensions of the paper/chipboard by either connecting shapes or by overlaying (applying shapes on top of other shapes.)

Remember to have multiple colors of construction paper, scissors, glue, ruler, pencil, and pen for each student. If it is a large group of students - tools can be shared.
Demonstrate (K-3)

Now it is time to create! Do a gentle and brief introduction over the materials that students will use.

Ask (can be rhetorical)
- What shapes can we use to create this tree or person?
  ^ This question is to look closely at figures and/or landscapes and see them at basic shapes. For instance, a tree may be a triangle (branches) on top of a rectangle (trunk).
- What three colors do you see the most of?
  ^ This question is to help students break down the image of the color. This will get your students to take the photo handout - analyze it and simplify it to its basic components (in this case color).

Respond with what you see, this will help them understand and identify your logic and reasoning behind your choices.

Using a ruler and scissors cut out your shapes (or use your precut shapes), make sure to have a variety of sizes. Talk out your process, tell them to explore by rotating, and arranging (moving around) their shapes on their chipboard before adhering it. This is a good opportunity to reinforce color relationship, composition, and repetition. Show them one or two options of layout and then commit to gluing the pieces on the chipboard.

Color Theory Rules
Use these rules to help challenge your students in learning color relationships.
- Use only two sets of complementary colors

Be vocal in explaining your choices with each step and each physical move that you do.
Preparation (4-5)

Before doing the project or even starting the demonstration. Make sure that you have all the materials that you need. Have multiple copied images of photographed/illustrated landscapes and figures. Make sure to have acrylic or tempera paint and brushes ready (you can use trays, empty egg cart, Tupperware, etc. to hold the paint. (If space or classroom doesn't allow for paint - you can use markers, oil pastels, crayons. You’ll want a canvas sheet or paper (thick like cardstock) 9x12 or 8.5x11 (whichever is in your means/budget). This will create a level of creative problem solving with your students because they will have to work within the dimensions of the canvas/paper either connecting shapes or by overlaying (painting shapes on top of other shapes.)

Remember to have at least primary colors, black, and white color, masking tape, scissors, glue, ruler, pencil, and pen for each student. If it is a large group of students - tools can be shared.
Demonstrate (4-5)

Now it is time to create! Do a gentle and brief introduction over the materials that students will use.

Ask (can be rhetorical)
- What shapes can we use to create this tree or person?
  ^ This question is to look closely at figures and/or landscapes and see them at basic shapes. For instance, a tree may be a triangle (branches) on top of a rectangle (trunk).
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Respond with what you see, this will help them understand and identify your logic and reasoning behind your choices.

Using masking tape - tape out shapes for your first layer. Talk out your process, tell them to explore by sketching their shapes and exploring outlines with their tape on the canvas -if using paper make sure your tape isn’t too sticky that’ll it will tear the paper (tape to clothes repeatedly). This is a good opportunity to reinforce color relationship, composition, and repetition.

Color Theory Rules
Use these rules to help challenge your students in learning color relationships.
- Use analogous colors (these colors are right beside each other - there are color wheel links in the resources)
- Have complementary colors touch at least once in their piece.

Be vocal in explaining your choices with each step and each physical move that you do. Remember to show your students the painting-in-progress. Encourage exploration with the materials, process, and subject matter.
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 he paints mostly of?
- What do you think your work and his artwork have in common?

Constructive
- If you had 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?
**terminology**

**Pattern** – Can be described as a repeating unit of shape or form by alternating with other units of shape or form.

**Geometric** – Are shapes that typically have sides and points within a shape, such as rectangles, squares and triangles.

**Color** – is the element of art that is produced when light, striking an object, is reflected back to the eye.

**Abstract** – art that does not attempt to realistically represent reality, but distorts it by using shapes, forms, colors, and textures.

**Repetition** – An object or shape repeated.

**Analogous Colors** – A group of related colors that are near each other on the color wheel, a circular chart that shows gradations of color.

**Shape** – is a flat, enclosed area of an artwork created through lines, textures, colours or an area enclosed by other shapes for example triangles circles and squares.

**Cubism** – A style of painting and sculpture developed in the early 20th century, characterized chiefly by an emphasis on formal structure, the reduction of natural forms to their geometrical equivalents, and the organization of the planes of a represented object independently of representational requirements.
resources

Artist Links:
Nancy Rivera
https://www.slugmag.com/interviews-features/selective-nature-nancy-rivera/

Sarah May

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

Juan Pablo Gasca

David Maestas

Geometric ArtMaking:
https://www.youtube.com/watch?v=8S3Z3SpNOV4
https://www.youtube.com/watch?v=M8tL1G0_ybk
https://www.youtube.com/watch?v=iQR5xqk2m_Q

Geometry Online:
https://www.k-5mathteachingresources.com/support-files/my-shape-riddle.pdf
https://www.k-5mathteachingresources.com/2nd-grade-math-journals.html

Color Wheel:
https://www.colormatters.com/color-and-design/basic-color-theory