HISTORIAS DE AYER Y HOY
STORIES OF YESTERDAY AND TODAY
06.09.18 - 07.08.18
6-8
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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 assemblage  
- To understand composition  
- To develop creative thinking  
- To encourage exploration of materials and ideas  
- To explore mixed media  
- To better understand others through empathy

**core curriculum tie-ins**  
Sixth through Eighth Grade: English Language, Health Education, 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  
chipboard  
construction paper/colored copier paper  
tape  
glue stick OR hot glue  
pencils  
markers OR paint OR colored pencils  
Optional: textiles pieces OR 3D Objects
core curriculum tie-ins

6th grade - Visual Art
Strand: CREATE (6.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 6.V.CR.1-6).

Strand: RESPOND (6.V.R.)
Students will understand, evaluate, and articulate how works of art convey meaning for the observer as well as the creator (Standards 6.V.R.1-5).

Strand: CONNECT (6.V.R.)
Students will relate artistic skills, ideas, and work with personal meaning and external context (Standards 6.V.CO.1-2).

6th grade - Health Education
Healthy Self - Standard 1
The students will learn ways to improve mental health and manage stress.

Objective 1
Develop strategies for appropriately and safely expressing emotions.
-Recognize the range of emotions, including extremes. *PD
- List situations that elicit strong emotions; e.g., winning or losing a competition, losing a friend, family changes.

Objective 2
Demonstrate acceptance of self and others. *PD
- Identify the benefits of feeling good about self.
- Recognize the value of other human beings.
- Predict the outcome of caring about self and others.

7th grade - English Language
Craft and Structure
Reading: Informational Text Standard 4
Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.

Writing Standard 3
Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

b. Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.
d. Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.
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

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.

- V. Kim Martinez

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

Fannely Goderiss
- BLOSSOM 02

LAURA ROMERO - FIELD HAT

LAURA ROMERO - FIELD HAT

FANNELY GODERISS - BLOSSOM 02
**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.

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**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.

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**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.
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 can the person or thing perceive?
- What might the person know about or believe?
- What might the person care about?

Start a dialogue with your students by using the visual thinking routine above. Show examples of Sarah May’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**

**Identity - People**
- Who do you think those people are in this photo?
- Why do you think the artist chose them?
- What is family? – Relatives, non-relatives, support groups...?

**Identity - Place/Home**
- When you hear home – what do you think of?
- What are objects you see?
- Why do you think the artist included those objects?

**Identity – Experiences**
- What are experiences have you had?
- What experience does this peice make you think of?

**Text**
- What does the text say?
- How does it make you feel? Why?
- What/who do you think the artist is talking about/to?
- Does that remind of you someone or a moment in your life?
Discussion (cont.)

Artist/Process
What would your piece look like if you had or would have had that happen to you OR had that kind of moment/memory?
What are some things you've been told that you should... i.e. golden rule?
- Who taught you that?
- What did they look like?
- If you were to teach someone what advice would you give them? (write it down)
- What experiences do you think Sarah 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?

Health Education - Recognizing Emotions
- How do you think they feel?
- Do they seem happy... confused...?
- Do you think Sarah felt better by making this artwork?
- Can you relate to how she is feeling?
- What would say or do to be supportive to Sarah?
- How important do you think it is to understand yourself and how you feel?

English Language
- How does this text make you feel?
- How do you think they're using the word ___? Why do you think they chose that word and placement?
- What kind of memory(s) do you think this by the tone Sarah used?
- Tell me how you see this memory using figurative keywords.
- Do you have a similar experience? (Exercise: write a poem)
- What do you think are some of their traits? (Exercise: Do a character outline or summary.)
Preparation (6-8)

Before doing the project or even starting the demonstration. Make sure that you have all the materials that you need. If you are wanting students to bring in their own objects make sure to send a reminder list home with examples OR a list of objects that they have written down to bring as part of a preliminary exercise.

Depending on time, grade level, and size of class you can create a three-dimensional piece using small cardboard boxes (shoe box) or trays. They can also construct one by taping/gluing pre-cut shapes of chipboard. If you are making this project two-dimensional make sure to use chipboard as a stiff backing. Use this project as a collage opportunities from magazines, photo, photocopies, etc. This is an opportune time for your students to think about identity and emotions with tactile objects (clothing, etc.) as well as décor, social media, streaming services, etc.

Remember to have glue (sticks and hot glue), tape, scissors, and other materials to attach objects and/or collage two-dimensional works. If it is a large group of students - tools can be shared.
**Demonstrate (6-8)**

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

Talk briefly about why you chose the colors, objects, and imagery for your “keepsake.” During this time show a variety of ways that might layout the work. This is a good time to talk about composition, collage, assemblage, etc. Make sure to leave yourself space to place your writing/journal entry that will be attached later. Respond with what you see, this will help them understand and identify the logic and reasoning behind your choices. Be vocal in explaining your choices with each step and each physical move that you do.

Don’t forget individuals also craft their own identity for better or worse. Elaborate that defining family isn’t just by blood. Continue that conversation as part of the demonstration, connect with your students by sharing a person or two that you would consider family OR had an impact on your identity. Being vulnerable with students even so slightly can create a bridge of trust and showcasing your value of them. Tell them to think of one person (no more than three) that will be referred to in the piece.

After your students have created the piece and referring it to as a keepsake. Now, your students will need a quiet and reflective time to think of the individual(s) that has/had played a role in their identity. Give them the option of using lined paper or copy paper to write on. Refer back to Sarah’s writings and how simple yet effective they are in telling about themselves through a person, thought, belief, and/or wish.

Get them to go ahead and write a sentence or two to someone it can be positive or negative. It can be something they wish they could tell them, advice, or even their thoughts on that individual. Tell them to make a copy of it. After they’ve made a second copy of it – tell them to turn in their copy version to you. Afterward, hand them back out but to different students. Make sure no one gets their note in this exercise.

Tell them to quietly read the note – then ask for a few to share the note.

^ Ask them if they ever felt the same way or had that experience. If not, ask them to think about how that person felt and why they may feel that way. This exercise is to create empathy and understanding. We all feel some more than others but we share more similarities than differences. This is a great moment to connect with someone especially one they may not know.
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 Sarah felt with her writings?
- Do you think Sarah finds this artwork to be type of healing?
- 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**

**Assemblage** – is an artistic form or medium usually created on a defined substrate that consists of three-dimensional elements projecting out of or from the substrate. It is similar to collage, a two-dimensional medium.

**Composition** – is the placement or arrangement of visual elements or 'ingredients' in a work of art.

**Retablo** – a frame or shelf enclosing decorated panels or revered objects above and behind an altar

**Portrait** – a painting, drawing, photograph, or engraving of a person, especially one depicting only the face or head and shoulders.

**Self Portrait** – a portrait of an artist produced or created by that artist.

**Collage** – a piece of art made by sticking various different materials such as photographs and pieces of paper or fabric onto a backing.

**Mixed Media** – the use of a variety of media in an entertainment or work of art.

**Identity** – condition or character as to who a person or what a thing is; the qualities, beliefs, etc., that distinguish or identify a person or thing

**Found Object** – art created from undisguised, but often modified, objects or products that are not normally considered materials from which art is made.

**Perceive** – interpret or look on (someone or something) in a particular way; regard as.
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

Assemblage:
https://www.youtube.com/watch?v=hDfQLoPvYvl
https://www.youtube.com/watch?v=hlvzvXE4sDU

Collage:
https://www.youtube.com/watch?v=gMO2hplp7TE
https://www.youtube.com/watch?v=faKGPKps7nE

Artists Exploring Identity:
https://www.youtube.com/watch?v=NICodKeadp0