BODY AND SOUL
09.28.18 – 11.04.18
9-12th
lesson overview

**lesson plan**
Designed to extend and enhance the learning experience of our exhibits 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**
Secondary, Visual Arts, U.S History II, Health Education II

**lesson overview**
On the A.R.T.S. tour, students will learn about the work of Utah artists that interpret and redefine the meaning and subject of “what is a portrait.” Students will explore concepts and the importance of expression within artmaking. Connecting through process and materials in making their own “conceptual” portraits.

**length of class**
2-3 class sessions

**supplies**
Mixing containers/palette pads
Brushes
Heavy Cardstock
Acrylic Paint
  - Titanium White
  - Cadmium Yellow Light
  - Burnt Umber
  - Ultramarine Blue
  - Alizarin Crimson
core curriculum tie-ins

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: PRESENT (L2.V.P.)
Students will analyze, interpret, refine and select artistic work for presentation. They will convey meaning through the manner in which the art is presented (Standards L2.V.P.1–3).

U.S. II Strand 4: TRADITIONS AND SOCIAL CHANGE
U.S. II Standard 4.2:
Students will use case studies involving African-American civil rights leaders and events to compare, contrast, and evaluate the effectiveness of various methods used to achieve reform, such as civil disobedience, legal strategies, and political organizing.

U.S. II Standard 4.3:
Students will identify the civil rights objectives held by various groups, assess the strategies used, and evaluate the success of the various civil rights movements in reaching their objectives, paying specific attention to American Indian, women, and other racial and ethnic minorities.

Health Education II
Standard 1
Students will demonstrate knowledge, skills, and strategies related to mental and emotional health to enhance self-concept and relationships with others.

Objective 1
Develop strategies for a healthy self-concept.

Objective 2
Identify strategies that enhance mental and emotional health.

Objective 3
Examine mental illness.

Objective 4
Create and maintain healthy relationships.
ABOUT

Body and Soul

In today's social media-driven landscape, we are surrounded by portraits — from candid snapshots to highly-staged selfies. Body and Soul features 24 Utah-based artists and explores the lasting power of this classical genre across contemporary painting, photography, text-based installations, and more. Established tropes are both embraced and reinvented, presenting diverse approaches to portraiture as a means of commemoration, reflection, and social critique. From faithful likeness to fantasy and fracture, the power of portraits is that they are about more than what we look like; they reveal who we are.

artists

Natalie Kirk

Youngest of four children raised by a single mother, Natalie grew up surrounded by educated, self-sustaining female role models. She gives credit to the strong women in her life for the success she’s had in her developing career.

Natalie received her BFA from the University of Utah and her MA, as well as MFA from the University of Wisconsin-Madison. As a visual artist, Natalie is devoted to the medium of photography as a visual language. Growing up in a conservative environment such as Utah, she’s learned to make communicative art about controversial topics; working under this theme, she has broadened her perspective and interest in visual art as language for changing perspective on social issues involving women’s rights and gender. She currently teaches at the University of Utah and is also a Photographer for a bioengineering and manufacturing company.

Mary Toscano

Mary Toscano grew up in Salt Lake City, Utah and received a BFA in Printmaking and Photography from the University of Utah. Mary makes drawings, sculptures, textiles, and installations.

Heidi Moller Somsen

I create art as a way to process the vicissitudes of life and to satisfy my curiosities.

I believe we all must endure a measure of bitterness in this life. Like the child who suffers pain when their first set of teeth cut through their gums, and suddenly can enjoy the wonders of new foods, we all feel pain as we grow and develop. My work examines these transitions as well as the subjects of anxiety, memory, and the female and child archetype.

From a very young age I have always had a playful interaction with material, creating art out of whatever I could find: drift wood, rocks, moss, and a nice coating of Elmer’s glue as a glaze. My grade school report cards often stated that I daydreamed too much – I’m afraid this is still the case.
**Visual Thinking Routine:**

Start out with “What do you See, Think, Wonder” this will help breakdown any barriers your students may have with the work.

- What do you see?
- What do you think about that?
- What does it make you wonder

After you break these barriers down with students use “Think, Puzzles. Explore” routine. This routine will help unpack the conceptual elements of her work and loaded language and conversation that comes from her work. Let your students be curious and approach the piece with questions of their own. This will give them control over the difficult subject matter. Also, remind them that not every question has an answer and not all answers are wonderful or positive and that’s okay.

1. What do you think you know about this topic?
2. What questions or puzzles do you have?
3. How can you explore this topic?
Natalie Kirk

Students bring up the lipstick and fingernail polish (or other femme/feminine qualities)

If they say
  "that's weird" ask - why?
  "boys don't wear lipstick" ask – why? And who says?
  "he looks like a girl" ask is that a bad thing? Why is it a problem to look like a girl?
  The goal is to break barriers and culture norms.

Safe Space Questions (this could potentially turn into an quick art exercise)
  If you wore fingernail polish at school would you feel safe?
  If you wore make up at home would you feel safe?
  If you were in public and you wore a dress would you feel safe?

Mary Toscano
What are we looking at?
Why do you think the artist made the image move?
How is this a portrait?
What can we tell about the figure by looking at what's around them?
Why do you think she focuses on time and memory so much?
Curriculum Tie Ins:
U.S History II
- What have been some significant movements in the U.S History in the past decade?
- How does these artists works relate to current political climate?
- How can portraits be a useful tool to show change or lack of?
- How would your portrait look thinking about current events?

In current news and events as of Oct. 16th 2018 - what conversations do think these works of art are creating that may not have been the artists’ intent when make the piece?

- How powerful are portraits and why are the significant - this a good opportunity to discuss Barack and Michelle Obama’s portraits and the impact that process has had for PoC and the traditions portraits of Presidents.

Health Education II
- What do you think portraits do that is beneficial for ones mental health?
- Do you think you feel safe to express yourself? How so, what would need to change?
- Is it okay to feel uncomfortable?
- What boundaries do you think the artist(s) have or created?
- What boundaries do you think they crossed?
- What boundaries would you have as the artist and/or model?
prepare

Before doing the project or even starting the demonstration, make sure that you have all the materials that you need. Look to our resource page to find charts of colors to mix to make different skin tones. Make sure to experiment yourself – just in case you have to deviate or problem solve for one of your students.

Feel free to use cardstock to paint on. Remind your students to not be wasteful with materials or making more paint than they need. You can control this by giving a set amount to each student in cups, bowls with lids or paint containers that are small in size. You may want to label the contents in the container to make mixing easier for your students. Make sure to have copies of the charts to give to your students so they have a reference when mixing paint.
Now it’s time to create!

Walk through your steps with your students. Show them the reference chart and to add smaller amounts instead of using all the paint together. Add small portions into light colors – this will reduce waste of paint or making a big batch.

Test the color between mixing by making a swatch or two on cardstock or an acrylic sheet from a pad. After experimenting and achieving the desired skin tone. Allow drying for about 10-15 minutes.

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?
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 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**

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

**Bust** – a sculpture of a person’s head, shoulders, and chest.

**Time Based** – “Contemporary artworks that include video, film, slide, audio, or computer-based technologies are referred to as time-based media works because they have duration as a dimension and unfold to the viewer over time.”

**Installation** – is an artistic genre of three-dimensional works that often are site-specific and designed to transform the perception of a space.

**Race** – Race refers to a person’s physical characteristics, such as bone structure and skin, hair, or eye color. Ethnicity, however, refers to cultural factors, including nationality, regional culture, ancestry, and language...

**Gender Expression** – the way in which a person expresses their gender identity, typically through their appearance, dress, and behavior.

**Inclusive** – is seen as a universal human right. The aim of inclusion is to embrace all people irrespective of race, gender, disability, medical or other need. It is about giving equal access and opportunities and getting rid of discrimination and intolerance (removal of barriers). It affects all aspects of public life.

**Social Equity** – is a concept that applies concerns of justice and fairness to social policy. Since the 1960s, the concept of social equity has been used in a variety of institutional contexts, including education and public administration.

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**WE MISSED EVERYTHING**

EMILY DYER BARKER
resources

Skin Tone Mixing Charts
https://www.smore.com/8rjzn-portraits-mixing-skin-tones

How Artists Explore Identity
https://www.youtube.com/watch?v=NICodKeadp0&t=151s

Art Assignment - History of the Selfie
https://www.youtube.com/watch?v=JfoPJnVrBNM

Grid Drawing Method
http://www.griddrawingtool.com/
https://www.art-is-fun.com/grid-method/

Obama Portraits
http://npg.si.edu/exhibition/obama-portraits-unveiled

Health Hotlines:
National Suicide Prevention Lifeline: 1-800-273-8255
The Trevor Project: www.thetrevorproject.org: 1-866-488-7386
The GLBT National Youth Talkline (youth serving youth through age 25): (800) 246-7743

Nonprofit/Organizations:
Utah Pride Center: https://utahpridecenter.org/
National Ability Center: https://www.discovernac.org/
ACLU (Utah): https://www.aclu.org/
History of ACLU - https://www.youtube.com/watch?v=tRRJnAbSdRE

ANNE MORGAN-JESPERSEN