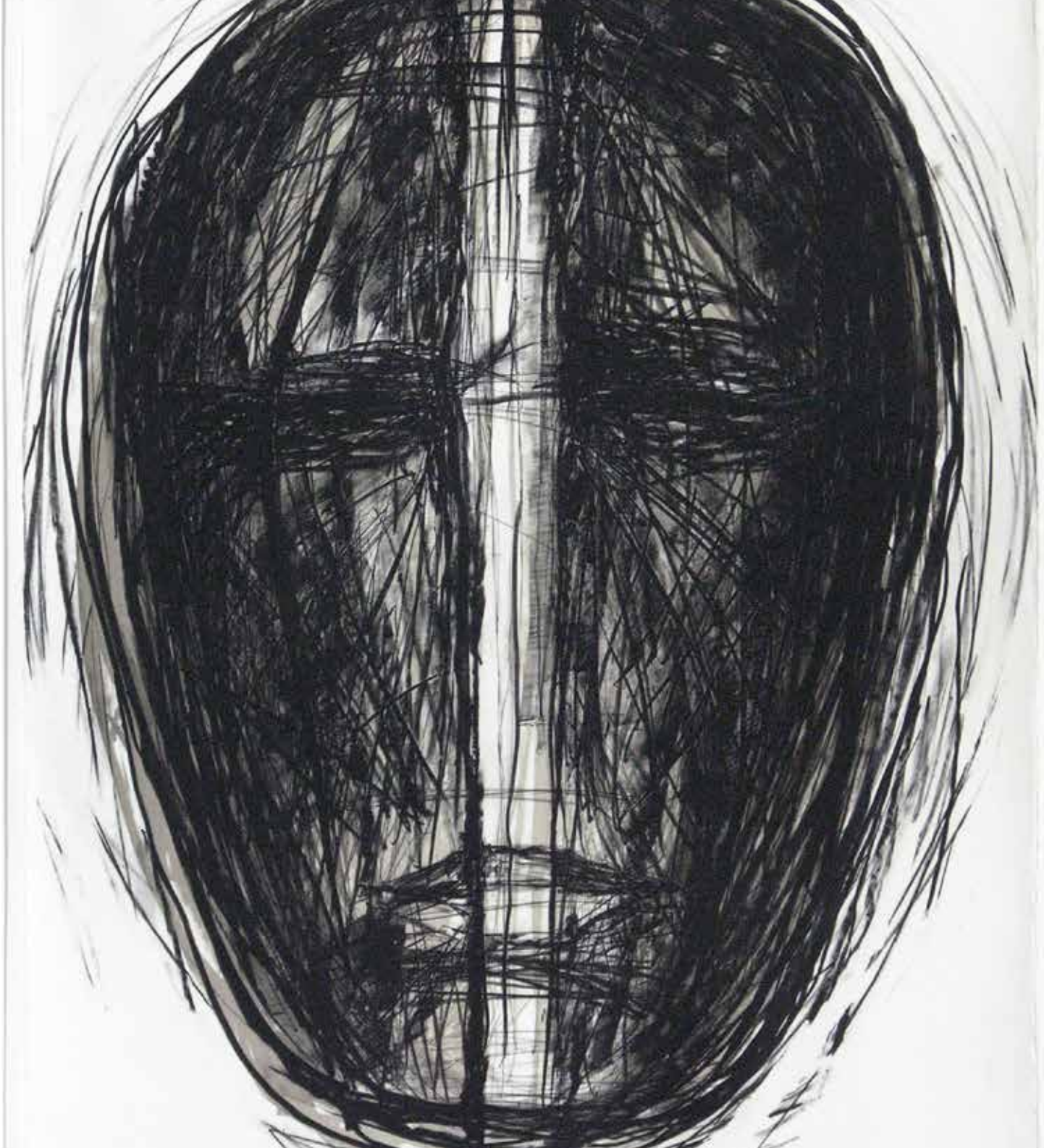


Beyond Home



Activities and Lessons
North Dakota Museum of Art

Cover Image:

Magdalena Abakanowicz. Warsaw, Poland. *After Evil Faces*, c.1985. Lithograph

Collection of North Dakota Museum of Art

Introduction: *Beyond Home*

Beyond Home is an exhibition that features artworks done by artists who are not originally from the United States.

Art tells stories. Art can record memories. What an artist attempts to say is often called “content” or “concept”. Often, when we look at a piece of art, we may not “get” what the artist is trying to say, and that is all right. If we take time to look carefully, however, we can usually understand the piece more clearly.

As you view the exhibit, you might notice there are three themes: Artists represented here are from homes beyond or outside of the United States; second, much of the art is about memory; and the third theme is community.

It is important to know that people around the world have experiences similar our own and also may have different experiences. So this exhibition, *Beyond Home*, will provide the opportunity for us to find out more about our world through the eyes of artists.

NDMOA Rural Arts Initiative

The Rural Arts Initiative, an educational outreach program, works to encourage and empower rural school students and their teachers to actively participate in learning through the arts. The Rural Art Initiative came about in direct response to feedback from educators and families working in rural areas. Major challenges such as inadequate funding for art education, few museums and great distances have not allowed the visual arts to flourish in rural areas as much as other forms of art such as music and theater, which accompanied early settlers as they moved west.

Workshop credit for teachers

Participating teachers will receive college credit for fifteen contact hours through the Initiative. They will learn about the North Dakota Museum of Art and how to use the Museum in a classroom setting. Credits must be decided upon prior to workshops.

Classroom visit by Museum staff and educators

Before students from rural schools visit the Museum, a Museum educator will visit their classroom to introduce the Museum, its building, museum practices, and exhibitions.

Museum Visits

Three major exhibitions will be selected for the program. Throughout the school year, teachers and their students will visit the Museum to see and discuss exhibitions. Financial support for travel expenses is available for qualifying schools.

Tour exhibitions

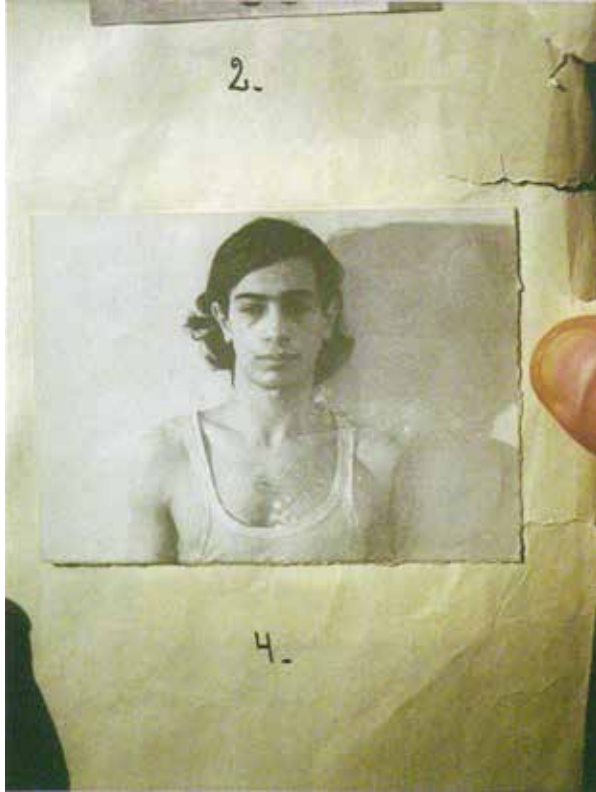
The Museum will organize touring exhibitions of art, relevant to the local communities, that are integrated into school curricula and that can withstand less-than-optimal conditions and handling. Each exhibition targets specific age groups within the K-12 spectrum, but all class levels are encouraged to visit and participate in the exhibition. Each host organization must provided a secure facility and staff for the duration of the exhibition. Exhibition times vary depending on location.

The Museum will deliver and install the exhibition

As part of the program Museum staff will train your docents on the exhibition and program. In addition, Museum staff will return to pack up the exhibition when it closes. There is never a cost to host organizations. Past exhibitions, *Snow Country Prison*, *Self Portraits*, *Shelter belts*, *Marking the Land*, and *Animals: Them and Us*, have been installed in buildings such as bank basements, Masonic temples, empty store fronts, school gymnasiums, etc. Each exhibition will be installed for a minimum of two weeks and a maximum of one month.

ACTIVITY 1: Practice in Looking and Interpreting

There are several ways in which students can be encouraged to think and discuss through visual analysis of the works they will see as they visit the exhibition. Your class can practice beforehand using the photograph below or an illustration or picture from another source. Remember in this exercise **THERE IS NO RIGHT OR WRONG ANSWER WHEN ONE IS INTERPRETING ART!** You may want to use this photograph to begin practicing.



Marcelo Brodsky
New York, New York

The Undershirt, c.1985
Type C print
Collection of North Dakota Museum of Art

- What is happening in the photograph?
- What else is happening?
- What things make you say that? Point those out.

P.S. A statement such as “ I like it” is not enough. Perhaps you should say something such as: “I think the boy in the picture looks like a high school student. I wonder why there is a number and a thumb in the picture?” Why might the thumb be important?”

About the photograph

A South American artist, Theodore Brodsky, presents this photograph of his brother who was “disappeared” or killed by the hostile regimes in South America during the last part of the 20th Century. It was taken just before the boy in the picture died. This photograph serves as a precious memory of his brother’s life. Does this explanation help you to determine what the picture is about?

The following exercises and activities will use:

- Visual Thinking Strategies to assist in understanding and talking about our visual experiences with art.
- A glossary at the end of these activities to help begin discussions.
- Activity suggestions to further understanding

ACTIVITY 2: What does a photographer want you to see and think ?



Alberto Korda
Havana, Cuba
1928- 2001

Fidel Visite El Momento a Lincoln en Washington, 1959
Gelatin silver print
Collection of North Dakota Museum of Art

In the exhibition, look at the Korda photograph. Ask your visual thinking questions. For instance:

- Who is Fidel Castro? Is it important that he is looking at Abraham Lincoln?
- Would it be as good if the man, Fidel Castro, who in the picture is looking at the Lincoln Memorial, were placed in the center of the picture?
- What if Castro were to be bigger?
- Why do you think the photographer put him in the picture, comparing his size the size of the statue of Abraham Lincoln?

At the exhibit or when you return to your classroom, find a photograph or art work online, in magazines or books. Even illustrations in your favorite kid's book are worth talking about.

- What is the most important part of the picture?
- How does the artist who took or made the picture make it important?
- Where does he or she place the subject? Who do you think is the main subject?
- Are there things in the background that distract or help the subject? If so, what are they?
- How does the color (or black and white if it is a black and white photograph) make the picture better, if you think it does? Why did the artist choose the colors or why did he or she keep the picture black and white?
- What are some of the things that tell you about its "feeling or mood?"
- If you are using the Korda photograph of Castro and Lincoln, can you find vertical lines that make you look upwards towards the sculpture of Lincoln? Can you find horizontal lines that keep your eye from going off the bottom of the picture? Are there shapes that are repeated in this picture?
- What do you think a wreath symbolizes (means) in this picture? What other times have you seen a wreath in your life?

ACTIVITY 3: Photography and Making Artistic Decisions

Again, Using the photograph below, go over what you are seeing.



Alex Webb, New York, New York *Havana, Cuba*, 1993. Type C print. Collection of North Dakota Museum of Art

If you have a camera, take a walk or photograph things around your school or home. Or find photographs in magazines, on line, or ones someone in your family has taken. They can even be posters or advertisements. Be sure to pay attention to texture, lines, repetition and color. Glue or mount your photograph on a sturdy piece of paper. Leave room at the bottom to write why you took this photograph, what it means to you, and even some of the things you thought about to make it a good photograph.

Activity 4: Using Art as a Basis for Remembering and Story Telling

Look at the painting below and follow through with some of the questions and discussion about it. Peter Dean, the artist, is telling a story here in his painting. When the painter created it, he was remembering what happened to him as a little boy, and wanted to make a picture of it.



Peter Dean
New York, New York
1934- 1993

Berlin: The Accusation, 1986
Oil on canvas
Collection of North Dakota Museum of Art

What could be happening in this painting? How important is the color to you here? Why are some people colorful, and others not? What might this mean about those people? Who are the people in the painting? The painting is heavy in texture (thick paint). Why? Is the size or scale of some of the people important? Why? Why do you think Peter wanted to tell about this part of his life?

See if you were right:

The painting is called *The Accusation*. When Peter Dean, the artist, was a child he had to flee Germany with his parents. In the painting he is pointing to someone, accusing that person of doing bad things, and his mother is trying to keep him quiet. Later, as an adult, he painted his memory of what happened, and how he felt.

Peter Dean fled Nazi ravaged Germany around the time of World War II when the Nazi regime was persecuting Jewish people and other people that did not please the government. Often these were writers, artists, scientists, preachers and teachers – people who would speak out against the government. Mr. Dean continued to study and become a geologist when he grew up and lived in America; however, his biggest interest — painting his memories and experiences was what he did until the end of his life.

Think of a story or something that either happened to you or a story you may have been told.

- Write the story out, making sure you talk about how you felt. For instance, when it happened to you, or when you heard about a story, were you scared, lonely, very happy, excited, curious or confused?
- Now, make a picture of the story or part of it. You can use any media (materials) that you want, paint, pencil, crayons, markers, clay...
- Make a diorama. A diorama can be a box that you actually make into a small stage where you put things that tell a part of your story. These things can be made by you, or can be items such as a bottle cap for a chair, a postage stamp for a TV screen, scraps of cloth or Kleenex for curtains. Be creative!

Activity 5: Comparing Art in 2 and 3 Dimensions



Aganetha Dyck
Winnipeg, Manitoba

The Working Life of Bees: The Six Sense, c.1985
Type C print
Collection of North Dakota Museum of Art

We bet you never thought bees could be artists! We bet you never thought an old broken down house could be considered art. Well, Aganetha Dyck, an artist from Winnipeg, Manitoba, Canada is absolutely sure that bees are artists. She has used them as “collaborators” (that means people or communities that work together to make something happen.) Aganetha Dyck places things, such as shoes, into a hive and leaves them there for a long time until the bees cover them in beeswax and then deposit honey in the honeycomb.

A photograph of an abandoned house in the town of Reynolds, North Dakota was taken and used as a model for the house sculpture made out of Plexiglas.

A few years ago the North Dakota Museum of Art placed the plastic house made to look like the Reynolds photograph inside the Museum. Then they placed a queen bee and its hive members (lots of drones and worker bees) into the plastic house. After that they placed a tube from inside the house going to outside of the museum. Pretty soon the bees were going in and out to pollinate flowers in the Grand Forks community, returning to make honey inside the house – it was a “house hive”! What you are seeing is the remainder of the honeycomb that the bees built over the summer.

Ask yourselves what is “common” (the same) with all three: the actual real house that was abandoned, the photograph of the real house and the Plexiglas sculpture that the bees lived in. When people or animals work together to develop a common goal it is called a community. Do you think the bees are a community of sorts?

The real house that is a model for the house you see in the exhibit is no longer lived in. There might be a lot of questions you might want to ask. Who lived there? Why did they leave? What happens to things when they are no longer useful or are gone? How do we preserve (keep) them? More important, why do we preserve them?

Think of a lot of things that you have learned about bees. For instance, they sting! They work together. They build hives. There is a mite (bug) that comes into the hive and destroys the bee. Bees flit from flower to flower to pollinate the other flowers. Pollination helps crops to grow. People take their honey from the hive for us to eat. Bears and badgers like to raid the hives.

ACTIVITY 6: Becoming a Cartoonist by making a "Storyboard"

Using a piece of paper and ruler, divide a sheet of paper into 9 squares, 3 across and three down.

Leave the first square blank for now. This will be for your story title.

On another piece of paper write a short story about bees using what you have learned.

Make sure you have a beginning (who, what and where your characters or animals are)

The middle of your story should have something that happens, or a problem that needs solving.

In the end you should decide what you want your character to figure out or to do.

NOW: You have eight squares to draw out what the most important parts of your story are and how it ends. Once you are done, then think of a title and put it on the first square along with your name. This is similar to a comic strip.

ACTIVITY 7: "Bee" Amazed Game

Read Gail Gibbon's book, *The Honey-makers*, prior to this activity.
(Answers, from Gail Gibbon's, *The Honey-makers*, are at the end of this game)

1. Some Bees make _____.
2. Bees live in a colony called a _____.
3. The queen bee's job is to _____.
4. The queen can live for _____ years.
5. The queen lays _____ eggs a day.
6. Male worker bees are called _____.
7. The female worker bee does what? _____.
8. Bees sting to _____.
9. An egg laid by a queen hatches in 3 days and is called a _____.
10. Larvas spin a _____ that grows into a _____.
11. The pupa turns into a _____. This process is called _____.
12. Bees collect _____ from the flowers and store it in a special tummy called a _____.
13. The bees legs pick up _____ from a flower and leaves it on other flowers.

This is process is called _____.

Answers: 1. Honey 2. Hive 3. Lays eggs to make more bees 4. Three to five years 6. Drones

ACTIVITY 8: Making a Community Artwork

Below is a picture of a sculpture you have seen in the exhibition, *Beyond Home*.

It is done by a community of artists, mostly children who an African artist, Elias Sime, (pronounce El-ee'-us See-may') asked to collect things they find, like shells, buttons and bottle caps or other throw-away objects. Then Elias traveled to a village where people who raised goats lived. When a goat died, their skins were given to Elias to stuff and to make a form similar to a goat. With help, Sime sewed the objects on to the skins, and sewed the skins together. The result is truly an artwork made by a community of people with objects found in their community!



Elias Sime. Addis Ababa, Ethiopia. *Three Selachas*. c.1985 Tanned goatskins with plastic bag stitching. Collection of North Dakota Museum of Art

Find or bring a small object from your house or something that you find that represents you or your family. Try to make it no bigger than about 6" high or 6" wide. It can be a picture or an item too. For instance a tiny dinosaur toy if you like dinosaurs might be what you want to bring. Maybe you have a picture of your grandmother, or last year's license tag from your dog or cat.

As a group, you and your classmates, can either glue your item on a piece of heavy paper or cardboard, or you can find small containers, such as little jars or tiny boxes. Now it is important for all of your class to decide how you will make one art work using all of the items you and your classmates have brought or found. This art should tell people something about your class. You may have to sort things in different ways by putting the same kind of items together, or perhaps separate them according to size, color or theme.

ACTIVITY 9: Home, Memory and Community



Juan Manuel Echavarria
Bogata, Columbia

Requiem NN 240, 2006 -10
Type C print
Collection of North Dakota Museum of Art



Marcelo Brodsky
New York, New York

The Undershirt, c.1985
Type C print
Collection of North Dakota Museum of Art

Throughout the exhibit, there are three main themes. The first, of course is that all of these artists are originally from countries other than the United States. Secondly, much of the art is about memory, how we choose to remember things or why we remember certain things. The third theme is community. How, as citizens of our country, our state, or another country or place, can we come together to make a community, or make a community statement using art. Can we do it with photographs, sculpture, paintings, drawings, writing or music?

Below are ideas for you to expand upon. Here you get a chance to be the artist, not just at your school, but everywhere you are.

- Find an object that is important to you, and one that you either have or have found that you want to keep.
- Find or make a box, bag, container, frame or other way to keep (or display) the object so that it is safe.

Why is this so important to you? Do you simply like how it looks? Is there a story behind it? Is there a story you might make up about it? Are you planning to use it sometime in the future to make something with it? Can you make something now with it? What if it were an item that was SO important that the world would be interested, how would you display it?

- Write a story or poem about your find, adding photos or artwork.
- Draw or paint a picture of your object.
- Photograph your item and use it in some sort of display.
- Use a computer to advertise your item, or make a poster of it, or alter it in some artistic way.

ACTIVITY 10: Rubbings

When you were at the exhibition, you saw some works, called “lenticulars”, a kind of photography by the artist Juan Manuel Echavarría. Did you notice the picture changed as you moved around it? These pictures were of temporary graves. At a time of war in South America, there were so many people who died, that many people did not know who the dead people were. So the people of one town, rescued the bodies and buried them in above-ground graves. They “adopted” these people since they did not know who they were, and these villagers took care of the graves. After a while, the townspeople would put new bodies in the graves and in turn take care of them, as if they were members of their own families. This is the way a community remembered people by taking care of the graves.

Since we are thinking about grave stones after seeing those in the exhibition, going to a cemetery to make grave stone rubbings with your class would be a great activity. If you do not go to a cemetery, you can do rubbings of leaves, surfaces, and other patterns in nature or ones you may find on buildings.

You will need:

- Rubbing wax or jumbo crayons
- Scissors
- Masking tape or someone to help you hold your paper
- Non-fusible, medium interfacing fabric (Pellon is one brand name) Make sure it is NON fusible, as the other has glue in it. IF you do not have the fabric, then use a good paper such as typing or Copy paper (not construction). Butcher paper works well, as does white shelf paper.

At a cemetery:

Before you do any rubbings or transfers from the stone, be sure to check with an adult or the cemetery caretaker to make sure it is all right to rub on a grave. Some graves are unstable or cracked and weakened. If you find one of those do not attempt to rub it. Either just take a picture or find another interesting stone.

Once you have secured the paper to the stone or surface, then tape it to the gravestone or have a friend hold it for you. Using the side of a jumbo crayon, or rubbing wax, rub firmly. You will get a clear image if you do not shift the paper or fabric.

With an adult, when you get home or back to your classroom, if you used non-fusible fabric, put it face up on an ironing board with a towel over the top and with a low heat on an iron, press down rather than using a back and forth motion. This will slightly melt the wax and set it.

In the classroom: If you visited the cemetery to do grave rubbings, write a short paragraph about why you chose this grave. What interested you about the grave? Are there any clues about this person you noticed by reading the gravestone or by looking at it? Where is the grave? Is it on a hill, under a tree, with other graves like this own? Is it especially different from the graves around it? How old were they? Do you know what they did in their lifetime? Were they a mother, father, child, soldier, priest? Or did you just like the kind of lettering or designs on the grave?

If you do rubbings of something else, be sure to pick something that has an interesting pattern, design and texture.

GLOSSARY

Cocoon: A stage in the life of a bee after the queen bee lays eggs (Larvi)

Collaborator: People or things who work together for a common purpose

Community: A group who lives and depends upon each other

Concept: An idea

Content: the things in an idea that explain what the idea is about

Crop: With bees, it is a special tummy where nectar is stored

Diorama: A three dimensional "stage" or "box" that becomes a miniature of a bigger thing (Similar to a doll house)

Drone: The male bee whose purpose it is to mate with the queen so she can lay eggs

Hive: This is where honeybees live

Larva: This is the egg stage of a bee

Line: Lines tell us where the edges of things are. When you draw, you use lines to define the edge.

Media: Media is the material you use to make art

Memory: Remembering

Metamorphosis; It means "to change." For example, a bee larva changes into an adult bee, a tadpole turns into a frog.

Nectar: This is what bees get from plants and flowers and is what they store and use to make honey.

Photograph: A picture taken by a camera.

Pollen: This is a sticky substance on flowers and some plants that sticks to the legs of bees and is taken to the next flower. This helps the flowers to grow.

Pollination: the process of moving pollen from one plant to another.

This is the stage after the larva turns into a cocoon. The cocoon holds the pupa.

Repetition: In many designs and everyday things, lines, shapes, even sounds are repeated so that things and music, for instance seem more organized. Artists often use repetition and patterns to organize their work.

Scale: This is how big or small something is in relation to another thing.
An ant is very small in scale if standing next to an elephant.

Sculpture: This is something that is three dimensional and usually hand made.

Size: This is how big or little something is. A mouse is little, a giant is big.

Symbol: This is something that we see that most people understand has one meaning. For instance, the flag of the United States or any nation is a symbol.

Texture: This is how rough, smooth, soft, hard something is or something seems.

Worker bee: This bee is the one that takes care of the first stages of baby bees, seals the honeycomb with was, and gathers pollen.

SELECTED BIBLIOGRAPHY

Adult Reading:

Yalom, Marilyn. *The American Resting Place*. Houghton Mifflin Co., Boston, 2008

This book discusses and includes photographs that cover four hundred years of history through our cemeteries and burial grounds.

Carmak, Sharon DeBartolo. *Your Guide to Cemetery Research*. Betterway Books, Cincinnati, OH. 2002

This guide assists research and techniques on how to locate graves, records of deaths, and other information for family and historical records.

Younger Readers:

Johnson, Neil. *Photography, National Geographic Guide for Kids*. National Geographic Society, Washington D.C., 2001

Basic things one needs to know about digital photography written for youth, covers cameras, how to compose a picture, exploring subjects and what makes a good picture. Lots of illustrations help as reference. Ages 7 and older, but good for beginning photographers of any age.

Turnbull, Stephanie. *Cool Stuff to Photograph*. Smart Apple Media/Black Rabbit Books, Mankato, MN. 2015

This contains awesome illustrations and easy instructions on how to compose pictures and to look for the best photographic opportunities and subjects. Ages 7 and up.

Bailey, Jill. *The Life Cycle of a Bee*. Bookright Press, New York, 1990

Big illustrations and very easy text make this a good book for young readers and scientists. Early readers.

Micucci, Charles. *The Life and Times of the Honeybee*. Houghton Mifflin, Co. Boston, 1995.

This tells us what a beekeeper does, how bees make honey and more.
It is a comprehensive look at the bee industry. Ages 9 or so and older.

Cole, Joanna and Degen, Bruce. *The Magic School Bus Inside a Beehive*. Scholastic, Inc., New York. 1996

This is just a fun book with hilarious illustrations but accurate information. Ages 5 and up.

Gibbons, Gail. *The Honey Makers*. Morrow Junior Books, NY. 1997

There is plenty of information and pictures of beehives, bees and their beekeepers. The book is creatively illustrated. Ages 7 and up.