



EDUCATOR RESOURCE GUIDE

Elles: Women Artists from the Centre Pompidou, Paris
Oct 11, 2012-Jan 13, 2013

SAM

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WELCOME

Dear Educators,

The mission of the Seattle Art Museum (SAM) is to connect art to life. SAM strives to build accessible, flexible and relevant resources for your classroom that encourage critical thinking, creativity and persistence. The special exhibition *Elles: Women Artists from the Centre Pompidou, Paris* explores and examines works of art by women that redefine the established canon of twentieth and twenty-first century art and art history.

We are excited to present this Educator Resource Guide developed for this complex and engaging exhibition in an effort to help bring the museum back to your classroom and connect themes and ideas from the exhibition to your students' own learning. This guide can be used in advance of your visit, as a follow-up or to encourage students to reflect and create based on these extraordinary works of art.

Learning at SAM extends beyond our K-12 programs and includes programs that are relevant for all audiences. SAM is one museum housed in three locations: the Seattle Art Museum Downtown, the Seattle Asian Art Museum at Volunteer Park and the Olympic Sculpture Park on the downtown waterfront. At all three of our sites, SAM's education and public program division is dedicated to offering an array of dynamic experiences for teachers, students, families, teens, adults and members of our extended community. These curated experiences ranging from lectures and artists talks to performances and tours support creative learning and discovery. We are excited to show *Elles: Women Artists from the Centre Pompidou, Paris* as another example of our cross-cultural programming.

From the free resources at our *Ann P. Wyckoff Teacher Resource Center* (TRC) to our interactive *School Tours + Art Workshops* to our in-classroom *Art Goes to School* program, we hope you use SAM as a vital resource in your teaching practice. We recognize teachers as professionals at the center of student learning, and we encourage you to adapt these lesson and project ideas to best fit your teaching objectives and goals. The SAM Education team is always available to offer customized resources to help support both teacher professional development and student learning.

We hope you find this guide to be a useful teaching tool and we look forward to welcoming you and your class to the museum!



Sandra Jackson-Dumont
Kayla Skinner Deputy Director for Education & Public Programs/
Adjunct Curator, Department of Modern & Contemporary Art

USING THE EDUCATOR RESOURCE GUIDE

Special note for School tours:

Elles: Women Artists from the Centre Pompidou, Paris, contains mature content not suitable for all K-12 audiences. Parental supervision and/or permission are advised for this content and a preview by the classroom teacher is strongly suggested. This guide is focused on works that are approachable by all audiences and can be found on the Family Guide and School Tour routes that shield students from the mature content. Please feel free to speak with a Museum Educator for further advice on how to approach and engage this exhibition.

STRUCTURE

The projects and discussions outlined in this guide may be conducted prior to, following or independent of a trip to the exhibition *Elles: Women Artists from the Centre Pompidou, Paris* and *Elles: SAM: Singular Works by Seminal Women*. Teachers are encouraged to develop open-ended discussions that ask for a wide range of opinions and expressions from students. Each section of this guide includes works of art from both the *Elles: Women Artists from the Centre Pompidou, Paris* exhibition and the Seattle Art Museum's *Elles: SAM: Singular Works by Seminal Women* exhibition that is drawn from their global collections. Additional information can be found on SAM's website (seattleartmuseum.org/elles) as well as in the Related Resources section of this guide.

The projects in this guide connect to a wide range of core curriculum subject areas and can be adapted for a variety of grade levels to meet Washington State Standards and Common Core Standards of Learning. If you would like additional assistance modifying these projects to fit your classroom, please email SAM's Wyckoff Teacher Resource Center (TRC) at trc@seattleartmuseum.org.

PROJECT UNITS

- 1. Art as Narrative: Focus on Language Arts**
How is language used in art to express and convey personal and political viewpoints?
- 2. Arts as Identity: Focus on Social Studies**
How does art solidify, question and shape gender roles in different cultures?
- 3. Art as Material: Focus on Visual Arts**
How are different materials, media and processes used to create art that documents, comments and transforms our world?

EACH PROJECT CONTAINS THE FOLLOWING SECTIONS

Related Images

Images of works from *Elles: Women Artists from the Centre Pompidou, Paris* and from SAM's collection that illustrate the theme of each unit.

Framing/Context

A framing of the themes to be explored in the project unit and connections to the selected works of art.

Guiding Questions

These questions are designed to guide your students' exploration of key themes, issues and ideas.

Objectives

Learning outcomes for students.

Project Instructions

Step-by-step directions for each activity or project.

Materials

A list of materials needed to complete each project.

Glossary

Each project unit includes terms that will expand students' understanding.

Resources

Related resources and brief artist biographies to help further learning.

State & National Standards

A list of suggested learning standards related to each lesson.

GOALS

1. Introduce students to the art and life of contemporary women artist from the collections of the Centre Pompidou and the Seattle Art Museum.
2. Deepen students' understanding of how artists respond to personal, local and global histories and how these issues influence their work.
3. Prompt discussions that allow students to share their own insights and perspectives.
4. Enable creative exploration and discovery.
5. Build thematic connections between works of art and classroom curricula.

INTRODUCTION TO THE EXHIBITION

Elles: Women Artists from the Centre Pompidou, Paris

Many decisions and much coordination with the Centre Pompidou were involved during the curatorial process of *Elles*. When accepting the more condensed traveling version of the show, initially much larger in scale when displayed in Paris, Marisa Sanchez and the Seattle Art Museum had to make several considerations. In the following text, Sanchez explains the thought process, themes and coordination that were involved in the execution of this exhibit.

“In 2009, a ground-breaking exhibition was mounted at the Centre Pompidou in Paris, France, home to the Musée National d’Art Moderne— one of the largest collections of modern and **contemporary art** in Europe. The Centre Pompidou made the unprecedented decision to tell a history of modern and contemporary art solely from the perspective of women artists, resulting in a **panoramic** survey that sometimes expanded existing themes and **aesthetic** discoveries and, at other times, was fiercely experimental.

That ambitious institutional effort, which unfolded in their permanent collection galleries over two years, was further refined into this thought-provoking traveling exhibition at the Seattle Art Museum. *Elles: Women Artists from the Centre Pompidou, Paris* is a major survey of painting, sculpture, drawing, photography, video and **installation** by forward-thinking artists throughout the twentieth and twenty-first centuries. Organized thematically and loosely chronologically, the diverse works on view date from 1907 to 2007 and encompass key movements in modern art—from **Cubism, Abstraction, Dada, Surrealism, Conceptualism, Minimalism, Institutional Critique, Performance, to Installation**. In the early years of the twentieth-century, when confronted with limitations imposed for reasons of **gender**, women artists responded within the vocabulary and milieu of their male counterparts. As the century progressed, however, we witness a rejection of old **hierarchies**, a struggle for self-definition and the establishment of new forms of expression.

As Camille Morineau, Chief **Curator** of *Elles* at the Centre Pompidou wrote at that time, this ‘radical cross-section of the museum’s collection is as **anthropological, sociological** and political as it is art historical. . . The Musée National d’Art Moderne is exhibiting only women, and yet the goal is neither to show that female art exists nor to produce a **feminist** event, but to present the public with a hanging that appears to offer a good history of twentieth-century art. The goal is to show that representation of women versus men is, ultimately, no longer important.’

While some may find this version of a female-oriented art historical **narrative provocative**, ultimately, this milestone exhibition chronicles how women artists have assumed a prominent place at the forefront of aesthetic dialogues and identity politics. An unforgettable visual experience, *Elles* will challenge your assumptions about our collective cultural history and art of the past century.”

- Marisa Sanchez, Assistant Curator of Modern & Contemporary Art, Seattle Curator for *Elles: Women Artists from the Centre Pompidou, Paris*

GUIDING QUESTIONS

- How do you think curators make their decisions when choosing a works of art to represent an idea or theme? How do you think a curator develops a theme for an exhibition? What resources might a curator need to create an exhibition?
- A curator makes decisions about what themes and ideas, through assembling a collection of art, to addresses in the exhibition. *Elles* is looking at history solely through the lens of women artists. From what other perspectives could the history of the twentieth century be looked at that would be different from the themes found in *Elles* or traditional historical perspectives found in other exhibitions?

PROJECT UNIT 1

ART AS NARRATIVE: FOCUS ON LANGUAGE ARTS

IMAGES¹



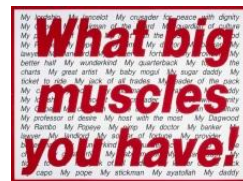
Jenny Holzer, *Inflammatory Essays*, 1979-1982



Agnès Thurnauer, *Portraits Grandeur Nature*, 2007-2008



Ross Palmer Beecher, *Sylvia Plath Quilt*, 1980



Barbara Kruger, *Untitled (What big muscles you have!)*, 1986



Guerrilla Girls, *Do women have to be naked to get into the Met. Museum?*, 1985

FRAMING/CONTEXT

Often, **visual art** is comprised of imagery that may be a representation of reality, **surreal** like a dream, a performance or a series of marks composed on a canvas. In any of these **scenarios**, the artist is creating a visual conversation in which the interpretation of the artwork becomes open to several conclusions based on the personal histories of both artist and viewer. Artists also may include written works or language into a work of art, adding insight (or misdirection) into the artists' intended meaning. This language adds another layer to the work of art and providing an additional avenue of interpretation.

Whether for personal, social or political reasons, artists, starting in the 1960s, often used written language in their work as a critique of the media and other established institutions. Written language became a powerful tool. Starkly printed on sheets of many brightly colored papers and filled with chiseled, concise all-caps lettering, Jenny Holzer's *Inflammatory Essays*, originally made for an outdoor site, combines a series of messages drawn from many historical figures such as **Leon Trotsky, Mao Zedong, Emma Goldman** and more. Intended to spur action and conversation, along with pushing people to be more critical and discerning readers, the statements are meant to stop the viewer dead in

¹ Full-page images of all referenced objects from the *Elles: Women Artists from the Centre Pompidou, Paris* exhibition and *Elles: SAM: Singular Works by Seminal Women: Singular Works by Seminal Women: Singular Works by Seminal Women* permanent collection objects can be found in the *Selected Image* section at the end of *Elles: Women Artists from the Centre Pompidou, Paris: Educator Resource Guide*.

their tracks, forcing them to agree or disagree. She is asking the viewer to question these statements, their origins and meanings, and attacks the passive participant. Emerging in the 1980s as part of a group of women who employed the written word in their work as a powerful narrative, Holzer has created a body of work that utilizes LED, video projection and printing to display her text-based imagery that she was determined to “translate . . . into a language that was accessible” to a broad range of people.² Focusing on issues that are often **marginalized**, her work helps bring to the fore topics such as torture, issues of gender, body image, power, oppression and human rights to activate **public discourse**.

A contemporary and sometimes collaborator of Holzer, Barbara Kruger combines photographs and language to create overtly political phrases and slogans that criticize institutions, wealth and power structures within our society. An ardent proponent of shattering stereotypes, she creates a dialogue between herself and the viewer that shifts based on each individual interpretation of her works. In *Untitled (What big muscles you have!)*, Kruger frames her conversation with a signature red border addressing directly her theme of male dominance; she lists a litany of phrases that speak to what roles men have represented historically to woman. In each case, the man fills a position of power, while women play a more submissive role. Kruger, in presenting and grouping these **clichés**, hopes to expose negative connotations and is advocating for their removal from **societal lexicons**.

Other works of art use written language to comment on the inequities of underrepresented women artists. Renaming several prominent male figures from modern and contemporary art, Agnès Thurnauer's *Portraits Grandeur Nature*, questions the dominate narrative of art history and asks why it is almost exclusively about men. She transforms well-known artists' names printed on large colorful forms, which she calls paintings, hung on a purple wall. **Andy Warhol** becomes Annie Warhol, **Jackson Pollock** shifts to Jacqueline Pollock, **Marcel Duchamp** is changed to Marcelle Duchamp and **Louise Bourgeois** is renamed Louis in an appeal to rewrite the history books to reflect a more well-rounded and equitable representation of the two genders. The Guerrilla Girls in the 1989 work of art, *Do women have to get naked to get into the Met Museum?*, also explicitly asks and addresses inadequate female representation in museum collections. Boldly confronting the museum's artistic **canon**, in this work the Guerrilla Girls take this established and defining American institution of classical to contemporary art to task. Sadly, when they conducted another survey similar to the one in 1989, the number of female artists represented at **The Metropolitan Museum of Art** had actually dropped slightly by 2004. The Guerrilla Girls continue to be an advocate of equitable female artist representation not just for contemporary artists, but those who deserve to be included when speaking about the influential artists throughout art history.

Some works of art are advocates for equality; others can call into question how events of the world, history and biography are told, challenging established knowledge within a culture and creating an alternative storyline. Using nontraditional materials, methods and text, Ross Palmer Beecher creates biographies that incorporate traditional quilting methods that are both a **revisionist history** and **biography** combined with a personal connection. **Imbued** with **symbolism** that references life, women's issues and behavior, the components that make up the *Sylvia Plath* quilt are hand stitched patchwork **homages**.

When looking to stimulate conversation about a work of art, text can provide a potent tool as a mode of expression to unpack an idea. Language helps expand and develop the artists' concepts, but still allows the viewer room to ultimately derive their own conclusions.

² Carol Kort and Liz Sonneborn, *A to Z of American Women in the Visual Arts* (Facts on File Inc.: New York, 2002), 99.

LEARNING OBJECTIVES

- Explore how language can be incorporated into artwork.
- Discuss how language in artwork can convey complex meanings to the viewer.
- Create an artwork that incorporates a written statement from some famous or not-so-well-known female figure and images that symbolize that statement.

GUIDING QUESTIONS

- How do artists use language to convey an idea or meaning?
- How is language used in visual art to talk about personal, social, historical or political beliefs?
- How can word and images function as symbols? How do artists use symbols in their works of art?

PROJECT: VISUAL QUOTATIONS

SUGGESTED GRADE LEVEL: 6-12

Materials

9" x 12" Color Construction Paper
12" x 18" Color Construction Paper
Scissors

Glue Sticks
Colored Pencils
Magazines

Step One: Discuss.

1. Referencing Ross Palmer Beecher's image of the artwork *Sylvia Plath's Quilt*, discuss as a class how language is used in her work, specifically referring to the quote from Plath's poem "Lady Lazarus," "Dying is an art. Like everything else, I do it exceptionally well."

Why do you think Ross Palmer Beecher chose this quote?

Why do you think Sylvia Plath would say this?

Looking closely at Beecher's work, what patterns, textures, colors or shapes do you notice? How do you think these elements might relate to the quote?

2. Jenny Holzer's *Inflammatory Essays* are clarifying statements inspired by famous and infamous people that shaped history.

How does Holzer use color and font types in her work? How does this shape your interpretation of this work?

Who are some famous people that you can identify with their personal philosophies?

Who are some infamous or famous people from history that you may have a philosophical disagreement or agreement with?

3. Barbara Kruger's *Untitled (What big muscles you have!)* speaks about what she deems as male dominated power structures.

What are some power structures that you think are male dominated?

Which areas of your society have been primarily dominated by women? Is the power balance in these areas shifting from one gender to the other or are they remaining the same? How do you know this is true or untrue?

Looking closely at the work, how does the artist use graphics and font types to convey her intent?

4. Guerrilla Girls' *Do women have to be naked to get into the Met. Museum?* and Agnès Thurnauer's *Portraits Grandeur Nature* address the representation of women artists in museums. In particular, Thurnauer looks at important figures in art and art history asking why more women are not being represented in this area of culture.

Can you name some of your personal interests, for example, a sport, activity or career path? What types of people do you think are represented and under-represented in those areas? Why might you think this to be true? Looking closely, how is composition used in these works? How is color and font used in these works?

Step Two: Research and Collaborate.

After discussing the images, have students reference their current curriculum reading or activities to find a statement from a woman that refers to a personal philosophy, political opinion or an inequity. This figure can be real, historical or fictional.³

Once the students have selected their quote, ask each student to share with the class why they picked the quote and what it might mean to them. After the discussion, ask each student to write a list of nouns, adjectives and verbs that come to mind when they think of their quote.

Step Three: Create.

After the class discussion, students will create a protest poster using collage.

- Give each student a piece of 12" x 18" colored construction paper, three additional sheets of 9" x 12" colored construction paper and glue sticks and colored pencils. They will use this material to create a collage or protest poster.
- Cut and/or tear strips of different colored construction paper using a glue stick to adhere the pieces to the larger 12" x 18" paper.
- Cut images out of magazines and mount them to the smaller 9" x 12" pieces of construction paper using glue sticks.
- Once the images are mounted on the paper, use scissors to cut a half inch border around each one.
- Mount the images and the quote(s) on the larger sheet of 12" x 18" construction paper emphasizing the use of balance in composition and color, symmetry and asymmetry.
- The quote(s) can be placed on the paper and modeled in the style of any artist that was discussed.

Step Four: Reflect.

Based on the information gathered and the work created, have students write an "I am poem."⁴ After the students have written their poem, ask them to read their work with the class. How does this poem relate to the quotes? Next, have the students do a written description of their protest poster speaking specifically to their choice of words for the work, what those words are trying to convey and what they mean to them.

Step Five: Display.

Combining the quote with the written description, create a label similar to one that is found next to a work of art in a museum, using the quote as the title, the quote's author and student as artists and the written description as the body of the text. Display these works in the classroom, library or hallway.

³ If none of these options are available, have the students draw from the following resources:

<http://womenshistory.about.com/library/qu/blquelist.htm> or <http://www.biography.com/tv/classroom/womens-history-inspirations>.

⁴ <http://ettcweb.lr.k12.nj.us/forms/iampoem.htm>.

Project Extension One: Based on the previous research and activity, have the students create their own statement that reflects perceptions of power, biography or inequity, drawing from their own experiences. Once the statement(s) have been created, repeat the previous instructions and then display the work side by side. Discuss the meaning of the statement and the similarities and differences between the work inspired by someone else's words and that of their own words.

Project Extension Two: Cindy Sherman is known for creating personas based on a variety of subjects and movies. Invoking her photographic narrative style, have students photograph one another dressed up like a relative, friend or neighbor they know along with including a quote from them and a short description of how they view their relationship with this relative, friend or neighbor.

Related Washington State and National Learning Standards:

Washington State Standards:

Arts: 1.1, 1.2, 1.3, 2.1, 2.2, 2.3, 4.1, 4.4

Reading: 2.3

Writing: 1.1, 2.1

Common Core National Standards:

Anchor Standards for Reading English Language: Integration of Knowledge and Ideas

Anchor Standards for Writing: Text Types and Purposes

Anchor Standards for Writing: Craft and Structure

Anchor Standards for Speaking and Listening: Comprehension and Collaboration

PROJECT UNIT 2

USE OF ART TO SHAPE GENDER IDENTITY: FOCUS ON SOCIAL STUDIES

IMAGES



Mende, *Mask (Sowe)*, twentieth century



Susan Point, *The First People*, 2008



Marita Dingus, *400 Men and 200 Women of African Descent*, 1997



Suzanne Valadon, *La Chambre bleue (The Blue Room)*, 1923



Martha Rosler, *Semiotics of a Kitchen*, 1975



Florence Henri, *Self-portrait*, 1928

FRAMING/CONTEXT

Art is often used as a tool for conversation, investigation of self, self-expression or societal critique. These works can reinforce and shatter different accepted and rejected roles in society. Women artists across time, place and culture have used art as an effective platform to address frustrations and inequities that have historically defined their **gender** or other issues that have significance to them.

Masks are used in many cultures for ceremony, celebration and socialization. In the Mende culture, the largest ethnic group in the country of Sierra Leone in West Africa, only those women who have attended the Sande Society School are allowed to wear the mask and be a part of the initiation into womanhood parade. This school helps girls transition into being women along with aiding to shape their morality and advocate their social and political lives and interests. Symbolizing many aspects of life that are aspired to by the women of the Mende people, the mask represents sought after qualities in their society. Some of the qualities are a closed and solemn mouth, orderly hair to symbolize control of the household, horns that represent the protection of herbal medicines and neck rings that can give an air of wealth. Overall, the ways of life, discipline and conduct embodied in the masks not only enable these women to take better care of their families by providing them with life skills, it also gives them a road map of skills to become chiefs within the modern government of Sierra Leone.

Elles: Women Artists from the Centre Pompidou, Paris EDUCATOR RESOURCE GUIDE

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Art making, not just the works themselves, can be gender specific in some cultures. In the last century, many women have been breaking these boundaries. Western red cedar, known as the “tree of life” to Northwest Coast Native Peoples, is a highly valued material. This rot-resistant wood was used for houses, canoes, boxes and masks, while bark and roots were used for cordage, mats, baskets, clothing and ceremonial regalia. Traditionally, men were the carvers, while women were the weavers, but this changed. As an artist preserving her Coast Salish heritage, Susan Point of the Musqueam community in Vancouver, B.C. presents in *The First People* a monumental carving of eight faces in red and yellow cedar. They are joined together by sinuous lines referencing the ancestors and living Coast Salish Peoples. This piece shows how the Coast Salish is joined through bloodlines, common heritage and their maritime territories which give them sustenance. *The First People* emphasizes intertwined personal and tribal histories passed down through the generations that remain important to Point, even in modern times. Her choice to carve cedar speaks to the ongoing primacy of this material and to the evolution of gender-based practices.

As demonstrated by Susan Point, past occurrences and heritage have the ability to shape identity. *400 Men and 200 Women of African Descent* by Marita Dingus, recalls her visit to **Elmina Castle** in **Ghana**. There in cramped holding cells, under poor conditions, men and women were held before being shipped across the Atlantic. Made as an offering and remembrance to these men and women, these figures help Dingus come to terms with the visit and connection that has helped inform and shape her personal and cultural identity.

Throughout their work or practice, artists may provide different interpretations of what it means to be a woman by challenging cultural traditions, perceptions or roles. Questioning the traditional male view of women as objects of desire, Suzanne Valadon’s *La Chambre Blue*, shows her model fully clothed, lounging, smoking and reading a book, in a seemingly indifferent gaze. Valadon, in this image, is taking control of her gender’s image and offering an alternative. In a similar way in Martha Rosler’s *Semiotics of the Kitchen*, the artist takes charge by moving through the alphabet using and defining real kitchen objects in a very life-less, robotic like manner. She finishes her **parody** with an almost violent tone as her movements transform from the original motions used with each object to then breaking the tool out of its original intention and use as an object of domestication. As a Jewish woman, she is also rejecting her strict **Orthodox** upbringing which saw the kitchen as the only life path for women.

More traditional **self-portraits** can also offer a glimpse into issues of **gender identity** as seen in Florence Henri’s, *Self-Portrait* photograph taken in the early part of the twentieth century. She uses this medium to define herself as a modern woman, evidenced by the shorter, nontraditional haircut and darker make up. Henri is challenging customary gender roles by creating a neutral figure that is neither discernibly male nor female. Giving the viewer opportunity to look at her without preconceived judgments based on her sex creates independence and **autonomy** from cultural constructs.

The defining of gender either as an individual or group remains a provocative and prevalent theme in the visual arts. This allows for a building conversation that utilizes the past and present along with informing future generations. These works of art can hopefully be read as documented progress for women.

LEARNING OBJECTIVES

- Create a family tree through a collection of stories from family members.
- Discover more details about an ancestor’s life, experiences and gender roles and whether those experiences matched their contemporary society.
- Lay the groundwork for a deeper investigation based on oral histories and substantiated through factual documentation.
- Place the student into the context of the family history based on gathered information.

- Address through the perspective of the student how the body is used in media to enforce gender roles for both females and males and how that has changed or remained constant through their family's history.

GUIDING QUESTIONS

- What are some traditional roles often assumed by or prescribed to women? How have those changed? What events do you think took place to create that change?
- Why do artists use self-portraits in their work?
- How is the female body portrayed in the art, media, history and family history? What might some stereotypical instances look like and how do they enforce gender roles for both females and males?

PROJECT: GENDER TRAITS THROUGH TIME: THE FAMILY TREE

SUGGESTED GRADE LEVEL: 6-12

Materials needed:

Voice Recording Device
Scissors
Colored Pencils

18" x 24" White Drawing Paper
Glue Sticks
Pastels and Markers

Step One: Discuss.

1. **Susan Point's image, *First People*, work is a visual documentation of family history.**

What is a family history? What are different methods of recording family histories?
What are the advantages or challenges of these different methods?
How did you learn your family history? Do you have any family stories about a relative that you would like to tell the class?

2. **Symbolizing many desired traits of the Mende women, the *Soweï Mask* possess a multitude of features to draw from.**

Looking at the mask, what are some interesting textures found?
What features might you think denote a female face?
Which characteristics are similar in other cultures?

3. **Speaking to events in life that help shape her personal identity and culture, Marita Dingus in the work *400 Men and 200 Women of African Descent* illustrates how an experience informed her work.**

What are some of the colors and patterns used in the work?
Can you describe the details you see in the images?
In what way might these figures represent the 400 Men and 200 Women she is referring to? How might they connect to her experience in Ghana?

4. **Questioning female body image, Suzanne Valadon addresses in the painting *La Chambre Bleue (The Blue Room)* the idealized male defined female body.**

What is happening in this picture?
When compared to other classical female paintings, what is different in this picture?
If you were to have a painting of yourself depicting your natural state similar *La Chambre Bleue (The Blue Room)*, what would it look like? Where would you be, what would you be doing? Would it conform to gender role perceptions?

5. Speaking to gender identity in her self-portraits, Florence Henri tackled the preconceived image of both genders creating a gender neutral persona in her work.

What is happening in this picture?

Why might you think Henri would use a mirror in her photograph?

Why might you think Henri had such short hair for this time period in this picture?

What elements help Henri convey her meaning in this work of art?

Step Two: Research and Investigate.

Starting with the student's immediate family and then moving into older generations depending on time, availability and access to family members have each student document a family history using the following interview questions and information gathering methods.⁵

Make sure to note the year of the event and the age of the person when the event happened. These are just a few sample questions to get things started and students can develop more questions individually or in a group.

Interview Questions:

1. What is your full name? Why did your parents select this name for you?
2. When and where were you born?
3. Describe the personalities of your family members?
4. What occupation or role did you fulfill within your family that was specific to your gender? Was this a typical role in your family for your gender? If, yes, how so? If no, in what way is (was) it different historically from other family members of the same gender?

Information can also be found in a variety of sources in the student's immediate environment including yearbooks, photographs, Facebook, newspapers, journals or awards.

Step Three: Compile and Review.

After the interview and research portion is complete, have a class or small group discussion about the students' findings. Have each student distill the information down to a grouping of six to eight details about each family member making note of the year when these events happened and how old each person was when these events occurred. Create a timeline that maps these events chronologically placing all people interviewed within the same timeline. In addition, have the students add some major historical events to the timeline that might connect to what the family member was doing and describe how that historical event influenced their life (i.e., the Vietnam War).

Step Four: Create.

Murals can be used to provide art in public places, promote an idea or showcase the history of a particular area among other things. Most murals begin with an idea that is usually planned and sketched out before being resized and painted on a wall or building. On a 12 x 18" sheet of paper use the information and materials gathered that document the student's personal and family history, have each student create a family mural that illustrates some of the events. The students can use photographs, photocopies of real images and documents to collage within the mural image adding their own renderings to the process.

⁵ If student are unable to interview a family member, they may also speak with a neighbor, mentor or community member.

Step Five: Show, Tell and Reflect.

After the students have completed the murals, have them mount the drawing and timeline on **foam core board** for stability and display purposes. If the technology is available, have the recordings of the interviews conducted available to listen to for the viewers.

Project Extension.

Have the students create a class mural. Picking one element from their mural, have each student contribute an image from their personal history. Using white butcher paper, have the students decide the scale and placement of each piece. For this part, black and white copies can be made to decide placement and scale. If available, consideration of color placement can be made using color copies. Once those decisions have been made, students can then start transferring their images to the paper using pencil first for the rough sketch and then marker or colored pencil to complete the final image.

Related Washington State and National Learning Standards:**Washington State Standards:**

Arts: 1.1, 1.2, 1.3, 4.4

Geography: 3.3

History: 4.3.1

Common Core National Standards:

Anchor Standards for Reading English Language: Integration of Knowledge and Ideas

Anchor Standards for Writing: Text Types and Purposes

Anchor Standards for History/Social Studies: Integration of Knowledge and Ideas

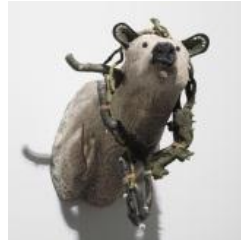
PROJECT UNIT 3

USE OF ENVIRONMENTAL MATERIALS: FOCUS ON VISUAL ARTS

IMAGES



Susan Wawatkin Bedal, *Coiled Basket*, 1900-1930



Sherry Markovitz, *Sea Bear*, 1990



Andrea Fraser, *Museum Highlights: A Gallery Talk*, 1989



Margaret Bourke-White, *Wind Tunnel Construction, Fort Peck Dam, Montana*, 1936

FRAMING/CONTEXT

Across time and place, works of art are often inspired by an artist's environment. Historically, artists often gathered both materials and imagery from their local surroundings. This practice continues today with artists drawing new ideas from both the natural and built environment.

Ranging from functional to ornamental, women in many cultures weave baskets from natural materials. One of the last traditional basket makers from the Sauk-Suiattle tribe living in the Cascade foothills of Western Washington, Susan Wawatkin Bedal's *Coiled Basket* showcases her adept weaving skills. Using cedar root, horsetail root and bear grass, with design elements dyed with plants, this art work is a reflection of her immediate environment in its choice of materials and symbolic patterns that decorate the exterior. For example, Bedal displays images of butterflies as repeated triangular motifs in yellow, purple and black. Families had ownership of such images and designs and would pass them down through their lineage as did Bedal when she gave her basket weaving knowledge to her daughters. Made to gather and store food and personal items, baskets were also given as highly prized gifts and were widely traded among tribes. Beginning in the late nineteenth century, they were made and sold to outsiders but retained their impeccable quality.

Objects are sometimes created from materials that are available within an environment, due to limitations of a cultures' ability to move outside of their immediate geographical location. Sherry Markovitz echoes this process, but limits her material selection to those that have a personal connection. Her sculptures, like *Sea Bear*, are composed of materials gathered during long walks and are attached to particular moments in her life reflecting a deep introspective investigation, which is **symbolized** in the animals she chooses. In addition to the found materials, beadwork forms the body and

bulk of the piece producing a quiet calm color. Indicative of the beading process, this allows the artist to inhabit a quiet space. According to Markovitz, her work is also a “feminization of the traditionally male role as hunter, which has for centuries carried an unspoken taboo for women.”

Transforming an object found in an environment through photographic documentation can give the artist and viewer a new or different perspective that departs from its original intent and purpose. Margaret Bourke-White was hired by *Life* as the magazine’s first female photographer to document some of the **New Deal Era** projects., *Wind Tunnel Construction, Fort Peck Dam, Montana* creates a composition focusing on line, shape and balance within a picture plane. Bourke-White not only highlights the aesthetic qualities of the wind tunnel, but chooses to emphasize the grand scale of the project by including a person to inform the viewer. This could also be a commentary on the enormity of the projects tackled by President Roosevelt during the Great Depression of the 1930s.

Objects of importance and historical significance may find a home in the built environment of the museum. What decisions are made to determine the importance of a particular object? Why is one object chosen over another? Do museums create a space where people feel comfortable questioning the institutions’ information and exhibition choices? Choices made at these institutions guide a populations’ knowledge in a particular direction, sometimes filtering out a significant amount of work that could expand or change the topic greatly. In *Museum Highlights: A Gallery Talk* by Andrea Fraser, she asks some of these questions and more, drawing from the museum environment. Materials for the work of art are derived from a performance she was asked to give at the Philadelphia Museum of Art in which she poses as a tour guide leading patrons that are not aware of the situation or the role she is playing. In addition to emphasizing how gender is portrayed by art organizations, Fraser brought attention to the preconceptions and expectations a viewer may have of a museum.

Women artists from many different cultures have pushed the boundaries of material use and subject matter to reflect their own perception of the world. Whether it entails experimenting with traditional form or questioning an institution, as seen in the baskets made by Susan Wawatkin Bedal, each voice spurs a reaction and dialogue that examines the relationship human beings have with place, people, ideas and self-expression.

LEARNING OBJECTIVES

- To explore students’ immediate environment, making note of the objects and materials available
- To create a self-portrait using objects found within a one mile radius of home and/or school.
- To document and identify the items found.

GUIDING QUESTIONS

- In what ways do you think materials from an artist’s environment influences their work?
- What are some materials that you see on a daily basis in your immediate environment? How might you transform them to either make a functional or decorative object?
- What are some expectations a museum might have of you as a viewer when you visit? What are some expectations that you have when you visit the museum?

PROJECT: ENVIRONMENTAL SELF -PORTRAIT MASK

SUGGESTED GRADE LEVEL: 6-12

Materials

Photograph of Student Photocopied to Scale
18" x 24" White Drawing Paper
Wire Cutters and Needle Nose Pliers
Mirror
Found Materials

Pencils and Colored Pencils
18g Binding Wire
Masking Tape
8.5" x 11" White Paper
Black Permanent Markers

Step 1: Discuss.

1. **Drawing from the natural materials in the environment, Susan Wawatkin Bedal's *Coiled Basket* provides both function and aesthetic reflection for the viewer.**

What might you think the shapes represent on the outside of the basket?
How does Bedal use color in the basket?
How might this work reflect the artist's environment?

2. **Taking walks through her immediate environment, Sherry Markovitz's, *Sea Bear* is a reflection of her many experiences and the objects she found while wandering.**

What is this work made of?
Do any of these pieces from the object look familiar to you? Why? Where have you seen them before?
What animal would you use to represent yourself? Why?

3. **Abstracting objects from the environment, Margaret Bourke-White's, *Wind Tunnel Construction, Fort Peck Dam, Montana* transforms a wind tunnel into a work of art.**

What is happening in this picture?
What shapes are present in the photograph?
How is positive and negative space utilized in this work of art?
How is the environment being used in this composition?
What do you think are the materials in the photograph?

4. **Using factual information, Andrea Fraser, *Museum Highlights: A Gallery Talk*, takes unsuspecting viewers on a fact supported tour of the museum while questioning its method of information gathering and filtering.**

What is happening in this picture?
Why might you want to question the information that is presented to you through an institution?
How is video used effectively for this particular work of art?

Step 2: Gather.

Either as a class, individual or in small groups, have the students responsibly gather materials from their immediate environment keeping in mind that they will be creating a self-portrait mask. The students will also document, in writing, where they found the materials noting their original use and/or function.

Step 3: Create.

- Make a scale contour line drawing, drawing made using the outline of the face, based on self-observation using a mirror, in combination with actual measurements of the head using a ruler on paper. Another suggestion for creating a portrait would be to use a scale photograph of the student. They can use tracing paper placed over the photo to generate a contour line drawing using a black sharpie marker or dark pencil.
- Using binding wire, pliers and wire cutters, have the students make a proportionally sized, 3D contour line mask **armature** out of wire based on their drawing.
- To give the piece some substance, use a ball of crumpled newspaper stuffed into the wire armature. The newspaper can be shaped to help define the features of the face. Masking tape can be used to secure the paper to the wire frame.
- Once the wire armature has been completed, including eyes, nose, mouth and ears, have the students use this as a base to attach their found materials to the wire structure. They may manipulate their found materials in any way that is needed. Also discuss the student's choice and use of found materials.

Step 4: Discuss.

Talk about the process of gathering, documenting and assembling the found materials into the self-portrait mask.

Discuss using the following suggested questions to consider:

What was challenging about the project?

What was rewarding?

What would the students do differently if they went through the process again?

What did this project make the students realize about making objects from local materials found in the environment?

Step 5: Reflect.

Display the work in the class with a sheet of blank paper in front. Have each student walk around and try to identify an item found in the mask, writing it on the sheet of paper. Next, have the students place their object documentation sheet next to the guesses from the other students, having them walk around again making note of whether their classmates were accurate in their observations. Discuss with the students how materials can transcend their original function, both in nature and the constructed environment, touching on the topic of repurposing and recycling materials.

Project Extension:

Using a digital camera, have students compose a photograph using an everyday person-made object. Have the students focus on creating an aesthetic composition that transcends the object's original use or function, similar to what is seen in Margaret Bourke-White's, *Wind Tunnel Construction, Fort Peck Dam, Montana*. When composing the photograph, direct the students to get close to the object so that every edge of the frame is engaged by the object. They can focus on the entire object or simply a portion. The intention is to abstract the object, making it difficult to identify. After the photograph(s) are taken, make print outs for the students to present in class, pinning them up as a collection and assigning a number to each one. As a group, try to identify the object in each picture having each student record their answers privately.

Related Washington State and National Learning Standards:

Washington State Standards:

Arts: 1.1, 1.2, 1.3, 2.1, 3.1, 4.2, 4.4

Geography: 3.3

Communication: 1.1, 1.2

Science: EARL 2, 6-8, 8-12 INQC Investigate: Inquiry, Big Idea: Inquiry, Core Content: Questioning and Investigation

Common Core National Standards:

Anchor Standards for Reading English Language:
Craft & Structure, Integration of Knowledge and Ideas

GLOSSARY

Adornments: An accessory worn to enhance the body, increase distinction or embellish the beauty of an individual

Abstraction: An item or thing that is not able to be clearly or consistently identified, categorized, defined or named

Aesthetic: A sense of what is beautiful or pleasing to the senses

Andy Warhol: (1928-1987) A twentieth century American artist known for making art drawn directly from American popular or “pop” culture using images from celebrities and advertising to create artistic expressions

Anthropological: In its very nature, the study of all things related to the human species such as social relationships and cultural characteristics. As it relates to art, it can be seen as the study of the human species through looking at, making or reflecting about art

Art Making: The process for creating works of art

Autonomy: Having the freedom and ability to make choices about one’s actions and beliefs

Biography: A story that is comprised of factual details that highlights portions of a person’s life

Canon: A body of accepted standards within a category such as literature or art

Cindy Sherman: (born 1954) An American photographer and filmmaker known for doing a number of series that address issues of identity, gender and the role of women in society

Centre Pompidou: Opened in 1977, it was named after a former President of France. The architecture of the building transformed the way people saw museums and created a place where people gathered to exchange ideas and socialize along with viewing an amazing contemporary collection of art

Ceremony: A formal event based on a culture or individual’s belief system

Clichés: An expression or idea that has become commonplace

Conceptualism: The idea that universals exist clearly in the mind as thoughts and are represented in the physical world as works of art that pertain to those thoughts and ideas

Contemporary Art: Works of art made during the current era

Cubism: An early twentieth-century art form that uses cubes and geometric planes to represent people and objects rather than by a realistic representation. This form of art was developed by Georges Braque and Pablo Picasso

Culture: That which defines a group of people based on learned behavior, languages, values, customs, technologies and art; the sum of attitudes, customs and beliefs that distinguish one group of people from another

Curator: A person in charge of creating an art exhibition at a museum

Dada: A group of artists from the early twentieth century that completely rejected all conventions of the art world

Edouard Manet: (1832-1883) A French painter who helped transition painting from a more realistic art form to one that gives impressions and suggestions of reality through color

Elmina Castle: A castle made by Portugal in 1482 and the oldest trading post on the Gulf of Guinea and European building in that area and was one of the most important stops on the Atlantic slave route

Emma Goldman: (1889-1940) A Russian anarchist who lectured and wrote about anarchist philosophy during the late nineteenth and early twentieth century

Feminist: Someone who promotes the idea that woman should have political, economic and social rights equal to men

Gender: Sexual identity as it relates to a society or culture

Gender Identity: Defined by the personal experiences and behaviors within a particular sex

Gender Roles: Appropriate behaviors of a sex as determined by a society or culture

Ghana: Gaining independence from the United Kingdom in 1957, Ghana, a country in West Africa, has long been known for their gold trade and cocoa beans, along with being a major slave trade hub from the mid fifteenth through the late eighteenth centuries

Homages: A tribute or honoring of a specific person, place, thing or idea that conveys respect

Imbued: An action that is inspired by a thought, ideal or principle within a society or culture

Installation: In a work of art, the complete transformation of a space or area that redefines the experience of being in that space or area

Institutional Critique: Scrutinizing how a particular institution, like a museum or corporation, interacts and exists in the world

Identity: Possessing unique characteristics as an individual

Jackson Pollock: (1912-1956) A twentieth century American artist known for his innovative and expressive abstract paintings made by dripping and splattering paint on a canvas

Leon Trotsky: (1879-1940) A Russian theorist, revolutionary and politician who spent his last years in hiding opposing the Vladimir Lenin-led Communist party through several written works

Louise Bourgeois: (1911-2010) A contemporary French sculptor known for abstract or nonrepresentational work that touches on personal themes of betrayal, anxiety and loneliness using the human figure as inspiration

Mao Zedong: (1893-1976) Founder and leader of the People's Republic of China (1949-present), who was a communist revolutionary along with being a political theorist and politician

Marcel Duchamp: (1887-1968) A French artist considered to be one of the most influential of the twentieth century challenging the conventions of art and art making. Although he produced very few works throughout his lifetime, the works he did create were extremely pivotal in contemporary art circles and movements

Marginalized: To make something or someone unimportant or powerless

The Metropolitan Museum of Art: The largest museum in the United States, it is located in New York City and contains over two million works of art in the following categories: African, Asian, Oceanic,

Byzantine, Islamic, American, European and Modern. It was opened in 1872 by leading thinkers, artists and businessmen

Minimalism: An art movement that involves stripping an idea or image down to basic elements, or representing an idea or image in very basic shapes and flat colors and typically with no dimensionality

Narrative: A story or account that is told either visually, orally or in written form, but may combine all three

New Deal Era: Programs developed during the presidency of Franklin D. Roosevelt during the Great Depression of the 1930s to help create jobs, stimulate the economy and improve infrastructure

Orthodox: Strictly observing the rites of Orthodox Judaism

Panoramic: A picture or idea that represents a continuous view of a particular place or thought

Parody: To create a work of art, music or literature that is close in style to the original creator, but made to mock, discredit or make fun of the original intent

Performance Art: Presented to an audience, this style of art is often interdisciplinary in its execution and can be constructed through a variety of methods from composed to impromptu in nature involving time, space, nature or the performer's body creating an experience or dialogue with the audience

Portrait: An artistic representation of a person in one or many mediums such as painting, photography, drawing or sculpture

Provocative: The ability for an action to arouse or stimulate to another action, thought or feeling

Public Discourse: A discussion about a central topic that allows all members of a community, society or culture to engage in a dialogue pertaining to the central topic

Revisionist History: Whether substantiated in fact or fiction, the rewriting or retelling of a story previously thought to be an accurate account of an event, which alters the details of that original event

Salish: Originally referring to the Bitterroot Native Americans of Montana, but extended to include those Native people living in the Northwest region of the United States of America

Scenarios: In dramatic works or life situations, an outline of a plot or situation

Self-Portraits: A likeness of a person executed by that person in any range of media

Sierra Leone: A country in West Africa that is known for mining diamonds and gold that was recently caught in a brutal civil war from 1991 to 2002. Peace is currently being restored to the area

Sociological: Having to do with human society, its organization, needs and development

Societal Lexicons: The vocabulary of and particular to a society

Stereotypical: An oversimplified perception or definition of a culture, person, race or religion that is not founded in fact but generalizations that may be demeaning to a culture, person, race or religion

Surreal: An event or situation that is of a dream-like state. In art, this term refers to work that embodies or portrays a dream-like state in its content and visual representation

Sylvia Plath: (1932-1963) An American writer and poet whose work was classified as confessional poetry often with dark subtexts and themes. She committed suicide at the age of 30

Symbol: Something that represents an idea, process or physical object

Symbolic: An important symbol or gesture

Symbolism: The act of representing ideas, concepts or things within a work of art through symbol

The First People: A Canadian term that represents the Native Canadian people within that country's borders

Transcend: To move beyond or rise above the limitations or obstacles of an original experience, task or situation

Visual Art: An object created either through one or more media, individually or combined

RESOURCES

More information can be found in SAM's online collection at seattleartmuseum.org/emuseum. Unless noted otherwise, resources listed below are available for loan from the Ann P. Wyckoff Teacher Resource Center (TRC) at the Seattle Asian Art Museum.

ELLES: WOMEN ARTISTS FROM THE CENTRE POMPIDOU, PARIS

BOOKS FOR STUDENTS:

33 Things Every Girl Should Know About Women's History: From Suffragettes to Skirt Lengths to the ERA by Bolden, Tonya. New York: Crown Publishers, 2002. HQ 1410 B6

A to Z of American Women in the Visual Arts by Kort, Carol and Sonneborn, Liz. New York: Facts on Filem 2002. N 6505 K6

The Art of African Masks: Exploring Cultural Traditions by Finley, Carol. Minneapolis, MN: Lerner Publications, 1999. GN 645 F45

Click: The Ultimate Photography Guide for Generation Now by Styr, Charlie and Wakem, Maria. New York: Amphoto Books, 2009. TR 146 S79

Focus: Five Women Photographers by Wolf, Sylvia. Morton Grove, IL: Albert Whitman, 1994. TR 139 W65

RESOURCES FOR EDUCATORS:

Art From Africa: Long Steps Never Broke a Back by McClusky, Pamela. Seattle: Seattle Art Museum in association with Princeton University Press, 2002. N 7391.65 M28

Global Feminisms: New Directions in Contemporary Art by Reilly, Maura, et. al. New York: Merrell; Brooklyn, NY: Brooklyn Museum, 2007. N 8354 R34

The Guerrilla Girls' Bedside Companion to the History of Western Art by Guerrilla Girls. New York: Penguin Books, 1998. N 8354 G84

I Can Fly: Part V, Kids and Women Artists in Their Studios by Freeman, Linda, et. al. Chappaque, NY: L & S Video, 2006. DVD format, 28 min. VIDEO N 6505 F73

Susan Point: Coast Salish Artist by Wyatt, Gary, Kew, Michael and Nagai, Kenji. Vancouver: Douglas & McIntyre; Seattle: University of Washington Press, 2000. E 99 S2 P6

The Twined Basket: A Native American Art Activity Book by McNutt, Nan, et. al. Portland: WestWinds Press, 2011. TT 23.7 M36 2011

Women Artists in the 20th and 21st Century by Grosenick, Uta and Becker, Ilka. Köln: Taschen, 2011. N 8354 W66 2011

Women, Art and Society by Chadwick, Whitney. New York: Thames & Hudson, 2007. N 8354 C52 2007

ONLINE RESOURCES:

Clara: Database of Women Artists by the National Museum for Women in the Arts. <http://clara.nmwa.org/>

FARE: Feminist Art Resources in Education by the Feminist Art Project. <http://feministartproject.rutgers.edu/resources/fare/>

ARTIST BIOS

Susan Wawatkin Bedal (Sauk, 1865-1947): Susan Wawatkin Bedal was born and raised in Washington state and trained in the traditional basket making of the Sauk-Suiattle tribe. Bedal created baskets from organic materials for both members of her community and to sell commercially.

More:

- SAM's online collection: [Susan Wawatkin Bedal](#)
- *S'abadeb-The Gifts: Pacific Coast Salish Art and Artists* Exhibition: <http://www.seattleartmuseum.org/exhibit/interactives/sabadeb/flash/index.html>

Ross Palmer Beecher (American, born 1957) Seattle artist who creates historical, political and biographic quilts from found objects.

More:

- SAM's online collection: [Ross Palmer Beecher](#)
- Artist Trust Fellowship Bio: http://artisttrust.org/index.php/award-winners/artist-profile/ross_palmer_beecher

Margaret Bourke-White (American, 1904-1971) One of the first women photojournalists, born in New York City, Bourke-White was an embedded World War II photographer and pioneered the photo essay while working for *Life* magazine.

More:

- SAM's online collection: [Margaret Bourke-White](#)
- Encyclopedia Britannica: <http://www.britannica.com/EBchecked/topic/75883/Margaret-Bourke-White>

Andrea Fraser (American, born 1965) Artist who uses a variety of media including; performance, video, project-based art, context art and institutional critique to question established institutions and ideas.

More:

- Whitney Museum of American Art: <http://whitney.org/Exhibitions/2012Biennial/AndreaFraser>
- Art 21 blog: <http://blog.art21.org/2012/01/26/looking-at-los-angeles-andrea-frasers-men-on-the-line/>

Guerrilla Girls (American, active since 1985) Forming in 1985 as an anonymous group of women fighting against sexism and inequality, this group is a consistent voice advocating for more inclusion of female artists.

More:

- Guerrilla Girls website: <http://www.guerrillagirls.com/>
- Washington Post: http://www.washingtonpost.com/lifestyle/style/guerrilla-girls-feminist-masked-avengers-win-acceptance-in-art-world-they-target/2011/06/27/AGufp8tH_story.html

Florence Henri (French, 1893-1982) An artist that focused primarily on photography within the areas of advertising and portraits, but also painted for the last twenty years of her life.

More:

- Martini and Ronchetti Gallery (This site is in Italian.): <http://www.florencehenri.com/>
- Bruce Silverstein Gallery: <http://brucesilverstein.com/documents.php?id=534>

Jenny Holzer (American, born 1950) Holzer uses language embedded in several different media such as projections and LEDs that meld into public spaces inciting a reaction from the viewer.

More:

- SAM's online collection: [Jenny Holzer](#)
- Artist's website: www.jennyholzer.com

Barbara Kruger (American, born 1945) A conceptual artist that uses text combined with photography to make statements that criticize sexism and power in a male-driven world that utilize methods found in mass media advertising.

More:

- Art 21: <http://www.pbs.org/art21/artists/barbara-kruger>
- Art History Archive: <http://www.arthistoryarchive.com/arthistory/feminist/Barbara-Kruger.html>

Sherry Markovitz (American, born 1947) Born in Chicago, but residing in Seattle, Sherry Markovitz creates sculptures made from a combination of found objects, beads and papier maché to create life size animal trophy heads that symbolize life, death, gender and identity.

More:

- SAM's online collection: [Sherry Markovitz](#)
- Seattle Times and Post Intelligencer Reviews: http://www.gregkucera.com/markovitz_reviews.htm

Susan Point (Salish, born 1952) is a descendant of the Musqueam people; she is the great, great, granddaughter of Chief Kiyapalanexw (Capilano). She draws from the inspiration of her ancestral history. She uses wood carving and other media to visually represent this connection to her ancestors and contemporary world.

More:

- SAM's online collection: [Susan Point](#)
- Artist's website: www.susanpoint.com

Martha Rosler (American, born 1943) Multi-media video and print artist creates work that question women's gender roles along with examining the political, social and economic realities.

More:

- Artists' website: <http://www.martharosler.net/>
- Wmagazine: http://www.wmagazine.com/artdesign/2007/11/rosler_jonas

Agnès Thurnauer (French born 1962) Known for her feminization of the art history canon, Thurnauer uses words to question the art history canon and gender identity.

More:

- Artists' website: <http://www.agnèsthurnauer.net/>

Arte Creative (InFrench):

http://creative.arte.tv/fr/space/LA_COLLECTION/message/9232/La_Collection__Agnès_Thurnauer_o_u_le_surgissement_de_l_etre_peinture_/

Suzanne Valadon (French 1865-1938) A former model for artists, Valadon created paintings that shattered the male perception of the female body. She presented women in a more relaxed setting showing a more realistic body image.

More:

- Renoir Fine Investments: <http://www.renoirinc.com/biography/artists/valadon.htm>
- Encyclopedia Britannica: <http://www.britannica.com/EBchecked/topic/621804/Suzanne-Valadon>

STANDARDS

WASHINGTON STATE STANDARDS

The Arts

1. The student understands and applies art knowledge and skills.

To meet this standard the student will:

- 1.1 Understand art concepts and vocabulary.
- 1.2 Develop arts skills and techniques.
- 1.3 Understand and apply arts styles from various artist, cultures and times.

2. The student demonstrates thinking skills using artistic processes.

To meet this standard the student will:

- 2.1 Apply a creative process in the arts.
- 2.3 Apply a responding process to arts presentation.

3. The student communicates through the arts.

To meet this standard the student will:

- 3.1 Use the art to express and present ideas and feelings.

4. The student makes connections within and across the arts to other disciplines, life, cultures and work.

To meet this standard the student will:

- 4.2 Demonstrate and analyze the connections among the arts and other content areas.
- 4.3 Understand how the art impact and reflect personal choices throughout life.
- 4.4 Understands how the arts influence and reflect culture/civilization, place and time.

Communication

1. The student uses listening and observation skills and strategies to gain understanding.

To meet this standard, the student will:

- 1.1 Use listening and observation skills and strategies to focus attention and interpret information.
- 1.2 Understand, analyze, synthesize or evaluate information from a variety of sources.

Reading

2. The student understands the meaning of what is read.

To meet this standard, the student will:

- 2.3 Expands comprehension by analyzing, interpreting and synthesizing information and ideas in literacy and informational text.

3. The student reads different materials for a variety of purposes.

To meet this standard the student will:

- 3.2 Reads to perform a task.

Social Studies**5. SOCIAL STUDIES SKILLS The student understands and applies reasoning skills to conduct research, deliberate, form and evaluate positions through the process of reading, writing and communicating.**

5.3 Pre-writes to generate ideas and plan writing.

Social Studies: Geography**3. The student observes and analyzes the interactions between people, the environment and culture.**

To meet these standards the student will:

3.3 Examine cultural characteristics, transmission, diffusion and interaction.

Social Studies: History**4.3: Understands that there are multiple perspectives and interpretations of historical events.**

To meet these standards the student will:

4.3.1 Analyzes and interprets historical materials from a variety of perspectives in Ancient history.

Science:**2: Inquiry**

To meet this standard, the student will:

6-8 INQC: Investigate: Collecting, analyzing and displaying data are essential aspects of all investigation

Writing**1. The student understands and uses a writing process.**

To meet this standard, the student will:

1.1 Prewrites to generate ideas and plan writing.

2. The student writes in a variety of forms for different audiences and purposes.

To meet this standard, the student will:

2.1 Adapts writing for a variety of audiences.

4. The student analyzes and evaluates the effectiveness of written work.

To meet this standard, the student will:

4.1 Analyzes and evaluates others' and own writing.

COMMON CORE NATIONAL STANDARDS**English Language Arts Standards****Anchor Standards for Reading English Language****Craft and Structure**

6. Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas

1. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

Anchor Standards for Writing**Production and Distribution of Writing**

6. Develop and strengthen writing as needed by planning, revising, editing, rewriting or trying a new approach.

Text Types and Purposes

2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization and analysis of content.
3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.

Anchor Standards for Speaking and Listening**Comprehension and Collaboration**

1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively and orally.

Anchor Standards for History/Social Studies**Integration of Knowledge and Ideas**

7. Integrate visual information (e.g., in charts, graphs, photographs, videos or maps) with other information in print and digital texts.

*FEAR IS THE MOST ELEGANT WEAPON,
YOUR HANDS ARE NEVER MESSY.
THREATENING BODILY HARM IS CRUDE.
WORK INSTEAD ON MINDS AND BELIEFS,
PLAY INSECURITIES LIKE A PIANO. BE
CREATIVE IN APPROACH. FORCE
ANXIETY TO EXCRUCIATING LEVELS OR
GENTLY UNDERMINE THE PUBLIC
CONFIDENCE. PANIC DRIVES HUMAN HERDS
OVER CLIFFS; AN ALTERNATIVE IS
TERROR-INDUCED IMMOBILIZATION. FEAR
FEEDS ON FEAR. PUT THIS EFFICIENT
PROCESS IN MOTION. MANIPULATION IS
NOT LIMITED TO PEOPLE. ECONOMIC,
SOCIAL AND DEMOCRATIC INSTITUTIONS
CAN BE SHAKEN. IT WILL BE
DEMONSTRATED THAT NOTHING IS SAFE,
SACRED OR SANE. THERE IS NO
RESPITE FROM HORROR. ABSOLUTES ARE
QUICKSILVER. RESULTS ARE SPECTACULAR.*

Image from Elles: SAM: Singular Works by Seminal Women:

Project Unit One: Use of the Written Word in Art: Focus on Language Arts

Inflammatory Essays, Jenny Holzer, American, born 1950, Printed on color paper. 420 posters.

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**Image from the Seattle Art Museum's Permanent Collection Related to:
Project Unit One: Use of the Written Word in Art: Focus on Language Arts**

Sylvia Plath Quilt, 1980. Ross Palmer Beecher, American, born 1957, Fabric and woodcut, 94 x 68 in. (238.8 x 172.7 cm). Seattle Art Museum, Mark Tobey Estate Fund, 98.86.

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Project Unit One: Use of the Written Word in Art: Focus on Language Arts

Portraits Grandeur Nature (Annie Warhol, Francine Bacon, La Corbusier, Louis Bourgeois, Marcelle Duchamp, Martine Kippenberger), 2007-08, Agnès Thurnauer (French, born 1962), resin and epoxy, diameter 47 1/4 inches, Centre Georges Pompidou, Musée national d'art moderne, Paris. © Agnès Thurnauer, courtesy Collection Centre Georges Pompidou, Paris, Photo: Francois Fernandez.

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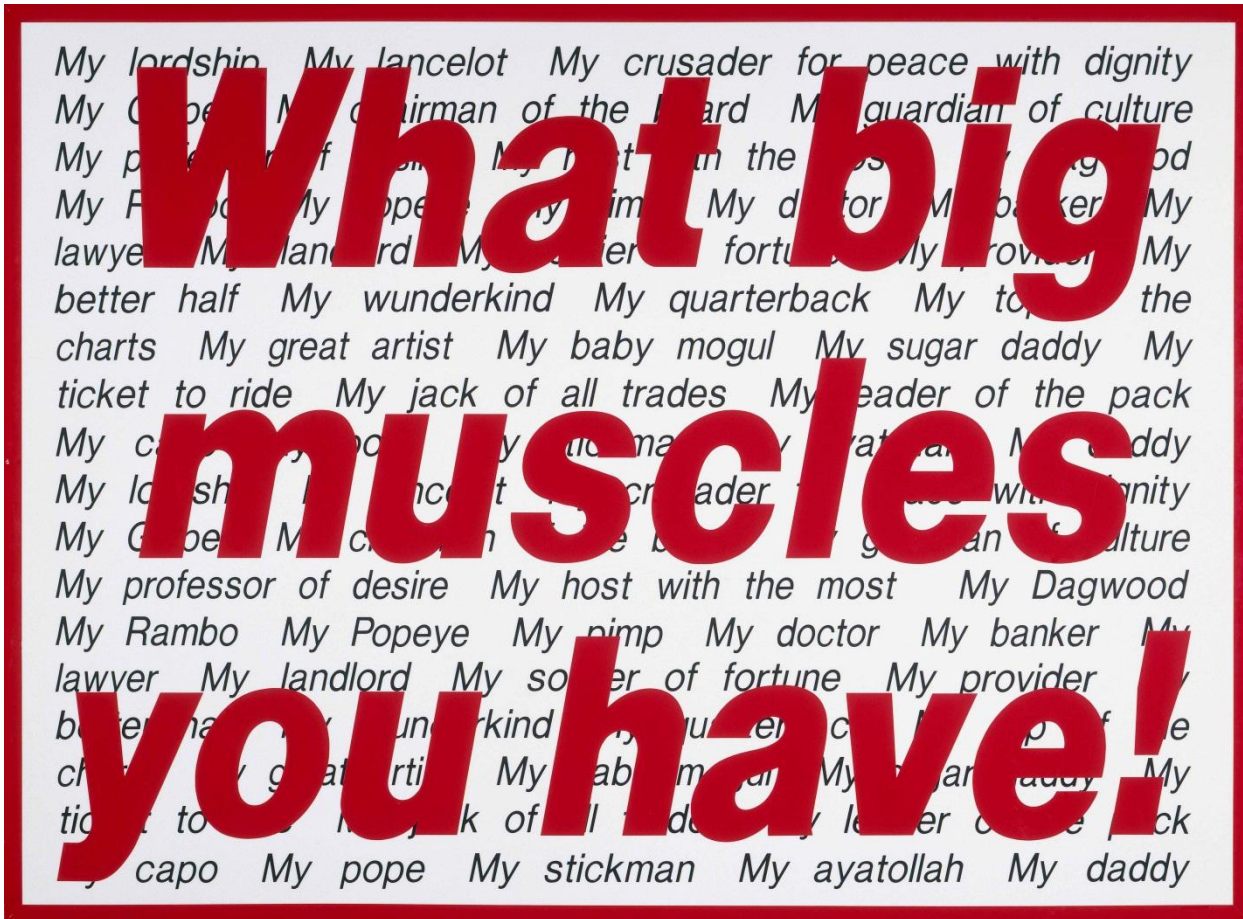


Image from Elles: Women Artists from the Centre Pompidou, Paris

Project Unit One: Use of the Written Word in Art: Focus on Language Arts

Untitled (What big muscles you have!), 1986, Barbara Kruger (American, born 1945), self-adhesive strips and letaset on acrylic panel, 60 x 81 7/8 in., Centre Georges Pompidou, Musée national d'art moderne, Paris. © Barbara Kruger.

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Project Unit One: Use of the Written Word in Art: Focus on Language Arts

Do women have to be naked to get into the Met.? Museum, Guerrilla Girls (American, active since 1985), poster, dimensions variable, Centre Georges Pompidou, Musée national d'art moderne, Paris. © Guerrilla Girls, courtesy www.guerrillagirls.com



**Image from the Seattle Art Museum's Permanent Collection Related to:
Project Unit Two: Use of Art to Reflect on Identity: Focus on Social Studies**

Mask (Sowej), 20th century, Mende, Sierra Leonean, Wood, raffia, metal, 14 1/2 x 22 in. (36.83 x 55.88 cm), height: 30 in., Seattle Art Museum, Purchased with funds from the Mary Arrington Small Estate Acquisition Fund, 89.68, Photo Paul Macapia.

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**Image from the Seattle Art Museum's Permanent Collection Related to:
Project Unit Two: Use of Art to Reflect on Identity: Focus on Social Studies**

The First People, 2008, Susan Point, Canadian, Musqueam, born 1951, Red and yellow cedar, 144 x 89in. (365.8 x 226.1 cm). Seattle Art Museum, Margaret E. Fuller Purchase Fund, in honor of the 75th Anniversary of the Seattle Art Museum, 2008.31.



Image from the Seattle Art Museum's Permanent Collection Related to:

Project Unit Two: Use of Art to Reflect on Identity: Focus on Social Studies

400Men of African Descent, 1997, Marita Dingus, American, born 1956, cloth and mixed media, dimensions variable, African Art Acquisition Fund, Seattle Art Museum., © Marita Dingus, Photo: Susan Cole.

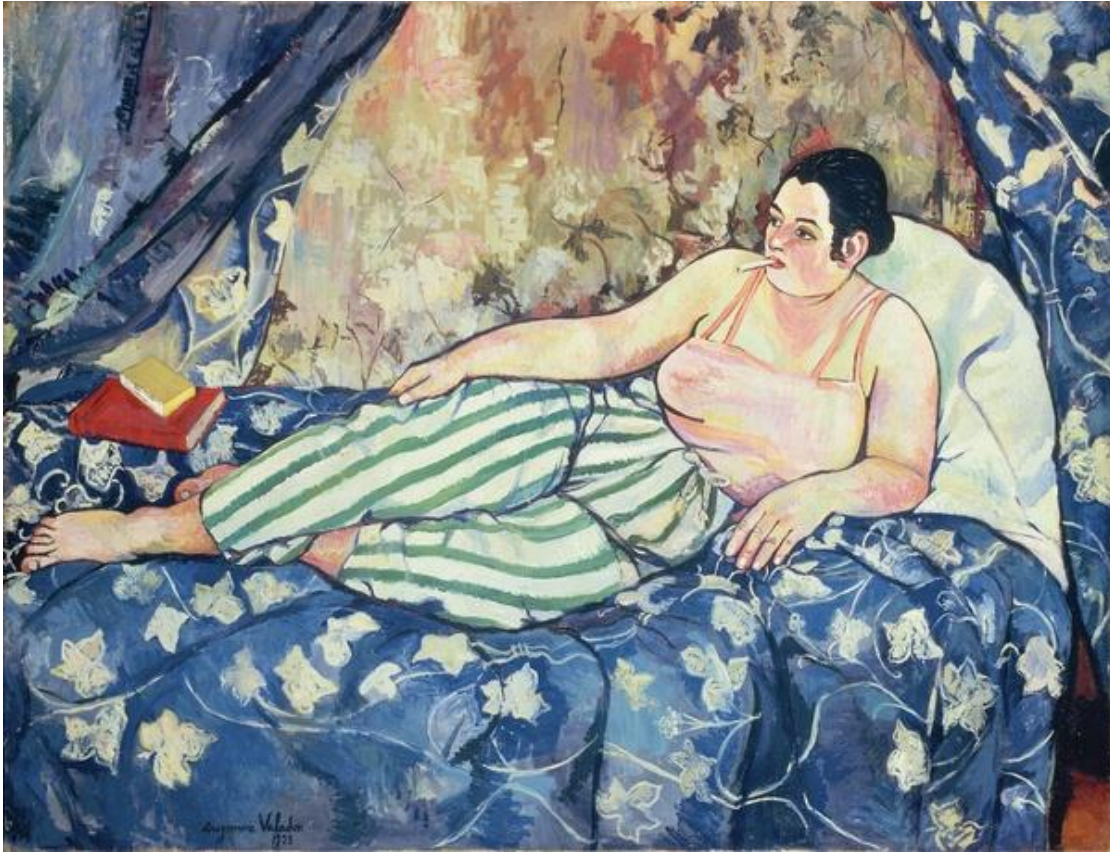


Image from Elles: Women Artists from the Centre Pompidou, Paris

Project Unit Two: Use of Art to Reflect on Identity: Focus on Social Studies

The Blue Room (La Chambre Bleue), 1923, Suzanne Valadon (French, 1865-1938), oil on canvas, (35.4 x 45.7 inches).
Centre Georges Pompidou, Musée national d'art moderne, Paris.

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Letter K ("Knife") from *Semiotics of the Kitchen*, 1975, black-and-white video © Martha Rosler

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Self-portrait, 1928, Florence Henri (American, 1893-1982), gelatin silver photograph, printed 1977, (9.37 x 7.05 inches).
Centre Georges Pompidou, Musée national d'art moderne, Paris Donated by the artist and the Gallery Martini and
Rochetti, 1978. © Galleria Martini & Ronchetti, Gènes.

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**Image from the Seattle Art Museum's Permanent Collection Related to:
Project Unit Three: Use of Environmental Materials: Focus on Visual Arts**

Sea Bear, 1990, Sherry Markovitz, American, born 1947, Wood, beads, shells, fabric, paint, papier maché, 25 x 17 x 29 in. (63.5 x 43.18 x 73.66 cm). Seattle Art Museum, Gift of Terry Hunziker, 90.3.



Image from the Seattle Art Museum's Permanent Collection Related to:

Project Unit Three: Use of Environmental Materials: Focus on Visual Arts

Coiled Basket, 1900-30, Susan Wawatkin Bedal, Sauk, 1865-1947, Cedar root, horsetail root, cedar bark, cherry bark, 11 1/2 x 15 x 13 in. (29.2 x 38.1 x 33 cm). Seattle Art Museum, Gift of Jean Bedal Fish and Edith Bedal, in honor of the 75th Anniversary of the Seattle Art Museum, 2005.99.

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Image from Elles: Women Artists from the Centre Pompidou, Paris
Project Unit Three: Use of Environmental Materials: Focus on Visual Arts

Museum Highlights: A Gallery Talk, performance still, 1989. Courtesy the Artist. © Andrea Fraser, Photo: Kelly & Massa Photography.



**Image from the Seattle Art Museum's Permanent Collection Related to:
Project Unit Three: Use of Environmental Materials: Focus on Visual Arts**

Wind Tunnel Construction, Fort Peck Dam, Montana, 1936, Margaret Bourke-White, American, 1906-1971, Gelatin silver photograph, (Sheet: 20 x 16 in., Image: 19 x 14 in.). Seattle Art Museum, Gift of friends in memory of Willis Woods, 88.24.