IDENTITY AND EQUITY; TEACHER RESOURCE
WELCOME TO THE
NEWARK MUSEUM OF ART!

Dear Teachers,

We are happy to present Identity and Equity Teacher Resource. The goal of our school and teacher programs is to provide students an opportunity to connect museum objects with their own lives and understand how these objects connect to subject matter they are learning in their classrooms.

This teacher guide based on our collection provides a framework for you and your students and offers classroom reflection and lessons. The discussions and activities introduce some of the key themes and concepts.

We look forward to the conversations sparked amongst your students.

Thank you for choosing the Newark Museum of Art!

TNMOA School Programs Team
ABOUT THE PROGRAM
IDENTITY AND EQUITY

The duty
of the writer, of the poet
is not to shut himself up like a coward
in a text, a book, a magazine
from which he will never emerge
but on the contrary to go out
into the world
to jolt
to attack
the mind of the public
if not
what is he for?
and why was he born?
-Antonin Artaud

Identity and Equity explores artists and artworks' role of agency. It reinforces the idea that artwork is not beautiful for beauty's sake, but has a message and a purpose and it is our job as the viewer to discern the work's commentary, meaning, and purpose. Art always has hidden messages that educate us, whether it be through composition, material, subject matter, concept, etc. Art has the ability to teach history and make commentary in a subtle and covert manner or in more contemporary times, overt, confrontational, and unapologetic manner. Students will be encouraged to have slow observation, engage in conversation, form connections to their personal lives, listen to diverse perspectives and cultures, participate in activities, and think critically.
PRE-VISIT
SPARK A CONVERSATION

Before getting into the meat of the lesson, we recommend that you and your students explore and discuss the themes of the resource. We have included some selected images from the collection, along with relevant information. You can print out the images or project them in your classroom.

Pre-visit Objectives:
- Introduce students to the artists and works in the collection
- Examine themes and topics students may encounter
- Explore how artists interpret their surroundings and how it manifested in their work

1. Identity in Art: What is Identity?

These works feature artists who use material, techniques, approaches, and subject matter to reinforce identity and sometimes challenge conceptions about identity. Have a discussion with your students about identity. What is identity? What makes up a person’s identity? How is an identity formed? How are ways identity is presented to others? Ask your students to spend some time thinking and writing in a world cloud their personal definitions of identity and elements of their identity. Save their answers for further discussion after they see the works in the collection (see post-visit project 2 on page 11).

2. Equity in Art: How can we make art equitable?

Each of us come from diverse backgrounds; while we are living in a diverse world we can all find similarities with one another yet we all have very different experiences based on our color, gender, ethnic background, and religion. Equity is about making things accessible to everyone. Most agree that all kids should be given equal educational opportunity no matter what their race, ethnic background, religion, or sex, or whether they are rich or poor, citizen or non-citizen. Unfortunately, the statement is not true for everyone; all children do not receive the same educational opportunities. How can we make our beautiful diverse world equitable? How can we help each other to have access to the same things? How can the art world (Museums, galleries, artists) help each other to make art equitable?
Juana Valdes uses printmaking, photography, sculpture, ceramics, and site-specific installations, to explore issues of race, transnationalism, gender, labor, and class. Functioning as an archive, Valdes's work analyzes and decodes experiences of migration as a person of Afro Caribbean heritage.

She holds in balance such questions as “where and what is the art in art?” and “when does it separate from daily life?” The final outcome speaks to contemporary controversies and tensions, which explore issues of personal identity and one’s role in multiple collectives. Her work integrates the socio-political discourse within the art object to analyze relationships between contemporary and historical imagery, their connection to the social, political, and economical dominance of the cultures that produce them and their impact on cultural memory. Juana records her own personal experience of migration as an Afro Cuban-American and facilitates an exile’s perspective. Through art, she investigates the experiences of transculturation directly and poetically, recreating from a personal archive of both displacement and remembrance.

http://www.juanamvaldes.com/blog/statement/
Edmonia Lewis was the first sculptor of African American and Native American descent to achieve international recognition. Her father was black, and her mother was Chippewa (Ojibwa) Indian. Orphaned at an early age, Lewis grew up in her mother’s tribe where her life revolved around fishing, swimming, and making and selling crafts. In 1859 she attended Oberlin College in Ohio, one of the first schools to accept female and black students. She developed an interest in the fine arts, but an accusation of poisoning, probably racially motivated, forced Lewis to leave the school before graduating. She traveled to Boston and established herself as a professional artist, studying with a local sculptor and creating portraits of famous antislavery heroes. Moving to Rome in 1865, she became involved with a group of American women sculptors and began to work in marble. Sculptors usually hired local workmen to carve their final pieces, but Lewis did all her own stonework out of fear that if she didn’t, her work would not be accepted as original.

In addition to creating portrait heads, Lewis sculpted biblical scenes and figural works dealing with her Native American heritage and the oppression of black people.

https://americanart.si.edu/artist/edmonia-lewis-2914
Francisco Matto (1911 – 1995) began his career with figurative and representational paintings that looked to his European contemporaries. Later, he began exploring the connections between modern abstraction and the Pre-Columbian traditions of the ancient Americas. Beginning in the 1930s, Matto began collecting what would become an extraordinary collection of Pre-Columbian art, and the abstract geometrical patterns of Nazca ceramics, Maya weavings, and Mapuche silver provided inspiration for his lifelong quest to create spiritual and timeless art. In the 1940s, his paintings became full of symbols, revealing the development of an artistic alphabet of mythic signs and signifiers for various ideas, which later would prove influential on artists like Adolph Gottlieb. Unlike his contemporaries in the United States, who were obsessed with immediacy, ever-changing subjects and ultimately commerce, Matto found power in repetition and elemental forms. Matto is revealed as a pioneering transitional figure between the generation of Torres-García’s modernism and abstract art of the Americas, and the later development of that impulse into Constructivist and Kinetic art of 1960s and 1970s, and beyond.
Artist Jeffrey Gibson, a half-Cherokee member of the Mississippi Band of Choctaw Indians, takes a multidisciplinary approach to his work—he is painter, sculptor, photographer and performer. His oeuvre is an artful mashup that challenges his audience to question cultural and political assumptions. For his material, he mines his Native-American heritage, his youthful exploration of nightclub subculture and his global education in Korea, Germany, England and other countries where he lived growing up. His artistic emphasis can be said to be a collaborative embrace of marginalized identities, nonconformists and societal outsiders. Gibson’s use of native beadwork, quilt-inspired craftsmanship and protest slogans is being recognized for propelling contemporary art and social dialogue forward.

“As the times have become increasingly more political, people have begun projecting more politicalness into the work,” notes Gibson, whose most recognized artwork is a series of repurposed Everlast punching bags adorned with embroidery, multicolored glass beads, fluorescent nylon fringe, metal jingles and labeled with pop song lyrics. “And then I almost am responding back,” he says. “Because I am enjoying the conversation.”

Born in London in 1962, Yinka Shonibare moved to Lagos, Nigeria at the age of three. He returned to the UK to study Fine Art at Byam Shaw School of Art, London and Goldsmiths College, London, where he received his Masters in Fine Art. Over the past decade, he has become well known for his exploration of colonialism and post-colonialism within the contemporary context of globalization. Working in painting, sculpture, photography, film and installation, Shonibare’s work examines race, class and the construction of cultural identity through incisive political commentary on the tangled interrelationship between Africa and Europe, and their respective economic and political histories. Shonibare uses wry citations of Western art history and literature to question the validity of contemporary cultural and national identities. Shonibare is best known for his work with visual symbols, especially the richly patterned Dutch wax fabric produced in Europe for a West African market that he uses in a wide range of applications. His tableaux of headless mannequins costumed in this fabric evoke themes of history and its legacy for future generations. Through these works he explores the complex web of interactions, both economic and racial, that reveal inequalities between the dominant and colonized cultures of Europe, Asia, and Africa.

https://www.royalacademy.org.uk/art-artists/name/yinka-shonibare-ra
https://www.brooklynmuseum.org/exhibitions/yinka_shonibare_mbe
POST-VISIT ACTIVITIES

Post-visit Objectives:
- Enable students to reflect upon and discuss some of the themes and ideas from the exhibition
- Have students explore some of the artists’ ideas through discussion, art-making, and writing activities

1. Reflection

After viewing the works, ask your students to take a few minutes to write about their experience. What new ideas did the works give them? Discuss the impact of seeing the works. For instance, did they see anything that challenges their perception of identity? Did any of the works change their ideas on the role of art and the artist? Explore more work by the artists in this resource by using the links on page 12.

2. Identity in Art: The Written Word

Have your students reflect on the artwork and present this quote:

“Caring for myself is not self-indulgence, it is self-preservation, and that is an act of political warfare.”- Audre Lorde

Do they agree with this quote? How are ways they self-indulge? Have your students write a letter to Audre or instructions on how to self indulge and how it preserves their sense of self and identity.

3. Identity in Art: Design

Have the students reflect on the symbolism in the artwork. How do the elements of the work reinforce the identity or narrative of the artist? Task the students with creating a work inspired by Matto’s Constructivo Nueva York. What symbols will they use to portray elements of their identity? Discuss the power of words as seen in Valdes's The Deepest Blue. Will they include words in their grid, and if so, what language? This project can be created using a wide variety of materials, such as collaged paper or paint. How do the materials contribute to the narrative like with Gibson or Shonibare’s works?
4. Creating a Yinka Shonibare inspired work

"Art making is a form of alchemy, in a way, because you are trying...to make gold from nothing. When it works very well is when you manage to turn the ordinary into the extraordinary."

Yinka Shonibare CBE (RA)

Materials:
- Soft Wire-18 gauge copper wire
- Base for wire sculpture-wood block or clay or cardboard or you can hang sculpture with fishing string
- Wire cutters

Step 1:
Review Yinka Shonibare's work. Discuss the patterns of the fabric in comparison to the design of the dress. What differences do you see and what similarities? Read the explanation of Shonibare's work as to why he uses these fabrics and dress design. What can we learn about history when viewing Shonibare's work? Discuss the theme of balance- How does it feel to be unbalanced?

Step 2:
Student's will create their own sculptures using wire that imitate an action where one may feel unbalanced. Think about how we look when we feel unbalanced-it could be literal like Shonibare's, "Lady Walking a Tightrope" or it can be an emotional unbalance.

- Use wire cutters to cut wire and mold into an armature that imitates the concept of balance.
- Be creative and use critical thinking to build up your sculpture. Students will twist, bend and use other tactics to attach and build on their sculptures.

Step 3:
Have students reflect on their artwork and discuss the pose and how it reflects the idea of balance. They can create a Journal and write about a time they felt unbalanced.
LINKS

Juana Valdes
http://www.juanamvaldes.com/blog/

https://dialoguesincubanart.org/miami-artists/juana-valdes/

Edmonia Lewis
https://americanart.si.edu/artist/edmonia-lewis-2914


Francisco Matto
https://www.ceciliadetorres.com/artists/focus/francisco_matto


Jeffrey Gibson
https://www.jeffreygibson.net/

https://whitney.org/media/42627


Yinka Shonibare
http://yinkashonibare.com/home/

https://www.royalacademy.org.uk/art-artists/name/yinka-shonibare-ra

https://art21.org/artist/yinka-shonibare-cbe-ra/

Antonin Artaud
https://www.poetryfoundation.org/poets/antonin-artaud

Audre Lorde
https://www.poetryfoundation.org/poets/audre-lorde
AT THE MUSEUM

Virtual Field Trips
The Newark Museum of Art will not provide in person field trips for the upcoming school year due to the COVID 19 Pandemic. TNMOA virtual field trips connect to classroom curriculum and State Standards. Each virtual experience is fun, social and educational through observations, games, writing, drawing and movement with live Museum educators.

Virtual Field Trip Offerings
Early Childhood | Grades 1-2
   Artsmart
   My Community
   Dinosaurs!

Elementary | Grades 3-5
   Early America
   Native America
   Fantastic Fossils
   Planetarium

Middle School | Grades 6-8
   Egypt
   Express American Art
   Fantastic Fossils
   Planetarium

High School
   African Art and American Art
   Identity through Immigrant and Migrant Artists
   Escape Room Game

For more information and to register, please visit newarkmuseumart.org/virtual-field-trips

Online Residencies
The Newark Museum of Art will provide virtual art and STEM residencies for schools to partner with teaching artists and create projects around a theme that connects to Museum objects. The goal of TNMOA residency is to expose students to authentic objects and art/technology techniques through various mediums and introduce complex themes that help students build creative and critical thinking skills.

For more information, please visit newarkmuseumart.org/online-residencies
Home School Virtual Programs
The goal of TNMOA programs for homeschoolers is to support families and children connect and understand grade specific subjects using TNMOA collections. Homeschool programs use hands on educational techniques that engage children through conversation, games, and social interaction.

Virtual Home School Offerings
   Planetarium from Home
   Science Pill
   Music and Art
   The Art of Poetry
   Creative Writing
   History and Art
      Ancient Egypt
      Native America
      Colonial America
      African American History
   Art Making
      Photography
      Print at Home
      Sculptures from Recycled Materials
      Stop Motion Animation

For more information, please visit newarkmuseumart.org/homeschool-virtual-programs
Virtual Professional Developments for Educators
The Newark Museum of Art will provide live virtual pd opportunities for educators, administrators, and parents. TNMOA provides PD’s that are instructional in project based, object-based learning, open questioning, and uses hands on approach. The goal of our professional development is to aid all life learners in best practices in progressive educational techniques and to understand how to use authentic objects as a primary resource.

To register for a professional development, please go to newarkmuseumart.org/professionaldevelopment-2020-21

To schedule a private professional development opportunity, contact teacherresources@newarkmuseumart.org

Teacher Resources
The Newark Museum of Art offers free educational resources for teachers and educators including Snapshots, curriculum guides, and educational worksheets. Snapshots are pre-recorded audio-visual presentations for educators designed to heighten observation and critical-thinking skills by focusing on aesthetics and critique. Themes include: Express American Art, Dynamic Earth, Ancient Mediterranean, The Industrial Revolution and the Ballantine House, and Native Artists of North America.

For more information, please see newarkmuseumart.org/teacher-resources-2020-21
ABOUT THE MUSEUM

We welcome everyone with inclusive experiences that spark curiosity and foster community.

The Newark Museum of Art, in Newark, Essex County, New Jersey, is the state's largest museum. It holds fine collections of American art, decorative arts, contemporary art, and arts of Asia, Africa, the Americas, and the ancient world. Its extensive collections of American art include works by Hiram Powers, Thomas Cole, John Singer Sargent, Albert Bierstadt, Frederick Church, Childe Hassam, Mary Cassatt, Edward Hopper, Georgia O'Keeffe, Joseph Stella, Tony Smith and Frank Stella.

Founding Director John Cotton Dana believed that museums were established to promote the appreciation, understanding, and enjoyment of the arts and sciences. Together with a group of public officials, prominent businessmen and local collectors, he established the Museum in 1909 at the Newark Public Library. He provided the intellectual leadership that made it one of the most progressive cultural institutions in the country.

LEARNING STANDARDS

1.5.5.Re7a: Speculate about artistic processes. Interpret and compare works of art and other responses.
1.5.5.Re7b: Analyze visual arts including cultural associations.
1.5.5.Re9a: Identify different evaluative criteria for different types of artwork dependent on genre, historical and cultural contexts.
1.5.5.Cn10a: Create works of art that reflect community cultural traditions. Discuss using formal and conceptual vocabulary.
1.5.5.Cn11a: Communicate how art is used to inform the values, beliefs and culture of an individual or society.
1.5.5.Cn11b: Communicate how art is used to inform others about global issues, including climate change.
1.5.8.Pr6a: Analyze how exhibitions in different venues communicate meaning and influence ideas, beliefs and experiences.

IMAGE CITATIONS

Juana Valdes
https://www.umass.edu/magazine/file/juana-valdes.jpg

Edmonia Lewis
https://americanart.si.edu/artist/edmonia-lewis-2914

Jeffrey Gibson

Francisco Matto

Yinka Shonibare
Yinka Shonibare. © Royal Academy of Arts, London. Photography by Marcus Leith