

THE ART OF FLOCKING

CURRICULUM



Presenting Partner



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The Art of Flocking Curriculum

“There is an art to flocking: staying close enough not to crowd each other, aligned enough to maintain a shared direction, and cohesive enough to always move towards each other.” - adrienne maree brown

The Art of Flocking: Cultural Stewardship in the Parks is a celebration of Chicago’s community-based art practices co-facilitated by the Chicago Park District and the Terra Foundation for American Art. A proud member of Art Design Chicago, this initiative aims to uplift Chicago artists with deep commitments to social justice, cultural preservation, community solidarity, and structural transformation. Throughout the summer of 2018, The Art of Flocking engaged 2,500 youth and families through 215 public programs and community exhibitions exploring the histories and legacies of Mexican-American public artist Hector Duarte and Sapphire and Crystals, Chicago’s first and longest-standing Black women’s artist collective. The Art of Flocking featured two beloved Chicago Park District programs: ArtSeed, designed to engage children ages 3 and up as well as their families and caretakers in 18 parks and playgrounds; and Young Cultural Stewards a multimedia youth fellowship centering young people ages 12–14 with regional hubs across the North, West, and South sides of Chicago.

ArtSeed: Mobile Creative Play

ArtSeed engages over 2,000 youth (ages 3-12) across 18 parks through storytelling, music, movement, and nature play rooted in neighborhood stories. Children explore the histories and legacies of Chicago’s community-based artists and imagine creative solutions to challenges in their own neighborhoods. Teaching artists engage practice of social emotional learning, foundations in social justice, and trauma-informed pedagogy to cultivate children and families invested in fostering the cultural practices and creative capital of their parks and communities.

Young Cultural Steward Fellowship

Young Cultural Stewards Fellows (YCSF) engage youth (ages 12-14) as caretakers of culture and agents of change within their parks and neighborhoods. With regional hubs in Willy B. White Park, Piotrowski Park, and Tuley Park, youth explore what culture and community mean to them while developing skills in cultural preservation, organizing, and building creative platforms for social change. YCSF operate spring, summer, and fall sessions; each six week fellowship builds on content from the last. Youth explore organizing tactics and cultural strategies connected to issues impacting their communities such as immigration, gentrification, and re-imagining community safety.

Curriculum

This curriculum features lesson plans developed for ArtSeed and Young Cultural Stewards Fellowship by teaching artists and youth workers: Maria Ambriz, Adam Bailey, Elaine Hsu, Abena Motaboli, and Juarez Hawkins. The curriculum pays homage to Hector Duarte and Sapphire and Crystals, and connect their practices to the work of contemporary artists across

the Latinx and African diasporas. Thematically, the lesson plans explore: cultural lineage and ancestors, self determination and community solidarity, migration and immigration, resistance and healing, and personal and structural transformation. In addition to honoring the featured artists, these lessons engage elements of social emotional learning, trauma-informed, and place-based pedagogy. As such, each lesson was designed to be shaped by the community assets and needs of each park, neighborhood, and young person who participated within ArtSeed and YCSF. Although these workshops were designed for youth ages 5-10 and 12-14 and were facilitated in the informal settings of the parks; each lesson plan is designed to be modular and adaptable to a variety of creative and educational settings and developmental stages. We'd love to hear how you're incorporating them into your classrooms and communities!

Contributors

Maria Ambriz, ArtSeed Teaching Artist

Maria Ambriz was born in Michoacán, Mexico and grew up in various parts of Illinois and Wisconsin. She is an artist and educator now working and living on Chicago's southwest side. Maria is engaged in social justice art education, social emotional learning, and restorative practice. She received her Masters in Arts Education at the School of the Art Institute of Chicago and has been teaching in Chicago Public Schools for over five years.

Adam Bailey, ArtSeed Teaching Artist

Adam Bailey is deeply rooted, and a product of the love that exist on Chicago's Southside. He owes my background to two distinct neighborhoods, South Shore and Roseland. His parents were separated at an early age, so he had the pleasure and embraced being introduced to multiple worlds. As a child, and a student, has was brought up in the Faith community of St. Sabina. St. Sabina which has played a major role in his formative years, and still does to this day. That environment instilled in a sense of purpose and dedication to his community. His favorite quote of Fr. Pflieger's is, "there are no throw away lives, every life counts." He echos those sentiments, and he has dedicated his life to making our world conducive for everyone. Later, Adam attended Mt. Carmel High School, another pillar in the community. After a brief stint at Michigan State University, attended Grand Canyon University and receive a bachelor's in Educational Studies. He currently plays a mentoring role for the Troy School district, helping adolescents with special needs reach their full potential. Recently Adam made the decision to make South Shore his permanent home and is excited about the potential that comes with this community.

Juarez Hawkins, YCS Teaching Artist / Sapphire and Crystals Member

Juarez Hawkins is a native of Chicago, is an artist, performer, educator and curator. She received a B.A. from Northwestern University, and a M.A. in Interdisciplinary Art from Columbia College. A two-time Oppenheimer Award recipient, Juarez has worked with young people around the city; her residencies include Gallery 37, Little Black Pearl Workshop, Chicago Public Schools, and Chicago Arts Partnerships in Education. Her personal work examines the evolution of identity, spirituality and the body. Juarez has exhibited widely, hosting solo

exhibitions at Concordia University, the 33 Collective Gallery, and the South Side Community Art Center. She is a member of Sapphire and Crystals, a collective of African American female artists. Juarez serves as Lecturer and Curator of Gallery Programs at Chicago State University.

Elaine Hsu, ArtSeedTeaching Artist

Elaine Hsu is an interdisciplinary artist currently living in Chicago, IL. Growing up as a first generation Chinese-American, she spent time between the SF Bay Area and Hong Kong, where both her parents were born. The distance she experienced living so far from her family motivates her to strengthen the support systems in her community- Elaine is a co-organizer for Asian American Students at SAIC, volunteers as a Committed Knitter, teaching knitting and crochet at Cook County Correctional Facilities, and is a caregiver for a family in Bridgeport, Chicago. In her art practice, she explores color, tactile experiences and sentimentality to better understand belonging. Drawing from her personal history to playfully approach seemingly unexplainable phenomenon. Her sculptures, quilts, and drawings aim to raise questions about the way we experience nostalgia, the world of things, and conventions of childhood. She has exhibited at ADDS DONNA, SITE Sharp, Zhou B Art Center, gallery no one, and the Museum of Contemporary Art Chicago. She will receive her BFA from the School of the Art Institute of Chicago in 2019.

Jeanette Martin, Program Facilitator, Chicago Park District

Jeanette Martín is an arts educator and cultural worker. She has used her skills and vision to co-create cultural and dignified community spaces using art as a tool in Milwaukee and Chicago to bridge communities together. She is a believer in the power of cultura y arte to transform our realities.

Abena Motaboli, ArtSeed Teaching Artist

Abena Motaboli is a Southern African born educator and visual artist currently living in Chicago. She Lived in Lesotho, a landlocked country in Southern Africa for the first 17 years of her life before moving with her family to the U.S where she obtained her bachelor's degree in Fine Arts at Columbia College Chicago and at L'institut Catholique de Paris. Growing up in international schools, communities, and being an immigrant, she is strongly influenced by the diversity of people, the other, and ideas of human resilience seen through movement across territories. Her art practice makes use of found material such as tea, coffee, and dirt making reference to her home culture and waste and consumption in the western world. Coming from a strong community and background, she is interested in cultural engagement and interacting with the public through installations which reference the earth, sound, performance, and arts education whilst thinking about the constant ebb of change we currently exist in.

Irina Zadov, Senior Program Specialist, Chicago Park District

Irina Zadov is an artist, educator, and cultural worker. A Soviet Jewish refugee, her practice explores the relationship between the individual and the collective, the home and the state, diasporic community and chosen family. She is passionate about healing justice, emergent strategy, trauma-informed pedagogy, and cultivating spaces that nurture personal and structural

transformation. As the Senior Program Specialist within the Culture, Art & Nature Department of the Chicago Park District, where she cultivates city-wide youth programming, civic engagement, and cultural stewardship. Her work has been generously supported through grants and awards from the American Alliance of Museums, Institute of Museum and Library Services, US Department of State Bureau of Educational and Cultural Affairs, Chicago Art Department, DHR Studios in The Hague, Propeller Fund, Puffin Foundation, Open Meadows Foundation, Chicago Park District, Terra Foundation for American Art, Illinois Humanities, Chicago Foundation for Women, Crossroads Fund, and Illinois Arts Council Agency.

Art Design Chicago

Art Design Chicago is a spirited celebration of the unique and vital role Chicago plays as America's crossroads of creativity and commerce. Led by the Terra Foundation for American Art, this citywide partnership of cultural organizations explores Chicago's art and design legacy with more than 30 exhibitions and hundreds of events throughout 2018. The Art of Flocking is part of Art Design Chicago, an initiative of the Terra Foundation for American Art exploring Chicago's art and design legacy, with presenting partner The Richard H. Driehaus Foundation.

THE ART OF FLOCKING

FEATURED ARTISTS



ARLENE TURNER CRAWFORD

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Bio: Arlene Turner-Crawford is a Chicago-based artist committed to community and activism. She works in a range of media including painting, assemblage and collage, drawing, graphic design, and illustration. Her work informed by the works of AfriCOBRA artists and black classical music (jazz), as well as her own family, research, and meditation. Crawford earned her BS in education from Northern Illinois University and was the first African American to earn a MS in art education from Indiana University's Herron School of Art. Crawford has served on the Executive Board of the African American Arts Alliance, and was a founding member of the Sutherland Community Arts Initiative and Sapphire & Crystals, a collective of African American women artists. Crawford's work has been exhibited in Chicago at the Chicago Cultural Center, ARC Gallery, South Shore Cultural Center, African American Cultural Center at the University of Illinois at Chicago, Creative Arts Foundation and Malcolm X Community College President's Gallery, National Museum of Mexican Art, and at the Evanston Art Center, National Conference of Artist, Fundacao Cultural do Estado de Bahia, Salvador, Brazil.

Arlene wrote winning proposal for an art installation project with the Chicago Park District and the Field Museum of Chicago. Artists were invited to submit ideas for Gathering Spaces in the Burnham Wildlife Corridor, a land area that borders Lake Shore Drive south from 29th to 47th Street. My team included: artist: Raymond Thomas and Dorian Sylvain and master carpenter/designers: BK Ellison and Kendall Glover. Our design concept was a Sankofa Bird / Mural harking to the Wall of Respect with images highlighting the Bronzeville community in Chicago. Our design concept also includes QR codes which enable visitors to the site to use their smartphones to connect to websites giving information on the images pictured in our mural. The South Side Community Art Center is our Organizational Partner and will work with our team to create programs and events to drive tourist and visitors to the site. You can view the progress on our Facebook page Sankofa for the Earth.

Artist Statement:

I define myself as a Visual Artist, Curator, Educator, Muralist and Cultural Activist. In my journey I became a Classroom teacher, University Administrator, Faculty member & Student Affairs, Unit Head; a Grants Developer & Institution builder of Cultural organizations; a Collaborator and Mentor. I endeavored to integrate my creativity into service and the beautification of my community. My mission is inspired and ignited by the intellectual thrust and purpose of the Black Arts Movement. My commitment, as an artist, is to examine, elevate, and speak to what is beautiful, whole and authentic within my community.

My art is ritual, an attempt to express higher interpretations of life. My work is expressed in both realistic and symbolic forms, in an effort to inform the viewer, of a cultural continuum. I create art through the manipulation of form, design, color, assemblage and collage.

My creative process begins with contemplation, a meditation on the form. Then I fill my ears with music because I believe music is the most evolved art form and promotes my visual creativity at its root. Jazz is my preferred muse; it is spontaneous, immediate, inventive, profound and connected to the ability to imagine. As an image-maker, I am inspired to produce works of art through assemblage, painting and drawing. The route to the works presented here was developed using these methods and materials. I wanted to create a series of works that examine music and relate some of my own words which were inspired by the musical experience.

Media / Practices: Arlene Turner-Crawford is an image-maker who works in the media of painting, assemblage/college, drawing, graphic design and illustration. Influences in her work have come from her family; AfriCOBRA artists; Black Classical Music (jazz); research and meditation.

Themes: Revolution, community organizing, Black Arts Movement, AfriCOBRA, self-determination, visioning and manifesting social and political justice.

"I don't know if it was AfriCOBRA's concept or Nelson's or the kind of ideas I just kept my mind on, Black art needed to *record, identify, and direct*. So whenever I create, I can either record something about my community, or the life or the history of Black people, their lives and my community; or identify values, or some idea or some event that needed to be brought to mind; or direct people to a higher consciousness about themselves or their community. That would be easy for me to do!" - Arlene Turner Crawford

Artist Website: <http://artywebsite1.wixsite.com/art-of-a>

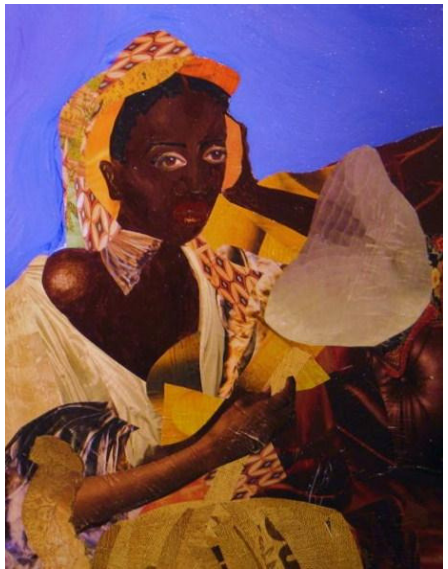
Articles / Videos / Additional Resources:

Interview for Never the Same by Rebecca Zorach

<https://never-the-same.org/interviews/arlene-turner-crawford/>

Arlene Turner Crawford Reflects on her Field Trip to the Wall of Respect & Others

<http://artywebsite1.wixsite.com/art-of-a/videos>



CANDACE HUNTER (CHLEE)

CANDACE HUNTER (CHLEE)

Bio: Chicago based, Candace Hunter studied Fine Arts at Barat and Mundelein Colleges. She also participated in the Visual Arts Practitioner Certification Program at the Graham School of the University of Chicago.

Ms. Hunter has shared her installation, “Dust in Their Veins: a Visual Response to the Global Water Crisis” at the Avery Research Center at the College of Charleston after successful runs at the DuSable Museum of African American History and the inaugural exhibit at the Stritch School of Medicine of Loyola University. The series of sculptural collages and paintings deal with the issue of Women and Water Rights. The first of the series, about the miracle and the misuse of water will, she hopes, in viewing, illicit thought and provoke action.

chlee’s (Candace Hunter’s pseudonym) work has been included in highly successful shows at the Nicole Gallery, a solo show at ETA Creative Arts Foundation, group shows at the Flat Iron Building, the National Black Fine Art Show, showcased at the UNITY 2008 Journalists of Color National Conference, the 2008 Chicago Jazz Festival, “Women in the Course of their Daily Lives” at the Grace Institute in NYC, and the Midsummer Arts Faire (Quincy, IL) where she won first place in the Young Collector’s Gallery.

Ms. Hunter served as the Arts & Culture Editor for the N'DIGO newspaper for seven years and oft was an arts correspondent for WTTW- Channel 11 and, as an arts correspondent on WBEZ, the city’s public radio station. She is a sought after arts auctioneer and often sits on panels for the city and arts entities within the city.

Her art is impacted by her early fascination with handwriting, the magnificence of cathedrals, the brilliance of bridges, the eyes and hands of the Emperor of Ethiopia, and a deep love of race. These things have compelled the woman to be artist — to illuminate whenever possible, to investigate as much as possible, and to respect...always.

Artist Statement: Much of my work is concerned with social inequality along both national and global fronts. My imagery explores historical moments. Moments that celebrate the beauty of a people or the necessary light upon violence against humanity, in its many forms, with special attention to the plight of women and children. Through research, I engage with the past and use my art to give a public and present voice to those whose voices have been silenced or just plainly, ignored. Although I am well known for my collage-based work, I implement a wide variety of media to manifest my work. My work is rarely conceived as a single piece, but is instead imagined as an

entire body of work around a central theme, such as the 32 pieces in *Hooded Truths* (2014), which also includes installation and performance. In addition, I make use of text and performance in my work to strengthen the voice. My practice is socially engaged, personally, in my interaction and collaboration with other artists, and politically, in my activism through my work.

Media / Practices: Candace Hunter creates collage, paintings, installations that often interweave text. She tells stories through the use of appropriated materials from popular magazines, vintage maps, and resourced materials, offering them back to the viewer with a sense of history and admiration of the beautiful. Her mixed media artworks are sometimes applause and sometimes ranting about the effects of politics and history. By squaring off the division between the realm of memory and the realm of experience, she absorbs the tradition of remembrance art into daily practice. This personal storytelling is important as an act of meditation and mediation.

The untold stories of enslaved peoples, of women fighting for potable water, of children who never made it home for dinner and never would again, of men sitting on death row, and of the girls of Chibok, are just some of the stories that Candace yearns to tell visually.

As plainly as the Speculative Fiction writer, Octavia Butler wrote, “I just knew there were stories I wanted to tell”, and, like Octavia, she is compelled to “write” these stories in color and shape and form.

Themes: History, social inequality, women and children, activism, water rights, police brutality, criminalization of Blackness, sacred space, meditation, ritual

Website: www.chleeart.com/

Articles / Videos / Additional Resources:

Modus Vivendi of Delilah:

<https://www.youtube.com/watch?v=E19XDxquLw0>

Dust In Their Veins: A Visual Response to the Global Water Crisis:

<https://www.youtube.com/watch?v=JuXwdWp8mzw>

<https://www.youtube.com/watch?v=tbnaX5oNdpq>

<https://www.youtube.com/watch?v=GYIjdfolpbs>

Loss/Scape:

https://www.youtube.com/watch?v=d1zEBY_Hb1E

<https://www.youtube.com/watch?v=KLVwQFnQm58>

Black Beauties by Candace Chlee Hunter:

<https://www.youtube.com/watch?v=K-a5fYRQXS8>

A coach house in Chicago's Land of Mansions:

<https://www.youtube.com/watch?v=jac58vVX8c0>

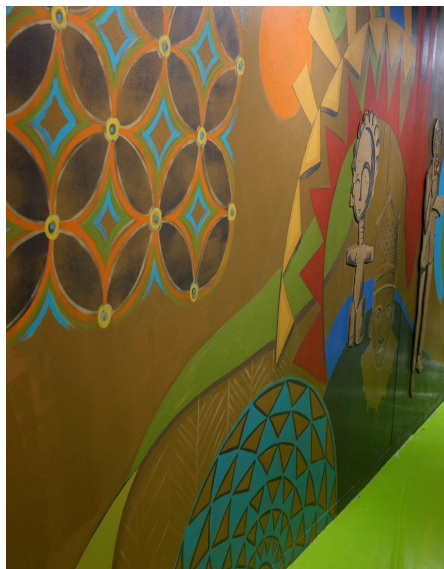
Candace: The Black Kid Table:

<https://vimeo.com/122344796>

Hooded Truths:

https://www.youtube.com/watch?v=vpcPWY4H_XA

<https://www.youtube.com/watch?v=bnxpBd9O05g>



DORIAN SYLVAIN

DORIAN SYLVAIN

Bio: Dorian Sylvain is a painter, an interpreter of color; exploring color as it influences her feelings, enhances texture and pattern and how it can be used to exploit imagery. Ms. Sylvain's painting has crossed many disciplines; studio painting, scenic design, mural painting, decorative arts, education, curation and community planning. For over three decades, Ms. Sylvain has lead public art experiences that empower community and expose children to art making, partnering with such organizations as Chicago History Museum, South Side Community Art Center, Museum of Contemporary Art, National Museum of Mexican Art, DuSable Museum, Chicago Park District and the Chicago Public Arts Group. She most recently installed a 10' mosaic sculpture "Sankofa for the Earth" (2016) on the Burnham Wildlife Corridor and completed a large-scale mural/ installation, "Sunflower Road" (2017) at Dyett High School for the Arts. She earned degrees from the American Academy of Art and San Francisco State University.

Recently awarded "Arts & Culture: Connecting Communities to the Arts" (2013) from the University of Chicago and the South East Commission, recognizing her outstanding work and committed service. In addition, her Decorative Arts Studio has been creating large-scale custom painted walls and canvases for private clients for over twenty years.

Artist Statement: Dorian Sylvain is an artist who believes in the power of color and design to transform spaces, environments and communities by creating visual rhythms and uplifting images.

Media / Practices: Her practice spans the disciplines of studio and Mural painting, theatrical scenic design, decorative arts, education and curation. Much of her public work addresses issues of beautification and ornamentation, inspired by color palettes and patterns found throughout the African diaspora, particularly architecture.

Themes: African and African American heritage; history; beautification

Website: <http://doriansylvain.com/>

Articles / Videos / Additional Resources:

African International House

Evolution of Visual Arts by African Americans □ *"The Art of Culture"*

Heart and Soul, Urban Magazine

“Conscientious Creator” □ By: Bevin Cummings

N’digo Urban Newspaper

N’ Art *“Her Walls Won’t Close You In”* by Rosalind Cummings-Yeates

“Walls of Heritage, Walls of Pride”

African American Murals □ □ By: James Prigoff & Robin J. Dunitz

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WGCI / Kraft Foods

“African-American Artist”



FELICIA GRANT PRESTON

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Bio: Felicia Grant Preston is a retired art instructor and visual artist. Preston received a BA in art from Southern Illinois University, an MS ED from Northern Illinois University, and an MA from Chicago State University. In addition, she has studied at the University of Illinois, The School of the Art Institute of Chicago, Governor State University and The Savannah College of Art and Design. Her work has been included in the Paul R. Jones collection at the University of Delaware, considered one of the largest collections of African American art. Publications include the University of Delaware's 2005 date book, *Abstract and All That*, University of Delaware exhibition catalogue, *African art: the Diaspora and Beyond* by Daniel T. Parker, Cover design for Mystic turf poems by Quraysh Ali Lansana, and one image in *Revise the Psalm: Work Celebrating the Writing of Gwendolyn Brooks*, Edited by Quraysh Ali Lansana, and Sandra Jackson-Opoku, 2016.

Artist Statement: As a deeply spiritual woman and self-proclaimed colorist, I feel blessed to have been given the ability to express my passion for life and color with the world as an artist. I am constantly experimenting with new ways that I can apply color to various surfaces. Mixing mediums and creating or using textures allows me to apply color in layers, allowing each layer to have its own voice, and the combined voices create their own symphony of color.

If in the life of an individual the highest and best that we can leave to the world is our God given gifts, then my work is my gift to the world. My legacy to leave is my love of color, and my passion for creativity is what comes through me as an expression of God. I believe that the arts are given to us to heal. If you think about it, when we are engaged in, taking in, or experiencing a work of art, even if only momentarily we shut out the problems of the world and focus only on the beauty and the healing that the work provides. Whether it be a musical expression, a dance or theater performance, a comedic expression or visual works of art, if only momentarily we are able to release and be at peace. I am grateful to be the vessel from which is delivered to the world a vehicle of healing. I am grateful that when I leave this world, that I leave the best of me.

Media / Practices: Painting, collage, mixed media

Themes:

Color captures and captivates, it amuses the senses and communicates feelings. As a self-proclaimed colorist, my palette comes alive with the colors of nature. My work is sometimes representational, abstract or non-representational. It is the reflections on water, the sunlight on a prism, the sunrise on the ocean, the sunset on the prairie, the bloom of a flower, a ballroom dance, a glimpse through a telescope, a reflection of spiritual majesty, my ultimate joy.

Racism and world unrest today is a symptom of the hate, inflexibility and misuse of power that exist around the world. Having the experience of being a black woman in this country, I can't help but to reflect upon the historical past of African Americans in this country and the parallels

of hatred being exhibited around the world. I am disheartened by the growing intolerance for the differences in people, in religion and culture, as well as the rise in misogyny, bigotry, and homophobia. When will we learn!

Website: <https://www.feliciagrانتpreston.com/>

Articles: See next page



HECTOR DUARTE

HECTOR DUARTE

Bio: Hector Duarte was born in 1952 in Caurio, Michoacan, Mexico. He studied mural painting at the workshop of David Alfaro Siqueiros in 1977. Since moving to Chicago in 1985, Duarte has participated in the creation of more than 50 murals. He has exhibited his paintings and prints in solo and collective shows at such venues as the National Museum of Mexican Art, the School of the Art Institute, the State of Illinois Gallery, the Chicago Historical Society, and Casa Estudio Museo Diego Rivera in Mexico.

Duarte has received a number of awards, including a 2008 Artist Fellowship Award from the Illinois Arts Council, 2005 and 2007 Artistic Production Awards from the Secretary of Culture of the state of Michoacán, a 1995 Chicago Bar Association Award for best work of public art and a 1994 National Endowment for the Arts project grant. In 2006 he participated in the Smithsonian Folklife Festival on the National Mall in Washington, D.C., as an invited muralist.

Duarte is the co-founder of the Julio Ruelas Print Workshop in Zacatecas, Mexico, La Casa de la Cultura in Zamora, Mexico, and the Mexican Printmaking Workshop in Chicago.

Artist Statement:

While I have exhibited work in a number of different media, including prints, installations, and paint, my passion is mural painting. I prefer murals because more people are able to enjoy my work; I am not painting for the privileged or for museums.

My artistic goal in mural painting has been to continue the Siqueiros tradition of “dynamic symmetry,” which is a compositional method tying the structure of the mural to the physical architecture, taking into consideration the movements and perspectives of the viewer. This method views mural painting as an organic activity that must be composed and resolved on the wall.

I tend to use bright colors—I attribute this to my Latin American origins, where the presence of the sun influences our view of color—but have a very broad palette. I use recognizable symbols and images that dramatize life to Latinos here in the U.S. These have included corn, images from the Day of the Dead, and the Loteria game as well as the heart, which has both pre- and post-Colombian religious significance and is something all people can identify with. I usually choose themes that deal with the local community in some way or themes that speak to all of us.

While I consider myself to be part of the Mexican Mural tradition and the Barrio Mural Movement here in the U.S., I also feel a strong obligation as a creative person to continue innovating. I am interested in taking the mural, which some people consider to be a static or even outdated art form, to new levels. I have experimented with using all six sides of the room, for instance, and

have sought out new instruments with which to paint as well as objects that can change the viewer's perspective of the mural, such as mirrors or different types of light or paint.

Since I believe strongly that the technique to take the mural to new heights will be that practiced by Siqueiros, I have dedicated myself to teaching his methods to other muralists. Thus I like to work in collaboration—even though this can be a challenging process—and I have dedicated much of my time to teaching mural painting to young people.

Media / Practices: Murals, painting, printmaking, mosaic, public art, sculpture, environmental art, installation

Themes: Migration / immigration, war/genocide, environmental justice, community organizing and resistance, gentrification, indigenous and ancestral legacies, student organizing, cultural preservation

Websites:

<http://www.hectorduarte.com>

<http://www.chicagopublicartgroup.org/hector-duarte/>

Articles / Videos:

<http://www.architecture.org/architecture-chicago/topics-news/happening-caf/meet-an-ohc-site-host-hector-duarte-of-hector-duarte-studio/>

<https://interactive.wttw.com/my-neighborhood/pilsen/hector-duarte>

<https://chicagostreetartists.wordpress.com/hector-duarte/>

<https://www.youtube.com/watch?v=ToWWLixFA8E>

<https://www.pbs.org/video/my-neighborhood-pilsen-hector-duarte-muralist-x4ixop/>



JOYCE OWENS

JOYCE OWENS

Bio: Joyce Owens is a painter and sculptor who creates freestanding sculptural works and masks/constructions. Her two degrees are an MFA degree from Yale University in New Haven, Connecticut and BFA, from Howard University in Wash., D.C. At Yale her main influences were Lester Johnson and Bernard Chaet. Others who guided her at Yale were Willie Ruff, musician, artists William Bailey and Al Held. While at Howard University she studied with preeminent African American artists and scholars including David Driskell, the late internationally known Lois Mailou Jones, sculptor Ed Love, who was Owens' mentor until his premature death, historian and painter Dr. James Porter and printmaker and painter, James L. Wells. California artist Leo Robinson was an important guide during undergraduate years as was Lloyd McNeill.

Owens recently left her position as curator and associate professor of painting and drawing at Chicago State University to pursue a full-time art career. Owens has been sought out to jury fine art exhibitions and art fairs including the DuSable Museum of African American History, Woman Made Gallery, Old Town and Wells Street art fairs, Black Creativity at the Museum of Science and Industry, Women's Caucus for Art, The New East Side Art Fair to name a few. She has been a curator for many successful shows and an arts facilitator/consultant putting together artists with events. Owens is a knowledgeable arts panelist who has also developed discussion topics for galleries at Columbia College in Chicago, The Chicago Department of Cultural Affairs, The School of the Art Institute, The Carver Museum in Austin, Texas, Nicole Gallery in Chicago (now closed) and the South Side Community Art Center, and more. Owens has taught studio painting and drawing classes at Chicago State University since 1996 while also maintaining an active exhibition career. She has been sitting on the Advisory Committee for the Department of Cultural Affairs' Chicago Artists Month between 2002-2012. She consults with the Chicago Artists Coalition, and is on the Advisory Board of Woman Made Gallery in Chicago. Owens is an associate editor for *The Journal of African American History* and has had her art and writing published in books and journals.

In college Owens was the art editor for Howard's literary magazine for several years. She won the Student Council Award in Painting and The Special Talent Grant for three years, paying her tuition. She was also on the Dean's list. While still an undergraduate McGraw-Hill hired Ms. Owens to illustrate two children's books.

Joyce Owens is originally from Philadelphia, Pennsylvania and attended Germantown High school where she excelled in art and was selected to be the editor of her high school yearbook among her other varied activities. She attended art classes at Philadelphia High School for Girls and Tyler School of Art on Saturdays. During her summers off, Ms. Owens worked as a camp counselor, becoming the Arts and Crafts Director for William Penn Camp when she graduated from Howard. During a summer after graduation she worked in a city of Philadelphia arts program with, now presidential portrait artist, Simmie Knox.

Artist Statement: I am known as a figurative artist deciding the most important work I can do is to address issues around race and gender. I wish racial issues had been resolved by now and we understood that we are all humans, but until it goes away and I am alive I will look to educate people how the ignorance that perpetuates these ideas.

Media / Practices: Painting, collage, sculpture, assemblage

Themes: Race, history, survival

Website: www.joyceowens.com

Articles / Videos / Additional Resources:

Interview with Andre Guichard about the Robert Sengstacke exhibition:

https://www.youtube.com/watch?v=__SWmhTyeec

Visiting Artist presentation at Waubonsee College:

<https://www.youtube.com/watch?v=qcdcS63OybE>

Woman Made Gallery:

<https://www.youtube.com/watch?v=lmbVisHypnI>

Hear the images, see the sounds:

<https://www.youtube.com/watch?v=lmbVisHypnI>



JUAREZ HAWKINS

JUAREZ HAWKINS

Bio: Juarez Hawkins, a native of Chicago, is an artist, educator and curator. Her mother, Florence Hawkins, was one of the painters of the Wall of Respect. She received a B.A. from Northwestern University, and a M.A. in Interdisciplinary Art from Columbia College. Her work examines the evolution of identity, spirituality and the body. Juarez has exhibited widely, hosting solo exhibitions at Concordia University, the 33 Collective Gallery, and the South Side Community Art Center, along with numerous group exhibitions throughout the Midwest. Her work has been featured in the *WGCI Calendar of African American Art* and has been showcased in such literary works as *The Bull-Jean Stories*, *Tales of a Woojiehead*, and *Out and Proud in Chicago*. Juarez serves as Lecturer and Co-Curator of Gallery Programs (with artist Tom Lucas) at Chicago State University, producing such exhibitions as *Black Clay*, *Mentors and Protégés*, and *Luis De La Torre: Contemporary Codex*. In 2017, she partnered with the Hyde Park Art Center to curate the *Bill Walker: Urban Griot* exhibition and related programming. The exhibition and related programming were funded by a Terra Foundation grant, and were the lead events for Terra's Art Design Chicago program.

Artist Statement:

About the Guardian Series

The Guardians are inspired by totems and ritual objects. They embrace both the feminine vessel and the masculine obelisk. I have a strong interest in African masks and figurative pottery, such as that of the Mangbetu and the Benin. I use found objects to mark the pieces with urban American glyphs. They stand guard, watching over a race that is hungry for, yet increasingly removed from, the culture of its ancestors.

About Perceptuary Series

The word "perceptuary" is a combination of "perception" and "sanctuary". These works explore the structures we create around ourselves for protection and comfort, and how those structures change over time. Drawing from insect nests, animal burrows, scholar's rocks and non-Western forms of housing (such as adobe structures), I examine the interplay of home and body.

Media / Practices: I create paintings, prints, ceramic vessels and sculpture. My practice also integrates music and performance. As an interdisciplinary artist, I am continually seeking ways telling my story through integrated means.

Themes: representations of the human figure, heritage, ritual pottery, mask-making, found objects, history

Website: www.juarezhawkins.com

Articles / Videos / Additional Resources:

Juarez Hawkins talks Bill Walker, Black art and building an exhibition

North by Northwestern:

<http://www.northbynorthwestern.com/story/juarez-hawkins-talks-bill-walker-black-art-and-bui/>

Chicago Tonight Segment 11/15/2017:

<http://chicagotonight.wttw.com/2017/11/15/cautionary-tales-city-life-chicago-painter-bill-walker>

Andover, the Magazine, spring 2015:

https://issuu.com/phillipsacademy/docs/andover_magazine_spring_2015/104

Child of the Wall, presented at Art, Publics, Politics: Legacies of the Wall of Respect, Block Museum, 2017

<https://soundcloud.com/user-251454390/legacies-juarez-hawkins>

Out and Proud in Chicago excerpt:

<https://books.google.com/books?id=rJEU4xYiWEEC&pg=PA159&lpg=PA159&dq=juarez+hawkins+art&source=bl&ots=02D1jIjUqx&sig=kvlx7SRaKO4YfxIzRGnPYxTCT1w&hl=en&sa=X&ved=0ahUKEwjOoPPhp7rbAhUOIHwKHb1nBKY4ChDoAQhBMAY#v=onepage&q=juarez%20hawkins%20art&f=false>

Jazz and Culture featuring Maggie and Africa Brown (part of Urban Griot programming):

<https://www.youtube.com/watch?v=uVILZrlobD8&t=570s>

Hair Song, from EnCLOTHeSure, thesis work:

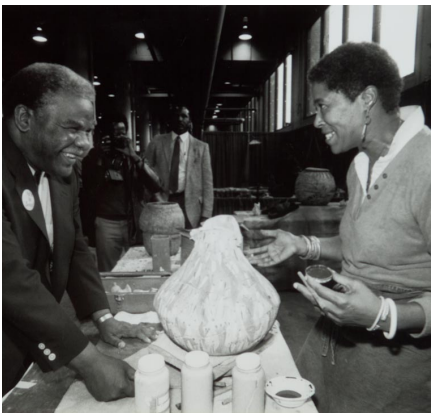
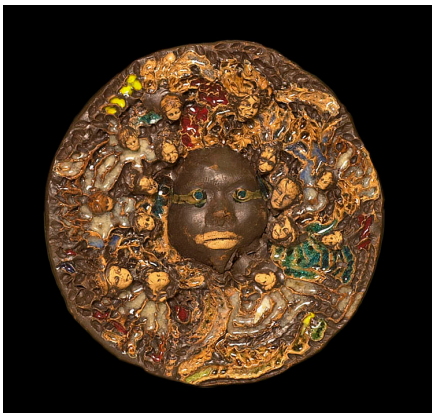
<https://youtu.be/TME2SXVvwi0>

(I'm Your) Demon, Glass Layers Festival:

<Http://youtu.be/-Uoglu2Gx5E>

Barefoot Boy, Glass Layers Festival:

<https://youtu.be/4UkAmniIiAM>



MARVA LEE PITCHFORD JOLLY

MARVA LEE PITCHFORD JOLLY (1937-2011)

Bio: Clay artist Marva Lee Pitchford Jolly was born on September 11, 1937 in Crenshaw, Mississippi to Mattie Louise Williams and Floyd Pitchford. Jolly received her B.A. degree from Roosevelt University in 1961 and her M.A. degree from Governors State University in 1974, both in the State of Illinois.

From 1961 to 1965, Pitchford Jolly taught at the University of Chicago Laboratory School. She worked as teacher and director at the Chicago Youth Center Head Start from 1965 to 1969. Pitchford Jolly then worked as program director at the Chicago Commons from 1969 to 1974. In 1974, she worked as a professor of ceramic at Chicago State University and the education coordinator of the Suburban Health System Agency until 1981. From 1981 to 1985, she was a self-taught ceramic artist and sculptor at the Press Artisan 21 Gallery in Chicago, Illinois. Pitchford Jolly received an award in the Best Of Category at the Museum of Science and Industry in 1984. In 1986, she was recognized as a Top Ten Emerging Black Chicago Artist. A year later, Pitchford Jolly worked as a curator at the Sapphire and Crystals Black Women's Art Exhibition. Her profile was featured in *Today's Chicago Woman* Magazine and worked as an artist-in-residence for the Lakeside Group in 1988. Her work was also featured in the 2005 Chicago Woman's Caucus for Art. In 2008, Pitchford Jolly and David Philpot's clay pots and carved wooden staffs were showcased in the "Kindred Spirits" Exhibit at the Noyes Cultural Arts Center. Her art is also exhibited and sold at the Esther Saks Gallery and was seen in Columbia Motion Pictures film, *Date Night 7*.

Pitchford Jolly served on the board of directors of Urban Traditions in 1984 and the Chicago Cultural Center in 1986; a board member of the African American Roundtable in 1985; and on the Exhibition Committee at the Chicago Cultural Center. In addition, Pitchford Jolly volunteered at the Southside Community Art Center. Also, she is the founder of the Mud People's Black Women's Resources Sharing Workshop.

Pitchford Jolly lived in Chicago, Illinois.

Pitchford Jolly was interviewed by *The HistoryMakers* on July 15, 2008.

Artist Statement: The serenity and power of moments watching my mother, a quilting artist, at work, shapes everything I do, and most profoundly, my art. My mother's art nurtured and supported the art in me. Our shared spirit allows me to create art objects that tell stories about African-Americans individually and collectively. I see my art as a record of the rich legacy of black culture, with an emphasis on black women.

Media / Practices: Marva considered herself a *clay artist*, rather than a *ceramic artist*. Her series included Story Pots, Friendship Bowls, and Spirit Women (and sometimes men). Her works were largely slab-built, often making use of molds for sprigs and her spherical pots.

Themes: African American heritage, history, current events, friendship, spirituality, connection. Altars, remembrance

Website: <http://diasporalrhythms.org/marva-lee-pitchford-jolly/>

Articles / Videos / Additional Resources:

Kartemquin Films, Chicago Crossings: Bridges and Boundaries, reel 30, 1994:
<http://mediaburn.org/video/chicago-crossings-bridges-boundaries-reel-30-marva-jolly/>

Kartemquin Films, Chicago Crossings: Bridges and Boundaries, reel 31, 1994:
<http://mediaburn.org/video/chicago-crossings-bridges-boundaries-reel-31-marva-jolly/>

Interview with Marva Jolly by Adam Jabari, 2010:
<https://soundcloud.com/adamjabari/sapphire-woman-marva-jolly>

Shuli Eschel, Mudpeoples film trailer, 1994:
<http://shulieshel.com/mudpeoples/>



PEARLIE TAYLOR

PEARLIER TAYLOR

Bio: Pearlie's earliest memory of involvement with art includes selling figurative drawings on notebook paper for five cents to classmates in the third grade.

As a young adult while raising five children and working in the catalog advertising department at Sears, she took classes at The American Academy of art in Chicago and spent many years "dabbling" in watercolor, oils, charcoal, and pastels. She didn't pick-up acrylics until early 2000.

Pearlie was widowed in 2002 after twenty-five years of marriage. That life changing experience made her take stock of her mortality and two years later she decided to simplify her life to pursue her artistic ambitions. She sold a successful UPS Store franchise, a large home and moved into a condo.

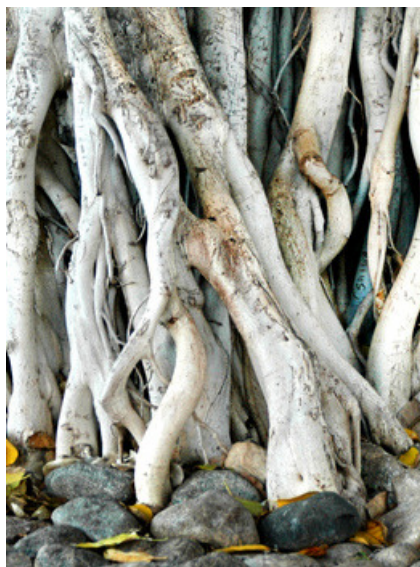
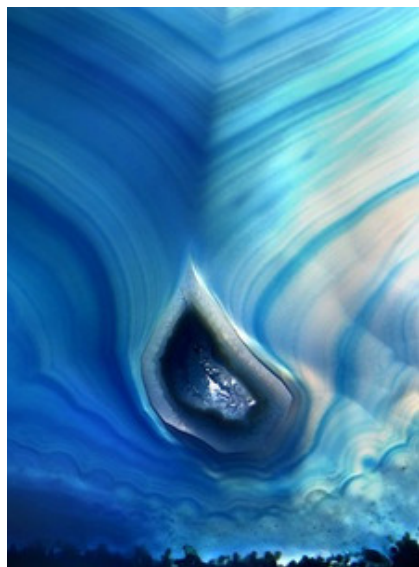
Artist Statement: Pearlie's artwork is instinctual, more about feelings than intellectualizing. Her goal as an artist is to create paintings that are interesting, provocative, and beautiful, without the appearance of deliberation, intent, or rational thought. She believes the use of color can affect a conscious and positive change in individuals, creating a "subliminal communication." Intuition is the inner voice that guides her through all the aesthetic decisions that goes into her paintings. She uses color to make sense of things and emotions while at the same time creating a composition that shows purpose, revelation and energy.

Media / Practices: Painting

Themes: Abstraction; Color, emotion and intuition

Artist Website: <http://pearlietaylorgallery.com/>

Articles / Videos / Additional Resources:



ROSE BLOUIN

ROSE BLOUIN

Bio: Rose Blouin has worked in the medium of photography since 1980. Her areas of particular interest include documentary and fine art photography. Blouin's work has been exhibited in a number of museums and galleries including Isobel Neal Gallery, Woman Made Gallery, Nicole Gallery, The South Side Community Art Center, Artemesia Gallery, The North Suburban Fine Arts Center, Evanston Arts Center, and the State of Illinois Art Gallery. Her work has received awards in juried exhibitions including Tall Grass Arts "From Earth" exhibition, Black Creativity (Museum of Science and Industry), University of Chicago Logan Center for the Arts "Chicago Jazz: A Photographer's View," DuSable Museum Annual Art Fair, and the Milwaukee Inner City Art Fair.

Her work was selected for inclusion in an artists' billboard project (juried) coordinated by The Randolph Street Gallery, Chicago. Blouin's photographs have been published on the covers of *South Side Stories* (City Stoop Press), *Columbia Poetry Review* (Columbia College Chicago), *Killing Memory*, *Seeking Ancestors* by Haki Madhubuti (Lotus Press), *The Chicago Musicales*, and *Menagerie* (Chicago State University Literary Magazine). Photos of Gwendolyn Brooks are included in *Say That the River Turns: The Impact of Gwendolyn Brooks* (Third World Press, Chicago, 1991) and the forthcoming *Revise the Psalm*, the Gwendolyn Brooks anthology to be published in January 2017 by Curbside Splendor.

Blouin has had solo shows at the South Side Community Art Center and at the Ferguson Gallery of Concordia University featuring photographs from South Africa. She is also a founding member of Sapphire & Crystals, a collective of African-American women artists.

Blouin is recipient of an Illinois Arts Council Special Artist's Assistance Grant and a Community Arts Assistance Grant from the Chicago Council on Fine Arts, and has served the Council as Chair of the Photography Panel. In addition, she was invited by the Chicago Historical Society to present docent training on viewing photographs and a photography workshop for children.

Artist Statement: Photography is my gateway to timelessness. Consider that a photograph, taken at 1/4000th of a second, forever freezes a fraction of a moment in time. Whenever I photograph something, I am searching for that one moment which captures time, place, people and events that speak to me of timelessness and preciousness. While we can't relive the past, we can forever cherish what is captured in a photograph.

Since I began my exploration of photography in 1980, I've been drawn to documentary and fine art photography. Within the realm of documentary work, I've photographed family and community gatherings, cultural events, Chicago jazz, African-American writers and festivals. I've documented the people and cultures of Hawaii, Havana, South Africa, Sydney, Australia and Madrid. I look for the magic in the moment and the spirit in the people and the environment, seeking images that capture beauty, hardship, creativity and all that endures in time, in place, and within the human spirit.

My fine art images include landscape, macro, nature, collage and experimental processes such as multiple exposure and selective toning. I look for beauty, balance, harmony and light. I believe nature is the most perfect expression of spirit that we can observe, the Divine Order of things. In my fine art work, I try to capture these essences. Photography always reflects the way one sees; a personal vision refined by introspection which seeks to connect the inner and outer expressions of life. For me, it's an ongoing dance of magic and creativity.

Media / Practices: Documentary and Fine art photography

Themes: People and places; the perfect moment; travel; nature

Website: <https://www.artslant.com/global/artists/show/96257-rose-blouin>

Articles:

Chicago Photographer Rose Blouin Exhibits Photos from Cuba, Chicago Defender

<https://chicagodefender.com/2016/08/25/chicago-photographer-rose-blouin-exhibits-photos-from-cuba/>

Dreaming Bigger in Strange Times Exhibition, Woman Made Gallery

<https://womanmade.org/artwork/rose-blouin/>

THE ART OF FLOCKING

LESSON PLANS



The Art of Flocking: Hector Duarte and The One Day House

Teaching Artist Team: Adam Bailey and Maria Ambriz

Age of youth: 5 - 10yrs

Duration: 2 hours

Themes: Community Solidarity and Transformation

Featured Artists: Hector Duarte and Ana Serrano

Summary: The youth will participate in an activity that focuses on building community pride and identity. The lesson focuses on the book the [One Day House](#) by Julia Durango and Bianca Diaz. In this children's book, individuals from a neighborhood come together in support of their fellow neighbors to create beauty. The youth will be able to identify concepts while creating art that focuses on finding and appreciating beauty in their everyday environment. The lesson was inspired by artist Hector Duarte's artwork in Pilsen and around Chicago, which directly focuses on cultural heritage and instills pride. While appreciating Hector Duarte, the lesson explores the work of artist Ana Serrano's work with cardboard, depicting the natural and built environment of her native Los Angeles.

Learning Goals

- Explore the idea of individuals making up a community and the role the individual plays in creating a healthy community.
- Help youth explore beauty in their own neighborhood and create a sense of pride amongst the youth. This goal directly opposes the social norm to destroy pride in disadvantaged communities.

Guiding Questions

- What are some beautiful, or attractive qualities you notice about your community?
- What are some changes that you want to see in your community?
- How can you directly assist in the process of improving your home and community?
- How do you think you can involve family, friends, and neighbors in helping to make your community a better place?

Youth will be able to...

- Explore their place within their community
- Reflect on their skills, experiences, and gifts that they're able to share with their community
- Understand that they directly impact change they want to see in their community.
- Align their individual role with collective efforts to improve their community.

Vocab Terms

- Individual
- Community
- Improvement
- Beautification
- Agent of change
- Community organizing

Agenda

Check In 20 MIN	1. Introduction names and guided questions during circle discussion.
Artist References Discussion 30 MIN	1. Read the book <i>One Day House</i> 2. Continue discussion from guided questions 3. Identify the featured artists and share about their background and process of creating the book
Demo and Work Time 45 MIN	1. Demonstrate the house building process. 2. Begin the art making process. 3. Explore ways we can improve our community instantaneously.
Reflection 15 MIN	1. Ask youth to share what they created 2. Ask follow up questions about why they made certain choices as a young artist 3. End with a check-out circle asking youth to do a head, heart, hand reflection - what they learned, what they felt, and what they want to do in their community after this workshop
Clean Up 15 MIN	

Supplies

- Cardboard boxes
- Different cardstock and paper
- Paint
- Brushes
- Glue
- Nature objects (leaves, sticks, grass, etc)

Additional Resources

- One Day House book

- Photos of [Hector Duarte](#)'s work
- Photos of [Ana Serrano](#)'s work

Modifications

- If youth are younger have pre-cut pieces of paper and cardboard
- If youth are older allow them to build the structure of the house, not just decorate it
- If working indoors, provide examples of architecture in their neighborhood by taking photos of houses and business around the area



The Art of Flocking: The Sculptor and the Clay

Teaching Artist Team: Adam Bailey and Maria Ambriz

Age of youth: 5-10yrs

Duration: 2 hours

Themes: Before Us & With Us

Featured Artists: Candace Hunter

Summary

Youth will participate in a lesson that focuses on exploring the problems that plague individual communities and exploring solutions. The lesson directly addresses the themes of Before Us and With Us, as the youth come to realize that some of the problems existed way before them and directly affect us all today. As we explore these themes and concepts that hinder growth in our individual lives and our city, youth will interpret those concepts and turn them into human art. The lesson is driven around the work of the Sapphire and Crystals featured artist Candace Hunter. Although Hunter is an artist with experience in many art mediums, we will directly focus on her work as a performing artist. Each participating youth will have the opportunity to be a sculptor, and someone else's human clay.

Learning Goals

- Youth will directly identify problems that persistently hinder communities from progressing.
- Youth will understand how decisions today impact tomorrow.

Guiding Questions

- How do problems that our parents, grandparents or other past generations deal with get passed down to us?
- How do problems that persist from generation to generation affect communities?
- How can we individually address the problems affecting our communities in our everyday lives?
- How can we collectively develop solutions together in order to take ownership and hold ourselves accountable in our communities?

Youth will be able to...

- Discuss some of the problems they see their community struggling with and how they have been problems in the past and continue into our present.
- Brainstorm ways that we can address a problem in our community through our actions as we go about our everyday lives
- Experiment with performance art through a game where the youth play and pretend to be a sculptor and clay to address specific problems they see in their communities

- Reflect on how art can be used as a tool for self-determination

Vocab Terms

- Performance art
- Self determination
- The sculptor and the clay
- Individual struggles
- Structural or community struggles
- Ancestors

Agenda

Check In 20 MIN	1. Mailbox check in, youth read a postcard from another young person at a different ArtSeeds park and write a response to them
Artist References Discussion 25 MIN	1. Show video clip of Candace Hunter performance art Loss/Scape 2. What did you notice? How did Candace Hunter use her body as a tool or as a material to create art?
Demo and Work Time 45 MIN	4. What all the problems you can think of that your community struggles with? Write a long list. Did your parents or grandparents also see these same struggles? How do you think these problems get “passed down”? How could you/we address these problems in our everyday lives? 5. Explain that we’re going to play a game called Sculptor and Clay and explain basic rules of the game 6. Ask for a volunteer to be the clay and demonstrate how to ask for permission to touch the clay or various ways to “manipulate the clay” 7. Youth will gather in small groups, some will be the clay, the others will be the sculptors who sculpt the clay to represent one of the problems and or solutions from the list we brainstormed together.
Check Out 20 MIN	1. Groups will take turns observing each clay sculpture and discussing what we see and how it represents the ideas we discussed.

Clean Up 30 MIN

Supplies

- Large post it/poster paper
- Markers

Additional Resources

- Candance Hunter's performance Loss/Scape
https://www.youtube.com/watch?v=d1zEBY_Hb1E
- Sculptor and the clay activity <http://dbp.theatredance.utexas.edu/content/sculptorclay>

Modifications

- Separate small children with groups of older youth
- Modify the lesson for young children to work together as a group to improvise one of the ideas we brainstorm together



The Art of Flocking: Remembrance

Teaching Artist Team: Juarez Hawkins and Heaven Willis

Age of youth: 12-14 years

Duration: 4-5 one-hour sessions as a minimum

Themes: Remembrance, ancestry, honor and respect

Sapphire & Crystals Artists: Marva Lee Pitchford Jolly and Candace Hunter

see also: Kerry James Marshall, *Souvenir* Series; Wall of Respect

Summary: Honoring those who have come before us is a time-honored tradition, spanning cultures across the globe. African and Mexican/Aztec cultures create spaces to revere their ancestors. They believed that the spirits of their loved ones would come to visit, or perhaps could provide assistance in some way. Creating a space to remembrance is a common thread across these cultures, be it the Day of the Dead ofrenda or the Yoruba altar.

For Sapphire and Crystals, a collective of African American female artists, creating an altar installation is an important part of their exhibitions. This tradition was started by co-founder Marva Jolly, and is executed with as much care as the artwork on display. Members bring in images of Sapphire and Crystals members who have passed on, along with flowers, candles, artwork and other mementos. The resulting altar becomes a place for reverence and reflection.

In a variation on the altar theme, students will create a Wall of Remembrance. This installation will feature images of family members or friends who have passed on, along with images of cherished objects and mementos. Students will create and share stories, recipes and other memories of their loved ones.

Learning Goals

- Understand the role of ancestor reverence across cultures
- Identify the ancestors in their respective families
- Research and record family histories, including stories and recipes

Guiding Questions

- Who do we honor?
- What stories and memories do we share as a family?
- What is an ancestor?
- What is the role of an altar space?

Youth will be able to...

- Create a Wall of Remembrance installation for their loved ones.
- Discuss artists who integrate honor and respect into their respective creative practices.
- Collaborate on a contemporary ritual/happening that honors their loved ones

Vocab Terms

- Ibeji
- Altar
- Ofrenda
- Ancestor
- Honor
- Installation
- Libation
- Collage
- Embellish

Agenda

Session 1: Introduce the project. Discuss how people honor their ancestors, or those who have gone on before them. (Some ways include: visiting a gravesite, lighting a candle; sharing a cherished recipe, sharing a photo album, memorials)
Provide a writing prompt: Who do you honor, and why?

Distribute large index cards or sticky notes so that it doesn't feel like a school essay. Allow students around 10-15 minutes to respond. Share and discuss.

Ask students to bring in images, special objects and recipes related to their loved ones.

Session 2: Display images and mementos the students gathered.

Discuss how Mexican and African cultures honor their family members who have passed on. Share with students images of Mexican ofrendas and African altars (the concepts of *Memento Mori* or *Vanitas* painting could also be introduced here; the vanitas paintings of Audrey Flack are a good modern-day example). Show images of altars made by Sapphire and Crystals members.

Have students write down a memory or story from their families. This can take many forms: a poem, a recipe, music are all fair game. Share and discuss. Facilitator is encouraged to share their own family images and stories. Photograph or scan students' mementos so that they may take their families' treasures home. The photos (photocopies can work as well) will be used for the installation.

Session 3: Present the work of Candace Hunter: images from her *Hidden Truths* series. Point out how she combines images to create collaged images of remembrance. It is worthwhile to mention that an ancestor need not be old; a younger person might be an ancestor, as in

the case of *ibeji*, or twins in Yoruba culture. (Kerry James Marshall's *Souvenir* paintings also display images of civil rights martyrs with an eye toward remembrance.

Brainstorm with students about the their Wall of Remembrance. Consider how images and poetry will be laid out, what media to use, and what embellishments could be added (small beads, glitter, magazine images, paint, leaves, etc.). As an example, the Facilitator could show images of the Wall of Respect, which was divided into several thematic areas.

Begin the installation. A bedsheet, lightweight fabric, canvas banner or butcher block paper, mounted on a wall, can serve as a base. Have students mount their images, either in linear fashion or as more of a collage. Have students decide how to add their stories to the wall (students can pull shorter quotes or excerpts). They may write on it directly with permanent markers, or write on paper which is then glued to the wall. Finished areas can be coated with Mod-Podge to protect them.

Session 4: Brainstorm with students to develop a remembrance ritual. In some cultures, people pour libation to the ancestors. Possible ideas might include poetry reading, drumming, storytelling, or simply breathing and grounding.

Session 5+: Students may continue to add to the Wall as the weeks progress. As an additional activity, collect students' stories and recipes. Combine these with the images taken of students' mementos to create a zine or chapbook. Appoint students to type (or photograph the index cards using an iPad or camera phone) the stories into Pages or another word processing app. Other students can prepare drawings for the zine, while others can collaborate on layout.

Supplies

- Butcher block paper, canvas banners, muslin, or old sheeting
- Glue or glue sticks
- Permanent markers; writing and drawing tools
- White bond paper for copies
- Photo printer and paper (if available)
- Camera access (phone ok)
- Paint and brushes (for those with a high mess tolerance); bucket for rinsing brushes
- Scissors
- Magazine pages
- iPads with internet access

Additional Resources

- Jacqueline Chanda, *African Arts and Culture*
- Alkalimat, Crawford and Zorach, *The Wall of Respect: Public Art and Black Liberation in 1960s Chicago*
- *Kerry James Marshall: Mastry* Exhibition Catalogue

- Block Museum, *Wall of Respect* website:
<http://www.blockmuseum.northwestern.edu/wallofrespect/main.htm>

Modifications

- Consider that some students may have lost family, friends or classmates to violence.
- While the project focus is on positive family memories, be prepared to gently help and support students who may be dealing with loss or grief.
- Try to get the student to share happier memories, if possible, and invite them to include their friend's image on the wall.
- Accept that a student may not be ready for sharing; tread gently while offering support.



The Art of Flocking: Fluid Existence / Migration

Teaching Artist Team: Elaine Hsu and Abena Motaboli

Age of youth: 5-10yrs

Duration: 2hrs

Themes: community, immigration, togetherness, flocking

Featured Artists: Hector Duarte, Joyce Owens, Marva Lee Pitchford Jolly

Summary

We are all migrant birds in one way or another. We all move as flocks wherever we are to get a task done, to build a home or to build stronger communities. Just as birds of a feather flock together, our society achieves more when tasks are done as a whole with a main objective. This lesson demonstrates how birds survive in groups for their great migrations. Birds around the world flock together with one leader, who switches out with other leaders as they travel as a community. This lesson will demonstrate the idea of existing with several people in different spaces together. Looking to both Hector Duarte and the use of memory and heritage through members of Sapphire and Crystals.

Learning Goals

- Be able to identify what it means Circue either as a community.
- Co-existing and helping each other reach a common goal in unison.
- This project looks to Joyce Owens for her themes surrounding survival and history similar to the survival of the birds as they go along their journey.
- The flock of birds looks also to Marva Lee Pitchford Jolly in her love for making things that had a connection with her African American heritage, connection and remembrance.

Guiding Questions

- Where do the birds go in the winter time?
- Why do they migrate?
- What does it mean to flock together/migrate somewhere with people/family?
- Do we need others to survive?
- How do you see yourselves in these animals?
- What is your flock?
- Who are the people around you? Leaders? Or the glue that holds the community together?
- What position do you take?
- Pick a bird that represents you

Youth will be able to...

- Understand the necessity to flock together as creatures/animals and humans in nature
- Practice making mobile sculptures
- Think about the idea of the flock and community
- Thinking about being part of something bigger

Vocab Terms

- Flocking
- togetherness

Agenda

Introduction/Lecture 25 MIN	<ol style="list-style-type: none">1. Talk about the idea of birds existing as a flock and how like birds humans exist together migrating from place to place with friends, family or groups of people.2. Introduce ideas surrounding survival and the need to exist in a community3. Show video of birds existing in flocks together to allow children to start thinking of how these animals exist as a team https://www.youtube.com/watch?v=tafqaf3myjk4. Pass around laminated birds to allow students to think about the birds and identify with one they like and ask the prompts to get them thinking
Collecting materials 20MINS	<p>Prepare 2 stations/tables:</p> <ol style="list-style-type: none">1. Popsicle and glue station (to make the mobile X structure to hang the birds on. This table should have: the wooden popsicle sticks, rubber bands to tie them together, wood glue for extra reinforcement, and wool to hang the birds2. Cut pieces of wool to around 6 inches each in different colors3. Prepare a bird making station where children can sit and draw their birds on paper or use pom pom balls and objects to glue to their birds. This table should have all the making supplies: markers, craft eyes, tissue paper and pre cut stencils for the younger youth4. This station should also have pre- cut shapes and templates for the youth

Demonstration 20 MIN	<ol style="list-style-type: none"> 1. At the glue station, attach two pieces of wooden popsicle sticks together in an X shape using wood glue. Leave this to dry 2. Cut four strings of wool, each around 6-8 inches. 5. Move to the bird making station and show students two examples of 3D birds or 2D birds. 6. Start by drawing a bird on a piece of paper, coloring it in with the markers or paint. 7. Punch holes in the birds neck and attach a string of wool to each bird tying a knot at the end. 8. Attach the birds to the popsicle sticks using the other end of the wool. Make sure to tie the ends properly/double knot them at the neck and on the stick.
Guided practice/constructing art objects 45 MIN	<ol style="list-style-type: none"> 1. Guide the students using their material first at the glue station to glue the popsicle sticks together. 2. Guide the students through cutting their wool to the size they want, allowing them to choose the color 3. Encourage experimentation with the different materials to make 3D birds (2D birds can be made with younger children) 4. Help them attach birds to the wool tying a knot at the end 5. Attach the birds to the wooden popsicle sticks tying a double knot with the wool on the wooden popsicle stick.
Closure/Sharing & critique 10MIN	<ol style="list-style-type: none"> 1. Allow children to share their mobile structures with others and their ideas or how it relates to them 2. Have students attach their small mobile structure to the larger structure (which the lead teachers will make) 3. Reiterate again to the children the need to exist in a community, working together towards one goal. 4. Clean up afterwards

Supplies

- Popsicle sticks/pieces of wood
- Wool
- Rubber bands
- Paper
- Scissors
- Glue
- Craft eyes
- Pom pom balls
- Wood glue
- Tissue paper

Additional Resources

- The Cinematic Orchestra: Arrival of the Birds <https://www.youtube.com/watch?v=tafqaf3myjk>

Modifications

- If youth are younger focus on simple 2D bird mobile structures with the pre cut templates.



The Art of Flocking: Building Your Hive

Teaching Artist Team: Elaine Hsu and Abena Motaboli

Age of youth: 5-10yrs

Duration: 2hrs

Themes: Togetherness, bees, costume making, tree making

Featured Artists: Hector Duarte

Summary

Through our daily lives we work with others to achieve tasks. Bees exemplify the harmony of working diligently together to achieve shared tasks. Throughout the whole summer, the bees work to produce food to survive the winter while surrounding their lives around the queen bee. There are different types of bees, social, solitary, and bumble bees. Around 15% are social and these are the type most people know to create honey, beeswax etc.

By looking at bees the idea of working together to create something beautiful or useful can be seen as they rely on each other to do their part. Youth will make bee costumes individually, and then make a tree together using nature print paper to make leaves which will be attached to a larger tree frame. By looking at Hector Duarte, youth will see the way he uses nature in his murals and base their work off of this. This lesson uses bees in the same way Hector Duarte uses butterflies in his murals and the outcome is a mini mural done on poster board.

This lesson will demonstrate the idea of this need to work individually and together through costume building and sculpture making. Youth will be encouraged to play games which require a need to rely on a partner as well to get them to think about being aware of how we affect each other.

Learning Goals

- Be able to work together to make a tree using nature print paper
- Be able to identify what it means to work together
- Learn how to be aware of others and how we rely on each other
- Start thinking about the need to foster good communities

Guiding Questions

- Why is it important to be able to work together?
- How can we be more aware of the way we affect each other?
- How are we able to achieve the most progress when working on huge tasks?

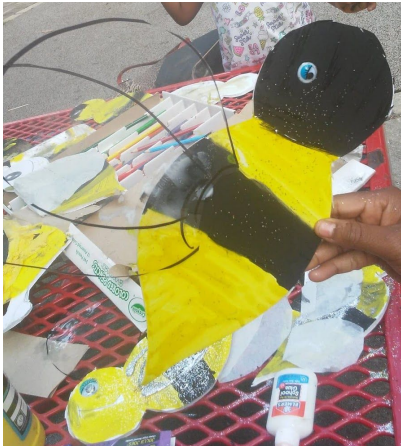
Youth will be able to...

- Understand the necessity to create together
- thinking about being part of something bigger
- Visualize their role in a larger community

Vocab Terms

- Fostering good communities
- Interdependence
- Coexistence

Agenda

Introduction/lecture 25 MIN	<ol style="list-style-type: none">1. Start by introducing the topic, talk about communities and bees2. Play a game to make the children aware of others (e.g arrange them all in a tight circle, prompt one person to ask a question about where they grew up or how they help out at home or at school, if other youth also do the same thing then they switch spots with someone else in the circle)3. Talk about ubuntu and do a short writing game/community oriented game
Collecting materials 20MINS 	<p>Prepare different stations/tables:</p> <ol style="list-style-type: none">1. Table one should have the materials for making the bee costumes<ul style="list-style-type: none">-Cardboard which can already be cut into the shape of bees- Wool for attaching the bees to each other2. Table two will have the paint, markers and other items to decorate the bee costumes with.3. Table three will have the nature print paper and the leaves for children to make exposures of leaves, twigs or natural items which they find in the park.
Demonstration 20 MIN	<ol style="list-style-type: none">1. Each student will get two cardboard shaped bees2. Guide the students on how to correctly attach the wool to their cardboard bees3. Let them start on the bees. When they are around half way done with the bees, if

	there is time introduce the nature print paper for exposing leaves to make a big tree.
Guided practice/constructing art objects 45 MIN	<ol style="list-style-type: none"> 1. Guide the students using the cardboard for their bee costumes. 2. Start by attaching the wool to the two sides of the cardboard bees. Puncture two holes at the top of each bee and tie the 4 pieces of wool to the bees. 3. Demonstrate how they can potentially paint their bees 4. When they leave their bees to dry they can start working on the exposure paper with leaves and natural objects. 5. Have the youth attach their leaves to a larger tree structure. 6. If their bee costumes are dry they can wear them 7. A community game can be played in between drying time for the bees
Closure/Sharing & critique 10MIN	<ol style="list-style-type: none"> 1. Reiterate again to the children the need to exist in a community, working together towards one goal. 2. Ask them one thing they are more aware of now 3. Clean up afterwards

Supplies

- Card stock
- pencil colors
- markers
- acrylic paint
- scissors
- nature paper
- leaves and nature objects
- hole puncher
- tissue paper
- mosaic pieces

Additional Resources

- Some additional information on bees <https://animals.sandiegozoo.org/animals/bee>

Modifications

- Older youth can do more complex paper exposures if there is time



The Art of Flocking: Transformation

Teaching Artist Team: Elaine Hsu and Abena Motaboli

Age of youth: 5-10yrs

Duration: 2hrs

Themes: identity, photography, color and pattern, working together, community

Featured Artists: Rose Blouin, Pearlie Taylor, Sandy Skogland, Leonard Surayajaya

Summary

In this lesson, we will be exploring how color and pattern are used to transform spaces, express emotion, and create environments. Photographs help us see things from a certain perspective. When using color and pattern and staging in photographs, one can express a certain facet of their identity or completely transform a space.

Youth are invited to direct their own collaborative photo project by creating patterned backdrops, costumes, and props to form a colorful, immersive set. They are encouraged to work together to construct a photograph by integrating patterns, colors, and images that represents themselves and their neighborhood.

Children can participate in prop making, painting the backdrop, and modeling. Photos will be in a shared by a link to a Google Drive folder or by email.

Learning Goals

- consider how to use colors and patterns to create a mood or feeling
- work together as a team to create something that represents their community
- examine the way photographers construct photographs to reveal parts of their identity and talk about them
- execute a creative large scale project with everyday materials

Guiding Questions

- How can artists construct a photograph to reveal a part of themselves or a larger community?
- What is something about your community or yourself that you'd like to be more visible?
- What are some uses for color and pattern?
- How does this vary depending on function?
- How can we use color and pattern to express a feeling?
- What patterns do you see and are essential to your neighborhood? (i.e. brick patterns?)
- What kinds of images best represent your community?
- What do you think is appropriate and not?

- How can you benefit from making and doing things as a team?

Youth will be able to...

- Use a variety of mediums (photography, paint, sculpture, installation, etc) to create a collaborative piece
- Think about the identity of their community and make a collection of objects composed of images that best represent it
- Have creative freedom to facilitate a larger scale project and make decisions as a team on props, background, models, poses, angles

Vocab Terms

- Community
- Documentary photography
- Portrait photography
- Identity
- Visibility

Agenda

Intro 15 min	<ol style="list-style-type: none"> 1. Share images of artists' work. Talk about photography as a way to share one's point of view. What do you see and what do you like about it? Where are these artists coming from? How do they create these photographs to reveal a part of themselves? 2. Notice the color and patterns in Leonard Surayajaya, Sandy Skogland, and Karmel Sabri's photographs. What is the effect? How does it make you feel?
Planning 20min	<ol style="list-style-type: none"> 1. Think about the community you live in. What makes it special? Think about the patterns and colors you see everyday - What patterns and colors do you think represent the neighborhood you live in and why? 2. If you could send the world one message about the place you live in, what would it be? 3. Write the answers to these questions on a large piece of paper and work together to decide on aesthetic decisions and what each person would like to do: paint the backdrop, make paper costumes, what props to

	<p>build, etc.</p> <p>4. Discuss what is appropriate and not appropriate to include/do in the oh too. Discuss what each person would like to make.</p>
<p>Construction 45 min</p>	<p>1. Using materials and any props provided (paper, glue, fabric, tape, cardboard) young people should work to make elements of the photograph and arrange them in a space.</p> <p>2. Remind them to think about discussion and the photos we saw and treatment of background, costume, use of fabric, pattern to create a scene.</p>
<p>Install & Photographing 20 min</p>	<p>1. Set up scene including placement of individuals. Decide what and who goes where, where the camera is.</p> <p>2. Take photos!</p>
<p>Closing & Cleanup 20 min</p>	<p>1. Look at photos taken and ask young people how they think people will respond to their photos and their message.</p> <p>2. Collect email addresses to send to parents.</p> <p>3. Clean up.</p>

Supplies

- Felt
- Scissors
- Newspaper
- Glue
- Paint
- Feathers
- Fabric strips
- Paper grocery bags
- Colored paper
- Cardboard
- ipad or phone or camera for photos

Additional Resources

- Resources on Leonard Suryajaya <http://www.leonardsuryajaya.com/>
- Resources on Sandy Skoglund <http://www.sandyskoglund.com/>

- Resources on Karmel Sabri <https://karmelsabri.com/>

Modifications

- With smaller groups, can construct individual portrait photos that represent themselves or experiment with color.



The Art of Flocking: Home / Sanctuary

Teaching Artist Team: Adam Bailey and Maria Ambriz

Age of youth: 5-10yrs

Duration: 2 hours

Themes: Home/Sanctuary

Featured Artists: Juarez Hawkins

Summary

Youth will observe and discuss the qualities of Juarez Hawkins' sculpture work about home and sanctuary. Youth will compare images of different homes/sanctuaries created and used by animals and people, in order to define the broader meaning of home and sanctuary. Youth will reflect on their own homes and sanctuaries by writing a list of words and/or phrases that describe them. Through experimenting with drawing lines/shapes with india ink, youth will form abstract clay sculptures inspired by these drawings.

Learning Goals

- Youth will analyze images of Juarez Hawkins' Perceptuary abstract sculptures and compare them to images of insect nests, animal burrows, and adobe structure homes.
- Youth will discuss how home and sanctuary could mean various things for different people and they will write a list of words to describe a space that is their home or sanctuary.
- Youth will experiment with india ink to illustrate abstract shapes and lines that could represent the list of words they wrote to describe their sanctuary.
- Youth will experiment with clay to create three dimensional sculptures of their line drawings.

Guiding Questions

- How are home and sanctuary different from just a building in which you live?
- How do people or animals take care of their homes/sanctuaries?
- How can abstract art show an emotion or mood?
- How do artists use line, shape, form and texture to create abstract art?

Youth will be able to...

- Compare art by Juarez Hawkins and images of animal homes/sanctuaries
- Describe the meaning of home and sanctuary as used by artist Juarez Hawkins
- Experiment with india ink and drawing lines and shapes
- Experiment with air dry clay to sculpt forms inspired by words that describe their sanctuary/home
- Define what abstract art is and how it's different from representational art

Vocab Terms

- Home
- Sanctuary
- Abstract art
- Representational art
- Line
- Shape
- Form
- Texture

Agenda

Check In 15 MIN	1. Use one word to describe your home
Artist References Discussion 20 MIN	<ol style="list-style-type: none">1. Show images of Juarez Hawkins' Perceptuary sculptures2. What do you see? How are these images similar? What do these sculptures make think about or feel?3. Compare art images to images of animals' homes/sanctuaries
Demo and Work Time 45 MIN	<ol style="list-style-type: none">1. Now that we have discussed the meaning of home and sanctuary and observed images of art, write a list of words that describe your home/sanctuary.2. (Demo drawing with ink and brushes)3. Draw shapes/lines to represent the words that describe your home/sanctuary4. (Demo creating clay sculptures)5. Create abstract clay sculptures inspired by your line drawings
Check Out 10 MIN	<ol style="list-style-type: none">1. How did you use the materials today to represent words that describe your home or sanctuary?
Clean Up 20 MIN	

Supplies

- Paper
- Brushes

- India ink (or watered down black paint)
- Air dry clay
- Canvas
- Containers for clay slip
- Clay tools
- Wipes for clean up
- Optional: objects from the park to include in the clay sculptures like twigs, leaves, flowers, pebbles, etc

Additional Resources

- Additional resources for Juarez Hawkins' work: <https://www.artmajeur.com/juarez>
- <https://womanmade.org/artwork/juarez-hawkins-2/>
- <https://womanmade.org/artwork/juarez-hawkins-3/>

Modifications

- If time is limited, may skip the india ink drawing and move on to the clay right after discussion
- Images of the steps for using the clay to prevent breakage
- Working with a partner



The Art of Flocking: Weaving Connection

Teaching Artist Team: Adam Bailey and Maria Ambriz

Age of youth: 5-10yrs

Duration: 2 hours

Themes: Human integration/connection

Featured Artists: Victoria Villasana, Felicia Grant Preston

Summary

In this lesson youth will discuss how art can be used as a tool to provoke the audience to think about a difficult topic that is affecting communities. Youth will discuss how the artists Victoria Villasana and Felicia Grant Preston use imagery and color to create emotions and integrate people together on a common cause or a common feeling. Youth will experiment with various textile techniques based on their age. Younger youth will experiment with collaborative weaving and integrating colors to provoke a specific emotion. Older youth will experiment with “quilting” and embroidery to create textile squares that integrate imagery and color to provoke a response from the viewer.

Learning Goals

- Youth will analyze how the artists Victoria Villasana and Felicia Grant Preston provoke emotions through imagery and/or color.
- Youth will discuss why artists create work that might connect with people.
- Youth will create small embroideries to provoke an emotion from the audience using muslin, photo transfers, and thread and inspired by Victoria Villasana.
- Youth will create a collaborative weaving focused on color and inspired by Felicia Grant Preston.

Guiding Questions

- How can art be used to inspire an emotion in others?
- How can imagery and color be used to connect with people?
- How does connecting and integrating with other people in the present affect our community?
- How does integrating and connecting with people in the present affect our future?

Youth will be able to...

- Analyze images of art by Victoria Villasana and Felicia Grant Preston and how their art is about human connection

- Discuss how images and color can show emotion
- Use various textile techniques to create an embroidery and collective weaving

Vocab Terms

- Connectedness
- Integration
- Weaving
- Embroidery
- Textiles

Agenda

Check In 15MIN	1. If you had to use a color to describe how you are feeling what color would you choose and why?
Artist References Discussion 20MIN	<ol style="list-style-type: none"> 1. Show images of Victoria Villasana and Felicia Grant Preston 2. What do you notice about Felicia Grant Preston's abstract paintings? 3. What mood would each of the paintings have based on the color? 4. Show images of Victoria Villasana 5. Victoria Villasana tries to make her art connect with people similar to Felicia Grant Preston. How does she attempt to do this?
Demo and Work Time 45MIN	<ol style="list-style-type: none"> 1. Demo embroidery piece using photo transfers on muslin, fabric shapes, glue and/or thread and needles 2. Demo collaborative weaving 3. Older youth create small embroidery squares and younger children weave on the large collaborative wire loom.
Check Out 10MIN	1. How did you use color or images to create a mood? How will your embroidery with the image and color provoke an emotion or connect with people?
Clean Up 20MIN	

Supplies

- Wire loom/chicken wire
- Strips and shapes of fabric
- Yarn
- Plastic needles for yarn
- Burlap fabric
- Plain muslin
- Photo transfers on muslin

Additional Resources

- Resources on Victoria Villasana <https://victoriavillasana.com/>
- Resources on Felicia Grant Preston <https://womanmade.org/artwork/felicia-grant-preston-2/>
- Resources on Victoria Martinez <https://victoria-martinez.com/home.html> (this artist was not mentioned in the lesson plan but is another Latinx Chicago-based artist who utilizes textiles to express notions of culture, history, and memory)

Modifications

- Older youth will work on the small embroidery squares
- Younger children will work on the collaborative weaving project
- For a larger group of youth, encourage them to work with a partner
- For younger youth, pre cut fabric shapes
- For younger youth or a larger group of young people, images transferred on muslin the day prior



The Art of Flocking: Transformation with Power Objects

Teaching Artist Team: Adam Bailey and Maria Ambriz

Age of youth: 5-10yrs

Duration: 2 hours

Themes: Transformation

Featured Artists: Rhonda Wheatley, Shahar Caren Weaver, and Cyrus Kabiru

Summary

Youth will be discussing the theme of transformation further to think about how people transform themselves and the way they see themselves and the world. They will be discussing how artists use found materials and recycled objects to alter and modify the materials to transform them into new tools for empowerment and self-determination. Through studying the art of Sapphire and Crystals members Rhonda Wheatley and Cyrus Kabiru, youth will use the theme of transformation and imagine ways that materials could be used to build a tool, garment, or accessory that holds a special purpose. Youth will create a tool, garment, or accessory that has the technology or powers to help them achieve something or serve as an agent of change in their community.

Learning Goals

- Youth will discuss different ways that objects, people or places could be transformed with unlimited science and technology.
- Youth will discuss how artists use the theme of transformation in their art through concepts and choice of materials.
- Youth will experiment with altering found objects and recycled materials to build an object that could be used as a tool, garment, or accessory to help them with a personal concern or social issue.

Guiding Questions

- How does transformation look like in different contexts?
- How does transformation happen in nature?
- How does transformation happen in people's everyday lives?
- How can people transform themselves?
- How can people transform spaces in their community?
- How might imagining change affect a person's well being and the well being of their community?

Youth will be able to...

- Describe different instances/contexts in which transformation might happen

- Use evidence from an image of art and text to explain how the artist uses transformation as a theme
- Gather and choose materials to use for a sculpture with recycled and found objects
- Alter materials and use techniques to attach/adhere together and paint such as cardboard, wire, plastic, branches, leaves, etc
- Build a tool or garment using a variety of materials and paint that has the power or capabilities to help you or others in your community
- Share their art making process and write a short explanation of their tool/garment

Vocab Terms

- Transformation
- Sculpture
- Empowerment
- Modifying
- Tool
- Garment

Agenda

Check In 15MIN	<ol style="list-style-type: none"> 1. Who has read a comic or watched a superhero movie? 2. What are somethings that those superheroes have that make them special? 3. If you could create an object that had the technology or magic to help you or others with something what would you make?
Artist References Discussion 20MIN	<ol style="list-style-type: none"> 1. Show images of Power Tools by Shahar Caren Weaver and Cyrus Kabiru's C-Stunner eyeglasses 2. What do you see and what power or abilities do you think this tool/eyeglasses have? Now read the description. What do you think now? 3. Both of these artists use the theme of transformation (show the definition) 4. How do these artists transform materials to create a new tool that could help change something either for them or for others?
Demo and Work Time 45MIN	<ol style="list-style-type: none"> 1. Create a tool, garment, or accessory from recycled and found materials 2. Demo <ol style="list-style-type: none"> a. Sketching a few ideas first based on the materials we have b. Cutting cardboard and attaching together c. Combining different types of materials d. Finishing with paint

Check Out 10MIN	<ol style="list-style-type: none"> 1. How did you use the recycled and found materials to create a tool, garment, or accessory? 2. What abilities, technology, or magic will your item have? 3. Why did you choose to create this item?
Clean Up 20MIN	

Supplies

- Cardboard tubes, cardboard boxes, cut up pieces of cardboard, plastic containers, bottle caps, plastic cutlery, rubber bands, plastic bags, straws, aluminum containers
- Tape
- Glue
- Paint, brushes, water cups
- Found materials from the park

Additional Resources

- Resources on Rhonda Wheatley <https://www.rhondawheatley.com/>
- Resources on Shahar Caren Weaver <https://womanmade.org/artwork/shahar-caren-weaver/>
- Resources on Cyrus Kabiru <https://smacgallery.com/artist/cyrus-kabiru-2/>

Modifications

- Working with partners
- Modifying materials based on age
- Split into more than one day (day 1 sketch and experiment with the materials the techniques, day 2 build)



The Art of Flocking: Sankofa

Teaching Artist Team: Juarez Hawkins and Heaven Willis

Age of youth: 12-14 years

Duration: 4 one-hour sessions

Themes: remembrance, ancestry, honor and respect, history, family, migration

Featured Artists: Arlene Turner Crawford, Dorian Sylvain, Dr. Margaret Taylor Goss Burroughs, Hector Duarte see *also:* Margaret Burroughs poems, "What Shall I Tell My Children Who are Black" and "What Will Your Legacy Be"; Barbara Jones-Hogu; Carolyn Elaine

Summary: The term "sankofa" has its roots in the culture of the Akan, a West African people. Based on an Akan proverb meaning "It is not taboo to go back and fetch what you forgot", sankofa is represented both as an Adinkra symbol and as a mythical bird walking forward with its head turned back. The message of sankofa stresses the need to understand one's roots and history in order to make better progress moving forward.

There are parallels between the mythology of the sankofa bird and the *mariposas*, or monarch butterflies revered in Mexican culture. The migratory patterns of the monarch echoes both Latinx immigration and the Great Migration in African American history. Their cyclical migration is echoed in the seed the sankofa plants, symbolizing a new generation. Moreover, the mariposas are believed to represent the souls of the ancestors returning to visit loved ones.

Sapphire and Crystals artists address the principle of sankofa in their creative practice. Muralist Dorian Sylvain created the mural "Embedded", which prominently features a large sankofa bird, along with key figures and sites in Chicago history. Sylvain collaborated with artist Arlene Turner Crawford and other artists to create the public art installation "Sankofa for the Earth" in the Burnham Wildlife Corridor. The sculpture features a larger-than-life sankofa, emblazoned with mosaics and images of famous Chicago ancestors. Dr. Margaret Burroughs founded the DuSable Museum, understanding the need of African Americans to become better acquainted with their history. Her poems, "What Shall I Tell My Children Who are Black" and "What Will Your Legacy Be", stress the importance of this history in the development of the younger generations.

Mexican muralist Hector Duarte employs mariposa imagery across a number of his paintings and murals. They speak to the history and trials of Latinx (im)migration, as well as a reverence for ancestral culture. They feature prominently in Duarte's work, reminding the viewer of both the struggle and the beauty of Latinx culture in the U.S.

This lesson focuses primarily on the symbolism of the sankofa and the mariposas, along with a healthy dose of African American and Latinx history. This can be a precursor to more extensive art activities.

Learning Goals

- Understand the role of ancestral legacy across cultures
- Learn the symbolism and mythology of the sankofa and the mariposas
- Employ the lessons of the sankofa and the mariposas to envision one's own future
- Learn about historical figures featured on the public artwork of Hector Duarte and Sapphire and Crystals.
- Understand the impact of message-driven public art

Guiding Questions

- What is Sankofa? What is its lesson for us?
- What are mariposas? What can they teach us?
- What are the historical roots of the sankofa and the mariposas
- What is an ancestor?
- What is the role of art in public spaces?
- What are my roots, and why are they important?

Youth will be able to...

- Identify key figures in Chicago history
- Discuss artists who integrate honor and respect into their respective creative practices.
- Discuss the impact of (im)migration, both in African American and Latinx culture. This could also launch a discussion on current events, such as the call for border walls and the detainment of migrant children.

Vocab Terms

- Sankofa
- Collaboration
- Public Art
- Mosaic
- Migration
- Cyclical
- Mariposa
- Honor
- Installation
- Libation
- Collage
- Embellish

Agenda

- Session 1: My Heart's Intention
- Session 2: Spiral (or Circle) of Life (working title)
- Session 3: Poetry: Margaret Burroughs, Margaret Walker
- Session 4: Los Mariposas and Hector Duarte
- Session 5+: The Faces of *Embedded*; the Faces of *Sankofa for the Earth*.

Supplies

- Butcher block paper or Tyvec
- White or hot glue
- Permanent markers; writing and drawing tools
- White drawing paper
- Paint and brushes (for those with a high mess tolerance); buckets and sponges for cleanup
- Scissors
- Magazine pages
- iPads with internet access

Additional Resources

- Margaret Burroughs poems, "What Shall I Tell My Children Who are Black" and "What Will Your Legacy Be"
- Jacqueline Chanda, *African Arts and Culture*
- Alkalimat, Crawford and Zorach, *The Wall of Respect: Public Art and Black Liberation in 1960s Chicago*
- Babara Jones-Hogu, *Resist Relate Unite* Exhibition catalogue
- Block Museum, Wall of Respect:
<http://www.blockmuseum.northwestern.edu/wallofrespect/main.htm>
- Julius Lester, *African Folktales*
- "A people without the knowledge of their past history, origins and culture is like a tree without roots." —Marcus Garvey