

PRE-VISIT ART PACK & CURRICULUM GUIDE

Transformation Stories



Rick Bartow, **Crow Song Bear**, 2014,
Acrylic on canvas Private Collection

Students will discover how Native American artist Rick Bartow shares stories related to transformation and change through painting and sculptures. In the studios, students will create their own self-portraits.

CONNECTS TO

- Myths and legends
- Storytelling
- Portraits
- Symbolism

BAM's SCHOOL TOUR PROGRAM GOALS

- Students will actively participate by discussing the artwork, using art vocabulary, and making meaningful, personal connections. Discussions will be associated with the information in the Pre-Visit Art Pack.
- Students will experience a studio activity that reinforces the concepts and/or techniques discussed/ viewed in the galleries resulting in a personally meaningful understanding of the artwork.
- Students will leave the museum knowing that it is a fun, enjoyable place to learn. The Docents will help them understand that they do not need an art authority to tell them how to enjoy and appreciate art.

The Boise Art Museum's education philosophy encourages the examination and discussion of the visual arts through a holistic approach to art education. Programs support the development of critical thinking skills, visual analysis, exploration and understanding of art techniques as well as the investigation of cultural contexts, art as a form of communication, and multidisciplinary connections. In its touring program, BAM uses arts-based, student-centered, guided-discovery techniques and inquiry strategies that encourage teaching directly from the object and encompass aspects of many education philosophies.

TOUR CHECKLIST FOR TEACHERS

TRANSFORMATION STORIES

BEFORE YOUR TOUR

WITH YOUR STUDENTS:

- ☐ DO THE PRE-VISIT ART TALK and review the VOCABULARY words with your students.
- ☐ SHARE THE MUSEUM MANNERS with your students.
- ☐ MAKE LARGE NAMETAGS for students with their first names only.

WITH YOUR CHAPERONS:

- ☐ DESIGNATE YOUR ADULT CHAPERONS. A maximum of **four chaperons are admitted with the group for free**. Chaperons have specific responsibilities and are admitted with the students free of charge. Additional adults pay regular admission and are considered regular visitors in the Museum. (The teacher is counted as one of the four chaperons.)
- ☐ ASK CHAPERONS not to bring infants, younger children, or other siblings.
- ☐ REVIEW THE CHAPERON GUIDELINES with your designated chaperons.
- ☐ PRINT THE CHAPERON PASSES and HAVE YOUR PAYMENT PREPARED for any additional adults. Checks can be made payable to the Boise Art Museum or BAM. We are unable to make change, so please have the exact amount prepared if you are paying with cash. (Often teachers split the admission among all adults to cover the cost. Schools or individuals may pay for the additional adults.) **General admission is \$6; admission for seniors (62+) \$4, and full-time college students is \$3.**
- ☐ PREVIEW THE EXHIBITION with the *Free Teacher Preview Pass* included with your confirmation letter.

A NOTE TO HELP WITH CHAPERON SELECTION: All students will receive **Free Return Tickets** at the end of the visit. These tickets allow the student and two guests to return and visit the Museum for free at a later date. Parents who indicate that they would like to be chaperons after you have designated the maximum limit of four should be encouraged to return with their student at a later date using the **Free Return Ticket**.

WHEN YOU ARRIVE

- ☐ ARRIVE AT THE REAR EDUCATION ENTRANCE facing Julia Davis Park and the Rose Garden. Do not enter through the front of the museum. Arrive no more than 5 minutes before your scheduled time, as your docents can only let you into the Museum at your indicated tour time. Do not ring the delivery buzzer.
- ☐ DIVIDE YOUR CLASS INTO TWO GROUPS (of approximately 15 students) for their tour.
- ☐ IDENTIFY YOUR CHAPERONS for the docent and MAKE THE PAYMENT for additional adults.
- ☐ LEAVE LARGE FIRST AID KITS AND BAGS at the Education Entrance. First aid kits and bags must be smaller than 11" X 15" and must be worn on the front of your body. BAM has multiple first aid kits on site.
- ☐ REMEMBER: The Museum has no indoor or outdoor lunch facilities. Tour groups may bring their lunches and enjoy Julia Davis Park or visit the restaurants in BODO or nearby Boise State University.

AFTER YOUR TOUR

- ☐ FILL OUT THE EVALUATION CARD that you receive from your tour guides. Your feedback helps us continue to tailor our programs to suit your needs.
- ☐ DO THE MAKE IT! ACTIVITY or use related ideas listed in CURRICULAR CONNECTIONS to connect the tour to your classroom curricula.

INFORMATION FOR STUDENTS AND CHAPERONS

TRANSFORMATION STORIES

MUSEUM MANNERS FOR STUDENTS

Please share and discuss these MUSEUM MANNERS with your students.

Remembering to follow these manners on your tour at the Boise Art Museum will help keep the artwork safe and make sure everyone has a good experience on the tour.

- **Empty your mouth.** Food, drink, and gum are not allowed in the museum galleries.
 - **Stay at least 12” away** from the artwork and the walls.
 - **Keep your voices down** while discussing the artwork.
 - **Sit on the floor** during group discussions so everyone can see.
 - **Use indoor behavior**, running and jumping should be left for outdoors.
 - **Leave pens, markers, and other writing/art materials at school**, in your backpack, or on the bus.
 - **Pay attention and be a tour guide later.** At the end of the tour, your docent will give your teacher *Free Return Tickets* for each student. These tickets allow you and one guest to return and visit the Museum for free. When you return, you can take your guest on a tour using what you learned.
 - **Have fun** and enjoy your visit to the Boise Art Museum.
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CHAPERON GUIDELINES

Please share and discuss this information with your chaperons.

Agreeing to be a chaperon for the Boise Art Museum’s School Tour Program means that you understand the following policies and agree to participate when asked by the docent.

- **Chaperons should not bring infants, younger children, or siblings** with them on the tour.
- Keep students with the group and encouraging students to **stay at least 12” away from the artwork and walls**.
- Make sure students **sit (not lie) on the floor, keep their hands and feet to themselves**.
- Help students to **pay attention and participate** by staying engaged with the group and the tour.
- **Encourage student participation.** If you feel you have a relevant response to the docent’s questions, please share, but allow your comment to complement the students’ ideas.
- The docent may call on you to **help during the studio project**. Pay attention to the instructions and help all students with the process.
- **Additional adults pay regular admission** and are considered independent visitors apart from the school tour. Additional adults are not required to participate in chaperon responsibilities.
- **Cameras, large purses, backpacks, coats, and umbrellas should be left on the bus** or stored by the back exit until the end of the visit.
- **Turn off your cell phone.** The use of cell phones is not permitted in the Museum galleries.

CHAPERON PASSES

BAM offers FREE admission to four adult chaperons with every pre-scheduled tour group. Additional adults must pay regular admission and are considered independent visitors to the Museum. **PLEASE PRINT THIS PAGE BEFORE ARRIVING AT BAM FOR YOUR TOUR.** Designate your four chaperons and have your payment prepared. When you arrive at BAM, please identify your four designated chaperons for the docents. Chaperons must agree to help supervise groups, follow the Museum Manners, and participate in the tour activities when asked.

TOUR CHAPERON 1 _____

(TEACHER)

The Boise Art Museum's School Tour Program provides FREE admission to 4 adult chaperons with every group of students. Accepting the responsibilities of being a tour chaperon means that you understand and agree to do the following:

- Accompany your group at all times while students are touring the Museum.
- Help the docent keep students with the group and at least 12" away from the artwork and walls.
- Assist the students and continue to supervise while in the studios.

Please do not bring infants, siblings or younger children with you as this diverts your attention from the group.

Thank you for helping make BAM's School Tour Program safe and enjoyable for everyone.

This chaperon pass is only valid during a pre-scheduled school tour. Duplicates are not accepted.

BAM | BOISE ART MUSEUM

TOUR CHAPERON 2 _____

(NAME)

The Boise Art Museum's School Tour Program provides FREE admission to 4 adult chaperons with every group of students. Accepting the responsibilities of being a tour chaperon means that you understand and agree to do the following:

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TOUR CHAPERON 3 _____

(NAME)

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TOUR CHAPERON 4 _____

(NAME)

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VOCABULARY AND OBJECTIVES

TRANSFORMATION STORIES

Medium	The material that artists use to create their art. One work of art could be made of one medium or several media.
Myth	A traditional story, especially one concerning the early history of a people or explaining some natural or social phenomenon, typically involving supernatural beings or events.
Perspective	A person's attitude toward or way of regarding something. A perspective is like a point of view, standpoint, or outlook.
Self	An individual's sense of identity as a distinct person with unique likes, dislikes, needs, fears, goals, and experiences.
Tradition	Practices, beliefs, and customs that are shared between members of a group and passed from generation to generation.
Transformation	A change from one way of being into another.

IN THIS TOUR STUDENTS WILL

- Compare and contrast works of different media by the same artist as well as works from different stages of an artist's career.
- Explore the concepts of storytelling and perspectives.
- Participate in gallery activities that connect works of art with portraits and transformation.
- Apply what they have learned in the galleries about storytelling, self, perspectives, transformation, and artistic process to create their own work of art inspired by Rick Bartow's portraits.

ABOUT THE EXHIBITION

Rick Bartow: Things You Know But Cannot Explain

Rick Bartow was one of the Northwest's best known artists. His powerful body of work was influenced by his Native American heritage, international travels, and fine art training. Born in Newport, Oregon, Bartow (1946-2016) was a member of the Wiyot tribe of Northern California and had close ties with the Siletz community. He graduated in 1969 from Western Oregon University with a degree in secondary arts education and served in the Vietnam War from 1969-71.

Representing almost forty years of work, Rick Bartow: Things You Know But Cannot Explain features nearly 100 sculptures, paintings, drawings, and prints, drawn from public and private collections, that affirm this extraordinary artist's regional, national, and international impact. Throughout his career, he consistently explored self-portraiture and animal imagery, often blurring the lines between the two. As he neared the end of his life, Bartow continued to create works at an impressive pace and increasingly larger scale. Rather than follow a chronological survey, this exhibition explores six themes: Gesture, Self, Dialogue, Tradition, Transformation, and New Work.

PRE-VISIT ACTIVITY: ART TALK

TRANSFORMATION STORIES

Please view the two reproductions (Pre-Tour Images) with your class and lead a discussion using the following questions as guidelines. There are no “right” answers. The questions are meant to guide the group discussion. Students will revisit and discuss the original works at BAM. The vocabulary in this packet will aid discussion.

Research and experience have shown that students feel more comfortable when they can connect with something familiar once they arrive at the Museum. The students are excited to find “their” works of art while they are at BAM. They enjoy sharing their insights from the classroom discussion with the docent and making valuable comparisons between the textbook-like reproductions and the original works of art.

Rick Bartow

***From Nothing Coyote Creates Himself*, 2004**

Carved wood, metal

Courtesy of the artist and Froelick Gallery

- Who can describe what they see when they first look at this sculpture?
- Can you tell what materials were used to make this work of art? If so, what?
- What is unusual or interesting about this work of art?

This sculpture was carved by an artist named Rick Bartow, who lived and worked in Oregon. Bartow was a Native American and a member of the Wiyot Indian tribe based in Northern California. He titled his work of art *From Nothing Coyote Creates Himself*.

- Does that title help you understand this sculpture? Why or why not?
- Have you ever created something from nothing? A story? A song? Artwork from recycled materials?
- What might it mean to create something from nothing? How could this happen?

Coyote is a major figure in most American Indian stories. Within Oregon tribes, it's believed that Coyote designed and created the patterns of the stars.

- Why might Bartow have sculpted Coyote with such a large arm?

Rick Bartow

***Crow Song Bear*, 2014**

Acrylic on canvas

Private Collection

Rick Bartow was interested in portraiture.

- Who can describe what a portrait is?
- Do you think this artwork could be considered a portrait? Why or why not?
- Have you ever had your portrait taken? Where were you? What was it for?

Rick Bartow also liked to include symbols in his artwork. A symbol is an object or sign that represents a particular idea.

- What are some symbols you can think of? What do the symbols mean?
- What in this work of art could be a symbol? The crow? The hand? The bear?
- What do you think these could symbolize?

The two images may also be accessed through our website, www.boiseartmuseum.org under Education – BAM Teachers – Pre-Visit Art Packs – [Transformation Stories](#)

PRE-VISIT IMAGE

TRANSFORMATION STORIES



Rick Bartow
From Nothing Coyote Creates Himself, 2004
Carved wood, metal
Courtesy of the artist and Froelick Gallery

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PRE-VISIT IMAGE

TRANSFORMATION STORIES



Rick Bartow
Crow Song Bear, 2014
Acrylic on canvas
Private Collection

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CURRICULUM CONNECTIONS

TRANSFORMATION STORIES

Science:

- Artist, Rick Bartow was interested in transformation. Transformations occur throughout the natural world, like the metamorphosis of a caterpillar to a butterfly. Have students research and report on some of the different examples of biological metamorphosis.
- Spines are a common symbol in Bartow's artwork, representing health and stability. Have students research the human skeletal system with an emphasis on the spine: How is it formed? How does it change over time? What is its key role/function in the skeletal system?
- Bartow's artwork often includes ideas of adaptation and transformation associated with animals. Have students study Charles Darwin and his theories derived from his research on Galapagos Islands. Students could research an animal species and trace adaptations it has made over time.

Technology:

- Many of the figures and creatures in Bartow's artwork are hybrids—or a combination of two different elements to make something new. Hybrids exist in many forms: vehicles, fruits and vegetables, animals. Have students choose one type of hybrid and research its origin, development, and role/impact in society.
- Throughout his career, Bartow remained interested in artistic themes involving human transformation. Often his depiction of people included animal imagery. Have students create a self-portrait with current photo editing software which combines, morphs, and layers images of the student and animal imagery to create a Bartow inspired portrait.
- Passing down histories and narratives is an important facet of most Native American cultures. Have students record oral histories from their family members, friends, and peers centered around a particular theme or subject. Then have students create a podcast to present their research.

Arts:

- Rick Bartow was also a musician. He claimed, "Music is my medicine." Listen to some songs by Rick Bartow (<http://www.harbingernorthwest.com/artist.php?artist=2>). Then, have students create their own "medicine" playlist of songs that help them feel better and/or heal.
- Dancing is an important part of many Native American cultures, and traditional Wiyot dance inspired Bartow. Have students pick a tribe and/or a confederation of tribes and research the importance of dance to each respective community. Encourage students to ask questions like—how have the dances changed over time? What do the dances communicate? When does dancing occur? Are specific clothes or tools part of the dance? Who participates?
- Mask and masking/unmasking play a central role in Bartow's work. Have students select two mask making/wearing cultures and compare and contrast. Consider examples from around the world that are both past and contemporary. Finally, have students design and create their own mask.

CURRICULUM CONNECTIONS

TRANSFORMATION STORIES

Social Studies / History / Geography:

- One dimension of Bartow's work is his identity as a member of the Wiyot Tribe. Have students explore the Wiyot People – their history, traditional practices, and how their culture has changed over time. Can you find connections between customary Wiyot art and Bartow's?
- Bartow's experiences as a soldier in the Vietnam War profoundly impacted his life and work. Have students research interviews with Vietnam Veterans, or if possible, interview Veterans in your community. For access to interviews visit the Library of Congress' Veterans History Project at <https://www.loc.gov/vets/>.
- *We Were Always Here* is a sculpture by Bartow on the National Mall in Washington D.C. Have students research this important sculpture's background and create their own sculpture that symbolizes students' own cultural history.

Language Arts:

- Origin stories, myths, and legends are an integral part of most Native American cultures. Have students create an origin story for something that is important to them. It can be something in nature, a physical attribute, or a cherished possession.
- Dialogue is one of the main themes in Rick Bartow's exhibition. Have students practice writing dialogues between characters. If students need inspiration, consider having them pick two works of art and imagining the dialogue that could take place between the subjects.
- Many of Bartow's works of art are portraits. People often think of portraiture as visual, but portraits can also be written. Have students elect someone or something important to them and compose a written portrait.

Math:

- Have students select a large work of art—perhaps a sculpture or painting—and find its dimensions. Then have them calculate the dimensions it would need to be scaled down so it could fit in your classroom. Measure the area where the work of art would be displayed as well as the door and hallways it would need to be carried through. Have students explore questions like—what is the biggest it could be and still fit? How many could you fit in your desk if they were a certain size? How big around would it be if it were the height of your gym bleachers.
- Have students draw pictures to help them understand and solve story problems. To make your story problems more aligned with Bartow's artwork, chose characters like crows, bears, and coyotes.
- Have students explore Algebra through “characters” and “plot.” Explain how variables are much like characters in stories, paintings, and sculptures and the formulas become individual story plots. As a class, discover how characters and/or variables begin to reveal themselves as the plot develops.

WEBSITES

TRANSFORMATION STORIES

For Teachers

<https://www.culturalsurvival.org/publications/cultural-survival-quarterly/transformation-art-rick-bartow> — Article on Bartow and the cultural impact and meaning of his work

<http://besthistorysites.net/american-history/native-american-history/> a list of websites highlighting Native American histories and information for educators

<http://www.froelickgallery.com/Artist-Detail.cfm?ArtistsID=227> The website of the Froelick Gallery, where Bartow's artwork was represented for many years

<http://www.npr.org/templates/story/story.php?storyId=1238373> Radio interview of Rick Bartow on NPR

<https://www.youtube.com/watch?v=dESpvGgyrtc> The Line and Legacy of Rick Bartow, a video produced by the Jordan Schnitzer Museum of Art highlighting Bartow's artistic process

<https://www.youtube.com/watch?v=YCQEkj4Csi4> A panel discussion with Rick Bartow and Barry Lopez

For Teachers and Students

<http://www.opb.org/artsandlife/article/rick-bartow-northwest-artist-dies/> — Bartow's obituary

http://nmai.si.edu/sites/1/files/pdf/press_releases/Rick-Bartow-statement.pdf — Press release from National Museum of the American Indian after Bartow's death

<https://chiaroscurosantafe.com/artists/5/> — Information on Bartow's life, work, and community

http://nmai.si.edu/sites/1/files/pdf/press_releases/Rick-Bartow-statement.pdf — Press release from National Museum of the American Indian after Bartow's death

<http://www.wiyot.us/> — Information on the Wiyot Tribe

http://www.native-languages.org/wiyot_culture.htm — Wiyot language

<http://www.pbs.org/battlefieldvietnam/history/> — PBS on the Vietnam War

<http://www.history.com/topics/vietnam-war> — Learn more about the Vietnam War

<http://www.historynet.com/vietnam-war> — Still more on the Vietnam War

BIBLIOGRAPHY

TRANSFORMATION STORIES

Teachers

Francoise Barbe-Gall. *How to Talk to Children About Modern Art*. Frances Lincoln, May 29, 2012. ISBN-13: 978-0711232891.

Rick Bartow. Rick Bartow: *Things You Know But Cannot Explain*. Jordan Schnitzer Museum of Art, University of Oregon. January 1, 2016. ISBN-13: 978-0990353331.

Rebecca Dobkins. *Rick Bartow: My Eye*. Hallie Ford Museum of Art; First Edition, March, 2002. ISBN-13: 978-0295982168.

Pre-K to 3rd

Sherman Alexie. *Thunder Boy Jr.* Little, Brown Books for Young Readers; first edition, May 10, 2016. ISBN-13: 978-0316013727.

Joseph Bruchac. *Between Earth & Sky: Legends of Native American Sacred Places*. HMH Books for Young Readers, April 19, 1999. ISBN-13: 978-0152020620

Tomie dePaola. *The Legend of Bluebonnet*. Puffin Books; Reissue edition, April 16, 1996. ISBN-13: 978-0698113596.

Gabrielle Grimard. *Lila and the Crow*. Annick Press, October 11, 2016. ISBN-13: 978-1554518586.

4th to 6th

Matt Dembicki. *Trickster: Native American Tales*. Fulcrum Publishing, June 1, 2010. ISBN-13: 978-1555917241.

Betsy Franco. *Night is Gone, Day is Still Coming, Stories and Poems by American Indian Teens and Young Adults*. Candlewick, July 14, 2003. ISBN-13: 978-0763615185.

Arlene Hirschfelder, editor. *Rising Voices: Writings of Young Native Americans*. Ivy Books, July 5, 1993. ISBN-13: 978-0804111676.

Young Adult / Adult

Thomas King. *One Good Story, That One*. University of Minnesota Press, September 1, 2013. ISBN-13: 978-0816689781.

N. Scott Momaday. *The Way to Rainy Mountain*. University of New Mexico Press

Simon J. Ortiz. *Men on the Moon: Collected Short Stories*. University of Arizona Press, July 1, 1999. ISBN-13: 978-0816519309.

MAKE-IT ACTIVITY

TRANSFORMATION STORIES

*To extend the museum experience
and connect the tour to your curriculum,
consider using or adapting this lesson plan suggestion*

MONOPRINTS

Introduction

In this Make-It! Activity, students will extend what they have learned about storytelling, transformation, and perspective as they create a monoprint.

Materials

- Printing plate (any non-porous, stiff surface—baking sheets and Plexiglas work well)
- Tempera paint
- Brushes, various sizes
- Q-tips and other mark-making tools
- Paper



Instructions

- Give each student a paint pallet, paint, brushes, mark-making tool(s), and paper.
- Students will apply colors to their flat surface to make an image.
- Students can then add detail by scraping paint off with the end of their paintbrush, Q-tip, or mark-making tool.
- Emphasize that images will be flipped during the printing process.
- Once an image has been completed in paint, students will gently set a piece of paper on their design and press evenly across the paper with their fingertips.
- Encourage students to not push too hard and to create even pressure as best they can.
- Have students gently peel up their paper.
- Sign, number, and title works. (1/1 Title Signature)

EXTENSION:

Prints, including monoprints, are often produced by artists in series. Challenge students to create a series of related works. The images can be connected by theme, color, pattern, texture, method, etc. Invite students to create an artist statement about the series explaining their thinking about the work and what they learned from completing the project.