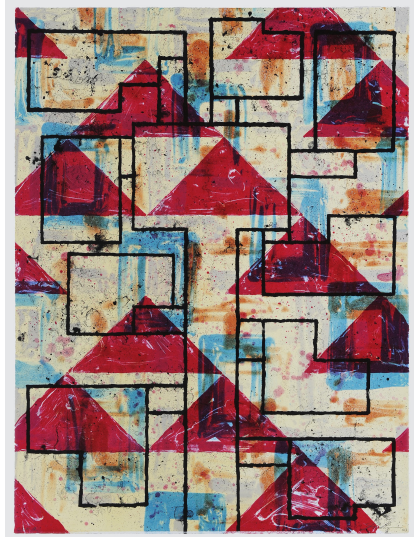


BAM | BOISE ART MUSEUM

PRE-VISIT ART PACK & CURRICULUM GUIDE STORIES: TRADITION IN ART



Joe Feddersen
(Colville Confederated Tribes, b. 1953)
Wyt View
2003, ed. 16
Six-color lithograph on Rives BFK white paper
40 x 30 inches

Students will learn how artists convey personal stories and traditions through portraits, landscapes, and abstract artwork. In the studios, students will create printed self-portraits based on their own unique experiences and identity.

CONNECTS TO

- Storytelling
- Identity
- Language
- Culture
- Place
- Family history

BAM SCHOOL TOUR PROGRAM GOALS

- Students will actively participate by discussing the artwork, using art vocabulary, and making meaningful, personal connections. Discussions will connect to 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

Please follow the checklist below in preparation for your tour
BEFORE YOUR TOUR

- ☐ PREVIEW THE EXHIBITION with the *Free Teacher Preview Pass* included with your confirmation letter.

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.**

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 one guest, 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 (4) should be encouraged to return with their students, 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 at BODO or nearby Boise State University.

AFTER YOUR TOUR

- ☐ COMPLETE THE EVALUATION CARD that you receive from your tour guides. Your constructive criticism 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.

STORIES: TRADITION IN ART

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 positive experience on the tour.

- **Food, drink, and gum** are not allowed in the Museum galleries.
- **Give the artwork and the walls at least 12 inches of space.**
- **Sit on the floor** during group discussions so everyone can see.
- **Use indoor behavior;** running and jumping should be limited to the outdoors.
- **Leave pens, markers and other writing/art materials at school,** in your backpack, or on the bus.
- **Pay attention so you can be a tour guide.** 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 guests on a tour using what you learned.
- **Have fun** and enjoy your visit to the Boise Art Museum!

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 encourage students to **stay at least 12" away from the artwork and walls.**
- Make sure students **sit (rather than lay) on the floor and keep their hands and feet to themselves .**
- Help students to **pay attention and participate** by engaging with the group and the tour.
- **Encourage student participation.** If you feel you have a relevant response to the docent's questions, please share as long as your comment complements the students' ideas.
- The docent may call on you to **help during the studio project.** Please 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 your cell phone off.** The use of cell phones is not permitted in the Museum during tours.

CHAPERON PASSES

BAM offers FREE admission to four (4) 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)

Welcome to the Boise Art Museum! BAM provides FREE admission to 4 adult chaperons with a student group.

THANK YOU for helping to make BAM's School Tour Program safe and enjoyable for everyone by doing the following:

- Accompany groups at all times while they 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.

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

BAM | BOISE ART MUSEUM

TOUR CHAPERON 2

(ADULT)

Welcome to the Boise Art Museum! BAM provides FREE admission to 4 adult chaperons with a student group.

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This chaperon pass is only valid during BAM | BOISE ART MUSEUM

TOUR CHAPERON 3

(ADULT)

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TOUR CHAPERON 4

(ADULT)

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This chaperon pass is only valid during BAM | BOISE ART MUSEUM

STORIES: TRADITION IN ART

VOCABULARY

- Abstract** Abstract art is art that does not attempt to represent an accurate depiction of a visual reality but instead uses shapes, colors, forms and gestural marks to achieve its effect. (Tate.org)
- Heritage** Practices or characteristics that are passed down over the years, from one generation to the next. Can refer to ethnic or cultural practices, as well as material objects. Tradition describes the same practices and characteristics.
- Medium** The materials artists use to create their art. One work of art could be made of one medium or several media.
- Portrait** A representation of a particular person, animal, or other being or creature.
- Printmaking** An impression or mark made by any method involving transfer from one surface to another. Printmaking includes: lithography, linocut, woodcut, etching, engraving, screenprinting, monotype, monoprint, etc.

TOUR OBJECTIVES

Students will...

- Learn about the ways in which artists use printmaking to communicate ideas.
- Compare and contrast works of art that use portraiture, landscape, and abstract imagery.
- Explore, through group discussion and responses, the importance of storytelling in a variety of cultures and traditions.
- Create their own self-portraits using printmaking techniques in the studios.

ABOUT THE EXHIBITION

The Crow's Shadow Institute of the Arts (CSIA) was founded by Oregon painter and printmaker James Lavadour, in 1992. This exhibition, organized by the Hallie Ford Museum of Art in partnership with Crow's Shadow, chronicles the history of the institute over the past twenty-five years as it has emerged as a nationally recognized printmaking studio. Situated on the Confederated Tribes of the Umatilla Indian Reservation near Pendleton, Oregon, it is perhaps the only professional printmaking studio located in a reservation community in the United States.

The exhibition features original prints drawn from the Crow's Shadow Print Archive and focuses on themes of landscape, abstraction, portraiture, word and images, and media and process. Included in the exhibition are works by fifty-one Native and non-Native artists who have worked at CSIA, including Rick Bartow, Pat Boas, Joe Feddersen, Edgar Heap of Birds, James Lavadour, Truman Lowe, Lillian Pitt, Wendy Red Star, Storm Tharp, and Marie Watt, among others.

Organized by the Hallie Ford Museum of Art at Willamette University in partnership with the Crow's Shadow Institute of the Arts, *The Crow's Shadow Institute of the Arts at 25* was supported by a major grant from the Ford Family Foundation. Additional financial support was provided by a grant from the James F. and Marion L. Miller Foundation; with funds from an endowment gift from the Confederated Tribes of Grand Ronde, through their Spirit Mountain Community Fund; and by general operating support grants from the City of Salem's Transient Occupancy Tax funds and the Oregon Arts Commission.

The presentation at the Boise Art Museum is made possible by THE FOUR J FOUNDATION.

STORIES: TRADITION IN ART

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.

Wendy Red Star
(Apsáalooke, b. 1981)
enít
2010, ed. 12
Six-color lithograph on Rives BFK white paper with chine-collé
archival pigment ink photographs on Moab Entrada paper,
22 3/8 x 30 inches.

Wendy Red Star is part of the Apsáalooke (*Ab-sahl-igah*) (also known as the Crow) tribe from Montana. The Apsáalooke participate in a very important event every year called Crow Fair. It is a week-long celebration of Apsáalooke culture, dancing, and traditions that started in the early 1900s. They host a parade every morning of the celebration. In the past, they paraded with only horses but now, they also parade with cars.

- Have you ever been to a parade before? What was it like? What were you celebrating?
- What other types of events have you been to that have been celebrations?
- Have you ever celebrated your family or culture before? In what way?

Joe Feddersen
(Colville Confederated Tribes, b. 1953)
Wiyít View
2003, ed. 16
Six-color lithograph on Rives BFK white paper
40 x 30 inches

Joe Feddersen is part of the Colville Confederated Tribes in Washington. He creates ideas of landscapes in his artwork with abstract shapes and lines.

- Do any of the shapes, lines, or colors in this print remind you of a landscape? Which parts?
- Have you ever made a work of art about a landscape even though it didn't look just like the place? What did you make?

Joe Feddersen combines the natural beauty of Washington with city/urban (or human-made) elements.

- What shapes or lines do you think are meant to represent the urban landscape, known as a cityscape?
- What natural elements do you see? What city/urban or human-made elements do you see?

When you come to the Museum, you will hear the story of this land. This story is the reason Feddersen chose this specific place for his print.

**The two images may also be accessed through our website, www.boiseartmuseum.org
under Education – BAM Teachers – Pre-Visit Art Packs – Stories: Tradition in Art**

STORIES: TRADITION IN ART



Wendy Red Star
(Apsáalooke, b. 1981)

enit

2010, ed. 12

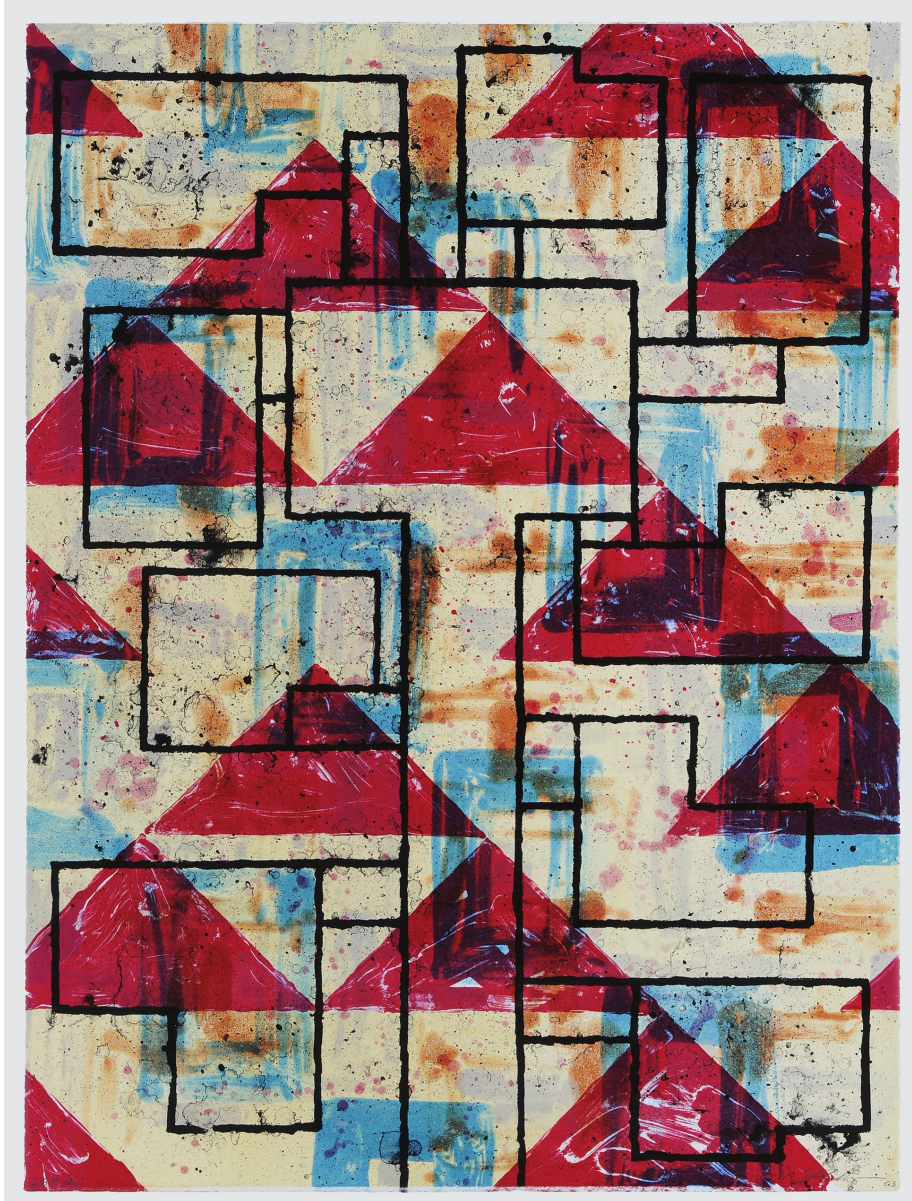
Six-color lithograph on Rives BFK white paper with
chine-collé archival pigment ink photographs on

Moab Entrada paper

22 3/8 x 30 inches

*The two images may also be accessed through our website, www.boiseartmuseum.org
under Education – BAM Teachers – Pre-Visit Art Packs – Stories: Tradition in Art*

STORIES: TRADITION IN ART



Joe Feddersen
(Colville Confederated Tribes, b. 1953)
Wiyit View
2003, ed. 16
Six-color lithograph on Rives BFK white paper
40 x 30 inches

*The two images may also be accessed through our website, www.boiseartmuseum.org
under Education – BAM Teachers – Pre-Visit Art Packs – Stories: Tradition in Art*

STORIES: TRADITION IN ART

CURRICULAR CONNECTIONS

SOCIAL STUDIES/HISTORY

- The artists in this exhibition represent numerous languages. 2019 is the International Year of Indigenous Languages. Learn more about Indigenous languages and this United Nations initiative: <https://www.un.org/development/desa/dspd/2019/01/2019-international-year-of-Indigenous-languages/>.
- Select an artist from the exhibition and research their heritage. Crow's Shadow artist pages, linked under *ARTISTS*, are a great starting place. If there are local community members or organizations that share this heritage, consider learning more from a first-person source.
- Learn about cultural loss, racism, and colonization by investigating Boarding Schools. Use the Library of Congress lesson plan for grade 6-12. <http://www.loc.gov/teachers/classroommaterials/lessons/indianschools/>. Other resources include: <https://idahoptv.pbslearningmedia.org/resource/d2a5d297-87ff-492d-b1ea-05fc43f4cdbc/montana-mosaic-the-promise-of-indian-boarding-schools/>, <https://www.pbs.org/video/boarding-schools-bf51lr/>, <https://www.pbs.org/video/unspoken-americas-native-american-boarding-schools-oobt1r/extras/>, <https://www.npr.org/templates/story/story.php?storyId=16516865>
- Investigate Native American organizations in your community! What are their missions? What programs do they organize? What goals do they have? Maybe there is an opportunity to attend an event!

LANGUAGE ARTS

- Place names and meanings inspire many of the artists represented in the exhibition. Write short stories with a focus on place and naming.
- Images can convey narrative meaning. Provide students with images—perhaps digital images of prints in the exhibition, OR FROM THE Crow's Shadow artist pages—and ask them to tell the story of the image. Extend this activity by adding a final performance of the written work.
- Heritage and tradition are tied to place for many of the artists in the exhibition. Have students select a place that represents their heritage or a personal tradition and write about the connection. Focus on descriptive writing, aiming for the reader to feel the place — what does it feel like to be in this place?

SCIENCE

- Printmaking encompasses multiple techniques. Some of these methods involve a variety of chemicals and metals. Investigate the history of these methods and how the tools and techniques have developed as technology and access to resources have changed. What chemical reactions take place during these artistic processes?
- Artists Vanessa Enos, James Lavadour, and Adam Sorensen, among others in the exhibition, explore and comment on climate change in their work. What statements are these artists making through their work? What are their concerns and goals?
- Engage students with scientific content through slow-looking, and a creative maker activity. Printmaking is process-oriented and requires attention to detail and repetition. Use simple printmaking techniques like linocut on soft speedball blocks to learn about structure and patterning in the sciences. By carving biological or chemical structures, students will focus on the details in a new way and discover the aesthetic dimensions of scientific content.

STORIES: TRADITION IN ART

MATH

- Ensuring that the multiple layers of a print are exactly aligned requires carefully registering the paper. Learn how printmakers register their work: [Introduction to Printmaking](#). Experiment with registration using simple block printing methods.
- Damien Gilley's work connects printmaking, architecture, and social meaning. What structures do you see in his work? [Damien Gilley Artist Page](#) Connect Gilley's work with these architecture activities from [iExploreSTEM](#).
- Explore geometry looking at examples of prints from the Crow's Institute of the Arts at 25 exhibition at BAM. What shapes are used? What types of lines and angles? How are shapes positioned in relation to one another? How do these geometric characteristics impact the feeling or story of the work?

TECHNOLOGY

- Originally, lithography used to required the use of an extremely heavy stone, but there are now new materials available making this form of printmaking more accessible. Learn about these developments here: [The MET](#), [Leicester Print Workshop](#), [Polymetaal](#)
- The invention of the printing press enabled the mass production of text, marking an historical turning point. Compare and contrast printing techniques for text with those you have learned about for visual art practices. [History.com](#), [LiveScience.com](#), [Printing History.org](#)
- Susan Murrell writes in her artist statement, "My work explores how our concept of landscape has changed through technology." How has your local landscape changed as a result of technology in the past 50-100 years? Investigate historical photographs, think about physical and non-physical landscapes, conduct interviews with community members, and take a close look at the landscape outside and inside your school or home.

ARTS

- Learn more about Indigenous culture through the performing arts. Check out [projectHOOP](#), [Red Earth](#), [Yale Indigenous Performing Art Program](#), [Indigenous Arts Institute](#), as well as Native American playwrights listed [here](#).
- Joe Feddersen and Sara Siestreem use elements of traditional basket weaving in their contemporary work. Learn more about Native American basket weaving practices and forms here: [The Language of Native American Baskets from the Weavers' View](#).
- Explore Native American film and filmmakers: [American Indian Film Institute](#), [Red Nation International Film Festival](#), [Native American Film + Video Festival](#)

STORIES: TRADITION IN ART

ARTISTS

"Rick Bartow." Crow's Shadow, www.crowsshadow.org/artist/rick-bartow/.
"Gabrielle Belz." Crow's Shadow, <http://crowsshadow.org/artist/gabrielle-belz/>.
"Pat Boas." Crow's Shadow, www.crowsshadow.org/artist/pat-boas/.
"Joe Cantrell." Crow's Shadow, <http://crowsshadow.org/artist/joe-cantrell/>.
"Adnan Charara." Crow's Shadow, <http://crowsshadow.org/artist/adnan-CHANRARA/>.
"Phillip John Charette." Crow's Shadow, <http://crowsshadow.org/artist/phillip-john-charette/>.
"Corwin Clairmont." Crow's Shadow, <http://crowsshadow.org/artist/corwin-clairmont/>.
"Jim Denomie." Crow's Shadow, <http://crowsshadow.org/artist/jim-denomie/>.
"Daniel Duford." Crow's Shadow, <http://crowsshadow.org/artist/daniel-duford/>.
"Vanessa Enos." Crow's Shadow, <http://crowsshadow.org/artist/vanessa-enos/>.
"Joe Feddersen." Crow's Shadow, <http://crowsshadow.org/artist/joe-feddersen/>.
"John Feodorov." Crow's Shadow, <http://crowsshadow.org/artist/john-feodorov/>.
"George Flett." Crow's Shadow, <http://crowsshadow.org/artist/george-flett/>.
"Ric Gendron." Crow's Shadow, <http://crowsshadow.org/artist/ric-gendron/>.
"Jeffrey Gibson." Crow's Shadow, <http://crowsshadow.org/artist/jeffrey-gibson/>.
"Damien Gilley." Crow's Shadow, <http://crowsshadow.org/artist/damien-gilley/>.
Don Gray Studio, <https://dongraystudio.com/home.html>.
"Edgar Heap of Birds." Crow's Shadow, <http://crowsshadow.org/artist/edgar-heap-of-birds/>.
"Wuon Gean Ho." Crow's Shadow, <http://crowsshadow.org/artist/wuon-gean-ho/>.
"Arnold Kemp." Crow's Shadow, <http://crowsshadow.org/artist/arnold-kemp/>.
"Eva Lake." Crow's Shadow, <http://crowsshadow.org/artist/eva-lake/>.
"Frank Janzen." American Art Company, www.americanartco.com/frank-janzen/.
"Frank LaPena." Crow's Shadow, <http://crowsshadow.org/artist/frank-lapena/>.
"James Lavadour." Crow's Shadow, <http://crowsshadow.org/artist/james-lavadour/>.
"Truman Lowe." Crow's Shadow, <http://crowsshadow.org/artist/truman-lowel/>.
"James Luna." Crow's Shadow, <http://crowsshadow.org/artist/james-luna/>.
"Victor Maldonado." Crow's Shadow, <http://crowsshadow.org/artist/victor-maldonado/>.
"Brenda Mallory." Crow's Shadow, <http://crowsshadow.org/artist/brenda-mallory/>.
"Larry McNeil." Crow's Shadow, <http://crowsshadow.org/artist/larry-mcneil/>.
"Whitney Minthorn." Crow's Shadow, <http://crowsshadow.org/artist/whitney-minthorn/>.
"Ramon Murillo." Crow's Shadow, <http://crowsshadow.org/artist/ramon-murillo/>.
"Susan Murrell." Crow's Shadow, <http://crowsshadow.org/artist/susan-murrell/>.
"Jenene Nagy." Crow's Shadow, <http://crowsshadow.org/artist/jenene-nagy/>.
"Ryan Pierce." Crow's Shadow, <http://crowsshadow.org/artist/ryan-pierce/>.
"Lillian Pitt." Crow's Shadow, <http://crowsshadow.org/artist/lillian-pitt/>.
"Wendy Red Star." Crow's Shadow, <http://crowsshadow.org/artist/wendy-red-star/>.
"Michelle Ross." Crow's Shadow, <http://crowsshadow.org/artist/michelle-ross/>.
"Blair Saxon Hill." Crow's Shadow, <http://crowsshadow.org/artist/blair-saxon-hill/>.
"Susan Sheoships." Crow's Shadow, <http://crowsshadow.org/artist/susan-sheoships/>.
"Sara Siestreem." Crow's Shadow, <http://crowsshadow.org/artist/sara-siestreem/>.
"Ryan Lee Smith." Crow's Shadow, <http://crowsshadow.org/artist/ryan-lee-smith/>.
"Adam Sorensen." Crow's Shadow, <http://crowsshadow.org/artist/adam-sorensen/>.
"Storm Tharp." Crow's Shadow, <http://crowsshadow.org/artist/storm-tharp/>.
"Marty Vreede." Crow's Shadow, <http://crowsshadow.org/artist/marty-vreede/>.
"Kay WalkingStick." Crow's Shadow, <http://crowsshadow.org/artist/kay-walkingstick/>.
"Samantha Wall." Crow's Shadow, <http://crowsshadow.org/artist/samantha-wall/>.
"Marie Watt." Crow's Shadow, <http://crowsshadow.org/artist/marie-watt/>.
"Jeremy Red Star Wolf." Crow's Shadow, <http://crowsshadow.org/artist/jeremy-red-star-wolf/>.
"Melanie Yazzie." Crow's Shadow, <http://crowsshadow.org/artist/melanie-yazzie/>.
"Shirod Younker." Crow's Shadow, <http://crowsshadow.org/artist/shirod-younker/>.

STORIES: TRADITION IN ART

MUSEUMS, GALLERIES, AND ORGANIZATIONS

- Crow's Shadow Institute of the Arts, <http://crowshadow.org/>
- American Print Alliance, <http://www.printalliance.org/>
- Highpoint Center for Printmaking, <https://www.highpointprintmaking.org/>
- Print Arts Northwest, <http://www.printartsnw.org/>
- Seattle Print Arts, <https://www.seattleprintarts.org/>
- Tamarind Institute, <http://tamarind.unm.edu/>
- Hallie Ford Museum of Art, <https://willamette.edu/arts/hfma/>
- Smithsonian, <https://www.si.edu/>
- Museum of Indian Arts & Culture, <http://www.indianartsandculture.org/>
- IALA Museum of Contemporary Native Arts, <https://iaia.edu/iaia-museum-of-contemporary-native-arts/>

PROCESSES

- Visual Arts Brampton, *The Printmaking Process*, <https://www.visualartsbrampton.com/artist-guide/resources/printmaking-process>
- Cornell Art, Design, and Visual Thinking, *Printmaking Processes*, <http://char.txa.cornell.edu/media/print/print.htm>
- Pace Prints, *Glossary of Printmaking Techniques*, <http://www.paceprints.com/techniques>
- Tate, *Art Terms*, <https://www.tate.org.uk/art/art-terms>
- Monoprints.com, *What is a monoprint?*, <http://www.monoprints.com/monoprints.php>
- Liechester Print Workshop, *A step-by-step guide to stone lithography*, [http://www.leicesterprintworkshop.com/printmaking/step by step guide to stone lithography/](http://www.leicesterprintworkshop.com/printmaking/step%20by%20step%20guide%20to%20stone%20lithography/)
- Handprinted, *Printing with Chine Collé*, <https://www.handprinted.co.uk/ramblings/printing-with-chine-colle>
- The MET, *The Printed Image in the West: Woodcut*, https://www.metmuseum.org/toah/hd/wdct/hd_wdct.htm

LITERATURE

- Colours of Us, *Multicultural Children's Literature*, *32 Native American Children's Books*, <https://coloursofus.com/32-native-american-childrens-books/>
- Stanford Libraries, *Children's books by or about Native Americans*, <http://library.stanford.edu/guides/childrens-books-or-about-native-americans>
- A Mighty Girl, *40 Children's Books Celebrating Native American and Indigenous Mighty Girls*, <https://www.amightygirl.com/blog?p=10365>
- BookRiot, *6 YA Books to Celebrate Native American Heritage Month*, <https://bookriot.com/2017/11/24/ya-books-to-celebrate-native-american-heritage-month/>
- Los Angeles Public Library, *Teen Web*, *Native American Young Adult Fiction You Need to Read*, <https://www.lapl.org/teens/books/native-american-young-adult-fiction-you-need-read>
- The Booklist Reader, *Celebrate Indigenous People's Day with 10 Excellent Books by Native American Authors*, <https://www.booklistreader.com/2017/10/09/backlist/celebrate-indigenous-peoples-day-with-10-excellent-books-by-native-american-authors/>
- Native American Poetry: [Poetry Foundation](http://PoetryFoundation.org), Poets.org

STORIES: TRADITION IN ART

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

Abstract Printmaking

Introduction

Printmakers make images using a wide variety of techniques. Some printmakers carve away wood, stone, or a rubbery material, linoleum. Others use acid and metal, scratching their image in layers. Still others use brushes and other painting tools to create an image on a surface that can then be printed onto paper. For this project, students will carve potatoes to create abstract block prints.

Materials

- Large potatoes
- Kitchen knife
- Scissors
- Sharp pencil
- Crafting blade/ Exacto blade
- Paint brushes
- Acrylic paint/block printing ink
- Mixed media paper

*Printing can also be done on fabric— be sure to use a block printing fabric ink so your designs can be washed.



<https://www.sea.museum/2013/06/14/potato-print/>

Instructions

- Have students draw their abstract SHAPES on paper with pen or pencil to create a pattern.
- Cut out the patterns.
- Clean potatoes and cut smoothly and evenly in half.
- Place cut pattern onto smooth inside surface of potato. Trace the design.
- Remove pattern. Using a blade, cut around the design, leaving a solid design.
- Using a brush, apply a thin layer of paint to the carved potato.
- Firmly stamp the potato on to paper. Gently rock the potato to ensure all painted surfaces press onto the paper and transfer paint.
- Lift the potato straight off the paper.
- Add, pattern, and layer designs to create an abstract image. You can also experiment with color and pressure during printing.



EXTENSION:

Work together as a group

Make a collaborative print using designs carved by multiple students. You can even create a series of related prints using potato blocks created by all the students.