

BAM | BOISE ART MUSEUM

VISUAL STORIES: LIFTING EVERY VOICE.

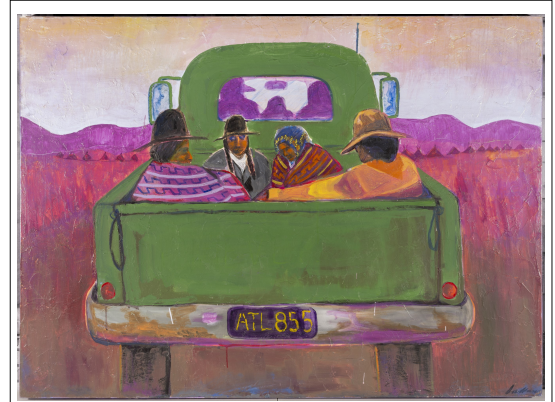
PRE-VISIT PACKET

About the Exhibition | *The Art of Jean LaMarr*

Jean LaMarr is an internationally recognized artist, educator, and Native American advocate with ancestral ties to Pyramid Lake, Nevada, and Susanville, California. For decades, her work has sparked powerful and important conversations about cultural stereotypes, representations of Native women, legacies of colonization, and environmental justice. Featuring paintings, prints, and sculptures, spanning from the 1970s to the present, *The Art of Jean LaMarr* honors this important artist and introduces new audiences to her work.

Artist Bio

Jean LaMarr (born 1945) is descended from *wadakkuta numa* (Northern Paiute) and *Illmowi, Aporige, and Atsugewi* (Pit River) ancestry. She was born and raised in Susanville, California, and is an enrolled member of the Susanville Indian Rancheria, where she lives today. In 1964, LaMarr relocated to San Jose, California, as part of the Indian Relocation Act. LaMarr largely built her artistic reputation as a skilled printmaker while teaching and practicing as an artist in the San Francisco Bay Area in the 1970s and 80s. She founded the Native American Graphic Workshop in Susanville in 1994, to help engage Native American youth and community members in art making.



Jean LaMarr, *Going Back to the Rez*, 1974
oil on canvas

This exhibition was organized by the Nevada Museum of Art in Reno, Nevada

VISIT SUMMARY

STANDARDS

Visual Arts

- VA:Re7.1:** Perceive and analyze artistic work.
- VA:Re8.1:** Interpret intent and meaning in artistic work.
- VA:Cn10.1:** Synthesize and relate knowledge and personal experiences to make art.
- VA:Cn11.1:** Relate artistic ideas and works with societal, cultural, and historical contexts to deepen understanding.
- VA:Cr2.1:** Organize and develop artistic ideas and work.

Social Studies/History

- Standard 5:** Students build an understanding of multiple perspectives and global interdependence.
- Global Perspectives**

CURRICULAR CONNECTIONS:

- **Informational and Communication Technology** (creative communicator)
- **Language Arts** (reading comprehension, writing, oral communications)
- **Math** (variables, variable expressions)
- **Science** (earth)
- **Social Studies** (history, government, global perspectives)

VISIT OBJECTIVES

- Students will actively participate by discussing the artwork, using art vocabulary, and making meaningful, personal connections. Discussions will connect to the Pre-Visit Packet.
- Students will create a studio project that reinforces the concepts and/or techniques discussed/viewed in the galleries resulting in a personally meaningful understanding of the artwork.
- The Museum Educators will facilitate an inquiry-based learning experience, supporting the students in observing and finding meaning in artworks.
- Students will leave the Museum knowing that it is a fun, engaging place to learn.

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.

VISIT CHECKLIST

Consider previewing the exhibition before your visit by printing the **Free Teacher Preview Pass** in your confirmation letter.

IN PREPARATION FOR YOUR VISIT, PLEASE:

- ☐ Make large nametags for students with their first names only.
- ☐ Divide your class into two groups of equal size.
- ☐ Review the Museum Manners hand-out and our video with your students (see page 4).
- ☐ Share the information in the Pre-Visit Packet for Students with your class, which includes two images from the exhibition.

Chaperon information to keep in mind: We would like a ratio of one adult for every ten students. BAM will provide free entry to one teacher and four (4) additional chaperons with every pre-scheduled In-Museum ArtReach group. **Additional adults are considered independent visitors to the Museum and pay regular admission.**

- ☐ Please share the following information with chaperons in a handout or email:
 1. Chaperons should not bring infants, younger children, or siblings with them on the visit.
 2. The Museum Educators will depend on chaperons to help with student behavior.
 3. Cell phones should remain off or silenced during the visit. Photography is generally not permitted in Museum exhibitions.
 4. Museum Educators may ask for chaperon assistance during the studio project.

ON THE DAY OF YOUR VISIT, PLEASE:

- ☐ Arrive at the Education Entrance in the back of the Museum facing Julia Davis Park and the Rose Garden. Kindly, do not ring any buzzers on the wall. We are expecting you!
- ☐ Divide your class into their two designated groups of equal size. Make sure students' nametags are visible so Museum Educators may call them by name during the visit.
- ☐ Prepare your payment for any additional adults. We are unable to make change, so please have the exact amount: **General Admission is \$6, Senior Admission is \$4, Full-time College Student Admission is \$3.**
- ☐ Be prepared to leave large first-aid kits and bags at the Education Entrance. BAM has multiple first-aid kits on site. Please wear small first-aid kits and bags (smaller than 11 " X 15") on the front of your body in the Museum, to keep the artwork safe.

VISIT CHECKLIST (CONTINUED)

Two last reminders for the day of your visit:

1. The Museum has no indoor or outdoor lunch facilities. School groups may bring their lunches and enjoy Julia Davis Park or visit the restaurants at BODO or nearby Boise State University.
2. While you are welcome to take photos during the studio project, photos may not be taken in the exhibitions due to artist copyright protections and contract agreements. Thank you for your understanding.

AFTER YOUR VISIT, PLEASE:

- ☐ Complete the Evaluation card that you receive from your Museum Educator. Your constructive comments help us continue to tailor our programs to suit your needs.
- ☐ Give students the **Free Museum Passes**, good for one student and two guests.
- ☐ Do the Post-Visit Make It! Activity or use related ideas listed in Curricular Connections to extend and connect the visit to your classroom curricula. There also may be additional activity suggestions associated with this exhibition and tied to Idaho State Standards on the BAM website.

PRE-VISIT PACKET FOR STUDENTS

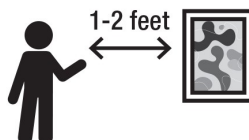
Please share and discuss these **MUSEUM MANNERS** with your students.

Remembering to follow these manners during your time at the Boise Art Museum will help keep the artwork safe and make sure everyone has a positive experience during the visit.



No food, drinks,
and gum

Give the
artwork space



Don't lean on
walls, pedestals,
or platforms

Sit on the
floor



Use indoor
behavior

Leave your
art and writing
materials



Photography is not
allowed in the
Museum exhibitions.



Have fun and
come back!

Watch BAM's Museum Manners video here:

<http://www.boiseartmuseum.org/hours-admission/#1590606692645-69e82421-658c>

PRE-VISIT PACKET FOR STUDENTS

VOCABULARY

<u>Term</u>		<u>Definition</u>
identity	(n.)	A set of characteristics that makes a person distinct from others.
medium/media	(n.)	The materials used in a specific artistic technique, for example, oil paint as a medium; or the creative methods involved, for example, the medium of photography. Media is the plural of medium.
portrait	(n.)	A pictorial representation of a person usually showing a face. A self-portrait is a portrait made by the artist of the artist.
stereotype	(n.)	An assumption about what someone will do or how they will behave based on what social groups they belong to, such as their race, culture, or ethnicity.
symbol	(n.)	Images, shapes and forms an artist chooses to use to convey ideas. For example, a bald eagle is often used to symbolize the USA or a white dove may symbolize peace.

A Note on Language

American Indian, Indian, Native American, Native, Indigenous, First Nations, or First Peoples are acceptable terms used in the United States to describe a person who descended from people who have lived in North America since time immemorial and continue to live here. The term you use depends on the preference of the individual. For example, Jean LaMarr prefers the term American Indian, so we are going to be referring to the people in these artworks as American Indian.

It is important to understand that there is no single American Indian culture or language. Thousands of cultures, each with unique languages, beliefs, and ways of living continue to live here and have called North America home for centuries, long before Europeans arrived.

PRE-VISIT PACKET FOR STUDENTS: ART TALK

Please view the two reproductions (Pre-Visit 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 Museum Educator and making valuable comparisons between the textbook-like reproductions and the original works of art.

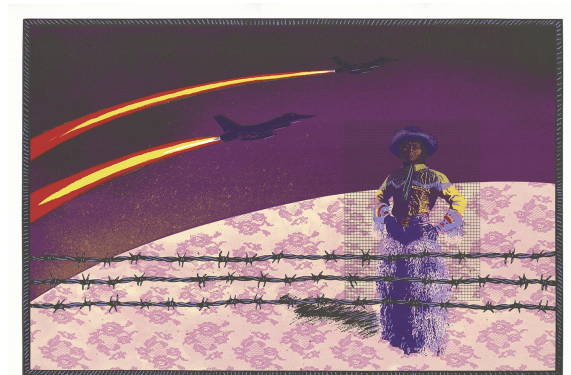
Jean LaMarr, ***Going Back to the Rez***, 1974, oil on canvas,
Collection of the Nevada Museum of Art

- What colors do you see?
- How many people do you see in the green pickup?
- What time of day do you think it might be? What makes you say that?
- If you could step into this painting, what kinds of sounds do you think you would experience?
- Do you think this painting is telling a real story or an imaginary story? Explain.

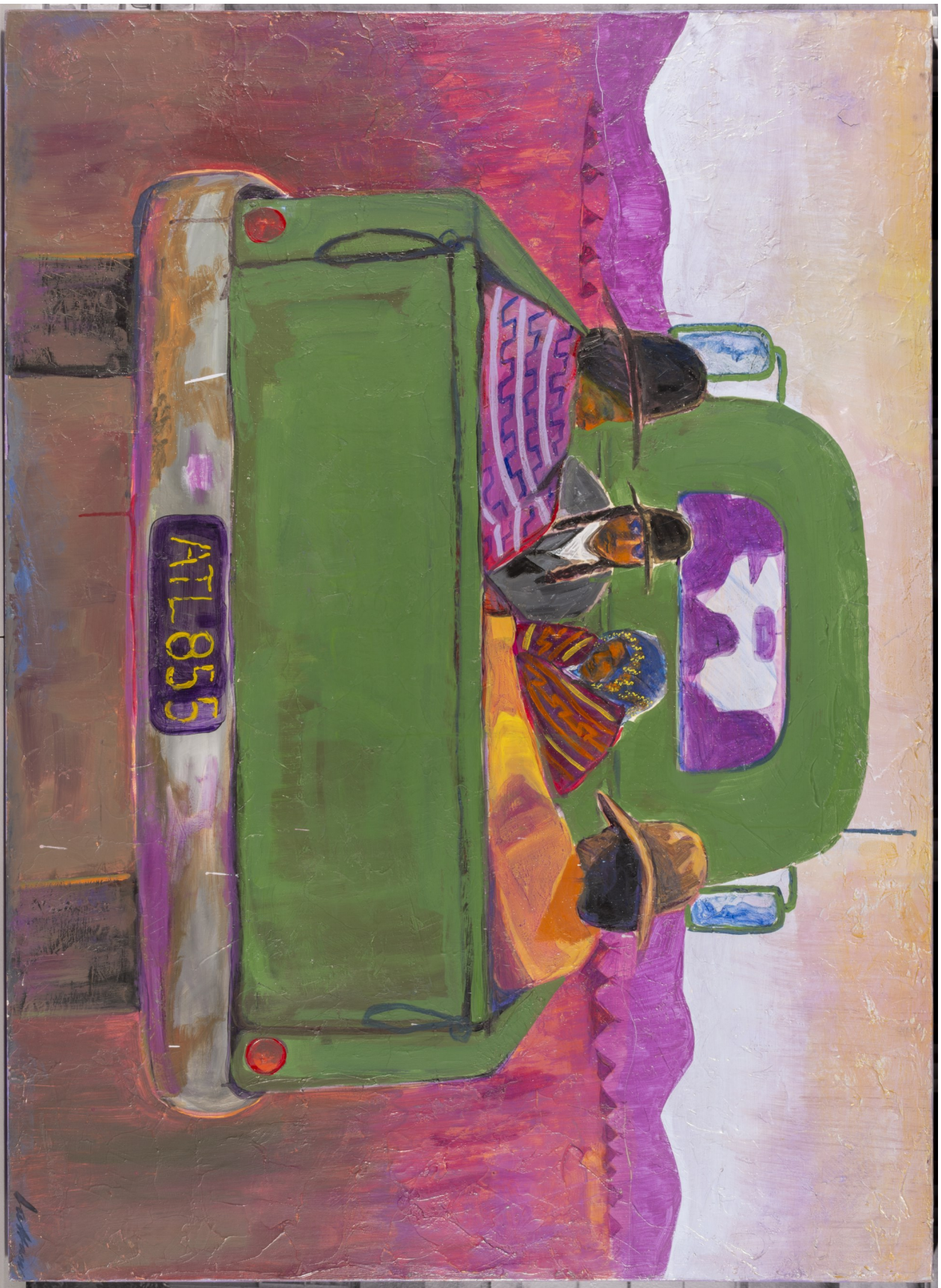


Jean LaMarr, ***Some Kind of Buckaroo***, 1990, screenprint,
Collection of the Nevada Museum of Art

- How is this artwork similar to the one you just looked at?
- How are the two artworks different from one another?
- Do you think it is the same time of day as the last artwork? Explain.
- What images and objects do you see in this artwork?
- Can you tell what the person in this artwork is wearing?
- Do you think this painting is telling a real story or an imaginary story? Explain.

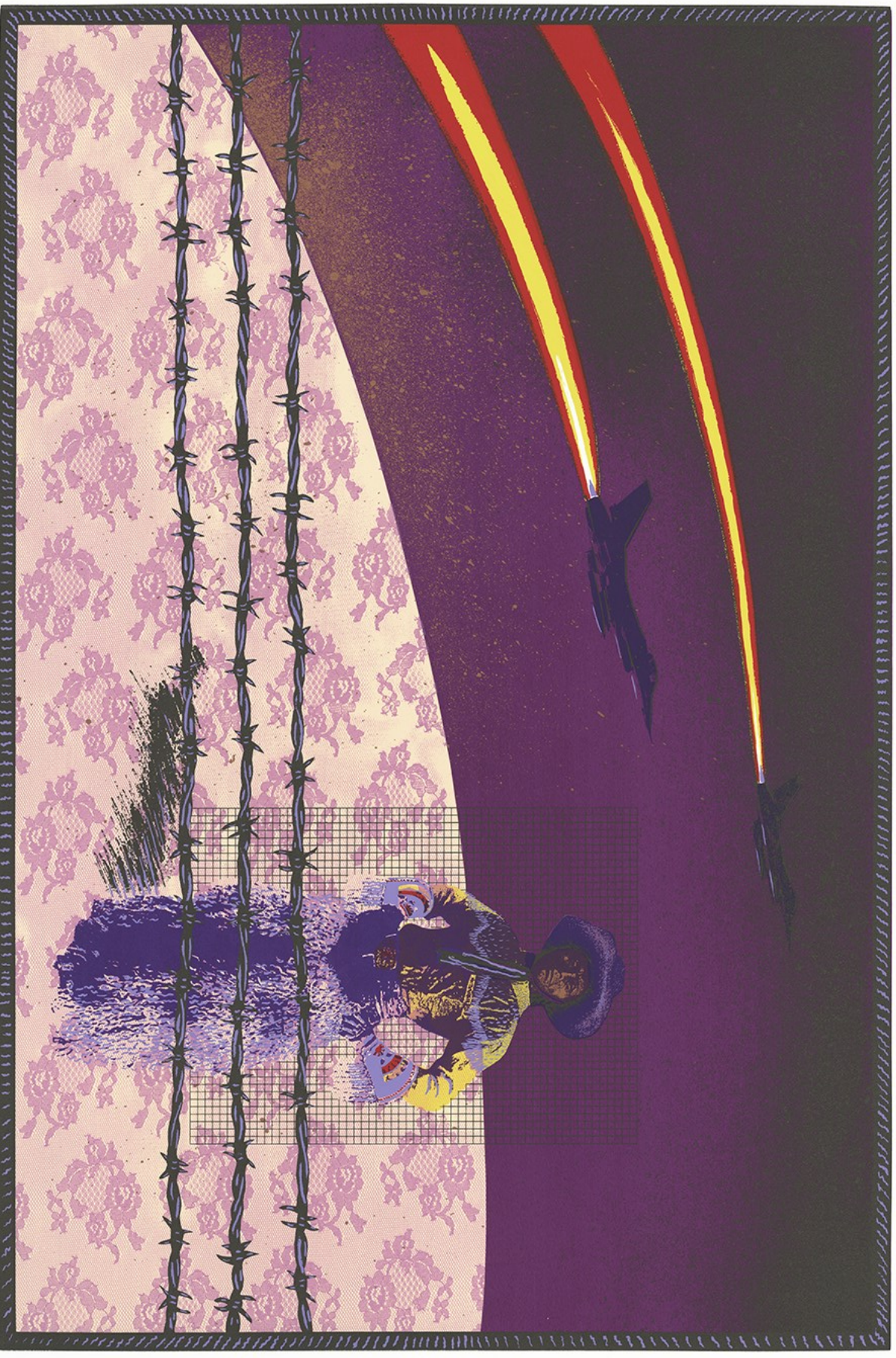


PRE-VISIT PACKET FOR STUDENTS: ART TALK



Jean LaMarr, ***Going Back to the Rez***, 1974, oil on canvas
Collection of the Nevada Museum of Art

PRE-VISIT PACKET FOR STUDENTS: ART TALK



Jean LaMarr, **Some Kind of Buckaroo**, 1990, Screenprint
Collection of the Nevada Museum of Art

VISUAL STORIES: LIFTING EVERY VOICE

CURRICULAR CONNECTIONS & EXTENSIONS

INFORMATION AND COMMUNICATION TECHNOLOGY

Standard 6: Creative Communicator, ICT.K-12.6d. Students communicate clearly and express themselves creatively for a variety of purposes using the platforms, tools, styles, formats, and digital media appropriate to their goals.

- **All Grades** | Using the hashtag #BAMArtReach, students post their written or artistic responses to their in-person *ArtReach* experience, their Make-It! activity from the ***Pre-Visit Packet*** or an image of the studio project after their visit.
- **Grades 6-8** | [Digital Activism Remixed: Hashtags for Voice, Visibility and Visions of Social Justice](#). As social media engagement among youth continues to rise, students are becoming increasingly exposed to and involved in hashtag campaigns related to themes of identity, diversity, justice, and social action.

SOCIAL STUDIES

Standard 1: History. Students build an understanding of the cultural and social development of the United States, trace the role of migration and immigration of people in the development of the United States, and identify the sovereign status and role of American Indians in the development of the United States.

Standard 5: Global Perspectives. Students build an understanding of multiple perspectives and global interdependence.

- **Adaptable K-2, Grades 3-12** | [Everyone Has a Culture - Everyone Is Different](#). Students distinguish between what constitutes culture and what makes up personal individuality.
- **Adaptable K-3 , Grades 4-12** | [Finding another perspective](#). Students determine and actively seek alternative perspectives to enhance their understanding of an issue. They develop an understanding of the importance of recognizing that differing perspectives on a topic or issue may exist; determine which perspectives might most significantly broaden their understanding of an issue; and plan and carry out appropriate steps to find another perspective.
- **Grades 6-8** | [Investigating Names to Explore Personal History and Cultural Traditions](#). *Purple Flower Girl* is the name that Jean LaMarr was given when she came-of-age in her community. In this lesson, students investigate the meanings and origins of their names in order to establish their own personal histories and explore the cultural significance of naming traditions.

Resources:

Article. Grades 3-12 | [The United States Government's Relationship with Native Americans](#)

Lessons and Activities. Grades 6-12 | [Uncovering America](#). The National Gallery of Art

Poster with activities. Grades 4-8 | [American Indian Perspectives on Thanksgiving](#).

Video. Episode 8: (7:02) [Amy Trice](#)—*Equal in Dignity and Writes*

Video. *Idaho Experience*, "Amy Trice" ([PBS Video](#) on Facebook, 3:32), activist and member of the Kootenai Tribe

Video. (16:22) [Jean LaMarr, Purple Flower Girl](#)

Website. [Learning for Justice](#)

Website. [National Museum of the American Indian](#), Smithsonian Institute ([Native Knowledge 360°](#))

VISUAL STORIES: LIFTING EVERY VOICE

CURRICULAR CONNECTIONS & EXTENSIONS

SCIENCE

ESS-3.3, 3.4, 3.5, 3.6. Earth and Human Activity.

- **Grades 6-9** | [American Indian Responses to Environmental Challenges](#). Students use the information and project planner available from the National Museum of the American Indian to research and present information on one of four American Indian Nations.
- **Grades K-12** | [People and the Environment](#). In this thematic module created by the National Gallery of Art, students are asked in what ways have Americans impacted the environment? What is our collective responsibility toward the earth and each other? How do artists engage with these questions through works of art?

Resources:

PBS Video. (6:12) [What Indigenous Communities Are Teaching the Rest of Us About Climate Change](#).

LANGUAGE ARTS

RC-L. Use evidence from literature to demonstrate understanding of grade-level texts.

ODC-OC. Engage in collaborative discussions about grade-level topics and texts with peers by listening to others closely, taking turns speaking through multiple exchanges, and asking questions to clear up any confusion.

W-RW. Routinely write or dictate writing for a range of tasks, purposes, and audiences (e.g., expressing a view or preference, supplying some information about the topic, stories that recount an event or tell a story).

- **Grades 1-3** | [Seeing Multiple Perspectives: An Introductory Critical Literacy Lesson](#). Students consider the perspectives of central but silent characters in the picture book, *Stevie*, by John Steptoe. Students learn that every story truly gives just a partial account of what happened.
- **Grades 3-5** | [Native Americans Today](#). In this lesson plan, teachers use photo essays and other texts to introduce students to Native children and their families, thereby countering the idea that Native people no longer exist.
- **Grades 6-8** | [Breaking Barriers, Building Bridges: Critical Discussions of Social Issues](#). Students read and discuss a series of picture books that highlight “social barriers and bridges” of race, class, and gender. They determine how they can take action to break barriers they have identified in their own worlds and to build bridges from *what is* to *what could be*.
- **Grades 6-8, 9-12** | [Stereotypes and Tonto](#). Students identify stereotypes commonly applied to American Indians and think critically about how certain groups benefit from perpetuating stereotypes. Students can extend their understanding by formulating a mock interview that tackles the lesson’s essential questions or drafting a letter to protest stereotyping in today’s media.

MATH

Ratios and Proportional Relationships. Analyze proportional relationships and use them to solve real-world and mathematical problems.

- **Grades 6-8** | [How to Calculate Social Media Engagement: A Math Activity](#). Social activism to create change is an important aspect of Jean LaMarr’s life. In this activity, students calculate the percent of engagement on a popular social media platform to make a case—mathematically—for who is the bigger social influencer.

VISUAL STORIES: LIFTING EVERY VOICE

CURRICULAR CONNECTIONS & EXTENSIONS

MATH (CONTINUED)

Expressions and Equations. Make sense of problems and persevere in solving them. Students solve real-world problems through the application of algebraic concepts

- **Grades 7, 8 Algebra 1** | [Variables & Variable Expressions + Literacy Issues](#). Students explore various variables related to literacy, with a focus on differences in literacy rates by race. Students consider current research, which has been unable to successfully identify variables that explain these differences by race. Then, they consider one possible variable that may impact literacy rates – the lack of children’s books by and about people of color. Finally, they explore variables that they think are important in order to propose an action that they might take as a class to impact literacy rates in their local community.
- **Grades 7, 8 Algebra 1** | [Exponential Growth \(Percent Rates\)](#). Students explore why wealth inequality increases over time. This lesson addresses the algebraic concepts of percent change, exponential growth with percent rates, and exponents and spread.

VISUAL ART

Anchor Standard 2: VA:Cr2.1. Organize and develop artistic ideas and work.

- **All Grades** | Make a mixed-media artwork. Students apply a variety of materials onto a canvas or paper to visually tell a story they think is important. Materials can be upcycled from prior uses (e.g., scraps of fabric, pages from magazines, buttons) and combined with readily available supplies in the classroom.
- **All Grades** | “Photos in my Artwork” (adapted from *Art Lab for Kids* by Susan Schwake, pp. 130-131). Students bring in a photo of themselves to incorporate into an artwork that tells a “visual story.” Students apply a variety of materials onto a canvas or piece of paper to create a mixed-media artwork that visually tells an important or interesting story from their lives.
- **All Grades** | “Painting with Paper Inclusions” (adapted from *Art Lab for Kids* by Susan Schwake, pp. 120-121). Students use a combination of paint and paper to create an artwork. Students sketch an object, cut paper out to add to the image, paint the image, add the paper, and complete their artwork.

Resource:

Schwake, Susan, and Rainer Schwake. *Art Lab for Kids : 52 Creative Adventures in Drawing, Painting, Printmaking, Paper, and Mixed Media-for Budding Artists of All Ages*. Beverly, Ma, Quarry Books, 2012.

ADDITIONAL RESOURCES

Ages 3-7 | *Still This Love Goes On* by Buffy Sainte-Marie (Author), Julie Flett (Illustrator)
Ages 5+ | *We Are Water Protectors* by Carole Lindstrom (Author), Michaela Goade (Illustrator)
Ages 12 + | *An Indigenous Peoples' History of the United States for Young People* (Revisioning History for Young People) by Jean Mendoza, Debbie Reese
Adult | *An Indigenous Peoples' History of the United States: Revisioning American History* by Roxanne Dunbar-Ortiz
Printmaking ideas: Experimental Printmaking at Home by Rosemary Firth
Printmaking: History and Process by Donald Saff

POST-VISIT MAKE-IT! ACTIVITY

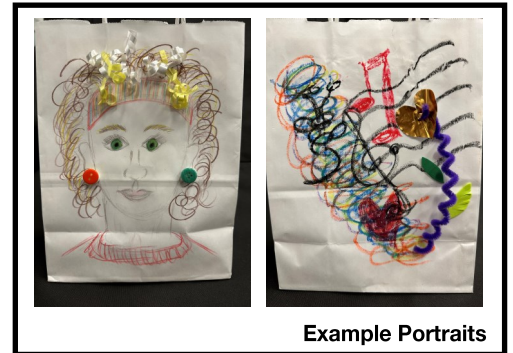
My Identity: Paper Bag Portrait

To extend the Museum experience and connect the visit to your curriculum, consider using or adapting this lesson plan after you visit the Museum.

Introduction

Students will explore their personal identity by creating two self-portraits on a paper bag. One of them will show how they see themselves, and a second will show how they believe others see them. Once complete, they will include items or images of items in the bag that symbolize important aspects of themselves.

This project may be personal for students. To allow for creative freedom, give students the option to keep their project between the teacher and themselves.



Example Portraits

Materials

- 1 paper bag per student (lunch-sized or grocery-sized)
- oil pastels
- colored pencils, markers, regular pencils, crayons, etc.
- glue or tape
- (optional handout, pg. 14) instructions for drawing a face with proper proportions
- (optional materials) paper scraps, yarn, lace and ribbon scraps, magazines, buttons, miscellaneous small objects that can be collaged, and other items to incorporate into artwork
- (optional) mirrors for students to view themselves while working

Creating Time: 3-5, twenty-five minute sessions depending on the students' engagement

Instruction

1. On the first side of the bag, students create a portrait using oil pastels and other materials based on **how they see themselves**. Allow students to be realistic or abstract in their interpretation. Allow at least 25 minutes. Students tape or glue the portrait on one side of the bag once it is complete. If using glue, allow time for glue to dry.

Tape a piece of paper over the completed portrait to protect it before turning the bag over to the other side.

2. On the second portrait, students create a portrait using oil pastels and other materials to show **how they believe others see them**. Allow students to be realistic or abstract in their interpretation. Allow at least 25 minutes.

Once the second portrait is complete, remove the paper covering the first portrait.

3. Once portraits are complete, give students time to find things in magazines (or create things) that symbolize their interests and identity. Allow them to find phrases in magazines, newspapers, or their favorite books. Students may also bring items in from home, such as photographs, or other objects that might symbolize their interests and identity. These items can be put inside the bag.

POST-VISIT MAKE-IT! ACTIVITY

My Identity: Paper Bag Portrait (Continued)

4. Allow students who would like to share to do so, either with the class or with partners.
5. Conduct a discussion to close the activity. Ask:
 - Was one portrait easier to draw than the other?
 - Which of your classmates' portraits was the most surprising to you?
 - What did you learn about yourself during this experience?
 - Did you learn anything about any of the other students?
 - How did your choices of color and materials help to communicate about you?

Optional Modification: As you learned in the Museum, Jean LaMarr used her favorite color, purple, liberally in her work. Have students create their paper bag self-portrait using a monochromatic color scheme in their favorite color (e.g., all of the blue hues in the crayon box).

Additional Resources for Activities or Discussions

Resource Description	Link
3-minute video by Dove US Junior High or High School	<i>Real Beauty Sketches</i> explores the gap between how others perceive us and how we perceive ourselves. Each woman is the subject of two portraits drawn by FBI-trained forensic artist Gil Zamora: one based on her own description, and the other using a stranger's observations. You are more beautiful than you think.
Lesson plan K-2	Authors of <i>Catching Readers Before they Fall</i> share Exploring Identity: How do I see myself? How do others see me? The lesson references books to read that could be paired with this portrait activity for young children.

Proportions of the Face

