

# BAM | BOISE ART MUSEUM

## Art and Nature: From Kimono to Shoeboxes

### Pre-Visit Packet

#### About the Exhibition | Katazome Today: Migrations of a Japanese Art

Katazome (rice-paste resist dyeing using stencils) is one of the most important textile processes in Japan, used for centuries to dye kimono. *Katazome Today: Migrations of a Japanese Art* examines how Katazome has changed over time as knowledge of the process has traveled across the globe. The exhibition focuses on a small group of artists who practice the Katazome process all around the world today. These artists carry on the traditions of the technique with varying styles and perspectives.

***Katazome Today: Migrations of a Japanese Art* was organized by the Whatcom Museum, Bellingham, Washington**

*Amy Chaloupka, Whatcom Museum Curator of Art Seiko Purdue, Western Washington University Professor of Fiber and Fabrics*



John Marshall, ***Angel in the Garden***  
2021, Natural pigments and vegetable  
dyes on Chinese cannabis

Courtesy of the artist

### Visit Summary

#### Standards

##### Visual Arts

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

##### Social Studies

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

#### Curricular Connections>>

- **World History:** the movement of ideas, Past and Present, traditions.
- **Social Studies:** Global Perspectives
- **Science:** minerals and natural elements, properties of materials, nature motifs, motion and stability.
- **Art:** color, pattern, abstraction, found objects, printmaking.
- **Math:** Geometry, pattern, counting.
- **Communication:** creative communication through various formats.

#### 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.

# Visit Checklist

## Please review and complete this critical list before your visit:

- ☐ **Nametags:** Make nametags for students with their first names only.
- ☐ **Three Groups:** Divide your class into three groups of equal size.
- ☐ **[Museum Manners \(page 4\)>>](#):** Review the Museum Manners hand-out and our video with your students (see page 4).
- ☐ **[Pre-Visit Packet \(page 6\)>>](#):** Share the information in the Pre-Visit Packet with your students, which includes two images from the exhibition.
- ☐ **Payment:** Prepare and help coordinate payment in exact change or check, if you plan to have more than 5 adults in your group. Often, all chaperons will split the total cost of all adults. *General Admission is \$9, Senior Admission is \$7, Full-time College Student Admission is \$5.*
- ☐ **Chaperons:** Please share the [Chaperon Handout >>](#) via email. This includes the following information:
  - Chaperons should not bring infants, younger children, or siblings with them on the visit.
  - The Museum Educators will depend on chaperons to help with student behavior.
- ☐ **Teacher Preview:** Consider previewing the exhibition before your visit by printing the *Free Teacher Preview Pass* in your confirmation letter.

## Day of:

- ☐ **Arrive at the Education Entrance:** 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!
- ☐ **Payment:** Pay for additional adults (5 included w/visit). We are unable to make change, so please have the exact amount.
- ☐ **Arrive Together:** ALL Students or chaperons participating in the visit should plan to meet as a group prior to entry. For security and safety of the students, Boise Art Museum cannot accommodate members of your group who arrive late.
- ☐ **Prepare to leave bags behind:** Be prepared to leave large first-aid kits and bags at the Education Entrance. Boise Art Museum has multiple first-aid kits throughout the building. Please wear small first-aid kits and bags on the front of your body in the Museum, to keep the artwork safe. Backpacks are not permitted.

## Day of (Continued):

- ☐ **The Museum has no indoor or outdoor lunch facilities.** School groups may enjoy Julia Davis Park for picnics or visit the restaurants in downtown Boise or at nearby Boise State University. Lunches may not be stored inside the Museum.
- ☐ **No photography please.** 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:

- ☐ 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 **free museum passes**, good for one student and two guests.
- ☐ Do the Post-Visit [Make It! Activity>>](#) and use related ideas listed in [Curricular Connections>>](#) to extend your visit and integrate the experience with your classroom curricula. There also may be additional activity suggestions associated with this exhibition on the Boise Art Museum website that are also tied to Idaho and National teaching and learning standards.

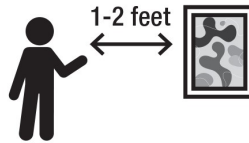
# Pre-visit Packet for Students

Please share and discuss these “Museum Manners” with your students:



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 Boise Art Museum'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>  |
|---------------------------------------|------|--|
| Katagami<br>( <i>Cat-uh-gah-mee</i> ) | (n.) | The hand-carved paper stencils used in the Katazome dying process.   |
| Katazome<br>( <i>cat-uh-zoh-may</i> ) | (n.) | A textile dyeing process developed over centuries in Japan that was originally used to dye fabric.   |
| kimono                                | (n.) | Originally, kimono was the Japanese word for clothing. However, in recent years, the word has been used to refer specifically to traditional Japanese clothing. <sup>1</sup>                             |
| 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.        |
| symbol                                | (n.) | Images, shapes and forms an artist chooses to stand for a specific idea. For example, a bald eagle is often used as a symbol for the United States of America or a white dove may be a symbol for peace. |

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<sup>1</sup> [Ministry of Foreign Affairs of Japan](#)

# 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 Boise Art Museum. 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 the Boise Art Museum. They enjoy sharing their insights from the classroom discussion with the Museum Educator and making valuable comparisons between the reproductions and the original works of art.

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John Marshall, *Angel in the Garden*, 2021

Natural pigments and vegetable dyes on Chinese cannabis

Courtesy of the artist

(Gallery 1)



- This is a kimono. What images and objects do you see in this artwork?
  - Do any of the objects in this Kimono remind you of something you have seen or experienced before?
  - This art was made to be worn. Have you ever created something that you were able to wear? What was it?
  - What do you see on this Kimono that comes from nature?
  - What do you see in this Kimono that does not come from nature?
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Yuken Teruya, *My Vote series (Adidas)*, 2009, Shoe box

Collection of Thomas Talucci

(Gallery 5)



- Can you find any similarities between this artwork and the one you just looked at?
- How are the two artworks different from one another?
- Which objects or images in this artwork come from nature?
- This artwork has cut-out areas like a stencil. Have you ever used a stencil before? What did you use them to make?



# Pre-visit Packet for Students: Art Talk



John Marshall, *Angel in the Garden*, 2021  
Natural pigments and vegetable dyes on Chinese cannabis  
Courtesy of the artist

## Pre-visit Packet for Students: Art Talk



Yuken Teruya, *My Vote series (Adidas)*, 2009, Shoe box  
Collection of Thomas Talucci



# Art and Nature: From Kimono to Shoeboxes

## Curricular Connections and 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.

- *HS* | Using the hashtag #BAMArtReach, students can post their written or artistic responses to their *In-Museum ArtReach* experience, their [Make-It!](#) activity from the [Pre-Visit Packet](#), or an image of the studio project after their visit.

### Language Arts

**W-RW-1.** Develop flexibility in writing by routinely engaging in the production of writing shorter and longer pieces for a range of tasks, purposes, and audiences. This could include reflections, descriptions, letters, and poetry, etc.

- *Grades 3-12* | [Haiku Poem Interactive](#). With this interactive activity, students can learn about and write haiku, a popular Japanese poetry method that traditionally has three lines of 5, 7, and 5 syllables.

**RC-TC-1.** Independently and proficiently read and comprehend texts representing a balance of genres, cultures, and perspectives that exhibit complexity.

- *Grades 9-12* | [Kimono](#). Discover the rich symbolism in traditional Japanese dress in this article from the Victoria and Albert Museum in London.

### Math

#### Geometry.

- *Grades 2-8* | [Origami and Mathematics](#). As well as a creative artform, origami can be a source of practical mathematics. This lesson is designed to encourage students to apply some mathematical concepts and problem solving to origami. Students will make three models to explore angles and lengths, fractions, and more!
- *Grades 2-8* | [Tessellations with Japanese Patterns](#). This stand-alone lesson connects Japanese culture to math, encouraging students to learn about the history and significance of three Japanese patterns (*ichimatsu*, *uroko*, and *kikko*) as they explore the properties of shapes.

### Social Studies

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

- *Elementary* | [Obento: The Japanese Lunch Box](#). A lesson plan from the Japan Society of New York in which students will learn the basic rules of an obento and are exposed to a part of the Japanese food culture.
- *Grades 3 - 6* | [3D Geography](#). Students look at facts about Japan and how Japan is a fascinating land of contrasts, from the traditional to the modern. This site has images, maps, videos, and worksheets teachers can adapt for their planning.
- *Grades 3 -12* | [Around the Globe: Japan](#). This collection from PBS Learning Media allows students to take a virtual trip to Japan to learn more about Japan's society and culture, as well as the art of Japan through the centuries.
- *Grades 3 - 8* | [Kids Web Japan](#). The Ministry of Foreign Affairs of Japan developed this site for elementary and middle-school aged children to learn about Japan.

#### **Resources for teachers:**

[About Japan: A Teacher's Resource](#) (Japan Society)

[The World Factbook: Japan](#) (CIA)

# Art and Nature: From Kimono to Shoeboxes

## Curricular Connections and Extensions

### Visual Art

**Anchor Standard 7: VA:Re7.** Perceive and analyze artistic work.

**Anchor Standard 11: VA:Cn11.** Relate artistic ideas and works with societal, cultural, and historical contexts to deepen understanding.

- *All Grades* | “Stencil Me This” (from *Art Lab for Kids* by Susan Schwake, pp. 90-91). Stencil images can be made over and over with a plastic stencil or, as in this lesson, just once, but very easily with a paper stencil.  
**Resource for teachers:** 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.
- *All Grades* | Kimono as Art [Lesson Plans](#) (Canton Museum of Art). Ready-to-use lessons created by Ohio teachers related to Japanese art. Many connect with literature, math, science, and social studies.
- *Upper Elementary through High School* | [Hokusai and Slow Looking](#) (National Museum of Asian Art). Experience slow looking, an observation technique that encourages students to slow down, select one artwork, and observe it deeply for a prolonged period in order to gain appreciation and insights.
- *Grades K-8* | [Making a \(Katazome\) Kimono](#) (Asian Art Museum). A downloadable template and visual instructions for creating a miniature (katazome) kimono out of paper.

### Additional Resources for Teachers

[Artful Thinking](#) (Website. Project Zero)

[Demonstration video](#) of katagami and katazome (1:26)

[Katazome—Stencil Printing](#) (Article from the Fashion Institute of Technology)

[Kirigami Beginner's Guide:](#) What it is and how do you do it? ([gathered.how](#))

Melinda Heal's [website](#) (katazome artist)

[Virtual Tours:](#) National Museum of Asian Art: *Hokusai and the Art of Japan* and *Cherry Blossom Tour*

[Kirigami Paper-Cutting Art Inspires a Wild Solar Energy Idea.](#) (Article, *National Geographic* )

[Seven Ways Technology is Changing How Art is Made.](#) (Videos and Article, *Smithsonian Magazine*)

[Snake-inspired Robot Uses Kirigami to Move.](#) (Video and Article, Wyss Institute)

#### **Books:**

High School | Badalucco, Laura. *Kirigami: The Art of 3-Dimensional Paper Cutting*. Sterling Publishing Company, Inc., 1999.

Upper Elementary and Junior High | Hayakawa, Hiroshi. *Kirigami Menagerie: 38 Paper Animals to Copy, Cut & Fold*. Lark Books, 2009.

High School | Murooka, Akiko. *Decorative Papercutting: Instructions and Patterns for 150 Intricate Cutouts*. Stackpole Books, 2012.

Primary Grades | Thomas, Rachael L. *Kirigami: Paper Cutting and Folding*. Checkerboard Library, an Imprint of Abdo Publishing, 2020.

# POST-VISIT MAKE-IT! ACTIVITY

## Nature-Inspired Glue Resist

*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 continue exploring resist techniques in your classroom to create a nature-based artwork. Students will use liquid glue as their resist method and will add color using watercolor paints after the glue has dried.

**Creating Time:** Two-to-three, twenty-five-minute sessions, depending on the students' engagement

### Materials

- Liquid Glue bottles (one per student)
- Watercolor paper
- Paintbrushes
- Water cups
- Nature Images (appropriate for student drawing level)
- **Optional:** Leaves, acorns, and other found nature objects for students to reference as they draw.
- **Optional:** Stencils (have students use stencils as a guide as they add their liquid glue to their artwork.)
- **Adaptation:** Older students might enjoy using glue as a resist on **fabric**, then using **fabric dye** to add color.

### Instruction

1. Provide students with objects or images from nature (leaves, clouds, trees, mountains, etc.). Have students practice creating line drawings, of shapes from nature, on piece of scratch paper. (Younger students may be encouraged to draw one large object, like a leaf.)
2. On a second piece of scratch paper, have students plan their designs. Remind students to use bold lines without a lot of detail, so that they will be able to draw their artwork easily with the liquid glue.
3. To create the final artwork, students will use **liquid glue as a resist** on **watercolor paper** to draw their design.
4. Allow the glue drawings to dry for at least a day.
5. Complete the artwork by using watercolor paints with plenty of water to add color to the artwork while the glue acts as a **resist** and leaves the white line drawings.
6. **Optional | Wet-on-wet technique:** Have students use paintbrushes to paint their whole artwork with a layer of water. Then have students lightly touch their paintbrush to the wet artwork using different colors of watercolor. This method allows students to watch the colors blend and bleed into one another while staying inside the various glue-resist areas.

### **Extension:**

Have students try other resist materials, such as white crayons, oil pastels, masking tape, stencils, or rubber cement.

