

# Trailblazers and Innovators: Art and Story

## Pre-Visit Packet

### About the Exhibition |

#### ***Trailblazers and Innovators: Art and Story***

*Silver Linings: Celebrating the Spelman Art Collection* celebrates the legacy of American artists of African descent spanning the twentieth century through the contemporary moment. The 39 artworks in the exhibition represent a variety of mediums and techniques to explore themes of creating positive societal change, conveying new perspectives, and challenging mainstream art trends.

Organized by Spelman College Museum of Fine Art, Atlanta, Georgia.

Support provided by Art Bridges Foundation



**Faith Ringgold**, American, 1930 - 2024  
*Groovin' High*, 1986  
 Acrylic, beads, dye, and sequins on quilted fabric  
 Spelman College Museum of Fine Art  
 Gift of Barbara and Ronald Balsler

## Visit Summary

### Visual Arts Standards

- 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 experiences to make art.
- VA:Cn11:** Relate artistic ideas and works with societal, cultural, and historical contexts to deepen understanding.

### Social Studies Standards

- Standard 1:** Build an understanding of the cultural and social development of the United States.  
**History**

### Curricular Connections>>

- **History + Social Studies:** cultural and social development
- **Music:** Jazz
- **Art:** rhythm, movement, storytelling.
- **ELA:** creative storytelling, communication through various formats.
- **Math:** Geometry, pattern, counting.

### 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 joyful, engaging place to learn.

# Visit Checklist

## Please review and complete this 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).
- ❑ **[Teacher Preview Pass \(page 5\)>>](#):** Consider previewing the exhibition before your visit. NOTE: you must **PRINT** the Teacher Preview Pass for admission.
- ❑ **[Pre-Visit Packet \(page 7\)>>](#):** 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 (1 teacher, 4 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.] ***Additional adults (beyond 5) are considered regular museum guest and are welcome to enjoy the museum, meeting their group at the end of the scheduled visit.***
- ❑ **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 4 chaperons to support student behavior.
  - 4 chaperons may stay with the students. Additional adults will be considered museum visitors and are welcome to independently enjoy the museum, meeting group at the end of their scheduled visit.

## DAY OF VISIT:

- ❑ **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 (1 teacher, 4 adults included with 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.

## DAY OF VISIT (Continued):

- **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.
- **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 VISIT:

- Complete and return the [evaluation card](#) OR [Digital Survey](#) that you receive from your Museum Educator. Your feedback helps 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

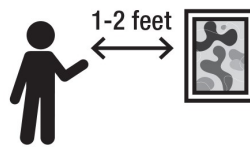
Watch Boise Art Museum's "Museum Manners" video [HERE](#)

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!

BAM | BOISE ART MUSEUM  
**TEACHER PREVIEW PASS**

*For One Teacher Admission*



Betty Blayton  
(American, 1937-2016)  
**Vibes Penetrated**, 1983, Acrylic on Canvas  
Spelman College Museum of Fine Art  
Spelman College Purchase

**PRINT FOR ADMISSION**

(digital version not accepted)

BAM | BOISE ART MUSEUM

670 Julia Davis Drive  
Boise, Idaho 83702  
(208) 345-8330

**HOURS**

**Tuesday - Saturday** 10 AM - 5 PM  
**First Thursday** 10 AM - 7 PM  
**Sunday** 12 PM - 5 PM

***Trailblazers and Innovators:  
Art and Story***

**April 2, 2024—May 17, 2024**

**Trailblazers and Innovators: Art and Story**

Students will discuss significant American artists of color whose artworks inspire positive societal change, convey new perspectives, and challenge mainstream art trends. Students will view artwork by historical and contemporary artists, including Faith Ringgold and Romare Bearden. In the studios, students will create artwork with a message intended to inspire others. *(Relates to American and Northwest history, community, traditions, language arts, reading, writing, and storytelling.)*

FOR MUSEUM USE ONLY

TEACHER NAME

SCHOOL

DATE USED

# Pre-Visit Packet for Students

## Vocabulary

<b><u>Term</u></b>	<b><u>Definition</u></b>
<b>Medium</b> (pl. media)	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.
<b>Collage</b>	An artwork made by sticking or affixing various materials, such as photographs, paper, or fabric, on to another surface.
<b>Pattern</b>	Pattern decorates the artwork with regularly repeated elements such as shapes or color.
<b>Repetition</b>	Repetition works with pattern to make the work of art seem active. The repetition of elements of art create unity within the artwork.
<b>Rhythm</b>	Rhythm is the regular repetition of elements such as line, shape, color, and texture to create interest and consistency.
<b>Movement</b>	Movement is how the artists intentionally leads the eye through an artwork. Movement can lead the viewer from one aspect to another within the composition.



# 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

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**Faith Ringgold**, American, 1930-2024

*Groovin' High*, 1986

Acrylic, beads, dye, and sequins on quilted fabric

Spelman College Museum of Fine Art

Gift of Barbara and Ronald Balser



## Guiding Questions:

- This is a story quilt. What story do you think is being told?
- Do the dancers' movements look like the music is fast or slow?
- Do the bright colors make you think of music that is loud or soft?
- If you could make an artwork about a story of a fun event you experienced, what would it be?

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**Romare Bearden**

American, 1911–1988

*Early Morning*, 1964 Mixed Media

Spelman College Museum of Fine Art

Gift of Catherine and Chauncey Waddell



## Guiding Questions:

- What do you notice in the artwork?
- What materials do you think the artist used?
- How is this collage, called *Early Morning*, similar to Faith Ringgold's quilt collage, *Groovin' High*?
- How are the two artworks different from one another?



# Pre-visit Packet for Students: Art Talk



Faith Ringgold

(American, 1930 - 2024)

***Groovin' High***, 1986, Acrylic, beads, dye, and sequins on quilted fabric

Spelman College Museum of Fine Art

Gift of Barbara and Ronald Balser

## About the Artist

Faith Ringgold grew up in New York City. Best known for her story quilts and children's books, Ringgold creates stories and artwork inspired by memories, imagination, and the world around her. Her book *Tar Beach* has won several awards, including the 1992 Caldecott Honor. She remembers watching her grandmother make quilts and carries on this family tradition through her art, while making it new by creating story quilts rather than traditional, pattern quilts.



# Pre-visit Packet for Students: Art Talk



Romare Bearden  
(American, 1911-1988)

***Early Morning***, 1964, Mixed Media

Spelman College Museum of Fine Art

Gift of Catherine and Chauncey Waddell

## About the Artist

There are three people shown in *Early Morning*, each with a unique appearance that ranges from representational to abstract. *Early Morning* is one of Bearden's earliest collages, which he began making in 1964. He used the Black culture magazines *Jet* and *Ebony* as well as paint to create the collage. Bearden considered the act of combining painting techniques and the photographic image to be a "breaking of convention" from traditional forms of artmaking.

# Curricular Connections and Extensions

## Social Studies

Grades 6-12 || Goal 1.1: Build an understanding of the cultural and social development of the United States.

### Explore the Voting Rights Act and Historically Black Colleges and Universities

- Use the following infographic: [The Civil Rights Revolution: Interpreting Statistics](#), then answer the questions below.
  - What difference did the Voting Rights Act make in black voter participation in the states that had been part of the Confederacy?
  - In which states was the impact greatest?
- [What are Historically Black Colleges or Universities](#) (HBCU)?
- [History of Spelman College](#)

## Music

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

[What is Jazz?](#) - A collection of resources about the history and influence of Jazz throughout American culture.

## Visual Arts

Anchor Standard 11—Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

### Kindergarten—5th Grade

- Faith Ringgold read aloud of "[Tar Beach](#)"
- Romare Bearden bio and read aloud of "[My Hands Sing the Blues](#)"
- Benny Andrews read aloud "[The Life and Art of Benny Andrews](#)"

### 6th Grade– 8th Grade

- [Romare Bearden](#) (addresses themes of storytelling)
- [Faith Ringgold](#) (addresses themes of storytelling, gender, and power)
- [Benny Andrews](#) (brief biography)

### 9th Grade—12th Grade

- [Romare Bearden](#) (addresses themes of storytelling)
- [Faith Ringgold](#) (addresses themes of storytelling, gender, and power)
- [Benny Andrews](#) (addresses themes of storytelling and power)

## English Language Arts

CCRA.W.3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

CCR.W.7: Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

### After exploring the resources above, consider the following prompts:

- Have students write a short story about an innovative idea that could create positive change in their community. The story can include a prediction of what might happen with as a result of this change in the next fifty years.
- Have students write a short story about an important memory. Then, create an illustration of that memory using drawing, collage, paint, or a combination of all three.
- Have students research a cultural or societal issue and write about their findings. Have students extend their written research with an artwork made with collaged materials connected to that issue.

## Math

Math + Arts—Geometric Quilts

- Use [THIS](#) resource, connecting art and math, to create a class quilt.

# Post-Visit *MAKE-IT!* Activity

## Jazz-Inspired Paper Weaving

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

### Lesson Overview

In this two-session Make-It! Activity, you will use **music** to inspire artistic expression, just like Jazz influenced artists in the *Silver Linings* exhibition. Students will learn about Rhythm and how it is an element used in art and music.

### Materials

- Cardstock or construction paper
- Drawing or Painting Materials (markers, oil pastel, colored pencils, watercolor, paint sticks, etc.)
- Scissors
- Music and a speaker

### Lesson Instruction

#### Day 1:

- Introduce the idea of Rhythm by watching [THIS](#) resource together as a class.
- Next, select a [SONG](#) to play for the whole class (potentially play just a section of the song). Encourage students to use their arms or bodies to safely create rhythms or movements that mimic the sounds they hear. Then, play a second song that has a different rhythm or movement. Finally, have students compare the similarities and differences.
- Now, students will repeat that exercise, but instead of just moving their bodies, they will make marks on their paper that mimic the rhythms and movements they hear. Use [THIS](#) resource as an example to guide the artistic process and potential outcome.
- Each student will need one piece of paper and drawing or painting supplies. Providing a selection of colors or variation of materials is encouraged. As the song plays, students will make marks on their paper that mimic the rhythms and movements of the song. There is no right or wrong way for students to engage with this...the focus is on creative expression.
- When the song ends, encourage students to share their work with a person next to them. Are their artworks similar? Are they different? How did you feel when you were creating?
- Repeat the above steps with a different song.
- Allow papers to dry in preparation for Day 2.

#### Day 2:

- Create a paper weaving that shows pattern and repetition using the artwork students created during Day 1. Use [THIS](#) resource to guide you through the process.

