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Using Contemporary Art to Guide Curriculum Design:

A Contemporary Jewelry Workshop

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A thesis submitted to the faculty of
Brigham Young University
in partial fulfillment of the requirements for the degree of

Master of Arts

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ABSTRACT

Using Contemporary Art to Guide Curriculum Design: A Contemporary Jewelry Workshop

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There is currently need for reform in art programs of all kinds, in regards to use of and focus on contemporary art and current practices. Teaching about art of our time and place enables students to understand and make connections to their world, and facilitates art making that is creative and relevant.

This thesis describes theory and rationale for basing curriculum on contemporary art practices and presents a jewelry workshop, for all skill levels, that teaches contemporary art themes and practices. There are two units. The first teaches metal texturing, shaping and simple soldering skills while, focusing on art that deals with spectral and compensatory remembering themes. The second unit teaches bezel setting while focusing on alternative to the establishment art themes. The lessons in the workshop were also created using contemporary art teaching techniques and new principles and elements of design.

Key Words: Art Curriculum, Jewelry Making, Silversmithing, Contemporary Art

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CHAPTER 1: Introduction

When I was a junior in high school, I had a brief run-in with contemporary art when my class went on a field trip to New York City. We went to the MOMA and the Whitney. I do not remember the main exhibits or anything really specific about the day, but I remember thinking that this art was not like the art that I had learned about my whole life. I was mystified. “What is this crazy stuff?” I remember thinking. Unfortunately, that was my last real contact with modern and contemporary art until late in college, when I took a modern and contemporary art class as a junior. My art education in school and at home had always centered on “cool” modernism and classical works. Once in a while it would tread cautiously into the realm of abstract expressionism in the form of a Jackson Pollock or Jasper Johns, but it mainly stayed in the comfortable world of Monet, Cassatt, and Picasso. I am happy with my education and the historical background I received, but I can’t help wondering how my life and my art would have been affected had I been exposed to more contemporary art and practices. I currently teach silver smith jewelry classes at Sundance Mountain Resort in Utah. It is a wonderful and exciting job. In this thesis, I look at art education using both a historical and contemporary lens, and present a curriculum for a jewelry workshop that focuses on contemporary themes and practices.

My personal experience with art education and of feeling somehow deprived of new and fresh art is only one of the reasons why I have chosen to create a workshop focusing on current art. Another factor that influenced my direction was studying Olivia Gude’s articles on the importance of new and up-to-date curricula. I was influenced by two articles in particular: “Principles of Possibility: Considerations for a 21st Century Art & Culture Curriculum” (2007) and “Postmodern Principles: In Search of 21st Century Art Education” (2004). In these works Gude outlines the need to get away from using elements and principles of design as the focus of

creating lessons, and the importance of making art for our time and place. Another of my influences was a class on contemporary art offered by Jeff Lambson at the Brigham Young University Museum of Art. Jeff is the museum's contemporary art curator. He previously worked in the contemporary art department at the Smithsonian Institution's Hirshhorn Museum in Washington, DC, where he worked with many well-known contemporary artists. In Jeff's class we looked at and read about many artists and I learned much about what is going on in the art world today. This was a wonderful class and I have used many things I learned in it in my thesis, which describes the characteristics of an art curriculum based on contemporary art.

One book that we looked at in Lambson's class was particularly influential to my curriculum. I specifically borrow ideas and language from it for themes in my lesson units. This book is Hal Foster's *Design and Crime*. The excerpt I reference extensively is "This Funeral Is for the Wrong Corpse" (2002). In this essay Foster describes and attempts to classify art of today or art after the "end of art" as he calls it in response to Arthur Danto's book, *The End of Art*. He discusses four main classifications for art being made currently, which he calls: "traumatic," "spectral," "nonsynchronous," and "incongruous." I have used these classifications in my lessons, and included many of the artists he cites.

This thesis describes how curriculum can be designed using the practices of contemporary artists. This approach to teaching and learning is more fully described in a curriculum for a jewelry workshop. My exposure to contemporary art has made my own art more meaningful and relevant. The end goals for my students and the purpose of the workshop described in this thesis is twofold: to expose students to and lead them to better understandings of the art of our time and to enable students to create art that is relevant to current issues and themes. Art of our time and place is exciting and something students can relate to. It introduces

current ideas and themes that are relevant to their world and can prompt new and exciting ideas and artwork.

CHAPTER 2: Review of Literature

Unlike other disciplines, where knowledge and facts grow in a more linear manner and build upon new discoveries that are often widely or universally accepted, philosophies and practices in art are based upon creativity, personal subjective feelings, and expression. Philosophies in art move in many directions concurrently and often begin with complete rejection of previous ideas and practices. Because of this unique characteristic, artists and art educators frequently need to adjust and change philosophies and teaching practices. Because much art and art making relies on subjective experience, it can be difficult for someone to understand who comes from a background where objective and concrete facts and principles are paramount. Consequently, it is important for art educators to be involved with the issues, artistic discourses, and critical dialogue of the day and to have a good understanding of the historical movements that have led to where art is today. This review of literature gives a brief overview of developments and trends in art education over the centuries. It will then describe postmodern approaches to art and visual culture education.

A Brief History of Art Education

Societies are integrally connected to their art, which is why it is important for art education to include the study of contemporary art. How does what we make today reflect who we are at this point in history? Much of what we see and know today about ancient civilizations comes from what they created. Their art reflects and teaches us about their ideals and lives. For example, in ancient Greece and Rome, art was an important part of their living environments privately and publicly, but for the most part, art was not thought of as a high profession. Art education occurred in guilds and master–apprentice relationships. Philosophers and educators did not deem it as especially important for higher intellectual development and learning,

although drawing was included in the educational writings of some famous philosophers as being beneficial. Art was often commissioned by the wealthy and the state as tools of propaganda, worship, and devotion (Howgego, 1995),

Academies.

The sixteenth century marked the beginning of art academies in France, Italy, and eventually England. The academies became serious centers of study and learning for artists, and they were the places you had to go if you wanted to be accepted and taken seriously. Very specific teaching philosophies were devised and implemented, and those philosophies provided the criteria by which art was deemed successful. Academies would, for example dictate what medium and subject matter were best. Subjects such as lower class people or every day mundane activities were not considered good art. Academies had strict guidelines for who would be accepted into their shows. Art at this time was seen and appreciated as culturally enlightening and refining. The academies have had lasting and important influence on art programs and art education philosophies through the centuries. Some current art schools have features very similar to those of the academies. Some institutions use classical atelier models of teaching, including the application and use of overarching philosophies that define what is considered to be good art. In the academic approach, for example, a level of mastery in drawing is required before beginning the study of painting. Another similarity that current art programs have to the academies is that often teachers must themselves make it successfully through the programs that they want to work in (Daichendt, 2010).

Public Schools Art and Design.

The beginning of public education had a great impact on art education. When government schools were started in England in the mid-1800s, the arts were included as an important aspect of a well-rounded education. At this time, Henry Cole was the English

government's appointed art education developer. He believed that "at its most proficient, all creative work is designing" (Thistlewood, 1986, p. 75). His philosophies and curriculum followed his belief that art education led to better designers and laborers that would benefit society. This was during the Industrial Revolution and a time of progress through industry. Cole's curriculum implementations and philosophies followed his preoccupation with art as a benefit to society and industry. His long tenure in his position suggests that his approach was valued and accepted by non-artist leaders in government. His teaching philosophies remained popular in the English education system for 50 years. Art as a means of creating good design that benefits society is still a popular idea in art education today, although the lines between art and design are now more prominent. Design is an important part of many art programs today and often has its own department in universities. A great example of the use of Cole's philosophy was the Bauhaus in Germany. In the 1920s the Bauhaus promoted the idea that great art and design could elevate life and society and that art and design could work together. The Bauhaus instructors sought to establish a basic vocabulary of art making that included elements and principles of design. They also believed that beauty, color theory, composition, creativity, and spatial design had great value and benefit to mankind.

Multiple Philosophies and Child Centered Learning.

The early twentieth century saw many artistic movements in response to then-contemporary political, social, industrial, scientific, and philosophical revolutions. Modern art, which began with artists like Picasso, Van Gogh, Seurat, Klee, and many others, was in full swing, rejecting academy rules and seeking for new forms for what art could be and do. Many artists were experimenting with teaching these new ideas and philosophies. Franz Cizek and Victor D'Amico, were influential art educators around this time. They developed ideas about

child-centered art and self-expression. They believed that art was not only about design, but was also about sharing ideas and expressing internal creativity. Modernism embraced the idea that children had unique artistic gifts that could be emulated by artists. Consistent with these ideas, Cizek's promoted non-intervention techniques in art education. He shared the belief that art education should not inhibit children's innate artistic and creative proclivities. D'Amico, head of the MOMA's education department from 1937 to 1969, advocated child exploration of the environment and greater freedom of creativity. These ideas about creativity and the importance of personal expression were very influential among art educators at many levels (Woon, 2010).

Elements and Principles of Design.

Arthur Wesley Dow was another very influential art educator whose philosophies are still extremely prominent today, 100 years after their introduction. He was an art teacher, and he also taught art educators at the Teachers College at Columbia University, which furthered his influence in the field. He taught hundreds of students, including Georgia O'Keeffe and Max Weber. His students spread his pedagogy, which was based on the idea that art should be based on elements of composition and design. He was also an influential and rather prolific writer. Dow identified and classified the elements and principles of design for art (Mock-Morgan, 1976). He believed in and created formulas that could be taught systematically to make successful compositions. His principles and elements of design enable students and people to discuss and think about art in specific and abstract terms. They are very popular and have been the basis for many curricula over the years. A 2001 survey of art teachers showed that the majority of them believed that teaching Dow's elements and principles of design was their major education goal (School Arts, 2001). The elements and principles of design may be very useful and popular among art educators, however, but some art educators, including Olivia Gude (2004)

believe that they should not be the basis of lesson plans, and are insufficient for an effective twenty-first-century curriculum. Gude believes that using the elements as the basis of a curriculum leads to lessons that are “a shadow of what was modern, fresh and inspirational 100 years ago” (p. 6).

Art education from the 1950s to today has followed the long and diverse road begun with modernism, when artists began to break away from the restraints of academies by putting on their own shows and forming their own groups. This led to freedom to be more creative and to explore many modes, ideas, methods and subjects with art. Consequently, there are many things going on in the art world at the same time. Since the end of World War II, the popularity and acceptance of art and art education has grown. Most universities now include fine arts departments. But, even within the same department, educators teach many different art theories and philosophies. Historical art movements have influenced many different teaching styles in education programs. Abstract expressionism, non-objective art, pop-art, post-painterly expressionism, minimalism, body art, conceptual art, land-art, performance art, feminist, and neo-expressionism movements are just a few of the theories, movements, and directions that art has taken in the twentieth century. Recently, new social and cultural perspectives have been taken into account, and great strides in technology and information availability have changed the educational landscape. Information about art, artists, techniques, and methods are readily available online. Students have much greater access to what is current and new. Educators need to make sure they are informed and conversant with these developments.

Discipline Based Art Education.

The 1980s saw the creation of Discipline Based Art Education, a philosophy supported by the Getty and developed by many scholars. This philosophy has been a popular and influential model for art education during the last 30 years. It promotes a focus on four specific disciplines:

aesthetics, art history, art criticism, and production. Other philosophies advocated in the last 30 years bring production and studio time to the forefront of education philosophy (Daichendt, 2010). Chuck Close is a proponent of more studio time for artists, saying that when he was in school students learned to talk about art before they could even create it (NGA.gov). Some educators believe that production is critical for good art education and others believe that art education should be more about critical discourse and art appreciation. From my perspective as an artist, I feel that more studio time leads to experiential based learning and problem solving. It is also a great way for students to find their own voice, develop techniques, and determine what methods are best for them. The disciplines taught within DBAE can also be very important to good art education, since they place the work of art as a central focus for the curriculum. These disciplines give a broader look and greater story to art and where it comes from. They also help students to think and talk about what they are doing.

Current Trends in Art Curricula

So what does the art education literature says about art curricula today? And what constitutes a great twenty-first-century, postmodern art education? Many art educators and artists are joining this conversation and sharing their ideas, and there are many opportunities to do so. There are many annual and semi-annual meetings and conferences where important issues relating to the field of art education are shared and discussed. There are many journals, websites, blogs, and forums dedicated to art education and contemporary art. A few examples include schoolartsroom.com, a blog written by the editor of Schoolarts magazine, inDESIGN.blogspot.com, and makejewelrydaily.com. Many teachers also have their own blogs or websites where students and parents can get information about classes and lessons. Some of the most relevant and recent popular topics in art curriculum development are interdisciplinary

approaches, thematic inquiry, visual culture, service learning, local and global community focus, feminist approaches, pop-culture approaches, and art of the “the Other or underrepresented people” (Bain, 2010).

Olivia Gude (2007) has written extensively on what she believes great twenty-first-century art curriculum should involve. She believes that art curricula should include lessons that invite students to form ideas of self, investigate community themes, help students encounter differences, lead to attentive living, empower students’ ability to experience their world, and deconstruct culture. She believes that art curricula today should enable meaning making and real engagement with the students and their surroundings. She postulates that the external pressures of national and conventional state standards and guidelines are not ideal or sufficient structures on which to elaborate a curriculum. Gude calls on educators to consider historic and contemporary issues and look at individual students when creating lesson plans.

Gude introduces themes that illustrate her ideas on great twenty-first-century art curricula. Her themes and standards invite students not to illustrate known aspects about themselves, but to use indirect means to discover, reflect, and recall experiences that make them who they are. For example, students are invited to explore how they are defined by an object that they really desire and then are directed to create an artwork about this aspect of their identity. Other lessons would engage students with experiences that they share with those they live with and with issues of real concern in their community. Students could identify problems, consider barriers to change, and pose solutions, creating projects that address these issues and bring them to light. These types of projects introduce students to the idea of thinking about themselves within their community and help them form larger ideas of self and understand their places in larger contexts. Other lessons would invite students to become familiar with their classmates’ art work as well as the work of

different cultures through first-person perspectives with guests, videos, and other media. Other approaches include the deconstruction of the visual components of society that they come across daily, like commercials and propaganda, and create works of art that explore these ideas. These lessons help students see how their thoughts and desires can be shaped by immersion in global visual representations and help them interpret ideas around them and build sensibilities to art in their every-day lives.

The Value of Art Education

Almost all accredited schools today include art as part of their curriculum, evidence that it is now understood to be generally important to education, but the specific answer to “why?” is sometimes elusive. Art as a creative outlet and as freedom to express oneself in different ways are apparent answers, but for those who have not experienced or embraced the arts in their lives, these answers are hard to fully comprehend. In this section I discuss some findings from prominent researchers, educators, and scientists who share-specific reasons why art is an important and necessary part of a good education and how these findings are being implemented today.

Recently, researcher Paul Daichendt found some common goals held by educational professionals, parents, and students relating to what education should do for the learner. Most people, he found, desire education that challenges, affirms, expands, inspires, and leads students to question their understanding about the world and themselves (Daichendt, 2010). Other commonly held educational goals include helping students become effective and contributing members of society and critical thinkers and consumers. Art can be a great vehicle in reaching all of these goals.

According to curriculum designer and researcher Paulo Freire (1970), good education requires opportunities to make connections between students' own world and what is being learned. He believes that curricula should strive to teach awareness of reality and of self. In 1996, the National Association for Education of Young Children (NAEYC) supported this notion, saying that children thrive in education when they experience learning in relevant cultural contexts. Renowned child educator John Dewey (1966) taught that constructivist and discovery-oriented curricular approaches lead to the whole child being educated. These three ideas—connecting students to their world, enabling cultural contexts, and facilitating meaningful constructional discovery—are at the very base of many postmodern and twenty-first-century art education philosophies. The principles and themes that Olivia Gude (2007) offers as important in contemporary art curricula specifically relate to these educational ideals and goals, especially her themes—forming ideas of self, investigating your community, encountering differences, and deconstructing culture.

Another reason art education is a necessary and important addition to all other subjects is because other subjects are often taught as fact based and as having only one right answer. This leads to repetition, memorization methods, and limited free thinking. Kohn (2004) believes that students today seldom have opportunities in school to pursue their own interests in activities, which facilitates thought and language development. Autonomy, play, and creation should be a very significant part of art education today. According to Gude, good twenty-first-century curriculum enables and allows for aspects of play (Gude, 2007). Play is free creation time with no problems to solve and no right answers. It gives freedom of materials and choices and offers time for students to find their own problems and creative solutions. Daniel Pink (2010) talks about how vital this type of autonomy is to individuals' well-being and learning. He states that

freedom and autonomy are necessary in creative pursuits and lead to intrinsic motivation and more success in all areas. When students are not allowed freedom and time to create, it can stifle learning and development. Since not as much freedom and pursuit of personal interests occurs in other subjects, art classes are an important outlet and compliment to other school disciplines.

According to Christensen and Kirkland (2010), another problem in today's classrooms is that students are not receiving enough cultural context and self-forming educational opportunities and that specific relevant subjects are being broken down into insignificant parts that are not meaningfully related to one another and to the individual student. According to Gude (2007), an overarching goal of good twenty-first-century art education should be meaning making, where connections between students and the subject are vital. When students learn meaning making and how to connect themselves to the bigger picture in the art room, this skill can be applied further in other areas. There are many techniques and practices in art rooms today that can achieve this goal. Teachers use visual journals where students draw, sketch and write answers to specific questions about themes being discussed and about their own connections to them. This invites critical thinking and connection making on an individual basis. Also, many practices and aspects of art are discussed by the class, including art history, aesthetics, and criticism, to allow students to make and connect meanings from different angles.

The individualized learning opportunities that art enables are especially important today when one-size-fits-all lessons are the norm. Some, like Christensen and Kirkland (2010), believe that the No Child Left Behind congressional act of 2002 is somewhat responsible for this problem. This act puts a lot of pressure on educators to meet testing standards and assessment marks leading to a focus on extrinsic, non-individualistic goals. It also often slows down the learning of the higher achieving students so that all students are at the same pace. Art education

is included as a necessary subject within the legislation, but it is not assessed the same way. This enables more freedom and individuality for teachers to evaluate student progress, but it can also diminish the stature of art relative to other subject areas. Art has a very individual component. There are many differences among children's creative thoughts and ideas, and art education provides opportunities for personal expression that may not exist in other areas of the school program.

Another reason art education is a vital and important subject is how it teaches critical thinking. In 2002 the Association for Childhood Education International (ACEI) reported that exemplary educational settings furnish an abundance of materials that promote problem solving, critical thinking, and creativity. They state that these help students to develop innate talents and abilities. They also report that art, music, dance, and drama enable this development and help children develop self-identity and integrity about their cultures (ACEI, 2002). According to Christensen and Kirkland (2010), art awakens senses, enables encounters for discovery, stimulates wonder, causes questioning, and adds dimensions of reflection. The physiologist Wolfe (2001) states that physiologically, humans assimilate more information from visual stimuli than any other sense.

Art education is important for many reasons. It enables students to use and engage their faculties and senses, which leads to language, motor, and cognitive development. It can help children construct personal meaning and requires students to think about themselves and ask important questions. It engages students with their communities, their cultures, and the cultures of others. It promotes freedom of thought and autonomy in decision making. It helps students to be visual thinkers, to make educated choices as consumers in a world of visual stimuli, and to bring aesthetics into their daily lives. It also offers opportunities for individuality and personal

expression. Art education helps to achieve many important and vital goals of education and leads to growth and development of children and adults.

Characteristics of a Twenty-First Century Art Curriculum

Now that we have taken an historical look at art education, and have learned how art facilitates learning, we will outline the components that a twenty-first-century art curriculum should include. Based on my research and the writings of Gude and Duncum, characteristics of a good twenty-first-century art curriculum should include: use of new media, visual culture studies, application of teaching skills that lead to critical thinking, freedom of creativity, focus on production, and connection with contemporary art or art of our time.

New Media.

The world of K–12 students is full of multimedia elements and vast varieties of information sharing and searching. According to art educator Craig Rowland, transitions in technology have led from twentieth century repository style information to a twenty-first century dynamic, interactive, participatory and content-showing information environment (Roland, 2010). The Internet and technology truly have become interactive tools. YouTube, Twitter, Facebook, blogs, online chatting, podcasts, and eBay are just a few examples of the personal involvement that media has enabled and encourages. This is a wonderful and exciting transition, especially for art education where participation and sharing creative ideas are at the forefront. Use of new media is a necessary addition to lessons and a great way to connect to students. There are web-based galleries, podcasts, student online galleries, art forum websites, videos that offer first-person perspectives from artists, and many more possibilities. The Internet has in itself many different ways to become a new medium for art.

Oregon-based artists Harell Fletcher and Miranda July, for example, created a website www.learningtoloveyoumore.com as an art piece for the San Francisco Museum of Modern Art. This website gave anyone interested assignments, such as climbing to the top of a tree and taking a picture. Then the site invited them to post what they come up with along with information about the location and anything else they felt to share. This website ran for eight years and is still available as a gallery of artworks run by the museum.

The band Ben Folds Five uses an interactive Internet video website in some of their shows that connects you randomly to other people all over the world via Skype. They project the Skype video on a large screen for the fans to see and sing songs to the person. Many things found on YouTube can also be counted as artworks as well. For example the group The Gregory Brothers creates satirical and controversial music videos out of news clips and other serious media.

In our day and age the Internet has begun to broaden the scope and realm of art and to blur the lines between what is accepted as art and what is not. It is important that we as art educators are aware of this and utilize it to connect our students to art. Another prominent art educator, Flavia Bastos, recently stated that “as art educators of this century, we need to be prepared to engage with new media, capitalizing on the natural affinity between art and technology” (Bastos, 2010, p. 5). Not only do technology and new media offer many new and exciting options for exploration and learning, but they also combine artistic and scientific knowledge and can be a great tool for integrating subjects.

New media also includes using new types of art making. Digital prints, film, photography and other art making techniques can and should be explored as creative outlets and mediums. Photoshop is a great tool for manipulating and exploring compositions as well. At a

recent College Art Association conference, 4,000 art educators, artists, art historians, and students gathered to discuss current issues in the field. Application of new media to curriculum and new media curriculum funding were major topics discussed (Leonardo, 2010). Google Image Search is also a great tool. It allows for rapid accumulation of visual information, which can be used in many different ways in the art classroom.

Visual Culture Studies

With the change in and prevalence of interactive information and technology in our everyday lives, and especially the amounts of visual information that we and our students see daily, visual culture becomes a very important component to twenty-first-century art curriculum. Visual culture studies include interactive learning and analysis of contemporary visual subjects and imagery that we are confronted with every day. According to Paul Duncum (2010), an art educator who writes extensively as a proponent for visual cultures studies, we live in “a world in which imagery has come to characterize everyday life in an unprecedented way” (p. 6). He states that visual culture studies give a “contemporary lens” that helps us understand and deconstruct this imagery and helps educate students to become conscious consumers and members of society. It is important that these skills are taught in the art classroom where visual information and stimuli are also important. The art classroom may be the only place where students can learn these skills. Duncum has even gone on to create his own set of for visual culture studies in response to Arthur Wesley Dow’s principles and elements of design created over 100 years ago. Dow’s original principles and elements were abstract principles and vocabulary for art making that taught students and teachers how to talk about, think about, and create art. His principles have been and are still very successful and influential in the art education world. They continue to be the basis for many national art standards today, although some argue they are outdated and inappropriate for our time. Duncum’s new principles for

visual culture studies are similar to Dow's in that they also teach principles and vocabulary as a teaching tool, but his principles are focused on the contemporary theme of visual culture.

The first of Duncum's principles is the idea of *power*. The idea behind this principle is the fact that imagery is a vehicle of power involving assertions of ideas, values, and beliefs that serve an interest. He believes viewers should ask themselves certain questions about power when viewing images, questions like, "Who is exercising power through this image?" and "What kind of power is being exercised?" The second of his principles is *ideology*. Duncum believes that visual culture is saturated with ideas that reveal hopes, fears, expectations, certainties, uncertainties, and ambiguities—in short, people's ideologies (2010, p. 7). These ideas need to be recognized and identified. The third principle is *representation*, specifically how ideology is displayed. The fourth principle is *seduction*. Duncum believes that most ideologies work because they are constantly bombarding us through repetition and the use of seductive forms. The final three principles are *gaze* (how we look at images and our predisposition to look in certain ways), *intertextuality* (the fact that all imagery refers to other cultural texts, like books, poems, music, and other imagery), and *multi-modality* (the fact that today there are no purely visual images). Duncum states that almost all imagery that comes to us on TV, in movies, in print, and on computer is combined with text. I find many of these principles interesting and helpful in teaching students how to think and talk rationally about visual culture. I think that these studies are an important component to a good curriculum today.

New Principles and Elements of Art Education

The next contemporary art educator I will discuss is one I have already referenced: Olivia Gude. She is a Chicago-based art educator and director of the Spiral Workshop, a weekend art program for city teenagers. Like Duncum, Gude has also proposed a set of principles for art pedagogy that should be included in a twenty-first-century art curriculum. Her principles, along

with Duncum's, lead teachers to develop teaching skills that promote students' thinking critically and creating thoughtful artwork that has meaning. She is part of the group that finds the continued use of Dow's principles and elements of design to be outdated and leading to art that is not authentic. A core belief behind Gude's philosophy is that art curriculum today needs to be about the art of today. She states, "We owe it to our field and students to study the art of our times and to begin with probing questions and far-reaching goals" (2004, p. 7). She believes that when we ignore and do not address what is current and what is going on today in the world and in art, we do not connect with our students in ways that are relevant to current issues. As I discussed earlier, many students are very connected with information and ideas via easily accessed information. A lot of contemporary art is about current issues. When we do not address this, we fail to teach our students to personally connect with art and see that it is relevant and useful to them. If curriculum focuses only on older models of art students are not given access to the practices of contemporary artists. Gude's and Duncum's principles for art teaching in the twenty-first-century provide principles and vocabulary to teach students to think and talk about art of today. Her post-modern principles, in contrast to Dow's modernist principles, include *appropriation* (the use of another's artwork or design in a way that makes it your own or makes your own statement), *juxtaposition* (something greater than contrast), *recontextualization*, *layering* (layering imagery to evoke responses from the subconscious mind), *text and image interaction*, *hybridity/multi-media*, *gazing*, and "*representin*" (proclaiming one's identity); (2004).

In addition to sharing her twenty-first-century principles and elements of design, Gude also offers some basic implementation practices. These principles again stress the need for a focus on teaching art for our time and place and a belief in the transformative power of art. Her

strategies are derived from a thorough study of contemporary research done in art, media, education, community arts, and her own curriculum design at the Spiral Workshop. Proper stratagems for correct application of her principles and elements include lessons that allow students to play without restraint and external pressure, promotion of expanded awareness and self-forming ideas, investigation of community themes, facilitation of student encounters with differences, promotion of attentive living, validation of empowered experiencing, and facilitation of empowered making (Gude, 2007). She introduces a few lesson ideas and encourages art educators to think about their own passion for art and to apply these principles in coming up with what works for their individual students. I like many of Gude's principles and find that they promote and allow contemporary methods and art to be shared, learned about, discussed, and made, which is important to a good twenty-first-century curriculum. One aspect I think that I would not focus on as much as Gude, however, is the students' own community. Much of what Gude sees as teaching students about art of today has to do with their own place and community. I think that a lesson or two should focus on the student's community, but as far as a curriculum as a whole, the other lessons should expand upon the student's world, inviting study of larger national, international, and worldwide themes and art.

Creating and Production

Another way to help students to connect with art and learn to find meaning in it, besides learning and talking about art of our time, is to make art. A good twenty-first-century curriculum should have production and creation at its center. Students need to know how to construct, select, edit, and present. There needs to be a focus on creativity and self-expression. Many art educators, including Zimmerman (2009), believe that a return to a studio-centered practice is important in enabling this focus. Students should be responsible and involved in coming up with projects, having a say in material choices, and finding their own inspiration. Zimmerman

believes that this type of learning is in opposition to Discipline Based Art Education (DBAE) tenets that focus on subject matter, history, culture, aesthetics, and critique, though I believe that DBAE methods can, if properly implemented, allow for a studio focus as well. Free production and creation allow students to problem solve and apply knowledge because it gives time for students to take the tools, materials and skills they've learned and apply them. It enables play, practice, experimentation, expression, revelation, and growth by allowing for mistakes and trouble shooting and finding solutions. Lessons need to be made to push students to think critically and make decisions about projects. Affective teaching strategies such as asking thought-provoking questions encourage students to analyze topics from different angles. For example, students might explore how an object of their desire defines them in some way, Class, group activities, and writing prompts can lead to more informed creating. Many students need prompting and motivation to delve deeper and to think and create more meaningfully, but giving the focus and time on production is very important.

Jewelry Making

In my art schooling I focused primarily on painting and 2-d design. I took occasional classes in sculpture, clay and 3-d design, which I found really fun, but I never strayed too far away from the flat surfaces of paper and canvas. When I graduated with my BFA I taught only painting and drawing for three years, but then I discovered jewelry. I started learning metal smith jewelry four years ago after deciding to make some pieces for wedding gifts, and fell in love with the medium. I recently became the head silver smith instructor at the Sundance Mountain Resort Art Studios. Jewelry and metalsmithing is a wonderful art form and outlet for creativity although there may be some disconnect between jewelry art and prominent contemporary practices and art themes; for example, most contemporary art that we will explore

is not jewelry. There may be a distinction between jewelry which is often considered craft and fine art. However, in my workshop and unit plan I show how use of diverse contemporary artists, practices and themes teach important principles and concepts that facilitate creativity and creation of jewelry that connects to art of our time and place.

Jewelry has a long rich cultural history. Since people have been able to use tools, they have created art and jewelry to adorn them. Jewelry serves many different purposes, and offers various insights into ancient and modern times and peoples. The history of jewelry shows that jewelry tends to follow and sometimes even lead trends in art. The twentieth century is a good example of this with Art Nouveau and the Arts and Crafts movements. Much contemporary art today is installation, theory driven, and technologically based. Today, according to art educator Nadaner (1998), people are not interested in just showing or seeing an object or a depicted subject, but with interrogating the nature of representation. Robertson and McDaniels (1999) see a shift from art-for-art's-sake toward a greater concern with art's meaning in the larger society. Jewelry is often thought of as a simple object without depth, but jewelry creation and design can use methods and ideas that push the boundaries of art making.

Metalsmithing and jewelry classes are often found in national and international art programs, but as with most art curricula today, reform is needed in regard to the use of contemporary themes and practices. It is a very technical and skilled medium. Most lessons focus only on the techniques and tools, which robs students of a greater learning opportunities and chances to connect to what is going on now.

I recently took a contemporary art class from the Brigham Young University Museum of Art's contemporary arts director Greg Lambson. He continually asked us to write and talk about what we were saying in our art and why. This was a really interesting and helpful activity. It

helped me see and realize that the artist's idea is the most important thing in today's art. Artists today explore elusive aspects of our experience like memory, change, and irreconcilable experiences. This is the kind of things we need to teach students. In order to do this you must, according to educators Robertson and McDaniels, propel students to build technical skills and always seek new possibilities in order to effectively embody meaning (1999). New themes and teaching techniques are important in jewelry making in order to connect students to art and themes of our day and create art that is part of time. This is one reason I created a contemporary jewelry workshop.

Art education is a wonderful and exciting field. There are many philosophies, pedagogies, and methods available today. It is important to stay current and up-to-date on what is going on in the field as a teacher. A good twenty-first-century curriculum will include use of new media, visual culture studies, application of teaching skills that lead to critical thinking, freedom of creativity, and focus on production and connection with contemporary art.

CHAPTER 3: Curriculum

When I was finally exposed to contemporary art in college, I felt like I was in a new world. There were so many interesting things going on in art that I was unconnected with. It is exciting and informative to stay on top of and to be aware of what is current in the art world, but it is not easy. There are so many things going on and so many places to learn about them. Many art teachers do not stay up-to-date, or feel it is important to do so because they do not teach contemporary art. They rely on old methods like Dow's elements and principles of design and use the same tried and true artists over and over in lessons. My research has led me to understand how important it is to help students know what is going on now. As shared earlier, good education requires opportunities to make connections between students' own world and what is being learned. Good curriculum strives to teach awareness of reality, of self, and of community. Teaching students about art that is current helps them to connect to their world and invites more problem solving and meaningful discovery. The art that is being made today has to do with the problems and ideas of today, and new use of tools of today. In this workshop I have striven to teach about and connect students to art of today so that they can create jewelry with more meaning and relevance.

Themes

I chose to use three contemporary art themes practiced by living artists, broken up into two units. The themes are "Alternatives to the Establishment," "The Spectral," and "Compensatory Remembering of the Traumatic." All of these titles come from Hal Foster's book *Design and Crime (and Other Diatribes)*, in the essay titled "This Funeral Is for the Wrong Corpse." Here Foster classifies contemporary art into different groups. I found Foster's titles and classifications interesting and helpful, especially since it can often be difficult to bundle and

categorize contemporary artworks. I use many artists that Foster discusses and also add my own that fit into the categories.

“The Alternatives to the Establishment” unit takes a look at the art of Banksy, Damien Hirst, Takashi Murakami, and Ai Weiwei, four very popular and successful contemporary artists who have, in different ways, changed and gone against established parameters within the art world. Banksy uses a (not necessarily new) mode of expression by creating social messages in beautiful and unique ways, displaying them outside of galleries and museum on public and private walls through graffiti and tagging. Hirst’s artwork breaks boundaries and what is accepted as art. Murakami uses contemporary Japanese, some would call “kitsch,” motifs, media, and cartoons to create and make comments on “high art.” He also uses mass production and commerce in new and unprecedented ways blurring lines between “high art” and “low art”. Ai Weiwei uses many different outlets for his art, which is considered very radical and speaks out against oppression and civil rights violations in his communist country of China. I then take a look at the work of two jewelry artists, Rebeca Rose and Betony Vernon who do unprecedented things with jewelry. Rose makes social and political comments with miniature statue rings and Vernon makes statements with jewelry about sexuality and eroticism. Each of these artists has paved new roads in the art world with their work. This unit invites students to learn about how these artists have changed art and to think about and explore established guidelines that we follow just because they are socially or artistically accepted. It also invites them to think about things in this world they don’t like or agree with and to explore ways to share opinions and change them with art and tools of our time.

“The Spectral” unit introduces the work of Rachel Whiteread and jewelry artist Sherry Truitt, and has to do with art that incorporates things from the past that are always with you, like

ghostly auras. Whiteread is an English artist who is primarily a sculptor. In her most famous works Whiteread casts the insides of old tenement homes and rooms, creating and displaying the negative spaces. These casts capture parts of the home that are often overlooked or forgotten, the negative, unoccupied areas under chairs and inside fireplaces. Her work picks up debris like pieces of wallpaper and broken floorboards, and has an interesting nostalgia and forgotten quality, like illustrations of the past. Truitt creates jewelry from things like fragments of her dead mother's old chalk board and maps and old pictures.

In the last lesson I pair the "Spectral" theme with "Compensatory Remembering" because they complimented each so well. Both investigate the past and have to do with memory- their own or others. "Compensatory Remembering" explores the idea of creating works of art about important events or experiences not felt firsthand by the artist. We take a look at some of the work of Guillermo Kuitica, Bob Gober, Maya Lin, and Harrell Fletcher. These artists research, reflect upon and create art about these experiences for different reasons including educational, personal attachment, and invitation. Kuitica's artwork explores the dirty wars in Argentina in the mid-twentieth century, something he did experience, but did not personally know the people specifically who were taken in "night raids" where the government in power kidnapped hundreds of civilians, deemed radicals, who were never ever seen again. Gober explores feminist oppression and slavery in the United States among other things, Maya Lin's Vietnam War memorial addresses the Vietnam War, and Harrell Fletcher's photographs of the Vietnam War memorial museum in Vietnam also give new and different perspectives of these traumatic experiences. None of these historical happenings were experienced by the artists in the first person. In the lesson we study how these artists depict their feelings and impressions of these second hand experiences in their art.

The lessons in this workshop not only introduce students to current art, but also current tools and mediums using contemporary teaching methods. In my research of contemporary art education I really admired the writing of Olivia Gude and Paul Duncum. When I began my unit plan designs I created a list of contemporary elements and principles of design and visual culture, and some specific teaching principles from their writings that I wanted to implement. The list is as follows and includes Olivia Gude's contemporary principles for art education and art making:

Appropriation

Juxtaposition

Multi-media

Allowing play

Self-forming ideas

Investigation community

Encountering differences

Empowered making

Text and image interaction

Creation at center

Paul Duncum's principles for studying visual culture include:

Power

Ideology

Gaze

Intertextuality

Multi-modality

I list these principles and elements in each unit plan and within the lessons apply learning activities that fulfill or teach them. Examples of learning activities include PowerPoint presentations and using different media like movies and music, journal prompts, small group discussions and activities and class discussions. I also define and teach a few of the principles of art and visual culture on multiple occasions. For the principles that I do not teach to the class I described how they are achieved by learning activities.

Tag Cloud

To aid me in coming up with my list of principles to apply to my lesson design I decided to create a “tag cloud” of words found in Gude and Duncum’s articles. A tag cloud is a tool that helps in gathering and sorting through ideas and data found in large texts. In the program found at tagcloud.com, you enter your desired texts and it finds and lists the words most frequently used. The articles I entered into the program are “Postmodern Principles: In Search of a 21st Century Art Education” (Gude, 2004), “Principles of Possibility: Considerations for a 21st-century Art & Culture Curriculum” (Gude, 2007), and “Seven Principles for Visual Culture Education” (Duncum, 2010). I entered each article individually and created a list of words for each and then I created a tag cloud-generated list for all three articles together. Finally, I cut and pasted all three lists into the program and came up with a final list of words that were most frequently found. This is the list of words that was produced:

aesthetic; art; artists; artworks; community; consider; contemporary; created; culture; curriculum; design; education; elements; example; form; gaze; gude; images; important; include; issues; learn; life; making; meaning; media; offer; others; postmodern; power; practices; principles; projects; quality; represent; school; social; structure; students; teachers; teaching; theory; today; traditional; understand; used; various; visual; work; world

While this list was not a crucial factor in my curriculum, it aided me in my process of designing the lessons. I was able to generate ideas that helped me to stay in tune with many of the principles that I felt inspired by and have striven to adopt as part of my teaching pedagogy.

The curriculum units focus on a jewelry workshop and are designed to incorporate both contemporary art and visual culture. They follow various principles for art making and art pedagogy as described above, derived from the work of Gude and Duncum. The aims of the units described here are to connect the craft of jewelry making to larger issues in contemporary art and visual culture and to engage students with meaningful art making that extends beyond the acquisition of skills.

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**THE SPECTRAL, COMPENSATORY REMEMBERING AND ALTERNATIVE TO
THE ESTABLISHMENT ART**

A contemporary Jewelry workshop for all skill levels

“We owe it to our field and students to study the art of our times and to begin with probing questions and far-reaching goals.” –Olivia Gude

Overview

This curriculum describes a jewelry workshop based on contemporary art themes and teaching practices. It introduces current art themes and contemporary approaches to art, as well as important techniques in jewelry making including soldering, metal texturing and shaping, and creating a bezel set piece. There are two units within this curriculum, one for each day. The first unit covers shaping, texturing, forming and soldering metal into rings, cuffs and pendants. It will examine contemporary art about the spectral and compensatory remembering of traumatic events and their connection to jewelry creation. The second unit covers bezel set, advanced soldering techniques and finishing. This unit goes over contemporary art that is alternative to the establishment. Both units include a group discussion component, journal writing prompts, demonstration of skills, focus on individualized production and critique.

Materials

The amount of materials will depend on the class size

1. various sized copper wire

2. various gage copper plate metal
3. various size silver wire
4. various gage base plate metal
5. various sized cabochons and stones for setting
6. silver solder
7. boric acid
8. flux
9. pickle

Tools

10. steel wool
11. various grit sand paper
12. various anvils
13. dapping blocks
14. letter punches
15. shape punches
16. ball peen hammers
17. metal chasing hammers
18. pick hammers
19. cross hatch hammers
20. needle and flat nose pliers
21. jewelry saw
22. bench pin
23. metal burnishing tools
24. dikes
25. various sized metal files
26. metal scissors
27. wire cutters
28. soldering torches (acetylene)
29. soldering blocks
30. copper pickle
31. third hands
32. ring shank sizing ruler

33. binding wire
34. mallets
35. micrometer
36. Tripoli and red rouge polishing machines
37. soap
38. toothbrushes
39. dremmel
40. water
41. paper towel

LESSON INTRODUCTION

This is not a class just for making pretty things; it is also for those who are interested in jewelry as art. This class focuses on information about themes and practices going on today in art and jewelry. It will introduce contemporary artists, practices, and approaches to help students think about, talk about and create art that is creative and relevant. Unit introductions will include memorable information about artists and the topics and incorporate multiple media sources. Art journals will be used and students will be given prompts to stimulate creativity and learning. Partner and group discussions and critiques will also facilitate imagination and creativity. Students will learn many hot and cold metalsmithing techniques, including bezel settings, soldering, and polishing. They will learn and try all techniques before creating individually designed and hand-made jewelry, culminating with a bezel set piece in silver.

TASK COMPONENT

In order for students to learn and remember themes and principles introduced in the lesson they will be involved in a set of learning tasks including journal keeping and partner and group discussion. The prompts and tasks will be inventive, hypothetical and personal with the intent of

helping students investigate themes, form ideas of self, encounter differences, see through a “contemporary lens” that will lead to empowered making.

	UNIT OBJECTIVES:
Olivia Gude’s contemporary principles of art education	Aesthetics- Students will discuss how and why jewelry can be art and understand how it fits into contemporary themes in art. Students will learn to explore, refine and discuss choices and ideas in their own art with the class and in journals.
Appropriation	
Juxtaposition	Art History-
Multi-media	Students will learn about specific themes and artists currently making art within these themes and learn how to research art historical ideas.
Allowing play	
Self-forming ideas	Students will learn about and gain an appreciation for the artists, Banksy, Murukami, Hirst, Ai Wei Wei, (Jewelry) Rebecca Rose, (Jewelry) Betony
Investigation	Vernon, Rachel Whiteread, Kuitica, Maya Lin, Harrell Fletcher.
community	Art Production-
Encountering differences	Students will learn the skills of hammering on an anvil, metal texturing with letter punches, ball peen hammer, cross hatch hammer, design punches, doming
Empowered making	metal into bowls, shaping metal with hand tools such as needle nose pliers, creating bales for necklaces, sizing fingers and wrists, rounding rings and

Text and image interaction	bracelets on a mandrel, soldering a ring and bezel closed, torch use, soldering rings closed, using flux, pickling, filing, polishing, cutting bezels, soldering bezels, base plate cutting and soldering.
Creation at center	Students will create a ring, cuff and necklace out of copper. Students will create a bezel set piece out of silver with focus on the contemporary themes introduced as tools for design.
Paul Duncum's principles of visual culture	Visual Culture- Students will learn about Paul Duncums principles of visual culture education and gain an understanding of the underlying dynamics of images in our culture.
Power Ideology	Students will analyze jewelry ads and displays using Duncums ideas about visual culture and Gudes principles of art and design..
Gaze	
Intertextuality	Skills and Techniques: hammering on an anvil
Multi-modality	metal texturing with letter punches ball peen hammer cross hatch hammer design punches doming metal into bowls shaping metal with hand tools such as needle nose pliers creating bales for necklaces sizing fingers and wrist rounding rings and bracelets on a mandrel

	soldering a ring and bezel closed
	torch use
	using flux
	pickling
	filing
	polishing
	cutting bezels
	soldering bezels onto base plate
	cutting and forming baseplates
	safety in the jewelry studio

**UNIT ONE: ART OF THE SPECTRAL AND COMPENSATORY REMEMBERING,
METAL SMITHING A RING, CUFF AND OR PENDANT: Progression of Learning
Activities**

"One should either be a work of art, or wear a work of art."

~ Oscar Wilde

UNIT MOTIVATION and INTRODUCTION

The purpose of this project is to explore art work that has been created within the contemporary themes of spectral imagery and compensatory remembering. These are both

contemporary art themes that look at the past. Art that can be categorized as spectral explores and depict things that recall times gone by. These things tend to have a kind of ghostly feel or presence to them. Art that can be categorized as compensatory remembering depicts previous experiences, often traumatic, that the artist did not experience first-hand. In this lesson students will learn specific silver smith techniques in order to create a ring, cuff or pendant as a response to these contemporary themes. Students will also learn about contemporary elements and modes of making and thinking about art.

Unit ONE RING, CUFF and or PENDANT

1. Introduction to class. Share PowerPoint and motivation for the lessons and introduce contemporary art themes including the spectral and compensatory remembering and the artists using this theme. Introduce contemporary principles including appropriation, juxtaposition, multi-media, play, self-forming ideas, community investigation, encountering differences, empowered making, text and image interaction. Introduce the visual culture goal of seeing with a “contemporary lens”. This lens describes *images* as vehicles of *power* and *ideology*, which sets up a predisposition to see things a certain way or *gaze*. The idea is that images are not islands and connect with and refer to others or *inter-textuality*. Illustrate these ideas with examples.

2: Group discussion and journal prompts (Prompt about spectral and compensatory remembering and imaginary piece of jewelry within those parameters.) Have students share with a neighbor and then the class. See prompts listed below.

3: Demonstration of hammering on an anvil, metal texturing with letter punches, ball peen hammer, cross hatch hammer, design punches. Demonstrate doming metal into bowls, shaping metal with hand tools such as needle nose pliers and creating bales for necklaces. Demonstrate sizing fingers and wrists and rounding rings and bracelets on a mandrel. Demonstrate soldering

a wring and bezel closed. Torch use, set up of ring, flux, solder application, pickling, filing, polishing.

4: Production and play. Students will practice all techniques on copper and create a ring, cuff and or pendant.

5: Students will share with a new partner what they made and how they fared with the techniques. Then students will write in their journal about the experience and list all the techniques and tools with definitions.

Artists for unit one:

1. **(Spectral) Rachel Whiteread** was born in London and raised in the Essex countryside until age seven, when the family returned to London. Her mother, who was also an artist, died in 2003 at the age of 72. Her mother's death had a profound impact on Rachel's work. Her father died when Whiteread was studying at art school in 1989. She is the third of three sisters. She trained in painting at The Faculty of Arts and Architecture, Brighton Polytechnic, and briefly at the Cyprus College of Art, and later studied sculpture at London's Slade School of Art. She began to exhibit in 1987, with her first solo exhibition coming in 1988. She lives and works in a former synagogue in east London with long-term partner and fellow sculptor Marcus Taylor. They have two sons. Many of Whiteread's works are casts of ordinary domestic objects and, in numerous cases, the space the objects do not inhabit—the negative space. For example, parts of rooms like

the area underneath furniture. She says these casts carry “the residue of years and years of use.” Unlike many other Young British Artists, who she is linked with and who often seem to welcome controversy, Whiteread has often said how uncomfortable she feels about it. In 1990, she expanded on her earlier works casting negative space with *Ghost*. Here she cast an entire living space. This brought her to the attention of the public and critics. Like her earlier works, it shows signs of a place having been lived in, with patches of wallpaper and specks of color from paint discernible on the walls. It is a cast of an entire room from the working class Bethnal Green district in London’s East End. Another famous piece, *House*, perhaps her best known work, was a concrete cast of the inside of an entire Victorian terraced house. She completed it in autumn 1993 and exhibited it at the location of the original house— 93 Grove Road—in East London (all the houses in the street had earlier been knocked down by the council). It drew mixed responses, winning her both the Turner Prize for best young British artist in 1993 and the K Foundation art award for worst British artist.

images-

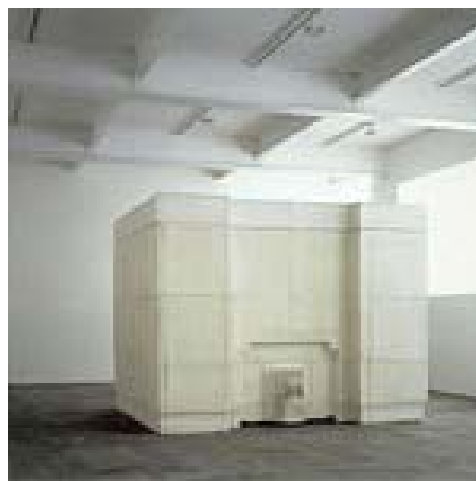




Image- (spectral) Brooch 1850, American, artist unknown Metropolitan Museum of Art collection

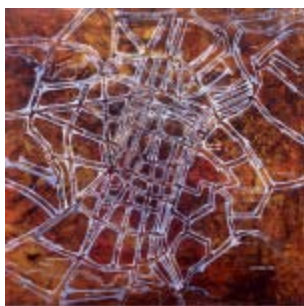
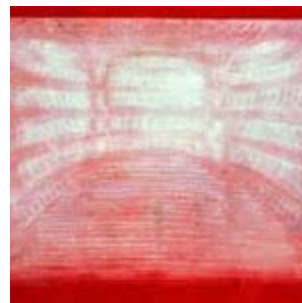


(human hair)

2. **(Compensatory Remembering) Guillermo Kuitica** is an Argentinian artist born in Buenos Aires in 1961. He lives and works there today. Kuitica's work is included in the Tate Gallery, the Met, the Hirshhorn, and the Albright-Knox gallery collections. He was chosen to represent Argentina in the 2007 Venice Biennial. In the late 1980s, Kuitica began to explore and use architecture and topography in his artwork. He likes to explore the ideas of private and community locations and space. Other ideas his work taps into are themes of traveling, maps, genealogy, and

memory. He combines world maps with architectural interior spaces to comment on the fact that borders and ideas of “place” are human inventions. He has transcribed topography onto mattresses as well, instigating thoughts on place, travel, and life paths. Of his work he has said that he uses the map “to get lost ... not oriented.” In *The Tablada suite III*, Kuitica again uses these themes of maps and blueprints by using some from famous buildings and prisons as well as some more obscure buildings. Kuitica’s opaque and sometimes vague transfers and renderings of these city street plans and building blueprints speak of haunted locations where many Argentinians who opposed the dictatorial regime were taken and “lost,” their fates still unknown to their families today. Kuitica’s artworks help to shed some light on this disturbing past that as late as the 1980s was not taken seriously by the media.

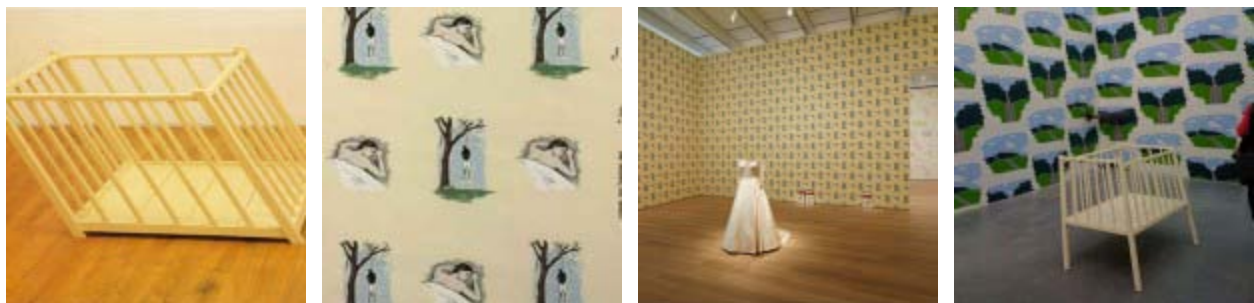
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3. **(Compensatory Remembering) Bob Gober** was born in Connecticut in 1954. He studied at Middlebury College and the Tyler School of Art in Rome. He lives and works in New York City. Gober deals a lot with familiar domestic objects like doors, legs, sinks, and body parts. His sculptures are extremely well crafted and meticulously detailed. He was chosen to represent the USA in the 2001 Venice Biennial. He has also shown at the Moca, Jeu de Paume, DIA art foundation, and five Whitney Biennials.

Gober often explores themes from his memories and childhood by recreating familiar objects from his home or studio. He also explores ideas of sexuality, politics, relationships, nature, and religion. He has recreated items like sinks, doors, cribs, chairs, bags of kitty litter, rat poison, baskets of apples, etc. He is best known for his large, room-sized installations, which often incorporate theatrical lighting and running water. His artwork has also been very controversial, like his life-sized concrete Madonna sculpture shown at the MOCA in 1997 with a culvert pipe coming through her abdomen, or his cozy fireplace with children's legs in it instead of logs. He also often alludes to troubled histories and pasts like slavery and sexism. These are often fuel for his art.

Images:



4. **(Compensatory Remembering) Maya Lin** says, “My work originates from a

simple desire to make people aware of their surroundings and this can include not just the physical but the psychological world that we live in.”

Maya Lin, a Chinese American, was born in Athens, Ohio. Her parents immigrated to the United States from China in 1949 and settled in Ohio in 1958, one year before Maya Lin was born. She studied at Yale, where she received a Bachelor of Fine Arts degree in 1981 and a Master of Architecture degree in 1986. She has also been awarded honorary doctorate degrees from Yale University, Harvard University, Williams College, and Smith College. She was among the youngest in Yale University history when she received an honorary Doctorate of Fine Arts in 1987. She is married to Daniel Wolf, a New York photography dealer. They have two daughters, India and Rachel.

In 1981, at age 21 and while still an undergraduate, Lin won a public design competition for the Vietnam Veterans Memorial, beating out 1,441 other competition submissions. The black cut-stone masonry wall, with the names of 58,261 fallen soldiers carved into its face, was completed in late October 1982 and dedicated on November 13, 1982. The wall is granite and V-shaped, with one side pointing to the Lincoln Memorial and the other to the Washington Monument. Lin’s conception was to create an opening or a wound in the earth to symbolize the gravity of the loss of the soldiers. The design was initially controversial for what was an unconventional and nontraditional design for a war memorial. Opponents of the design also voiced objection because of Lin’s Asian heritage. Lin believes that if the competition had not been “blind,” with designs submitted by number instead of name, she “never would have won.” Lin defended her design in front of the United States Congress and

eventually a compromise was reached. A bronze statue of a group of soldiers and an American flag was placed off to one side of the monument as a result.

In 2000, Lin re-emerged in the public life with a book she wrote discussing many topics including her artwork entitled *Boundaries*. Also in 2000, she agreed to act as the artist and architect for the Confluence Project, a series of outdoor installations at historical points along the Columbia River and Snake River in Washington and Oregon. This is the largest and longest project that she has undertaken so far. In 2009, Maya Lin was awarded the National Medal of Arts by President Barack Obama.

Images:



5. **(Compensatory Remembering) Harrell Fletcher** is an interdisciplinary artist from Portland, Oregon. He studied at the California College of Arts and Crafts. He is a teacher at Portland State University and has exhibited all over the country. He has done a lot of collaboration projects with the artist Jon Rubin. One very well-known work is his *American War* piece for which he visited Vietnam and went to a Vietnam War or “The American War” museum there and took many pictures, which he displayed in the states to give Americans a different perspective of this war. He has also done many online projects, including a website called *Learning to love you more*, (<http://www.learningtoloveyoumore.com>) with which he gave out assignments and anyone was allowed to post their outcomes.

Images=



6. **(Spectral and Compensatory Remembering) Sherry Truitt** is a jewelry artist from Wayne Pennsylvania who was born in 1980. She is a contemporary jeweler who owns and runs Sherry Truitt Studios founded in March 2004. She is married and a mom and works from her studio in the attic of her 1918 Craftsman bungalow. She crafts different lines of jewelry with different themes such as form meets function and vintage meets modern. She chose to go into jewelry because she wanted to

make pieces that were unique. I wanted to wear jewelry no one else was wearing. She is inspired by everyday objects and incorporates tools, magnets, spirit levels, maps and compasses in her art making functional wearable pieces. She also enjoys bringing the past into the future by marrying old objects with new settings. One piece she made is a chalkboard necklace made from a 50 pound slate piece that once stood at her mom's house. Her mom was a kindergarten teacher for years. She also makes jewelry out of vintage maps that can commemorate an anniversary, place a couple met, the birthplace of someone's mother etc.

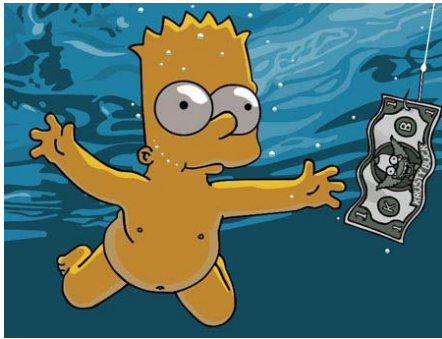
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Postmodern principles of art making

This section is to be taught during each unit with different visual examples. The list is repeated again in unit two with new examples.

Appropriation- incorporating or using another's artwork or design in a way that makes it your own, or makes your own statement.



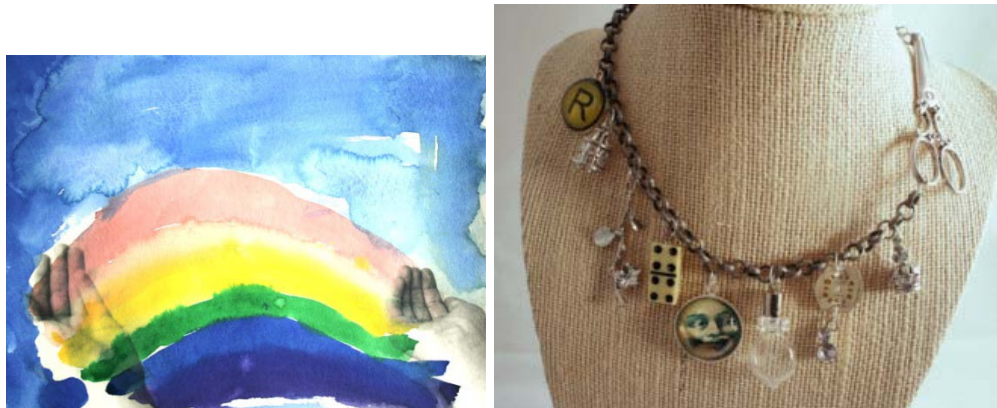
Juxtaposition- is something greater than contrast. It is the placing things side by side with the intention of creating a desired affect or making a statement.



Recontextualization- taking a text or sign from its original place and introducing it into a new context.



Multi-media- use of multiple mediums to create a desired affect



Allowing play- giving students the materials and freedom within the lesson to play and experiment without worrying about a final product. This will be discussed and implemented in the production component of the lesson with how you allow freedom of choice in materials and practice.

Self-forming ideas- giving students opportunities to reflect on their own experience and situation within the lesson and invite students not to illustrate known aspects about themselves, but to use

indirect means to discover, reflect, and recall experiences that make them who they are. This will be implemented with journal prompts and group discussions.

Empowered making- giving students the tools, technical skills, materials, time, and being there to teach and coach along the way so that students are able to feel confident and able to reach creative goals. This will be implemented by making sure that skills are understood and mastered by each student.

Text and image interaction- how visual components and text are combined and designed to achieve different results.



Creation at center- creating lessons with production and creation as the focus and core. This will be implemented through studio art making.

“We live in a world in which imagery has come to characterize everyday life in an unprecedented way.” Paul Duncum

Visual culture elements

Power- imagery is a vehicle of power involving assertions of ideas, values, and beliefs that serve an interest. Ask questions like, “who is exercising power through this image?” and “what kind of power is being exercised?”



Ideology- visual culture is saturated with ideas that reveal hopes, fears, expectations, certainties, uncertainties, and ambiguities- people’s ideologies. These ideas need to be recognized and identified. What do these images tell you about the artist’s personal beliefs? What visual elements are used to convey the artists beliefs about the topic?



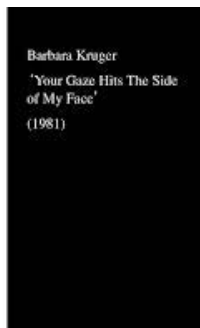
Gaze- how we look at images and our predisposition to look in certain ways.



Intertextuality- all imagery refers to other cultural texts, like books, poems, music, and other imagery. The discussion will explore how images are shaped with application or reference to other text.



Multi-modality- there are no purely visual images. They usually come together with music, animation etc.



Journal prompt- spectral and compensatory remembering:

1. People, places and things we come across in our lives can have big impacts on us. We are each unique individuals on our own road through this life. Depending upon our individual roads and who we are (with different likes, dislikes, upbringings, hopes, and dreams), people or things affect us very differently. Things enter our lives for a short time (or a long time) and leave behind imprints on who we are. These things could be

a stuffed animal that never left your side but met an untimely demise because of an older sibling, a spooky tree that freaked you out that you walked by every single day on your way to school, or even a childhood home that you moved away from. Imagine that instead of leaving invisible marks on you, ghosts of these important objects or events stayed with you and followed you everywhere. What would that be like? What would follow you? What objects or events have left impacts on your life? What has a ghostly presence in your life, no longer physically there but is always with you? How could you represent these things in jewelry? Answer these questions in your journal.

2. What are reasons why looking back on traumatic events can be important? What images and tools can be used to explore and depict them? How do these images and tools get us thinking about these experiences? Why do artists go back and reflect on something that they have not experienced? Is this important personally or generally? How can we depict these themes with jewelry?
3. Briefly share with a neighbor what you have written.
4. Class discussion: Can meaning be created by absence? Can meaning be created by color or shape? Can different meaning be created by the same object in a different setting? Talk about Appropriation, juxtaposition, use of multi-media. Talk about its use in jewelry making.
5. Write a paragraph describing an imaginary piece of jewelry that you have hypothetically already created using one of these themes, the spectral or compensatory

remembering.

UNIT TWO: ALTERNATIVE TO THE ESTABLISHMENT ART AND BEZEL SETTING

UNIT MOTIVATION and INTRODUCTION

The purpose of this unit is to explore art work that has been created within the contemporary theme; alternative to the establishment art. This is a theme that is not new. Artists have been sticking it to the proverbial man for hundreds of years. It is an attitude that has spring-boarded greatness in art in many generations starting with the modernists. However, it seems each generation has their unique mode of doing so. In our generation there are many mediums and avenues to use when going against the grain, paving roads that are not the accepted norm and speaking out against injustices small and large. In this unit we will look at different artists who break the mold and express their art in different ways. We will think about ways that people have, and that we can use to create jewelry that fits this theme. We will learn specific silver smithing techniques to create a bezel set piece of jewelry. We will also learn about contemporary approaches to art-making to help you in the creative process.

Unit TWO: BEZEL SETTING: Sequence of Learning Activities

1: Introduction to unit two- alternative to the establishment art and Bezel setting. Share Powerpoint and motivation for the lessons and introduce the contemporary art themes:

alternative to the establishment and artists. Re-introduce contemporary postmodern principles including appropriation, juxtaposition, multi-media, play, self-forming ideas, encountering differences, empowered making, text and image interaction. Introduce the visual culture goal of seeing with a “contemporary lens”, that sees images as vehicles of *power* and *ideology*, and sets up the predisposition to see things a certain way or *gaze*. Discuss again the idea of how images are not islands and connect with and refer to others or *inter-textuality*. Illustrate these ideas with new examples.

2: Group discussion and journal prompts from ant-establishment theme. Have students share with a neighbor and then the class. See prompts below.

3: Demonstration of cutting and fitting a bezel, soldering closed, cutting and creating baseplate (using many skills from unit one), soldering bezel to baseplate, creating ring, pendant, cuff, pin etc. (skills from unit one), soldering baseplate to ring, pendant, cuff, pin, etc., filing, polishing.

4: Production and play. Students will use new skills and skills from unit one to create a bezel set piece.

5: Share videos on contemporary artists

6: Lunch discussion and slide show

7: wrap up, production and play.

8: write in journal about experience and write down techniques and tools learned today.

9: class share and critique.

ARTISTS FOR UNIT TWO

1. **Banksy** is a pseudonymous England-based graffiti artist. He creates satirical street art in the form of stencil graffiti. His works have political and social commentary and are featured on derelict buildings, bridges, walls, and streets all over the world. His work can be traced back to the Bristol underground scene. Banksy was born in Bristol in the United Kingdom in 1974; he was the son of a photocopier who was trained as a butcher. His works have been widely acclaimed and street works,, paintings, and silkscreens have sold for millions. He is also a film maker. His movie *Exit through the Gift Shop* debuted at the Sundance Film Festival in 2010 and received an Academy Award nomination. Most of his stencil images occur with slogans, usually anti-war, anti-capitalist, alternative to the establishment messages. His subjects are often rats, apes, soldiers, policemen, children, and the elderly. He has had many exhibits throughout the 2000s, many of which have been in Los Angeles. He often paints animals as part of his work, though they are supposedly sanctioned and not harmed. In July 2012 he will release his first book, titled: *You Are an Acceptable Level of Threat*. Asked about his technique, Banksy said: "I use whatever it takes. Sometimes that just means drawing a moustache on a girl's face on some billboard, sometimes that means sweating for days over an intricate drawing. Efficiency is the key." Banksy's works have dealt with an array of political and social themes—including anti-war, anti-capitalism, anti-fascism, anti-imperialism, anarchism, nihilism, and existentialism—as well as components of the human condition—like greed, hypocrisy, boredom, despair, absurdity, and alienation. His works usually rely on imagery and iconography to get his message across. There have been many rumors about his identity. Different members of the press and writers claim to have seen him and taken pictures of him. Names often suggested include London artists Robert Banks and Robin

Gunningham. Many of his works have been called vandalism and have been painted over.

Images-





2. **Damien Steven Hirst** is a British artist who was born June 7, 1965, and grew up in Leeds. His dad left when he was 12. His mom worked full time. He was a terrible student and only did well in art. He didn't get into art school the first few times he applied. In art school in the late '80s, he was instrumental in a lot of warehouse shows like Freeze 1990, shows that got the attention of very wealthy collectors and launched his and others' careers. He has been classified with and as the most prominent member of the YBA artists (Young British Artist), who dominated the British art scene in the 1990s and were favorites of art collector Charles Saatchi. Hirst is currently Britain's richest living artist. A central theme in his work is death. In art school he worked at a morgue, which may contribute to that theme. He works often with dead animals in formaldehyde. He also paints. A very famous work of his is *The Physical Impossibility of Death in the Mind of Someone Living*, a 14-foot (4.3 m) tiger shark immersed in formaldehyde in a clear case. His work has sold for over \$100 million. He is extremely controversial, and he has made statements such as, "I can't wait to be so famous that I

can just make crap that anyone will swallow,” and statements on the 2011 attacks saying, “You’ve got to hand it to them.” Another famous piece, *For the Love of God 2007*, is a 1800s skull that he encrusted with over \$15 million of diamonds, with the only original feature left on the skull being the teeth.

Images-

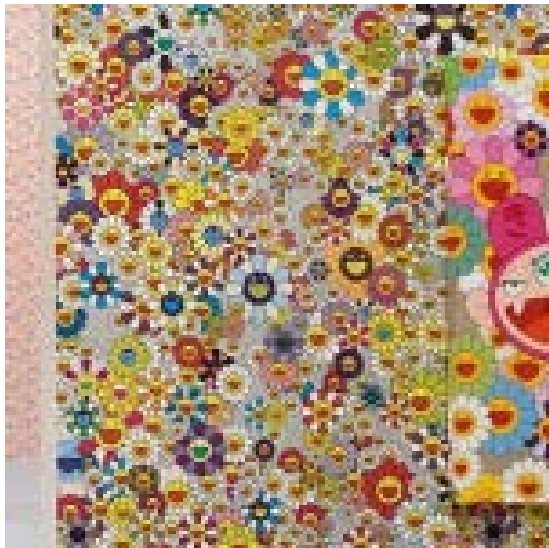


3. **Takashi Murakami** is a contemporary Japanese artist who was born and raised in Tokyo. He was an enthusiastic follower of animation and manga (Japanese comics) from his youth, and he wanted to become an animator. He attended Tokyo University of the Arts, seeking to become an animator, but eventually majored in traditional-style painting called Nihonga, in which he earned a Ph.D. He later became disillusioned with the style and its politics and began to study more contemporary themes. He works in fine arts media (such as painting and sculpture) as well as commercial media (fashion, merchandise, and animation) and is known for blurring the line between high

and low arts. He coined the term “superflat,” which describes both the aesthetic characteristics of the Japanese artistic tradition and the nature of post-war Japanese culture and society.” “Superflat” is also used as a moniker to describe Murakami’s style and that of other Japanese artists he has influenced.

Murakami was unsatisfied with contemporary art in Japan and the art market, which he saw unreliable and as appropriating Western trends. A lot of his early work was social satire and criticism. These early works were not very successful in Japan. In 1994 he received a fellowship to study in New York City for a year, and there he was inspired by Anselm Keifer and Jeff Koons. When he returned to Japan he came up with a strategy to change the Japanese art world. He decided he would become popular in the West and then return to Japan to build a new market there. He chose to use as a basis of his artwork something that was uniquely Japanese: anime and manga. These became key elements in his work—characters in bright, flat colors, glossy surfaces, and sculpture. He called this work “superflat” and postulated this theory in the catalogue for a show he curated at the Museum of Contemporary Art, Los Angeles. He talked of the legacy of two-dimensionality in Japan and in the culture that flattened the distinction between low and high art in society. He has since curated and showed all over the world. Murakami also repackages things considered “low” art as “high art” and “high art” as merchandise. He has worked with designers like Mark Jacobs for Louis Vuitton and has made a Kanye West music video.

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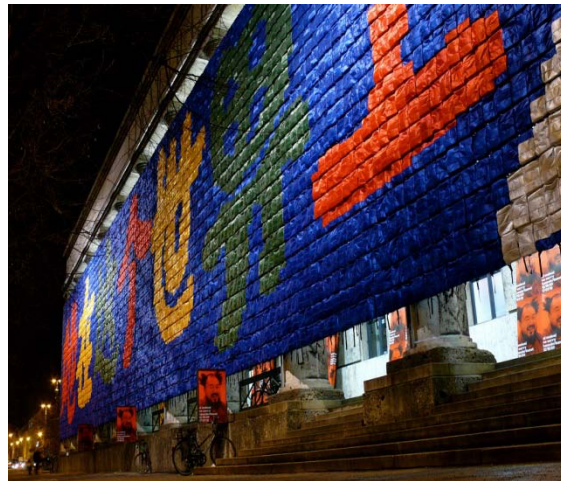




4. **Ai Wei Wei** is a Chinese nationalist artist who lives and works in Beijing. He is a cultural activist involved with many forms of political and cultural criticism. He places special attention on his home country, openly criticizing their stance on human rights and democracy. He works in many mediums: sculpture, installation, architecture, film, and photography. He was born in 1957 during Mao Zedong's leadership in communist China. His father, a poet, was subject to many horrific things and forced into labor camps during the "cultural revolution" and "anti-rightist movement" when Ai was a child. . Ai went to film school in Beijing and lived in New York from 1981 to 1993. He studied at Parsons School of Design and the Art Student League of New York. In 1993 he returned to China when his father became ill, and he began to establish and be involved in artists' groups in Beijing. He is very involved with experimental Chinese art and has exhibited all around Asia, Europe, and the United States. He is an avid blogger and uses blogging as a means for much of his activism, even in tightly watched China. He has been involved in many types

of “digital activism,” not only through blogging but through movies, photography, parodies made with collaborations with pop stars, etc. He has made videos and art installations criticizing the governments poorly made schools that led to hundreds of children’s deaths in the 2008 Sichuan earthquakes. He has been arrested many times and has at times been held for months without officially posted charges. He has also been attacked and is under constant government supervision. He has received many awards, including China’s Lifetime Achievement in Contemporary Art awards and *Time*’s Person of the Year in 2011.

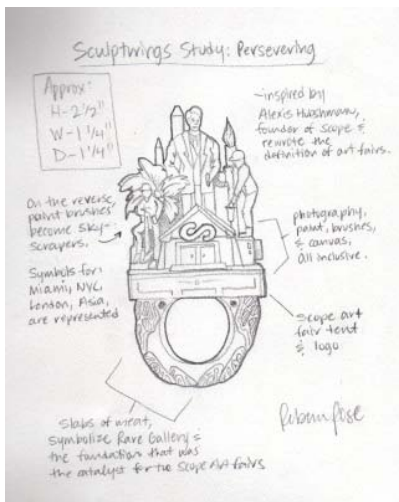
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5. **Rebecca Rose** was born Rebecca Michelle Downin on September 18, 1980. Rose is a moniker used in tribute to her mother. She grew up in Mesa, AZ and began sculpting at age 19. She attended college at Northern Arizona University and received a BFA in 2001. She lives and works in Los Angeles, CA. Her art is often inspired by political and social events such as pieces about the occupy Wall Street movements and street art. She uses the lost wax casting method and burnable found objects creating miniature sculptures in precious metals that fit on your finger. In 2011, Rose was one of four finalists selected for a nationwide art competition by Renee Vara of Vara Fine Art NYC. She has exhibited her work in the National Juried Group Show at the Phoenix Gallery in NYC. She was selected for the Society of North American Goldsmiths and Crafthaus Scholarship in 2013. In December 2012, her work was selected for Cream, an exhibit held at Mother Falcon Gallery in Orlando. Rose's work has been commissioned and is

privately owned throughout the United States, Canada, Sweden, Italy, Belgium, and
England.



6. **Betony Vernon** was born on August 15, 1968 in Tazewell, Virginia. She lives and works in Milan and Paris and is known for jewelry based on eroticism and sexual ceremony. She attended Virginia Commonwealth University and studied Art History, Religious Studies and Goldsmithing. After graduation, she moved to Florence, Italy to direct the metal smithing program at Fuji Studio Art Workshop. She also worked as an actor and a fashion model while studying repoussé, mosaic, engraving and jewelry fabrication. She received a master's degree in Industrial Design from Domus Academy while founding "Atelier B.V.", her present-day studio. She has collaborated with fashion designers Missoni, Alain Tondowski, Gianfranco Ferré and Jean-Paul Gaultier. Her jewelry has been worn by musicians and actors like Christina Aguilera, Angelina Jolie and Lady Gaga in her "Paparazzi" video. She has taught at the European Institute of Design and Domus Academy in Milan, Italy. Her work has been featured in a number of international exhibitions, from the Victoria and Albert Museum in London to the Triennale in Milan and the Museum of Sex in New York City. She has also written books, and produced and starred in film and TV works.

Images-



Postmodern principles of art making

Appropriation- incorporating or using another's artwork or design in a way that makes it your own, or makes your own statement.



Juxtaposition- is something greater than contrast. It is the placing things side by side with the

intention of creating a desired affect or making a statement.



Recontextualization- taking a text or sign from its original place and introducing it into a new context.



Multi-media- use of multiple mediums to create a desired affect



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Text and image interaction

Creation at center- creating lessons with production and creation as the focus and core.

Visual culture principles of art making

Power- imagery is a vehicle of power involving assertions of ideas, values, and beliefs that serve an interest. Ask questions like, “who is exercising power through this image?” and “what kind of power is being exercised?”

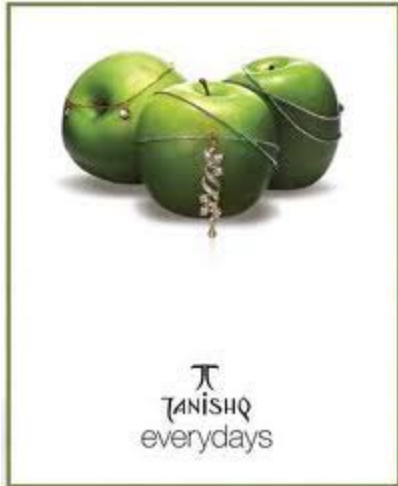


Ideology- visual culture is saturated with ideas that reveal hopes, fears, expectations, certainties, uncertainties, and ambiguities- people's ideologies. These ideas need to be recognized and identified. What do these images tell you about the artists personal beliefs? What visual elements are used to convey the artists beliefs about the topic?



Gaze- how we look at images and our predisposition to look in certain ways.

Intertextuality- all imagery refers to other cultural texts, like books, poems, music, and other imagery. Exploring how images are shaped with application or reference to other text.



Multi-modality- there are no purely visual images. They usually come together with music, animation etc.

Journal and class discussion prompts-

1. Art can be a great teaching tool, mode of expression and opportunity to do and show something that has never been done before. It can change perspective, open minds and share ideas. Artists have been finding and experimenting with modes of expression for hundreds of years. This project gives you the opportunity to share your own ideas and find new means of expression. It invites you to think about fresh modes of doing and showing things than you already embrace as affective and correct. It teaches about artists who are breaking boundaries and going against established and accepted means of representation and making art today.
2. Has there ever been an art work that has made you look or think about something differently? Is art a good way to express new ideas? What are some reasons why going against the grain in society can be important? What images, tools, locations and mediums do artists use today that are new and different than in the past? What are some images,

tools, locations and mediums that have not been used yet?

3. Briefly share with a neighbor your answers and ideas.
4. Write 2–3 paragraphs about a made-up piece of jewelry that you have, hypothetically, already created that is unique, and goes against established and accepted ideas about what jewelry can be.
5. Discuss as a class some of your ideas.