

Cover, Bottom Image: Exhibition of *Touch in Real Time* Artifacts at the University of North Carolina Cullowhee Museum of Fine Art, January-April 2014

For tour information, contact Viki Thompson Wylder at vwylder@fsu.edu or (850) 645-4681.

Editor & Designer: Ridley Thomas

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Dear Educator,

This packet was created by the Education Program at the FSU Museum of Fine Arts to help you introduce your students to the concept of socially engaged crafts and the many ways in which artists are able to engage with their communities.

Feel free to use this packet to help prepare students for a visit to the museum or as part of your regular curriculum. This packet is in accordance with Florida’s Next Generation Sunshine State Standards. All images in the packet are for educational use only. We hope this packet will be a helpful tool for you and your classroom.

We would also like to extend an invitation to attend this upcoming exhibition, scheduled for October – November of 2018. For more information about visits and tours, please contact Viki Thompson Wylder at vwylder@fsu.edu or (850)645-4681.

Sincerely,

Ridley Thomas
George Bricker
Anna Freeman
Lexi Hermann
Brendan Little
Noel Mendoza
Sarah Painter
James Oliveros

Abby Mann
Mallory McGovern
Morgan Zoldak
Phoebe Scheidegger
Daniela Restrepo
Madison Bryant
Dakyung Ham

Content Notification

Several artists in this packet deal with topics and forms of a sensitive, mature, or provocative nature. Please use viewer discretion when reviewing the artists’ themes, works, and resource links.
what are socially engaged crafts?

Socially engaged crafts are creative means by which artists interact, either directly or indirectly, with individuals and communities to encourage the formation of new relationships, share ideas and experiences, and help viewers and participants contextualize their roles within local and global communities. These crafts originate from the histories of objects, materials, and groups of people and bring those concepts together in a form that encourages mutual respect and understanding. Projects emphasize community involvement and audience participation to directly engage viewers with the social and political themes broached by the artists’ works and to create new bonds between people, places, and things.

Artists who participate in socially engaged crafts may use any medium or method to create and present their works. Projects often involve functional ceramics such as pottery or brickwork, sewing, embroidery, and other “crafts.” Each of these may be used by themselves or in combination with other more traditional art forms such as painting, clay sculpture, cast metal, and performance.

What is the goal of socially engaged crafts? To make the world a better place, one interaction at a time.

Sources: https://sociallyengagedcraftcollective.org/ https://playwithclayinitiative.wordpress.com/
Left and Above: Visitors to Anna Metcalfé’s *Upstream* project share tea and stories about their lives along the rivers of the United States. The lefthand photo was taken at the C3 Initiative’s *Social Objects* show in Portland, Oregon, 2017, but this project has taken place in several museums across the U.S.

Right: In her project *Visiting*, Summer Zickefoose created small domestic spaces by performing as a tea party hostess amidst the setting of Belfast, Ireland, a locale with a politically tumultuous history. Small impromptu conversations between the artist and members of the local community show that simply getting to know one another can build and maintain a strong community. All stories told by visitors were written on cloth napkins along with their names and the way they took their tea, then committed to memory.

Left: Cheyenne Chapman Rudolph serves drinks to visitors in her *Sassy Sippers* jug and cups at the C3 Initiative’s *Social Objects* exhibition in Portland, Oregon, 2017. Her performance asks viewers to consider their roles in perpetuating or breaking down female gender stereotypes and expectations.

Sources: http://www.c3initiative.org/social-objects-nceca-exhibition.html
https://www.facebook.com/events/119639662117824/
http://summerzickefoose.com/
Completed Spring 2018 by Ridley Thomas
Right: Visitors to Jill Foote-Hutton’s collaborative 2014 exhibition *Within the Menagerie* interact with her creatures. The creatures’ narratives and stories shift as the audience plays with them, letting them act as stand-ins for people who can’t or won’t tell their own truths.


Left: As part of Amber Ginsburg’s and Lia Rousset’s 2011 exhibition *Tapping the Audience* at the Museum of Contemporary Art in Chicago, visitors were invited to slip on tap shoes while they navigated the museum. The audience’s audible pauses, retreats, and approaches created an awareness of not only individuals’ own experiences but those of other visitors, often resulting in the spontaneous creation of new collaborative sounds that made the museum experience playful, creative, and joyous.

Right: Lauren Karle and Jeni Hansen Gard’s collaborative project *Weaving Dialogues* was organized with the goal of helping people make connections and use handmade objects. Pairs of visitors drank from collaboratively-made cups and began with a prompt to encourage conversation. “Describe an experience that has changed you,” was hand-embroidered onto each tablecloth. Participants then added their own prompts based on where their conversations left off, creating continuous dialogue across the country as the project moved locations.
artist guides and lesson plans
ABOUT THE ARTIST

Mary Callahan Baumstark is a teacher, writer, critic, researcher, historian, and ceramicist with her MA in Contemporary Art, Design, and New Media Art Histories from Ontario College of Art and Design University. Born and raised in the mountains of Montana, Baumstark received her B.F.A. with an emphasis in ceramics in 2013 from the University of Montana. Before continuing to her masters program, she spent a year as an intern and assistant at the Clay Studio of Missoula. Mary’s master’s thesis, Ceramic Craftivism: Activism and Resistance in Contemporary Clay, focused on the intersections of ceramics, craftivism, and feminism in contemporary cultural production. She is interested in the way contemporary craft relates to new media, as well as the performative and interactive exchanges that happen in craftivist projects. In 2016, Mary completed her master’s work, moved back to Montana, and became an adjunct faculty member in art history at the University of Montana Western in Dillon. You can look for her writing online at CFile, as well as on her own website, www.bonedrybodies.com. Future projects include the Social Objects exhibition and text, new publications, and a trip to Toronto to present at the Nouveau Reach conference.

WHAT IS CRAFTIVISM?

Craftivism is the practice of engaged creativity, especially regarding political or social causes. By using their creative energy to help make the world a better place, craftivists help bring about positive change via personalized activism. Craftivism allows practitioners to customize their particular skills to address particular causes.

ARTIST STATEMENT

“My work examines the physical and emotional through formal elements of organic control. I am interested in the ways our bodies react to emotional stimuli and the way emotions manifest themselves as physical feelings. I find this subject matter is universal, and specific. Everyone can relate to the pain of a broken heart or the elation of first love, but the memory of these things is unique to the person who experiences this. My work strives to communicate both the physical and the emotional. Working in installation sculpture, my work has physical presence and it occupies space, just like our bodies do. I make work that is not meant to be simply hung on a wall, but to be involved with the space it occupies. My work deals with formal elements and organic control: usually several small organic shapes that are contained and controlled in some way. By exerting control over the shapes, the piece indicates a level of emotional containment and oneness, where our bodies and emotions are intimately involved in one another.”

RESOURCES

https://sociallyengagedcraftcollective.org/portfolio/mary-callahan-baumstark/
https://marycallahanbaumstark.weebly.com/
http://bonedrybodies.weebly.com/
http://craftivism.com/definition/

CONTACT

EMAIL: mcbbaumstark@gmail.com
TWITTER: @maryminimally | INSTAGRAM: @maryminimally
Social Activism through Art – Grades 9-12

Next Generation Sunshine State Standard
Big Idea: VA.912.C: Critical Thinking and Reflection
Enduring Understanding: VA.912.C.1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.
Benchmark: VA.912.C.1.3: Evaluate the technical skill, aesthetic appeal, and/or social implication of artistic exemplars to formulate criteria for assessing personal work.

Session Activity: Students will be introduced to the concept of social justice issues at the national, local, or school level through a class discussion led by the instructor. The discussion will incorporate the work of social justice artist Mary Baumstark. Further discussion will be facilitated by the teacher on social justice issues in which students express interest. Students will each write a 300-word reflection on an issue, which will be incorporated in Mary Baumstark fashion into either a mixed media sculpture or installation piece. Students will verbally reflect on the way their materials, methods, and the pieces themselves embody messages of social justice.

Grade Level: 9-12
Time Needed: multiple classes for discussion and discussion reflection, multiple classes for artwork creation, 1 class for artwork reflection

Objectives:
1. Students will understand the concept of social justice and its application at either the national, local, or school level.
2. Students will be shown Mary Baumstark’s work to understand the role of social justice issues in creating art and communicating messages through art.
3. Students will evaluate their own works and the works of others for social implications.

Materials: mixed media of the instructor’s choice

Activity Procedure:
1. Introduce the concept of social justice and the way it relates to the national, local, or school level.
2. Introduce the work of Mary Baumstark and the way her work can embody social justice. Focus on I Made this Bed, Forty Poems Worth to analyze the way the artist communicates her social justice message.
3. Conduct a discussion around issues of social justice and the way they manifest in arts. Introduce other artworks that communicate a social justice message, such as the work of Judy Chicago, Diego Rivera, Sanford Biggers, or Keith Haring.
4. Ask students to list social justice issues.
5. Discuss the issues listed by students further and instruct students to each choose a topic on which to focus.
6. Ask each student to write a 300-word reflection on an issue chosen. Instruct students to include their reflections in their pieces, either through the words themselves or by embodying their messages.
7. Students will create either sculptures or installation pieces incorporating their chosen social justice issues.
8. Once artworks are completed, students will present their artworks to the class, verbally communicating about materials, methods, and messages of their artworks.

Evaluation:
1. Were students able to understand and discuss social justice issues?
2. Were students able to understand the connection of social justice to art?
3. Were students able to make sculpture or installation pieces that embodied their reflections on social justice?
4. Were students able to articulate the incorporation of social justice issues in their own artwork?

Resources:
https://florida.pbslearningmedia.org/collection/art_socialjustice/#WsuJDRPwaRs

Completed by Mallory McGovern, Spring 2018
About the Artist
Cheyenne Chapman Rudolph currently lives in Gainesville, Florida, where she and her husband own and run Rudolph Clay Studios. She obtained her BFA in ceramics from Murray State University after briefly studying theater and went on to blend installation, video, and craft objects for her MFA at the University of Florida. She has also worked as a potter and an art teacher, building sets and costumes for her school's productions. The narratives and scenarios that drive her ceramic, performance, and installation works are based on her own childhood assumptions about relationships, family, and expectations. She seeks to share a sense of fun and whimsy through extravagant presentation and theatricality while bringing societal awareness to the nature of feminism and gender roles.

Artist Statement
“My work engages in subverting accepted and expected modes of feminine behavior by questioning the etiquette of the mundane. Much of my work places invented functional objects in a domestic context, and assigns... provocative implications to ordinary household routines. Paired with installation and interactive performance, my ceramic work re-contextualizes highly specific functional forms that have been forgotten, replaced, or improved upon by modern technology, generally to the aid of the modern homemaker. Centering on issues women regularly face regarding societal expectations, personal identity, and self-sacrifice, my work presents elements of craft, etiquette, and gender as seen through a sardonic lens. It is my intention, through this work, to both satirically illustrate the challenges I face as a woman and actively engage the viewer and participant to consider their roles in perpetuating or shifting the dialogue around feminism today.”

Hyper-Functional Objects
Functional art serves an everyday utilitarian purpose – whether it is a coffee mug or a carved chair. Cheyenne Chapman Rudolph builds upon the basic concept of functional art by making ceramic objects for absurdly specific purposes. Tools like Pickle Pal and Center- Peas (from the It’s No Trouble installation) recall TV infomercial gadgets said to “solve the problem you didn’t know you had.” Each patently ridiculous object is presented in a satirical manner by a caricatured housewife to highlight the traditionally gendered roles surrounding food preparation, which tie a hostess’s self-worth and value to her ability to master the use of these tools.

Subversive Art
To demonstrate caricatured gender stereotypes and reinforce the objects’ absurdity, the artist emphasizes her character’s modesty and oblivious naïveté regarding the highly suggestive insinuations of objects in the KitschInventions, It’s No Trouble, and Lemon-Aider projects. The Temperance Tea Set is also subversive. Each tea cup has a hidden fl ask that can be filled with a different liquid than the main cup, allowing alcohol to be secretly consumed under the more wholesome guise of drinking tea. This highlights the expectation that women must hide their flaws and vices rather than directly address them and questions the social regulations placed on feminine behavior.

Resources
http://www.rudolphclaystudios.com/
https://sociallyengagedcraftcollective.org/portfolio/cheyenne-chapman-rudolph/
https://www.youtube.com/channel/UCpwb_GL93yWmzJ86v6GgAdQ

The Weight of Expectations
Saturday Apron (right) illustrates the control and order expected of the artist when making her grandmother’s biscuits. Utensils hung neatly in screen-printed outlines mirror the ordered copper pots on the walls of Julia Child’s kitchen. The mannequin, tailored to the artist’s own measurements, has been deformed by its burdens.

Completed by Ridley Thomas Spring 2018
**Hyperfunctional Ceramics: Solving Problems that Don’t Exist**

**Grade Level:** 9-12  
**Time Needed:** Multiple Class Periods

### Session Activity

Students will learn about hyperfunctional ceramics, and the way Cheyenne Chapman Rudolph uses them to bring attention to female gender roles and expectations, by reviewing her Artist Guide and watching infomercials she created for her works. Students will work in groups to create their own hyperfunctional kitchen objects, then create short video infomercials or perform skits to advertise their “must-have” products to the class.

### Key Objectives

1. Students will review the Artist Guide for Cheyenne Chapman Rudolph and watch one or more of the following infomercials created by the artist, which advertise ceramic objects she created to solve nonexistent problems to bring attention to the gendered role of food preparation. Please note that the Pickle Pal infomercial features some suggestive language, while the Center-Peas and Frisky Whisk infomercials include mature and highly suggestive themes, language, and forms. Viewer discretion is strongly advised:
   - *Pickle Pal Infomercial:*  [https://www.youtube.com/watch?v=O41lKFPzWgQ](https://www.youtube.com/watch?v=O41lKFPzWgQ)
   - *Center-Peas Infomercial:*  [https://www.youtube.com/watch?v=0Yiz2Ekm6-Q](https://www.youtube.com/watch?v=0Yiz2Ekm6-Q)
   - *Frisky Whisk Infomercial:*  [https://www.youtube.com/watch?v=Fcm3vezm_m8](https://www.youtube.com/watch?v=Fcm3vezm_m8)

2. Students will participate in a discussion about the artist’s hyperfunctional ceramics and the way she presents each object in the infomercials (see example discussion questions below).

3. The teacher will split students into groups of 2-3. Students will work together to brainstorm hyperfunctional objects to solve a food preparation or presentation problem that doesn’t actually exist, or that no one is typically concerned about (e.g., a gravy tureen with multiple reservoirs and spouts around the top in a variety of different sizes and/or shapes for certain foods, so that no one pours too much or too little gravy, or a wavy platter with divots to keep sausages and meatballs from rolling off the table and across the floor).

4. Students will work with their groups to sculpt, decorate, and fire their hyperfunctional ceramic objects.

5. Once the objects are finished, students will work with their groups to create either short skits or filmed infomercials to present those objects to the class. They may use video cameras, webcams, video editing software, and/or props such as costumes and real or fake foods to complete these tasks.

6. Students will show their infomercials or perform their skits for the class.

### Materials

Ceramic clay, pottery wheels (optional), sculpting tools, glazes, brushes, video recorders or webcams and editing programs (optional), props (costumes, food, etc.).

### Procedure

1. Students will review the Artist Guide for Cheyenne Chapman Rudolph and watch one or more of the following infomercials created by the artist, which advertise ceramic objects she created to solve nonexistent problems to bring attention to the gendered role of food preparation. Please note that the Pickle Pal infomercial features some suggestive language, while the Center-Peas and Frisky Whisk infomercials include mature and highly suggestive themes, language, and forms. Viewer discretion is strongly advised:
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   - *Center-Peas Infomercial:*  [https://www.youtube.com/watch?v=0Yiz2Ekm6-Q](https://www.youtube.com/watch?v=0Yiz2Ekm6-Q)
   - *Frisky Whisk Infomercial:*  [https://www.youtube.com/watch?v=Fcm3vezm_m8](https://www.youtube.com/watch?v=Fcm3vezm_m8)

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6. Students will show their infomercials or perform their skits for the class.

### Example Discussion Questions

1. What problems does the artist propose to solve with these ceramic objects? Are these problems anyone typically experiences?  
2. Why would the artist create objects so specific in purpose that they are patently absurd?  
3. Why do you think the artist chose to present her objects in an infomercial format?  
4. How do the hyperfunctional objects and infomercial format bring attention to the artist’s dialogue on female gender roles, societal expectations, personal identity, and feminism? Why does she focus on food preparation and presentation?  

### Next Generation Sunshine State Standards

**Big Idea:** Historical and Global Connections  

**Enduring Understanding 3:** Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.  

**VA.912.H.3.2** Apply the critical-thinking and problem-solving skills used in art to develop creative solutions for real-life issues.

**Big Idea:** Innovation, Technology, and the Future  

**Enduring Understanding 1:** Creating, interpreting, and responding to the arts stimulate the imagination and encourage innovation and creative risk-taking.  

**VA.912.E.1.1** Use divergent thinking, abstract reasoning, and various processes to demonstrate imaginative or innovative solutions for art problems.

### Evaluation Questions

1. Did each student participate in the discussion? Were comments thoughtful, appropriate, and related to the topic? Did students understand the way the artist’s objects relate to female gender roles and expectations?  
2. Did the students successfully work together to imagine and make a hyperfunctional object? Was the object related to a specific food preparation or presentation problem that doesn’t really exist, or about which no one is overly concerned?  
3. Did each student participate in the creation of an infomercial or skit? Was the presentation imaginative, well thought out, and appropriate? Does each group’s object function “as advertised?”

Completed by Ridley Thomas Spring 2018
Background

Henry Crissman was born August 31st 1990 in Midland, MI. He wanted to become an artist ever since he was very young. In high school he started doing pottery and it consumed so much of his time that he continued through college. He earned his MFA in Ceramics at the New York State College of Ceramics at Alfred University in 2015. He became a core member of the Socially Engaged Craft Collective shortly after and strives for empowering others to pursue their artistic talents through social engagement.

Projects

- The Mobile Anagama (pictured at the top right) was a portable kiln fixed onto a trailer bed so that it could be easily transported by a vehicle.
- The Backpack Kiln is a similar concept, except it’s small enough to wear with straps on your back.
- Crissman provided a restaurant in Detroit called Trinosophes with plates and cups for serving food in exchange for selling them to interested customers. He also put his phone number on every piece and invited people to call and ask him questions about his art.
- Crissman organized a subsidized pottery sale strictly for residents of the neighborhood in which he was living at the time near Detroit. This was to promote the coming together of a community and the sharing of art. All pieces were $1 and funded by a grant he wrote.

Social Engagement

Henry Crissman incorporates social media, portable kilns, and traveling into his artistic life in order to create a social awareness for art. He likes to organize projects that will allow him to move around and inspire different people, but also allow for those people to participate in the creation of artwork themselves. A portable kiln makes it easier to travel and show people how to build ceramic pieces.

A few years ago Henry Crissman and his wife moved to Hamtramck, MI and opened up extra rooms in their house for artist residencies. Though a lot of the studio is dedicated to ceramic work, artists of any kind can come and explore their talents.

- Anagama: Japanese word for “Cave.” These types of kilns are named this since they are long and tunnel shaped.

Completed By George Bricker, Spring 2018
Lesson Plan 9-12
Potluck Trade Dinner

Session Activity: Henry Crissman used his projects to help people come together in a social way while appreciating art. For example, he organized a subsidized pottery sale for the residents of the neighborhood in which he was living near Detroit. Thanks to a grant he wrote for the event all items were only one dollar. He also made a ceramic dinner set to be used for the Stone-Richards Potlucks. These were dinners hosted by Michael and Addie Stone-Richards who invited students to these gatherings to share ideas about art and literature.

In this activity students will learn about creating ceramic pieces that would be found in dinner sets while also experiencing the social and sharing aspect that can be part of such events.

Materials: Clay, access to a kiln, food and drink safe ceramic glazes, ceramic tools.

Objectives:
1. Students will learn about the process of handcrafting parts of a ceramic dinner set.
   Students will make either cups or plates.
2. Students will learn about the social aspects of their art.

Procedures: Students will hand-build or use the wheel to create their own plates or cups. After the pieces are fired, students will glaze their works in the style of Crissman’s pieces. After all plates and cups are finished and ready to use, students will organize a potluck. During the dinner the teacher will present questions for students to think about and discuss (examples given bottom right). Students will write at least a paragraph summarizing the discussion and some interesting topics that stood out to them.

Resources:
- http://www.henrycrissman.com/

Next Generation Sunshine Standards (9-12)
Big Idea: Skills, Techniques, and Processes – VA.912.S.1
Enduring Understanding 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.
VA.912.S.1.In.a
Manipulate content, media, techniques, and processes to achieve communication with artistic intent.

Examples of Questions/Topics:
- How can craft be used to bring communities together and create social awareness?
- How can artists use their craft to influence important issues in society?
- Discuss the process and the reasons certain choices were made in the course of creating the pieces.
  - How did these choices relate to the social use of those pieces?

Evaluation:
- Did each of the students make a cup or a plate for the dinner set?
- Did students discuss the topics outlined concerning socially engaged craft?
- Did students understand the way their dinner set served as a catalyst for social engagement?
ARTIST: Amanda Leigh Evans
MEDIUM: Ceramics
ARTWORK: The Clay Will Tell Me What To Do Next, 2015

Artist’s Biography
Amanda Leigh Evans is a California native and currently resides in Portland, Oregon. Evans is the Director of Artist Programs at the King School Museum of Contemporary Art as well as a “Creative-In-Residence” at The Living School of Art, located in East Portland. In 2016, Evans received her MFA in Art and Social Practice from Portland State University and last year she completed a Permaculture Design Certificate from Portland Community College and Cascadia Permaculture Institute. With an interest in social practices Evans’ previous projects, such as The Clay Will Tell Me What To Do Next and Social Sculpture, encourage participants to play with clay. For Evans, the clay materials act as a means of creating a dialogue. Additional projects focus on engaging the public in discussions related to food and sustainability, nature and environment, and even death. Evans’ collaborations do not always involve ceramics, in fact they are more related to creating spaces for social interaction and civic activism. For instance, Play The LA River was a year long community series that aimed to reclaim the Los Angeles, CA river space through the community’s participation in various events offered along the river. Three Scores for 82nd Ave invited the public to reflect on the topic of nature and community in a guided walking series, located in Portland.

Step 6: “Post and Chat” asks individuals to place their works and pictures on the shelf.

Artist’s Statement
I build objects, experiments and experiences that emphasize the value of public [spaces] and collective wisdom. This work is often rooted in relationship and built collectively with other artists, participants and collaborators. I focus on holistic and situationally embedded work that fits, like a hand-thrown mug with hot tea, into the space between art and everyday life. While the work takes many forms, each project is connected by an awareness of the power forces that control public life and the potential of vernacular craft as a radical way to assert our agency against these systems. Objects become important through the relationships formed around them and the values assigned to them.

A completed animal vessel.

The Clay Will Tell Me What To Do Next
A collectively built ceramic exhibition, The Clay Will Tell Me What To Do Next, was presented by the Art & Social Practice program at Portland State University. Using clay, participants were asked to “form a vessel as self-portrait.” The goal of the project was two-fold. Participants could reflect on the way a vessel acted as a self-portrait and observe the collaboration process unfold, as vessels filled up the exhibition wall. This activity involved six short steps. The first step, “Choose and Sip,” asked that participants take their time and begin the activity with a cold drink. The next step entitled “Think,” asked participants to answer a series of questions such as “Are you a vessel?” and “What do you carry?” The third step, entitled “Make,” asked that participants create their own vessels. Long tables were set up so that the creation process was a shared experience. In step four, entitled “Write,” the participants were asked to write their contact information, so that the vessel could be returned to them later. In step five, “Photo,” participants took photos with their vessels. The final step, “Post and Chat,” asked participants to arrange their vessels alongside others on the exhibition wall.

CLOSE YOUR EYES AND PLAY WITH CLAY
Activity Lesson Plan: 2-4
Time Needed: Multiple Sessions

Objectives:
In this activity students will review and analyze Amanda Leigh Evans’ art and project, *The Clay Will Tell Me What To Do Next*. Students will explore Evans’ project, particularly the way it allows strangers to meet and mold clay to produce something that reflects their identities. Students will also think about Evans’ emphasis on the notion of “play” in the title. This is most evident in another project by Evans entitled *Social Sculpture*. In this project a clay block was set up in a public space and anyone could come and model the clay as they wished. Additional information about this project can be found in the resources section. When the aspect of “play” is critical to art making, this activity will allow students to focus mainly on the material itself.

Materials: Images from Evans’ project, Clay, Paint (optional), Timer

Session Activity:
Upon reviewing Evans’ work students will create their own abstract clay pieces. Students will discuss the aspect of “play” found within the practice of art making, as it relates to Evans’ two projects mentioned above. In multiple sessions, students will play with clay and think about the way the material seems to tell them what to do next. Three rounds of clay molding will occur. The first round will last 30 seconds, then 20 seconds, and the last round will be 10 seconds. During these periods students will close their eyes while the teacher times the sessions. Students will mold the clay while concentrating on the movement of their hands and the clay texture. After each timed period students will place their clay forms down and observe the shapes. With each session students will repeat this process. If a student is pleased with a clay form he/she can keep that piece and get a new piece of clay for the next round. Throughout this activity students should keep in mind the following questions, “What does the clay tell me to do?” “What does the clay feel like?” “Am I satisfied with the piece I made, or does it need to be adjusted further?”

Activity Procedures
1. Students will learn about Evans’ work and the abstract shapes of the *Social Sculpture* art works.
2. In a class discussion, students will talk about the notion of “play” as it relates to art, and the way it brings people together.
3. Students will each be given a small piece of clay and the teacher will set a timer for 30 seconds.
4. Students will close their eyes, play with the clay, and mold it.
5. When the timer goes off, students will place their newly molded clay pieces down in front of them.
6. Without touching the clay, students will review their pieces and each ask themselves, “Am I satisfied with the piece I made, or does it need to be adjusted further?” A discussion will take place after each round and students will ask themselves the questions found in the Session Activity section.
7. If unsatisfied with their pieces students will continue to mold the pieces in the second round. If satisfied students will get a new piece of clay for this round. During the second round, the teacher will set the timer for 20 seconds.
8. This process will be repeated a third time with the timer set for another 10 seconds.
9. Clay will be fired. As an activity extension, students can paint their clay forms.

Evaluation Questions:
Were students able to identify the notion of “play” in Amanda Leigh Evans’ work?
Were students able to discuss their own processes with the clay in terms of the questions asked? Did each student create a shape in clay and fire it?
Did students keep their eyes closed during the art making activity sessions?

Next Generation Sunshine State Standard
Big Idea: Critical Thinking and Reflection
Enduring Understanding 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.
Benchmark: VA.2.C.1.2: Reflect on and discuss various possible meanings in works of art.

Resources
https://sociallyengagedcraftcollective.org/portfolio/amanda-leigh-evans/
http://amandaleighevans.com/
http://amandaleighevans.com/Social-Sculpture

Completed Spring 2018 by Anna Freeman
ARTIST: Jill Foote-Hutton  
MEDIUM: Ceramics  
ARTWORK: Communal Narrative Series, 2010

Artist’s Biography & Whistlepig Studio

Jill Foote-Hutton is a native of Florida and currently resides in Montana where she is the founder of Whistlepig Studio. Prior to this role, Hutton was the Curator of Exhibitions at the Red Lodge Clay Center in Red Lodge, Montana. In 2003, Hutton received her MFA from the University of Mississippi. As an artist and educator, Foote-Hutton is inspired by the way society negotiates the status of a monster. In the many workshops and events at her studio Foote-Hutton’s work engages the public to contemplate the unique status of monsters and their legends and to encourage individual self-reflection by community members.

As stated, Whistlepig Studio hosts workshops and events centered around the theme of monsters and mythological creatures. These unsettling figures evoke a place of fantasy; their presence reminds us of legendary tales, and in turn allows us to think of our own narratives. The workshops often allow participants to make monster masks, prints, or sculptures. Interactive monsters are also incorporated into some workshops. These include musicians who wear paper masks. For Foote-Hutton the studio space becomes a safe space where “monsters” act as a catalyst to help the audience reflect on their unique identities.

Communal Narrative

With her series of Communal Narrative events, Foote-Hutton invites communities to interact with her creative monsters, draw on chalkboards on which the monsters are mounted, create paper masks, and share their stories. First occurring in 2010, Communal Narrative events were offered in Missouri, North Dakota, Wisconsin, Texas, and Montana.

For one of these events multiple monsters were put on display. Along with the unique monsters Foote-Hutton attached to ceramic vessels or positioned against the chalk boards, she also created the Guardian Monsters and Bison Monster. The Guardian Monster acts as a protector that reminds individuals of their own strengths. The Bison Monster is Foote-Hutton’s personal guardian. He is part bison, part lamprey eel, and part Foote-Hutton. This monster helps to guide Foote-Hutton in her artistic endeavors and interpretation of the many narratives she receives from various communities.

Artist’s Statement

My work can be subversive, or sneaky if you will; maybe I can slip into someone’s unsuspecting world and make a point or jog a purposeful thought or action loose. Yes, I believe in the ability of art to impact the world. My desire to play with others at a chalkboard or to collaborate by playing with totemic figures is really my desire to open up potential for others, because art opened potential for me. It is also an attempt to have a conversation and learn a little more about our confusing humanness. Monsters enable me to, as Richard Nickel put it, “Stare at people less.”

Completed Fall 2017 by Anna Freeman

The public is invited to create monsters on the chalkboard.

Foote-Hutton’s Bison Monster.

Three monsters, typically made from mid-range stoneware and found objects, with interactive chalkboard designs in the background.
MAKE A GUARDIAN MASK
Activity Lesson Plan: 2-4
Time Needed: 15 minutes

Objectives
In this activity students will review and analyze Jill Foote-Hutton’s guardian ceramic monsters. Students will explore Foote-Hutton’s series of Communal Narrative events. They will focus on the way art making can promote self-reflection. They will reflect on Foote-Hutton’s ability to use monsters as catalysts that encourage others to think about their identities. By using the resources provided and reviewing Foote-Hutton’s Bison Guardian monster as an example, students can think about the appearance of their guardian monsters. Foot-Hutton’s Bison Guardian is part bison, part lamprey eel, and part Foot-Hutton. The guardian monster helps her to think about her creative side and purpose as an artist. Students can also think about the animals, or symbols, that might reflect their own identities.

Materials:
Images from Foote-Hutton’s project, construction paper or plain paper, crayons, markers, scissors, popsicle sticks

More examples of guardian monsters can be found on Foote-Hutton’s website.

Session Activity:
Upon reviewing Foote-Hutton’s work and Bison Guardian students will create their own guardian monster masks. Students will have a chance to think about the animals or symbols to be represented. This discussion can be done in small groups or together as a class. One example to initiate student discussion may include Foote-Hutton’s Bison Guardian or the instructor might want to prepare a guardian mask and discuss the relationship between the mask and the teaching profession. Once students complete their masks, they will each present to the class. They will think of names for their guardian masks, state which animals and/or symbols they added and the way the masks relate to their personal identities, characteristics, and/or hobbies.

Activity Procedures:
1. Students will learn about Foote-Hutton’s series, Communal Narratives, review her Bison Guardian, and look at other images of guardian monsters online. Follow this link - http://www.whistlepigtales.com/look-deeper-1/
2. Using construction paper or plain paper, students will draw and cut out faces for the masks. Students will cut holes for eyes and make slits for mouths.
3. Students will decide on the animals to which they relate and include two symbols that relate to their identities. Some symbols and their meanings can be found here - http://blog.visme.co/symbols-and-meanings/
4. Once the mask is complete, the student will tape or glue a popsicle stick to the bottom of the mask.
5. In a class discussion, each student will state the name of his/her mask and explain the reasons for choosing the specific animal and two symbols.

Evaluation Questions
Were the students able to understand the self-reflection aspect of Foote-Hutton’s work?
Did the student have a title for his/her guardian mask?
Were students able to discuss the significance behind their chosen animals and symbols?

Next Generation Sunshine State Standards
Big Idea: Critical Thinking and Reflection
Enduring Understanding 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.
Benchmark: VA.68.C.1.1 Apply a range of interests and contextual connections to influence the art-making and self-reflection processes.

Resources
Guardian Monsters:
http://www.whistlepigtales.com/look-deeper-1/
https://sociallyengagedcraftcollective.org/portfolio/jillfootehutton/
http://blog.visme.co/symbols-and-meanings/
ARTIST: TERI FRAME
MEDIUM: ceramics, performance, video, photography, multimedia
WORKS: Massys’ Venus, Complexion Fans

About Teri Frame
Frame received an MFA from Pennsylvania State University in 2008. She now teaches at the University of Wisconsin Whitewater. Classically trained as a ceramicist, Frame’s work incorporates many media such as performance, photography, and more.

“My work addresses notions of human beauty and its inextricable link with bodily hierarchies. Through it, I consider non-normative bodies and their relationship to ideal western paradigms such as the model of proportion as conveyed within classical Greek statuary, the Enlightenment concept of purity as reflected within 18th century Parian porcelain busts and figurines, and paragons of facial beauty within the Victorian era as indicated by the use of porcelain complexion fans (objects that protected the face from flushing and makeup from melting).”
- Teri Frame

Complexion Fans
Teri Frame was trained as a ceramicist and with artworks like these fans she is taking her expertise and expanding it to include other media. In Victorian England, thin porcelain lithophanes were used as candlescreens and lampshades, and handheld porcelain “fans” were used to screen people’s faces from fireplaces so their skin would not become flushed (an unfashionable trait at the time). On these fans, Frame has etched photographic self portraits into the porcelain. In the photo inside the fan, she is wearing a prosthetic nose modeled after the pre-operative nose and mouth of a contemporary rhinoplasty patient. Through this anachronistic combination of ceramics and photography, Frame examines western beauty standards of the past and present.

Parian: relating to the island Paros or the fine white marble for which it is renowned.

Massys’ Venus
Quentin Massys was a prominent Flemish painter in the 15th/16th century. In this performance, Frame sculpt a mask in real time on video while wearing period dress from Massys’ time. The mask and clothing appear to be a nod to The Ugly Duchess, a satirical portrait which is Massys’ most famous work. Frame examines the boundaries between the grotesque and beautiful over time. The tone of Frame’s silent performance forgoes the satire of the source material for attentive, thoughtful study of the subject.

Sources: https://vimeo.com/26666056
Completed Spring 2018 by Brendan Little
Grotesques

Grades: 9-12  Time: Several class periods

A lesson plan inspired by the art series beautymarks by Teri Frame

Sunshine State Standard
Big Idea: Skills, Techniques, and Processes
Enduring Understanding: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.
Benchmark: VA.912.S.1.5 Compare the aesthetic impact of images created with different media to evaluate advantages or disadvantages within the art process.

PREPARATION

Teacher will show students the works in the series beautymarks by Teri Frame and ask the class why the artist chose these marks as her subject, and why she may have used the techniques she did. Then the class will read the artist's statement. Teacher will play a clip or all of Frame's performance, Massys' Venus. Teacher will discuss Frame's vision and stated purpose for creating the beautymarks series and Massys' Venus. Students will be encouraged to think critically and analytically about concepts of beauty and what is perceived as attractive or valuable. Frame attempts to “blur the line between the beautiful and the grotesque,” which will be the guiding principle behind the lesson.

OBJECTIVES

1. Students will think critically about aesthetics and historically accepted notions of beauty.
2. Students will be able to digitally manipulate images.

MATERIALS

- Computer w/ Photoshop or other editing software.
- Misc.

ACTIVITY PROCEDURES

1. Students will each select from the internet a representation of the art canon, an advertisement, a medical resource, etc. that is generally considered unattractive or offputting by western society-at-large.
2. Students will manipulate these images, add to their images, or subtract from the images in any way they see fit in an attempt to create art they believe to be beautiful or aesthetically interesting. Students will use principles and/or elements of art in their manipulation (elements like value, texture, color, or principles like repetition, visual balance, etc.).

EVALUATION

Students’ work will be evaluated based on the effort put forth to alter their images. Do the works resemble something new? Did they understand the guiding principle behind the lesson? Can they describe/analyze their artwork and the elements which they utilized or on which they focused?


From Teri Frame's digital photo series beautymarks

“Recently I’ve been re-ordering images of invasive birthmarks into symmetrical patterns. The resulting repetition addresses both genetic reoccurrence and aberration. By applying rules of proportion, symmetry and pattern to dermal ‘imperfections,’ I examine the Western body politic and probe that sublime space between the beautiful and the grotesque. The works are part of an investigation that juxtaposes anomaly against ideal Western paradigms such as the Fibonacci sequence, the model of proportion as conveyed in Greek statuary, the Enlightenment concept of purity, and Nazi propaganda concerning the genetically ‘perfect’ body.” - Teri Frame

From Teri Frame's digital photo series beautymarks

Video still from Teri Frame's Massys' Venus

Completed Spring 2018 by Brendan Little
“Legally, I have been an adult for almost a decade. During that time I have experienced (more than once) the feeling of having too many tasks and not enough hours in the day to accomplish them. When this happens, a switch inside of me is flipped and I am unable to have fun; I stop playing and I usually become depressed. As Brown asserts, our culture actually makes us feel guilty for the times we are not being productive. As children we are encouraged to play, our parents arrange play dates, and we develop physically and emotionally through play. I am interested in the carry over from child’s play to adult play and am curious why some adults stop playing while others continue. My interactive installations aim at providing gallery visitors (the majority of which are grownups) the feeling of being able to play. This shift in the traditional gallery experience allows the viewer to interact with a ceramic object in a new way. My work allows people an opportunity to briefly escape their grown-up realities; a feeling that is often foreign to many adults in today’s culture.”

How do you prepare for events such as Waffle Toss: a Game for the Kitchen?

Gard indicates that it can take anywhere from three to twelve months to create a completely new piece. He spends a "significant amount of time testing the game or interaction itself and fine tune all the goals, instructions, timing, distances, dimension, lighting, and displays." In the case of Waffle Toss, the goal involved the audience in trying to toss a waffle into a toaster in order to receive a waffle trophy. Gard took into consideration the way the waffles appeared to the audience. He did not want them to appear either too fragile or too small like toys. He wanted to "make them look realistic enough so that people are comfortable picking them up and playing with them." Over time, Gard has found that people are more likely to participate in a game that looks like it is possible to win. In order to do this with Waffle Toss, Gard made the toaster and it's slots larger than the average toaster.

Do any favorite childhood games or activities inspire your work today?

“A lot of my earlier works were directly inspired by objects and games that I used to play with: ceramic skateboards, baseballs and baseball bats, arcade basketball, skee ball, paper airplanes, and pinewood derby cars.” One of the more important interactive works features Gard’s ceramic skateboard. He says that skateboarding was a huge part of his life from 3rd grade throughout 10th grade and that he still tries to do it every now and then. Gard says this work was a major turning point in his career and ultimately led to the works he is doing today. Since creating the ceramic skateboard, Gard’s interests have shifted from childhood games and memories towards making more mundane everyday tasks fun and exciting. "I focus on unfavorable tasks, such as doing the dishes...or toasting a waffle, and turn those moments into fun."

Created Fall 2017, Morgan Zoldak
Ceramic Worry Balloons: a Look at Forrest Sincoff Gard’s Creative Process

**Big Idea:** Critical Thinking and Reflection

**Enduring Understanding:** Cognition and reflection are required to appreciate, interpret, and create with artistic intent

**Benchmark:** VA.4.C.1.1: Integrate ideas during the art-making process to convey meaning in personal works of art

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**Key Objectives:**
1. Students will gain insight into the way Forrest Sincoff Gard creates his work, by combining a serious or bland part of life, such as concerns about schoolwork, with a fun childhood game, such as a relay race. Students will learn Gard’s message about incorporating fun into everyday life.
2. Students will be able to interpret their own work and evaluate their own thoughts and feelings as well as explore artistic modes of expression.

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**Session Activity:**
1. Students will be introduced to the ceramic and performance work of Forrest Sincoff Gard. Students will be given examples of the way Gard combines serious and bland aspects of life such as worrying about schoolwork or doing the dishes, with fun childhood memories such as creating a game with the resources available. Students in the spirit of Gard’s work, will each create two small ceramic balloons. One will be to keep and take home, and one to destroy during the following activity.
2. On the balloons students will paint something that worries them about school studies. For the “worry” statements, the instructor will focus on an area of study like geography or mathematics. Students can indicate items they have found difficult to remember. By writing the worry statements, students will reinforce correct statements or answers. For example, a student may write, “I am worried that I will forget there are 50 countries in Europe,” or “I am worried I will not remember that 4 multiplied by 7 equals 28.” By writing these, worry statements are instead reinforcing the knowledge that there are 50 countries in Europe and that 4x7 equals 28.
3. Students will then participate in a relay race outside on the school’s sports field where the class will be split into two teams. The field will have a starting line, and two baskets will be placed about 150-200 feet away. Each basket will correspond to each team.
4. The students will begin at the starting line and run, with “worry” balloons in hand, toward the team basket.
5. At this point the student will take his or her “worry” balloon, and throw it in the team basket in an effort to break it. Once the balloon is in the basket, the student will run back to the team and tag the next person. Once the next person is tagged, he/she will run toward his/her team’s basket and so on until everyone in each team has broken his/her balloon and returned to his or her team. The first team to do so “wins.” After the relay race activity, the students will return to the classroom. Here, they will discuss the way the activity can be related to Forrest Sincoff Gard’s work and purpose.

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**Evaluation:** Formative assessment will be used throughout the lesson to monitor student progress and understanding. If students demonstrate difficulty understanding, the lesson will be explained in a different way to make it more comprehensible. Understanding of this lesson will be determined by the students’ final ceramic balloons and participation throughout the activity and the following discussion.

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**Discussion Questions:**
1. What activities do you do at home that are boring? How can you turn this activity into a fun game?
2. How did it make you feel when you broke the balloon?
3. How do you think this activity relates to the work of Forrest Gard?
4. What is something you found difficult to understand earlier this year that you do not anymore?
5. How do you remember things that you find difficult to remember?

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**Grade Level:** 4-6

**Time Needed:** Multiple class periods

**Materials:** Clay,* balloon shaped diagram from which the students can model their ceramic balloons, glaze (variety of colors), brushes, 2 large cardboard boxes or 2 baskets

*air-dry clay and paint can be substituted for traditional clay

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**Can You Help me with the Dishes?**

Forrest Sincoff Gard, 2014, audience interaction.

Completed Fall 2017, Morgan Zoldak
Artist Statement:

“As a Socially-Engaged Craft artist, I use the ceramic vessel to explore our ecological relationship with plants as food through growing, cooking, eating, and sharing meals. Using craft as a premise, my work draws on a critical understanding of human relationships and the merger between art and life. I design civic projects that focus on the meal, personal food choices, food as a form of communication, and the ceramic vessel as a transmitter and artifact. Using an object-based process in the ceramic arts, and a community-based, socially-engaged art practice I make functional objects intended for use in everyday life and orchestrate the parameters surrounding their use by engaging participants. This human involvement is what distinguishes my work from traditional pottery and brings it into the sphere of Socially-Engaged Craft.

My studio work is a consideration of form, function, pattern, and color of the ceramic vessel. My work exists as physical objects as well as social projects in which the vessel serves as a catalyst in creating a food dialogue…. Through use, the vessel has the ability to elevate the food we consume and asks the viewers to reconsider what they eat, whom they eat with, what they eat from, and how food affects our bodies. After use the vessel remains imprinted in our memory as a carrier of stories. Even after use, the vessel remains as an artifact and carrier of memory and story.”

The Dish Set Challenge, 2014: Gard refers to this work as the first work that made her realize her primary role was not to connect with people in the classroom, but rather to connect with people in her community. The idea for the Dish Set Challenge came about when Gard participated in an exhibition with other grad students. She asked the gallery if they could find 5 community members to participate in the 28-day exhibition. The gallery was able to find enough community members willing to participate. The objective of this project was simple, share a meal with one another every night throughout the exhibition. In addition to that, the participants were asked to write journal or blog entries nightly. Gard created a set of dishes for the participants to use for the whole 4 weeks and collected food donations from 27 local farms. Gard would then, on site, prepare a meal for the participants based on the donated ingredients in an effort to connect the participants to each other as well as the local community. She wanted to see the way their perspectives about their food and their dining companions changed. One participant, Aurelio, captured Gard’s attention. By the end of the project, he had a refrigerator full of food and had realized the importance of sitting down to eat meals with others regularly, especially those important to him. Gard realized her work was, in essence, the way dishes are an accessory to human-to-human connection. From then on, her work was used as a catalyst to foster deep connections between herself and other community members.

Fall 2018, Event with Leon County Schools:

While Gard is participating in an exhibition at the FSU MoFA during Fall 2018, she intends to introduce a new project with Leon County Elementary Schools. This project will be about sharing a meal and a connection with someone new. Gard will provide dishes for a selection of students to use. Teachers will be asked to pair students together who do not know each other well and have them share a meal. The students will be responsible for setting the table, preparing their dishes, sharing a meal with their partners, and washing the dishes for other students to use. Afterwards, the students will write about their experiences. This project aims to teach the students about the importance of eating with one another and to have meaningful social interactions as well.

Love of Community and Connection:

Much of Jeni Hansen Gard’s work involves food and community. The love for both was fostered through Gard’s childhood growing up in a bed and breakfast. With strangers coming in and out of her house on a regular basis, she learned, at a young age, the importance of community and social interaction. Gard keeps this experience as the foundation of her career and personal interests. In addition to this, Gard’s particular interest in connecting with the source of her food was sparked at the age of 25. She developed an autoimmune disease that was set off by salmonella-laced peanut butter. This experience made her realize it is necessary for her to have some kind of understanding about food sources, although she acknowledges that for the average American, this may not be completely feasible. Through her art she hopes to encourage others to take a similar interest in food sources and community interaction.

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Resources:

https://jenihansengard.weebly.com/
https://sociallyengagedcraftcollective.org/portfolio/artists-2/
2017 Interview with James Oliveros

Completed by Morgan Zoldak Spring 2018
Community Cups

Grade Level: 6-8
Time Needed: 3-4 Class sessions
Materials: clay, various colors of glaze, ceramic tools, kiln
Vocabulary:
Tessellate: (shapes) to fit together with no spaces in between.

Big Idea: Critical thinking and reflection
Enduring Understanding: Assessing our own and others’ artistic work, using critical-thinking, problem-solving, and decision making skills, is central to artistic growth.
Benchmark: VA:68.C.2.3 Examine artworks to form ideas and criteria by which to judge/assess and inspire personal works and artistic growth.

Session Activity: Students will be introduced to Jeni Hansen Gard and her work and interest in food and community. Afterwards, students will be placed into groups of either 2 or 3 and will design a set of mugs. These mugs will need to fit together so as to unmistakably be part of one set to symbolize Gard’s respect for connections within the community. The instructor will display examples of Gard’s community works throughout the activity. Through collaboration, students will create a tessellate design for their mugs’ forms as well as decide the way to design the surfaces of the mugs. After the mugs are completed, the class will participate in a “tea party” of sorts, with drinks and snacks being provided by the students. During this time, discussion questions (see below) will be asked for a whole class discussion.

Procedure:
1. Students will be partnered with one or two classmates.
2. The groups of two or three will design tessellate forms for their mugs, so that they fit together almost perfectly (middle image). Alternatively, students may create complementary designs for their mugs (right image). If students choose the alternative, designs should have clear connections between each mug.
3. Groups will then create corresponding designs to use on their mugs. The designs should either be the same or be related in some way.
4. Students will coordinate a tea party by providing drinks and snacks.
5. During this party, students will be asked to participate in a brief, reflective discussion about the activity.

Discussion Questions:
1. What is one thing interesting that you learned about your partner(s)?
2. Through this activity, what have you learned about yourself?
3. How does this project relate to Jeni Hansen Gard’s message about community?
4. How can you apply this lesson to your family members? Friends? Community members?
5. How has your view of the beverage you drink changed since hand creating your mug? How has the meaning of the social act of sharing a beverage changed for you?

Evaluation:
Formative assessment will be used throughout the lesson to monitor student progress and understanding. If students demonstrate difficulty understanding, the lesson will be explained in a different way to make it more comprehensible. Understanding of this lesson will be determined by the students’ final ceramic mugs as well as participation and cooperation with their partner(s) throughout the creation of the mugs and during the discussion.

Completed Spring 2018 by Morgan Zoldak
Biography
Amber Ginsburg moved a lot, living with her family in Thailand, Japan, Mongolia, and the Netherlands before settling in Chicago. She received her MFA from the School of the Art Institute of Chicago in 2009. Her background is in ceramics, but her collaborative works utilize many media and disciplines. She is a lecturer in the Department of Visual Arts at The University of Chicago.

Artist Statement (from artist’s website)
“I create site-generated projects and social sculpture that insert historical scenarios into present day situations. My background in craft orients my projects towards the continuities and ruptures in material, social, and utopic histories. My work engages objects as collaborators, agent-provocateurs and narrative instigators.”

FLO(we){u}R
In this piece, Ginsburg and collaborator Joseph Madrigal transformed a gallery space into a terra cotta factory and created dummy bombs, like the ones filled with flour commissioned by the government in WWI to be used by fighter pilots in target practice. People were welcome to come into the gallery and watch the artists and their assistants produce the bombs. At the end of their production, the bombs were filled with white flower seeds which were shaken onto the ground by groups of people, thus turning objects with a destructive history into art objects that generate life.

Collaboration with Objects
“...{O}bjects are narrative-instigators. These are co-supportive ideas. There has been an adaptive behavioral dance between clay objects and humans for 30,000 years. These objects are symptoms of our needs and desires. In response to a need or desire, we create an object. In response, objects reflect back the form of our need or desire. Once we interact with this form, we adapt ourselves and act in ways that are a direct response to the object. I am interested in this back and forth between what we want from an object and how they train us to act once we have them. Objects hold the narrative of our behaviors.”

– Amber Ginsburg

How to Unmake an American Quilt
With this installation, Ginsburg and her collaborator, Katie Hargrave, set up a quilt in the center of a ring of chairs with scissors hanging from the ceiling. Members of the community came together and took the quilt apart while having a conversation. Through the act of undoing, the artists hoped to foster creative political dialog without goals and progress at the center. The artists wanted participants to build a collective understanding of communal labor activities, gender roles, and materiality. Both this piece and FLO(we){u}R were performed twice in different locations. These works engage in a collective practice that Ginsburg has referred to as "poetic-undoing.”

Sources: www.amberginsburg.com, https://katiehargrave.us/unmake.html

Completed Spring 2018 by Brendan Little
Unstuffed

Grades: 9-12     Time: Several class periods

a lesson plan inspired by Amber Ginsburg’s How to Unmake an American Quilt

Sunshine State Standard
Big Idea: Skills, Techniques, and Processes
Enduring Understanding: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.
Benchmark: VA.912.S.1.1
Use innovative means and perceptual understanding to communicate through varied content, media, and art techniques.

PREPARATION
Instructor will show the class images from Ginsburg’s installation and read the artist’s statement, explaining the piece to the class. The focus will be placed on the act of deconstruction and its effect on our ideas of creation. What is new? What does it mean to create?

OBJECTIVES
1. Students will discuss aesthetic values of common objects and discuss the role of deconstruction in the artmaking process.
2. Students will create artwork in part through the act of undoing.

MATERIALS
• Assorted old or discarded stuffed animals
• Seam rippers
• Paint & brushes
• Glue
• Scissors
• Wood boards
• Markers

DISCUSSION QUESTIONS
1. Is there a difference between artistic labor and the labor originally used to create these plush toys? Can these toys ever be considered art?
2. What’s the difference between creation and destruction?
3. How does deconstruction relate to creation?

ACTIVITY PROCEDURES
1. Students will each receive an old or discarded stuffed animal and a seam ripper.
2. Students will sit in a circle and deconstruct their stuffed animals while talking about the discussion questions.
3. After the stuffed animals are broken down, students will use the components of those animals and other media to produce two dimensional artwork on wooden boards. They may use paint, glitter, markers, or any number of materials on hand. The only critical elements for all students are the parts of their stuffed animals.

EVALUATION
• Students will be evaluated throughout the lesson on their participation in the discussion. Are they asking questions? Offering answers?
• Students’ art will be evaluated on the ways they implement the stuffed animals into their final pieces. Did they attempt to fully deconstruct the objects? Are all the parts of the deconstructed objects being used? Did the students title and display their works? Did they write accompanying artists’ statements?
• At the end, students will title and display their work along with brief artists’ statements. Their statements should explain their processes throughout the artmaking process. The class will spend time looking at each other's art at the end of the lesson.

SOURCES: https://www.amberginsburg.com/projects/how-to-unmake-an-american-quilt/
ARTIST: Nicole Gugliotti

MEDIUM: Ceramics


Artist’s Biography

Nicole Gugliotti is a native of Florida and currently resides in Olympia, WA. Gugliotti is the Instruction and Classroom Support Technician in the Art Department at South Puget Sound Community College and an artist-in-residence at Arbutus Folk School. In 2014, she received her MFA at the University of Florida. Gugliotti’s work tackles controversial topics including the 2016 Bathroom Bill. Her former job with Planned Parenthood inspired Gugliotti to highlight women’s health issues through her collaborative and individual ceramic works. Using clay and additional found objects Gugliotti creates sculptures that bridge the practice of craft-making and social justice. Gugliotti, in undertakings like Project Canary, invites participants to create their own ceramics and discuss their personal experiences. By using art as a tool to provoke dialogue regarding laws and policy making, Gugliotti aims to instill political and artistic activism. In another project entitled The Play with Clay Initiative, Gugliotti encourages communities, schools, and individuals to take a moment and play with clay. Through the molding of clay, the goal of the initiative is to help individuals learn about the medium and de-stress from their everyday routines.

Artist’s Statement

“I start with minimal, elemental materials such as clay, glaze, wood, metal. I pull from my research on wonder and beauty and pile, grid, suspend or scatter these elements in the gallery. I work like a poet arranging words, creating a composition that expresses what is in my heart. I inject pointed, direct content into these compositions in order to create vulnerability around topics that may seem incendiary. Video, audio and/or interactivity further add to the content and atmosphere. The observation and interaction of the viewer, the connection that may or may not occur, is the final component of the work.”

Objectives:
Students will discuss and analyze Nicole Guglotti’s and others’ Project Canary: The Real Life Repercussions of Politics. Students will reflect on national, local or, school-related issues. A class discussion regarding various issues related to controversial events and policy making will help to inform students and allow them to identify what concerns them the most. Once the discussion takes place students will choose specific issues they can research. Students will then create their own ceramic tags. Each tag can be in the shape of a canary, which signifies the extension of Project Canary activities, or another shape that helps to express the issue at hand.

Materials:
Images of previous ceramic tags, Clay, Paint, String, Paper worksheet

Session Activity:
Upon reviewing Nicole Guglotti’s work students will create their own ceramic tags. Students will then contemplate, discuss, and research specific issues that affect the national, local or school community. They will decide on tag shapes that represent their chosen issues. Some examples to initiate student discussion may include those found in the previous Project Canary activities, like the Bathroom Bill. Others may include issues related to the environment, food or health concerns, social media, violence, etc. Once the tags are fired, students can paint their ceramic tags and attach their paper worksheets to them. The worksheets will ask students to provide reasons for choosing to create specific ceramic shapes. Once all ceramic tags are complete the class can collectively place their tags in the surrounding school area, so other students, parents, or neighbors can find them.

Activity Procedures
1. Students will learn about Nicole Guglotti’s work and the Project Canary series. They will review the tags that have been created by previous participants.
2. Students will discuss and research issues that affect the national, local or school community.
3. Using clay, students will make their ceramic tags. Students will use their knowledge gained from research and previous Project Canary activities to develop their tags.
4. The tags will be fired in a kiln.
5. Students will paint their tags after the firing process and fill out the worksheets.
6. Using string students will attach their worksheets to the ceramic tags.
7. Once the tags are complete, each student can identify his or her tag shape and discuss the major issue or topic that corresponds to the tag. Each will explain the reasons for creating the specific tag shape, address the relationship between the tag shape and chosen issue, and convey reasons the issue is a matter of concern.

Congratulations! You have found the ceramic tag I created. Now that you have found this tag, you can keep it or place it somewhere else for another person to find.

My tag is in the shape of a ___________________________.
I chose this shape because it reflects the ________________ issue, one that I am concerned with because___________________________________________.

This art activity was adapted for grades 6-8 and was inspired by the Project Canary Series. For more information about Project Canary, check out- https://projectcanaryblog.wordpress.com/

The image above is an example of the worksheet that can be printed and attached to a ceramic tag.

Evaluation Questions:
Were the students able to identify national and local concerns?
Were they able to discuss the significance behind their chosen ceramic tag shapes?
Did the student complete the worksheet?
Did the students understand the way the ceramic tags helped to express specific issues or concerns?

Next Generation Sunshine State Standard
Big Idea: Critical Thinking and Reflection
Enduring Understanding 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.
Benchmark: VA.68.C.1.1 Apply a range of interests and contextual connections to influence the art-making and self-reflection processes.

Resources
https://sociallyengagetricraftcollective.org/portfolio/nicole-gugliotti/
nicolegugliotti.com
https://projectcanaryblog.wordpress.com/
<table>
<thead>
<tr>
<th><strong>Artist Bio</strong></th>
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<tr>
<td>Holly Hanessian is an educator, scholar and studio artist creating artworks that overlap the worlds of craft, design and contemporary art through creating socially engaged and installation artwork. She has taught, lectured and exhibited projects in the United States and internationally which involve the impact of contemporary life on our senses and the use of new technology in the field of ceramics. Professionally, Hanessian is a Professor of Art at Florida State University where she is the Area Head of Ceramics. She is also the President of the National Council on Education for the Ceramic Arts (NCECA), and a member of the Socially Engaged Craft Collective.</td>
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<th><strong>Sources</strong></th>
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<tr>
<td>• <a href="https://sociallyengagedcraftcollective.org/portfolio/holly-hanessian/">https://sociallyengagedcraftcollective.org/portfolio/holly-hanessian/</a></td>
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<tr>
<td>• <a href="http://art.fsu.edu/holly-hanessian/">http://art.fsu.edu/holly-hanessian/</a></td>
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<tr>
<th><strong>What defines Socially Engaged Craft?</strong></th>
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<tr>
<td>Hanessian responds, “I believe the idea of creating this type of artwork examines or makes the audience aware of basic core injustices by looking deeply at the divide that exists in our culture. We, the artists, want to empower and bring a mirror to those who are disenfranchised through an art related or human-to-human craft activist experience. The use of craft-based materials that we conscientiously weave into our artwork reflect back on craft’s long history of serving culture and acting as a conduit for an accessible human connection.”</td>
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<tr>
<th><strong>Socially Engaged Project</strong></th>
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| **Touch in Real Time** explores the “power of touch” at the crossroads of art, emotion and neuroscience. It is a multi-year project that is part social engagement and part scientific research ending in a series of exhibitions. It explores the intimate act of touch and its significance in a digital age. Hanessian completed “first handshakes” with various types of individuals in several states across the country. Each handshake became a moment in time with another person. The handshakes contained wet pieces of clay, imprinting each participant’s hand and Hanessian’s. The imprint from each handshake was then fired and became a ceramic artifact of the moment and part of the exhibition.  

While conducting this social experiment, Hanessian incorporated elements of neuroscience by studying the processes of the brain during each handshake through the use of an EEG. Additionally, Hanessian used an MRI to examine blood flow in the brain during the interaction. Hanessian found that, at the time of these handshakes, the hormone oxytocin was released into the bloodstream to create the human warmth of the bonding moment.  

Hanessian comments, “Each piece, whether old or new, symbolizes the power of touch, the human thread connecting us to a global culture and acting as a unifying bridge to the longevity of human activity with ceramics on the earth.” |

<table>
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<tr>
<th><strong>Other Work</strong></th>
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| **MolecularWare** (2010) is a collection of tableware that explores our medicated habits in the 21st century. Pharmaceuticals are prescribed for a wide variety of ailments in all aspects of our lives. Hanessian looks at the long-term effects on our culture as prescribed drugs become part of our daily habits. Hanessian presses the molecular patterns from common anti-depressants into the surfaces of porcelain slabs. These pieces point to the prevalence of anxiety in a consumable culture.  

Completed by Abby Mann and Dakyung Ham Fall 2017 |

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<thead>
<tr>
<th><strong>Artist Statement</strong></th>
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<tr>
<td>“I create art installations, objects and artist’s books, using craft based materials that explore the seemingly chance events that occur in our lives. … My current art responds to expanding realms of science, ethics and social behavior as the roll of the dice in life plays out. I will watch, create and observe both the predictable and accidental, which yield indescribable patterns of beauty and chaos.”</td>
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| **Artist: Holly Hanessian**  
**Project: Touch in Real Time**  
**Date: 2012-2015** |
|----------------|
| Holly Hanessian shakes hands for her *Touch in Real Time* project, making an imprint in wet clay.  

Holly Hanessian shakes hands for her *Touch in Real Time* project, making an imprint in wet clay.  

On the left is Holly Hanessian’s *MolecularWare*.  
On the right, the artist works in her studio.  

On the left is Holly Hanessian’s *MolecularWare*.  
On the right, the artist works in her studio. |
Seeing, Sharing, Sculpting (K-5)

Session Activity: This activity translates the spirit of Holly Hanessian’s handshake work *Touch In Real Time* into an activity for elementary students. Group students into pairs. Each student should be paired with a student he/she doesn’t know very well. Instruct students to “look each other in the eye” and share “one thing” about themselves with their partners. They should write down what their partners say, including their partner’s names in complete sentences. Help students think of ways to communicate the facts written in the sentences about their partners through clay sculptures. When they are finished, students should share their sculptures and their meanings with the class.

Objectives: Students will learn to connect and communicate effectively with each other, will get to know their classmates better, and will learn to think creatively when portraying an idea in an art format.

Time Needed: Multiple Class Sessions

Procedure:

1. Each student will look into his/her partner’s eyes, and share one thing about him/herself.
2. Each student will write a fact in a complete sentence the partner shared, to include the partner’s name.
3. Students will then try to convey the facts their partners shared by somehow sculpting them with clay.
4. Clay sculptures will be fired and glazed.
5. Finally, students will share their sculptures and meanings with the class.

Examples:

- Fact: My favorite color is purple. The partner would write: Abby’s favorite color is purple. Then the partner might sculpt and glaze a blob of clay purple.
- Fact: I love my dog. The partner would write: Abby loves her dog. The partner might sculpt a dog out of clay.

Materials: Clay, Clay tools, Kiln, Glazes, Pencils and Paper

Evaluation:

1. Did students learn something about their partners in addition to their names?
2. Did they attempt to communicate that information through sculptures?

Next Generation Sunshine State Standards (1-5)

Big Idea: Skills, Techniques, and Processes

Enduring Understanding 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.

VA.3.S.1.1 Manipulate tools and media to enhance communication in personal artworks.

Left: Two dogs made of clay that could possibly be used to represent a classmate who loves dogs.

Above: Abstract pieces of clay, possibly colored to represent a classmate’s favorite color.
About the Artist

Ayumi Horie is a full-time studio potter who lives and works in Portland, Maine. Growing up, she was influenced by both the state’s long history of craftsmanship and her small community where quality of work, reputation, and connections between people mattered. Her socially engaged projects are products of passion regarding social and political injustices.

Artist Statement

“My work attempts to deepen connections between people and their communities, serving both a physical purpose and as a vehicle to open the softer side of a person. I work to explore individual vulnerability by drawing images that evoke an emotional response and also explore how public art invites a community to deepen their link to one another and to their sense of home. My work has multiple directions – functional ceramics, video, social media and social practice. My primary work for the last twenty years has been that of a studio potter. I use imperfections in form as evidence of human vulnerability to link the user to the maker. I am interested in the anti-masterpiece and the anti-monumental, because I think one kind of meaningful connection to an object, and by extension another person, takes place through daily interaction in intimate domestic spaces. My projects reflect my interest in relational aesthetics. Much of my work is given as gifts, and the social exchange aspect of my practice overlaps with my explorations in community projects that have participatory elements, storytelling components, and even fundraising goals supporting social change.”

Letting the City and its People Tell Their Own Stories

Portland Brick is a collaborative place-based public art installation that uses individual memories, historical facts, and future wishes to tell the story of the city. Each memory, fact, or wish is stamped onto bricks, which are then used to repair the city’s sidewalks. “After collecting information for months... my collaborator, Elise Pepple, and I narrowed the stories down to ones that told the story of the neighborhood most poetically from the viewpoint of people who had largely been written out of conventional history. We wanted to highlight the voices of women, people of color, and immigrants and to talk about everyday moments of humanity. We hosted a storytelling event in the neighborhood and know that there is real neighborhood pride around certain bricks. Some of the dates on future wish bricks are coming to pass and there is something poignant about that, whether they come true or not. Part of the strength of this project is that we do not have a direct hand in every interaction that happens around them. The bricks are camouflaged and the experience of interaction that happens around them. The bricks are camouflaged and the experience of interaction that happens around them.”

Social Media and Social Projects

“The success of both Obamaware and Handmade for Japan hinged on the internet and the power of social media. With more than $100,000 being raised [by the Handmade for Japan project] in a few weeks’ time, the economic benefit for disaster relief [for the 2011 Tōhoku earthquake and tsunami] was concrete and undeniable. I think the arts have always been at the forefront of political activism, but with the rise of the internet, there is much more visibility and it is clear how culture and politics are inseparable.”

Resources

https://www.youtube.com/channel/UCAmh1LZf_7AgQ6yMa06Grw5w
Democratic Cups: Functional Ceramics for Social Engagement and Positive Discussion  
Grade Level: 9-12  
Time Needed: Multiple Class Periods

Session Activity
Students will learn about The Democratic Cup project by reviewing Ayumi Horie's Artist Guide (included in this packet), visiting The Democratic Cup project’s website, and watching an introductory video from The Democratic Cup project’s YouTube channel (refer to links in the activity procedures below). To extend The Democratic Cup project students will create their own “democratic cups” to use in a tea social, during which they will civilly and positively discuss the social and political topics and issues brought up by their designs.

Materials
White ceramic clay, pottery wheels (optional but recommended), underglazes and applicators, brushes, clear non-toxic glaze, newsprint paper, plastic ribs, spray bottles, sponges, hot water, and tea bags.

Key Objectives
1. Students will gain insight into the way the design of functional artwork can generate or influence positive discourse about social or political issues. They will be able to critically engage with both theirs and others’ works to participate in thoughtful and positive discussion about those issues.
2. Students will gain an understanding of the processes involved in making functional ceramic cups, including the creation and transfer of underglaze designs.

Activity Procedures
1. Students will watch an introductory video to The Democratic Cup project. They will then be shown selected examples of cups created for The Democratic Cup project and discuss the way each design encourages people to positively discuss the issues surrounding the topics:
   https://www.youtube.com/watch?v=6TO3l605HQU  
   https://www.youtube.com/watch?v=B0Q1ib4e00U  
   https://www.thedemocraticcup.com/collections/the-democratic-cups
2. It will be explained that the class will make their own “democratic cups” and decorate them with designs related to social or political issues that are important to them. They will then use those cups during a tea social to positively discuss the issues brought up by the designs.
3. Students will make white ceramic clay cups by throwing them on a pottery wheel or sculpting them by hand.
4. The cups will be allowed to dry to soft leather hard. At this point, students may add a handle if so desired. Handles should be allowed to set up to match the dryness of the cup before generously scoring and attaching with slip. The cups will then be allowed to dry to leather hard.
5. Students will sketch designs on newsprint related to social or political issues for which they would like to increase awareness. It will be made clear these designs will be reversed (mirrored) when they are transferred onto the final cups, so they must take that into account when laying out text and images.
6. The students’ sketches will be outlined and filled in with underglaze, which will then be transferred to the leather hard cups using methods demonstrated in the following instructional videos:
   https://www.youtube.com/watch?v=0Q1ib4e00U  
   https://www.youtube.com/watch?v=6TO3l605HQU
7. After all underglaze has been applied, the cups will be allowed to finish drying and then will be fired to bisque. Clear non-toxic glaze will be applied and the cups will be fired a final time.
8. Students will participate in a tea social using the cups they designed and created. During the social they will talk with several other students and discuss the social and political topics and issues brought up by the designs while remaining civil and positive.

Evaluation Questions
1. Were the students able to understand the way The Democratic Cup project seeks to encourage positive change through civil discourse?
2. Was each student able to successfully make a functional cup from white ceramic clay?
3. Was each student able to make and transfer an underglaze design to a cup? Were designs related to social or political issues or injustices?
4. During the tea social, were the students’ topics of discussion related to the social or political issues or injustices represented by the designs on their cups? Did the tone of their discussion remain civil?

Next Generation Sunshine State Standards
Big Idea: Historical and Global Connections
Enduring Understanding 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).
VA.912.H.1.1 Analyze the impact of social, ecological, economic, religious, and/or political issues on the function or meaning of the artwork.
Big Idea: Organizational Structure
Enduring Understanding 3: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.
VA.912.O.3.1 Create works of art that include symbolism, personal experiences, or philosophical view to communicate with an audience.

Completed by Ridley Thomas Spring 2018
ARTIST: Lauren Karle
PROJECT: Weaving Dialogues
MEDIUM: ceramics, embroidery
COLLABORATOR: Jeni Hansen Gard
DATE: 2016

What is your definition of social engagement? What is your purpose in doing this work?
“My definition of social engagement. I guess I don’t consider it necessarily a definition but just getting people to interact whether that’s verbally, through drawing or through body language. It could be any of various ways. That’s my goal, to get people to find their common human-ness through interaction. Having those genuine interactions is really about creating change, not just superficially and not just talking about it, but hopefully genuinely building connections within a community or between communities. It’s that real impact that I’m looking for, for sure.”

Artist Statement
I am a potter and social artist inspired by people – our food, traditions, and place. My goal is to have my work serve a purpose beyond its utilitarian function by designing it for who and how it will be used. My aesthetic is inspired by the two and a half years I lived in Guatemala and evolves with the people I meet and places I go. I currently live in rural New Mexico making, writing, teaching, collaborating, and always learning.

SOCIALLY ENGAGED PROJECTS
2016-present Newark Art Space. Weaving Dialogues.
2015 Beach Museum of Art. Cultivating Community through Shared Experiences. Manhattan, KS.
2014 Symbolic Connections; Shared Reflections. online.
2014 Women’s Roles through Time. online.
2013 Uriarte Talavera. Taste of Mexico. Puebla, Mexico.

Embroidery on Table Cloth
Top Prompt: “Describe an experience that has changed you.”
Middle Prompt: “What in your core drives you?”
Bottom Prompt: “Next step in your life?”

What prompt stands out in your experiences conducting this performance piece?
“I do remember a kid participated once and the prompt the kid left was ‘What does your house look like?’ It was such a simple question, but at the same time the question looks at things from a bigger perspective. That’s a pretty reflective question if you ask people ‘What does your house look like?’ The child that I sponsor in Guatemala (I couldn’t just leave there without feeling like I was contributing to that country in some way so I sponsor a kid there) has a dirt floor and a tin roof. To say ‘Oh, what does she live in?’ is a very telling question. It’s thinking in a bigger scope, so that one definitely stands out to me. Just the innocence but reflectiveness of it. I love it.”

Are there other media in which you work, besides ceramics?
“The social engagement with the community is my medium, and beyond that, as far as making, I kinda joke that cookies (it’s kinda funny I know) are this universal thing, whether that means making cookies with other people, or sharing and eating different kinds of cookies from different parts of the world. I guess I relate dough to clay quite easily. Like I said before, the socially engaged part is very approachable; it’s something that bridges.”

Resources:
www.laurenkarle.com
https://sociallyengagedcraftcollective.org/portfolio/lauren-karle/

Above: Photograph of a Weaving Dialogues session.

Above: Matching mugs used during Weaving Dialogues.
Ceramics: An Alternate Process for Building a Community

Next Generation Sunshine State Standard

Big Idea: Critical Thinking and Reflection

Enduring Understanding:
Cognition and reflection are required to appreciate, interpret, and create with artistic intent.

Benchmark: VA.3.C.1.1 Use the art-making process to develop ideas for self-expression.

Session Activity:
Based on Lauren Karle’s work, students will create their own mugs/cups, working with artistic choice in clay, imagery, and glazing to include their thoughts about themselves within a community. In a second session, once the students have completed their mugs, prompts relating to the ideas presented on the mugs will be written on butcher-block paper throughout the classroom’s tables. All of the students’ works will be put together in front of the class and each member of the class will choose a mug that appeals to him/her (other than his/her own), choosing solely based on the visual appearance of the mug. Students will answer the questions posed on the tables.

Activity Procedures:

Making Ceramic Mugs
1. Show students Lauren Karle’s socially engaged ceramic work. Tell students to think about the way Lauren Karle creates her artwork: she thinks about the community and creates artwork that is conducive to interactions between people.
2. Direct students to create ceramic mugs based on an exploration of the questions posed in #3.
3. Ask the students to consider designs that express community. Some of the things to consider/ask the students follow. Students may also list additional areas of exploration.
   - What sports do you play? What is your feeling about teamwork?
   - What activities do you enjoy with friends — music, love of the outdoors, animals, something else?
   - Does this mutual interest create a sense of community with your friends?
   - Social Engagement with the Mugs
4. Cover every table in the classroom with butcher-block paper (so that the tables are fully covered) and then put a number of markers on each table.
5. Write down 2-4 prompts (depending on class-size) on each of the tables at which students will be sitting, leaving space under the prompts for answers to be written.
   - Give a reason having fun with others creates a sense of community? How does the mug you chose or the use of the mug communicate this?
   - What creates a sense of community when you are with your team? Can the creation or use of a mug relate to the development of a sense of belonging to a team? Explain your answer.
   - Relate the design on the mug you chose to something/someone in your community?
   - Give a way or ways the mug you picked reflects your community? Think about the colors and imagery (or designs) on the mug.
6. Place all the mugs on one table at the front of the classroom and visible to the students.
7. Ask students to choose and grab any mugs of their choice, besides their own, based on design and personal preference, and tell them to bring them back to their tables. Once every student has grabbed a mug and is seated, ask them to think about and answer the prompts.
8. Students will move to at least two other tables to answer additional questions.
9. After discussion of the prompts, with the entire class pose the main questions and come to a conclusion through discussion:
   - How is art a means of communication?
   - How does art build a community?

Optional Extension
10. Hold an interactive exhibit in which both the mugs and butcher-block paper with prompts are displayed. Allow visitors to write prompts to continue exemplifying the art process of building a community.

Evaluation:
Formative assessment will be used throughout this lesson plan to monitor student progress and understanding. Were students able to understand the role the community plays in creating art? Were the students able to make connections between ceramics and community? Did the students feel that the interactive exhibit promoted their art? Overall effort displayed in the artwork, working together to create and/or answer prompts, and participation displayed in class discussions and at the exhibit will be used for summative assessment.

Completed by Fall 2017, Daniela Restrepo
ARTIST: Anna Metcalfe  
MEDIUM: Ceramics  
ARTWORK: Pop Up Picnic

**Artist’s Biography**
A native of Virginia, Anna Metcalfe resides in Minneapolis, MN. Metcalfe is currently a ceramic artist and Adjunct Research Consultant for the Springboard for the Arts organization. Metcalfe graduated from the University of Minnesota in 2009 with an MFA. As a teaching artist her projects are inspired by topics related to agriculture, water, food, and community. In these projects, the ceramics facilitate participation and encourage community discussions. Ceramics are incorporated into various social events that consist of having a cup of tea, exploring the natural surroundings, or enjoying a meal such as the one organized in the Pop Up Picnic. In other projects such as the Mississippi River Story Boats and Family Series, Metcalfe carefully displays the stories told by community members onto unique ceramic pieces. For Metcalfe, one of the ways that “the art” is created occurs through the gathering of community members and sharing of stories.

**Artist’s Statement**
“One of the ways that I believe art is created is when people engage with each other and have conversations or meals or walks. The act of being in that facilitated, engaged space is as much a “piece” of art as a ballet or improvised jazz piece. So in that way, community members make art together with me when we eat together, have tea together, or explore a river together.”

**Pop Up Picnic**
The Pop Up Picnic is a project that encourages individuals to recognize their roles within the food system. While the project is specific to the city of Minneapolis, it emphasizes the role of bees as pollinators and their movements throughout the city. These movements and patterns correlate to those formed by the many communities located within Minneapolis. The materials for this project consist of cups, bowls, and hexagon shaped ceramic plates. Each piece incorporates images related to the activities of a bee colony. The cups illustrate multiple types of flowers which represent the source of pollen. The shape of the plates mimics the shape of cells in a beehive, otherwise known as a honeycomb. The smaller rectangular bowls include images of tiny bees. The rectangular shape of the bowls represents the shape of bee hives kept by people. The dishes are unique because each one displays a single portion of the Minneapolis city map. The public is encouraged to work together to complete the ceramic puzzle that forms the overall city map. Once the puzzle is complete the public can recognize the many areas in the city where bees locate and disperse pollen. Overall, the Pop Up Picnic project creates an interactive space where community members can come together, learn about their local environment and surroundings, share a meal, and reflect on their own connections to food production.

Completed Fall 2017 by Anna Freeman
### Objectives:

Students will discuss and analyze Anna Metcalfe’s *Pop Up Picnic* series. They will reflect on Metcalfe’s ability to encourage community interaction through the unique ceramics and potluck events that facilitate discussion about environmental issues and food production. In turn, students will discuss and research the local foods produced in or near Leon County. Each student will then create a hexagonal ceramic dish. This shape represents the cells in beehives, the movement of bees throughout North Florida, and the production of the Tupelo honey which comes from the blossoms found on trees located along the Apalachicola and Ochlockonee Rivers. Students will also design symbols representing their chosen local food items. Afterwards students will discuss their work and place the plates together to demonstrate class collaboration through the honeycomb format.

### Materials:

- Image of Anna Metcalfe’s ceramic plate
- Image of the map of Minneapolis ceramic plates
- Clay, Paint, Carving instruments, or Pencils

### Session Activity:

Upon reviewing Anna Metcalfe’s work students will create their own honeycomb ceramic plates. Students will then contemplate, discuss, and research local foods produced in Leon County. They will decide on symbols that represent their chosen local food items. Some examples may include foods that can be picked at local farms in Tallahassee such as blueberries, strawberries, or pecans. Students will then carve these symbols into their plates. After the plates are fired in the kiln students can paint their dishes. The hexagon shaped plates can then be arranged together forming a student collage or a honeycomb.

### Activity Procedures

1. Students will learn about Anna Metcalfe’s work and her *Pop Up Picnic* series. They will review her map of Minneapolis composed of ceramic plates in honeycomb format.
2. Students will discuss and research local foods produced in Leon County. Students should find pictures of these foods. Students will also research beehives and the movement of bees in North Florida before making their hexagon shaped plates.
3. Using clay, students will make hexagon shaped plates and then create their chosen food symbols on the fronts of the dishes using carving tools or pencils. Students will use their knowledge gained from research and pictures to develop their symbols.
4. The honeycomb plates will be fired in a kiln.
5. Students have the option to paint their plates after firing.
6. The class will then come together to arrange the plates in the honeycomb format and to present the symbols designed: to explain the reasons for the specific design choices of food represented. Students should also address the shape of the plates and indicate their knowledge of the relationship of the plates to bee activity.

### Evaluation Questions:

- Were the students able to identify local foods in Leon County?
- Were they able to discuss the significance behind their chosen symbols and identify where the food was produced?
- Did the students understand the way the hexagon shaped plates fit together to represent the work of bees, a collaborative collage, and community?

### Next Generation Sunshine State Standard

- **Big Idea:** Critical Thinking and Reflection
- **Enduring Understanding:** Cognition and reflection are required to appreciate, interpret, and create with artistic intent.
- **Benchmark:** VA.912.C.1.2 Use critical thinking skills for various contexts to develop, refine, and reflect on an artist’s theme.

### Resources

- [https://www.slowfoodusa.org/ark-item/tupelo-honey](https://www.slowfoodusa.org/ark-item/tupelo-honey)
Artist’s Biography

With an M.F.A in ceramics from the University of Nebraska at Lincoln and a focus in functional pottery, Michael J. Strand’s work looks at the potential of “craft as a catalyst for social change.” Strand is currently an Associate Professor and Head of Visual Arts at North Dakota State University. He has been published internationally and has created a number of international projects, such as the Misfit Cup Liberation Project. Other projects have included Bowls Around Town, where a bowl and cookbook are passed around from group to group. Each group or family records a recipe in the cookbook and cooks using the bowl, which acts as the collector of knowledge.

Artist’s Statement:

“One of the great joys of being an artist is the ability to dream without limitations and then acting on those dreams without the fear of failure. With this mindset, I can imagine that a cup could be infused with the spirit of the late Charles Kuralt, branching out into the country to seek out stories waiting to be told, or that a cup could hold the potential of the great Desmond Tutu, and be integral in conversations of mediation. Without practical limitations on function I am free to conceptualize how an object can operate in new and innovative ways.” …

“As an incurable romantic, I approach all of these processes with the optimism that humanity has great potential to prevail over the destructive divisions that exist in our world today.”
Objective:
Students will learn about Michael Strand and his *Misfit Cup Liberation Project*. They will consider Strand’s goal to explain reasons why people hold on to certain items and get rid of others. Students will then create their own in-class version of the project. Each student will make a cup, exchange a cup, and contribute a statement.

Session Activity:
Students will discuss Michael Strand’s *Misfit Cup Liberation Project* and the goals of his project. Then, as a class, students will create their own version of the *Misfit Cup Liberation Project*. Each student will create a ceramic cup to use for exchange with a classmate. Students will also bring cups from home they do not use and will write statements as to why that is. Then, students will exchange their misfit cups for cups created by classmates. In the end, everyone will have made and exchanged a cup. As a class, students will discuss the process of the project as well as students’ misfit cup statements.

Materials:
Images and information on the *Misfit Cup Liberation Project*, clay, pottery glaze, kiln, paper, pens, students selected misfit cups

Next Generation Sunshine State Standard
Big Idea: Skills, Technique, and Process
Enduring Understanding 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.
Benchmark: VA.68.S.1.1 Manipulate content, media, techniques, and processes to achieve communication with artistic intent.

Activity Procedures:
1. Students will learn about Michael Strand’s work and his *Misfit Cup Liberation Project*. They will go over the concept of his project in order to recreate an in-class version.
2. Students will create and decorate ceramic cups to use for the class exchange of misfit cups.
3. The cups will then be fired in the kiln.
4. Students will each select a cup at home they do not use and wish to liberate.
5. Each student will write a statement stating the reason the selected cup is never used and the reason to now liberate it.
6. The class will then come together to perform the exchange. Each student will place his or her liberated cup in the place of a classmates’ newly created cup. The student will keep this newly created cup to use in the place of the liberated cup.
7. As a class, students will discuss their cups, their statements, and their thoughts on the overall process of the project.

Resources:
http://www.michaeljstrand.com/#!misfitcup-liberation

Created Spring 2018 by Lexi Herrmann
**Biography**

Juliette Walker grew up in Madison, Wisconsin where she took her first ceramics class. Walker had explored clay as an artistic medium in high school but did not seriously begin working with clay until her senior year in college. While attending college in California, Walker took classes at Scripps College during her senior year. This is when clay became her main artistic medium. Following college Walker continued to develop her ideas by combining her ceramic work with performance and installation art. The idea of augmenting ceramic pieces with the words and movements of performance can be seen throughout Walker’s body of work. She continues to utilize these ideas in her work today, which she produces in her free time out of a studio space in Newcastle, Maine.

**What She’s Up to Now**

Walker currently works as an administrative assistant at the Watershed Center for the Ceramic Arts. Located in Newcastle, Maine, the Watershed offers support for clay artists through residencies, workshops, educational programs, and public events. Walker has been with the Watershed since 2016 when she was hired as a summer staff member and then asked to stay full time. At the Watershed Walker helps to facilitate creative spaces for artists interested in ceramics. She also works to provide the time and space for members to explore the medium of clay. Some of her main responsibilities include assisting with summer and fall residencies and workshops, along with planning community fundraising events throughout the year. Through the Watershed Walker has been able to connect with artists from varied backgrounds and disciplines while supporting the local community.

**About Her Work**

Walker brings ceramics and performance art together to create insightful works dealing with themes of belonging, hospitality, and community. Her ceramic works are often placed within a performance in order to infuse the objects with life and meaning. One of her works, *Crafting Words* (Madison Central Public Library, 2016), combined ceramic pieces with the words of a Pittsburgh poet, Sam Corfman. Walker sculpted the poet’s words out of clay and the sculptures were then installed in the Madison Central Public Library. After the word sculptures were in place, the library hosted a poetry reading event for the community. By combining sculpture with performance, Walker enabled the community to interact with her artwork rather than simply viewing the sculptures on display.

**Artistic Influences**

Walker is inspired by a variety of artists that utilize elements of performance in their works. Some of these artists are: Yoko Ono, Jenny Holzer, and Anna Metcalfe. Elements of Walker’s performance artwork can include music, dance, and even spoken word. The majority of her performance works center around a theme or idea, such as personal or historical problems. One of the historical problems that Walker frequently confronts in her works is that of home and belonging.

**Quote from the Artist**

“For me, socially engaged art is defined by the people. Any project that involves communities or people as a main ingredient is a socially engaged project. The collaborative acts or social interactions are just as important as the physical thing that may have been created.”

**References**

https://sociallyengagedcraftcollective.org/portfolio/juliette-walker/
http://www.juliettewalker.com
http://www.juliettewalker.com/crafting-words
Crafting with Words Lesson Plan
Inspired by the work of Juliette Walker

Grade Level: 9-12
Time Needed: Several class sessions
Materials: Computer access, selected poetry, clay, area to display finished artworks

Objectives

1) Students will learn about Juliette Walker and her artistic process by creating physical artworks from poems.

2) Students will appreciate the importance of word choice in poetry.

3) Students will demonstrate their understanding of presented material by creating their own words out of clay.

4) Students will understand the relationships between the display spaces of their works and the physical works themselves as well as the additional meanings conveyed by the relationships.

Activity Procedures

1. Students will be taught information about Juliette Walker available on the artist’s page in the packet and from the artist’s website. They will discuss the elements of Walker’s project Crafting with Words and the artistic process associated with creating such a project.

2. Students will research selected poetry online to each choose a short poem on which to base his/her work.

3. Students will each choose one word from a selected poem and will create that word out of clay. The teacher can choose the clay process appropriate for his/her art class.

4. Students will each select a space that relates to the selected poem in which to display his/her work.

5. Students will present their completed clay words to the class, detailing the process and reasons they chose that word and space. Through discussion they will examine the process of moving from a word printed on paper to a word existing in physical space.

Evaluation
Assessment will be used throughout the lesson to supervise student progress and understanding. If students demonstrate difficulty with comprehending the lesson, adjustments will be made in order to make the lesson more understandable. Overall effort displayed in the artwork, interpretation of the selected poem, and the amount of thought gone into choosing a display space will be used for a final assessment of each student.

Helpful Websites

http://www.juliettewalker.com/crafting-words
https://www.poetryarchive.org
https://www.poetryfoundation.org/poems/browse#page=1&sort_by=recently_added
https://www.poets.org

Completed by Madison Bryant, Fall 2017
**Public Installation**

“The pieces are created in response to public policy, spacial control devices, and social history. These three subjects affect how people engage/use public space.”

**About and Beginnings**

Charity’s curiosity about clay started in elementary school when she started taking wheel-throwing classes. In her later high school years she took a large interest in Jeff Oestreich and his pottery work. Charity’s work today is influenced in part by Duane Hanson who represented an honest look at society through his pieces. Conceptually, though, Charity pulls inspiration from Michael Rakowitz and Krzysztof Wodiczko. You can see this in the way these artists place their pieces directly in the public sphere making it impossible for people passing by to not notice them. Charity’s pieces share this characteristic along with the ability of the audience to be able to touch, take pictures with, and add clothing or accessories to the sculptures. Charity’s inspiration came, in large part, from teaching inner city students and noticing policymakers do not take into consideration the way policies affect schools with less resources. The physical, public location affects students through the quality of the surrounding area. The location also affects monetary funding. The artist draws parallels to the public spaces she uses in conjunction with her pieces. The sculptures aim to challenge the way people design, fund, perceive, and use public spaces around them.

**Preference of Media**

Charity prefers using clay as a medium for her social pieces because of its vulnerability to the elements. Therefore she accepts the fact that her pieces will become worn and possibly broken. This can be compared to the way we learn about our past through found clay fragments. Even though they are broken and worn they still tell a story.

**Completion Time**

A sculpture meant for social interaction usually takes about 1-2 months of solid work. Charity specifies, however, that since life usually will not allow for this much uninterrupted studio time, pieces may take up to 3 years to be completed.

**Links & References: Website & Videos**

http://www.charitysharonwhite.com/
https://www.youtube.com/watch?v=bRoF1EDMhLw
(Young girl stranded in apartment complex)
https://vimeo.com/161221694
(Sleeping lady bothered on a park bench)

**Social Interaction with Pieces**

Many of Charity’s pieces are stolen or destroyed during the time they are displayed in the public sphere. A video shows a man taking her sculpture of a young girl, which she later confirmed was indeed stolen. Occasionally she will display sculptures in a gallery after the social aspect is finished. She often will discard a piece, especially if it is damaged, and only the video documentation will remain to be shared.

**Created by George Bricker/Noel Mendoza, Fall 2017**
The Everyday Space of Art
Grade Level: 9-12
Time Needed: Multiple Sessions

Key Objectives
1. Students will use clay to sculpt objects considered to be representative of their school's everyday life.
2. Students will particularly consider the art principle of "scale." The scale of these objects will fit the environment, for example a sculpted basketball would be designed with the size of an actual basketball in mind.
3. Students will consider and explore the relationships between spaces and art objects.

Procedure
1. The teacher and students will review and discuss the work and display spaces of the artists Charity White and Duane Hanson.
2. The teacher will lead a discussion in which students will determine and select appropriate objects to be sculpted as realistically as possible (which includes a "realistic" scale) for this project.
3. The teacher will lead a discussion in which students determine suitable locations for placement of the objects inclusive of integration with "everyday" spaces at the school as well as inclusive of non-integration spaces, that is placement in formal display spaces or gallery-type spaces instead. The teacher will make it clear that some of Charity White's works, which were fully integrated into everyday spaces, were sometimes damaged or stolen.
4. The teacher will also lead a discussion for the determination of documentation methods for observation of viewer interaction with the art in its various placements.
5. The students will sculpt their objects, place them, and then begin the documentation process.
6. After the recorded documentation is gathered, students will review the documentation to determine the suitability of their various display spaces. They will consider, through discussion, the following: the intent of the maker of the work, the content/subject matter of the sculpted piece, the space/context itself in which the work was displayed, an expanded view of the artwork to include the space as part of the art, the amount of interaction with viewers, and the nature of that interaction. In the end, the class will answer the question, "What makes a space right for an art object?"

Potential Discussion Questions to Accompany Review of Documentation
1. Which spaces seemed to encourage the most interaction with the sculpted pieces? Explain a characteristic of these spaces that seemed to encourage these interactions.
2. Contrast the interactions of those artworks integrated into the ordinary school space with those shown in a more formal art display space.
3. Did the content of an object play a role in encouraging interaction with viewers? Explain a characteristic of this object that seemed to encourage this interaction.
4. What was the nature of these interactions? Respect, comfortability, appreciation, surprise, or a sense of wonder? Disrespect? Something else? Explain.
6. After observing the viewers in the documentation, what seemed to be the reasons for their reactions?
7. After reviewing the documentation, do you think some spaces are more appropriate for art and should be designed for the showing of art, or do you think art should be fully integrated into the spaces in which we normally exist?
8. When works are integrated into "normal" space, does that space become part of the artwork and take on characteristics of space we associate with art installations? For example, in the instance of the Duane Hanson sculpture placed in the Orlando airport terminal, what were the boundaries of the "art" as opposed to that which was "not art?" Even though the work was enclosed in glass, did the terminal become part of the art installation? Was this desirable? Explain.
9. Should some art be in an integrated space and some in a formal gallery-type space? What makes the difference? What role does the intention of the artist play in making these decisions? Should the intention of the artist ever be ignored? For what reason(s)? What role does the reaction of the audience play? What role does the characteristic of a space play?
10. In conclusion, what makes the space right for the art object?

Evaluation
A rubric will be used to evaluate the level of student performance according to:
1. effort and participation in discussions
2. effort and completion of an art object in clay that represents ordinary school life
3. effort and completion of the art object to a scale that replicates the "ordinary" environment
4. effort and completion of placement of art objects.
5. effort and completion of documentation processes
6. sense of understanding of the relationship of display space to an art object.

Next Generation Sunshine State Standards
Big Idea: Critical Thinking and Reflection
Enduring Understanding 2: Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.

VA.912.C.2.8 Compare artwork, architecture, designs, and/or models to understand how technical and utilitarian components impact aesthetic qualities.

Resources
Viewer discretion advised for some information and imagery.
http://www.charitysharonwhite.com/contact.html
https://www.youtube.com/watch?v=K3XqAG_l2jc

Materials
Access to information on Charity White and Duane Hanson, clay, clay tools and supplies, kiln, documentation equipment (cameras for taking still and moving images with sound), computers, projection equipment.

Session Activity
The teacher will introduce the work of Charity White and Duane Hanson. The work will be analyzed and discussed, particularly in relationship to the spaces in which the work has been displayed. Concepts of "artistic intent" and "display context" will be explored. Example discussion questions may be found at the bottom of this page. As a class, students will determine the identities of a number of clay sculptural objects to be created and integrated into various areas of the school environment, for example sculpted musical instruments, or sports equipment. In contrast, some of these sculpted objects will be placed in spaces designated as official art display spaces. Students will create the objects, place them, and document the interaction with them. Documentation methods will need to be determined by the class.

Extension
Edit the documentation and show it as an artwork. Discuss the aesthetic questions raised by consideration of the documentation as art.

Photo Sources:
http://www.saatchigallery.com/artists/duane_hanson.htm

Completed by Viki D. Thompson Wylder Spring 2018
The rural, American landscape is often the setting both literally and figuratively for my investigations as an artist. This landscape is representative of its human counterparts and their codes of language, ethics, traditions, and behavioral traits. As with any archaeology, there is the place, its culture, and the objects and materials used by that culture. I believe these objects and materials hold within them a multitude of secrets.

The forms of my work might range from ceramics, sculpture, installation, performance, or video. Americana and the art traditions that correspond with it are woven throughout my projects. Responding to these conventions, I am able to evaluate established identities of rural culture. In a reinvented vernacular, layers of history are revealed and evolving rural customs are unearthed.

A fragment from a Mid-western woman’s diary embellishes the surface of a ceramic cup, which is then filled with cockleburs. The surface of a family christening gown is embroidered with hair, two generations later. An old, circular saw blade is cut into the pattern of a doily. The familiar is tilled and rearranged. I exploit the decorative accessible qualities of commonplace objects, then pair them with the more grotesque, visceral experiences of the body. An overlooked and ordinary chocolate chip cookie can, in the course of a performance, be revealed as both cultural icon and social tool. The corporeal and the subversive combine, conjuring honest dualities of the comfortable and awkward, the conventional and progressive, the distressing and humorous that are components of nearly every family, culture, and place.”

Both of these works relate to women. Zickefoose explains:

“How does being Midwestern mesh with women’s issues and how does it affect the output of your work?”

“Feeding Sites was exploring the female body and its capacity for nurturing, literally feeding from the body, but also more broadly about the instinct for nurturing and feeding and caring for others, sometimes to the point of loss or consumption of oneself... I was interested in where those qualities are learned or encouraged or inherent. I was doing this project in relation to landscape while studying the gendered language towards nature that came with the Scientific Revolution.”

“Cockleburs and Pleasantries had a bit more to do with a Mid-western sensibility of privacy, nice-ness, manners, pragmatism and contrast between what is said/not said and what is felt. I was searching through Midwestern women’s diaries that spanned maybe 80-100 years and using excerpts from those that I found to be particularly telling of the women’s experiences.”

Artist: Summer Zickefoose
Medium: Multi-media

Summer Zickefoose is an interdisciplinary artist living in Ohio. She grew up on a farm in Iowa and has also lived in Wisconsin and Indiana. Summer teaches in a town in Pennsylvania, close to the Ohio border, amidst both traditional and Amish farms. Her artwork is deeply influenced by Midwestern and rural American culture and landscape. While attending graduate school in Gainesville, Zickefoose observed the difference between the natural Florida landscape and the developed Florida landscape. This caused her to consider the landscape in which she grew up and led to one of her projects, Feeding Sites. According to Zickefoose, Feeding Sites refers “to a cycle of feeding, consuming, cleaning, storing/preparing that is carried, often, by women.” Another piece of hers, Cockleburs and Pleasantries, is also related to women, in this case Mid-western women. Below are images of these two works with additional information from the artist.

Resources:
Socially Engaged Craft Collective
https://sociallyengagedraftcollective.org

Artist’s Website
http://summerzickefoo.se/home.html

Completed Spring 2018 by Phoebe Scheidegger
Level: 9-12
Time needed: Several class sessions

Next Generation Sunshine State Standards
Big Idea: Organizational Structure
Enduring Understanding: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.
Benchmark: VA.912.O.3.1 – Create works of art that include symbolism, personal experiences, or philosophical view to communicate with an audience.

Activity: Students will read Summer Zickefoose’s Artist’s Guide on the opposite side of this sheet. Students will examine her work Cockleburs and Pleasantries while making connections between the work and her upbringing in the Midwest. Students will note the way the teacups appear as though they are being served to the viewer. Students will each consider his/her own upbringing and each will choose one aspect of the past that contributed to the person he/she is today. Students will each create a three dimensional work of art that embodies this aspect of his/her life. Students will use symbols and references to their personal experiences in the work. Students must explain the way their works represent them.

Materials: Summer Zickefoose’s Artist’s Guide, images of Cockleburs and Pleasantries, three dimensional craft or sculpture materials of choice

Evaluation: By learning about Summer Zickefoose and the connection between her work and her past, were students able to use their personal experiences and channel these experiences into works that represent them? Were students able to demonstrate an understanding of symbols and their roles in communicating stories to the viewer?

Resources:
Pictures obtained from Artist’s website: http://summerzickefoose.com/home.html

Objectives:
1. Students will learn to communicate a story through art.
2. Students will learn to develop and use symbols that reflect their personal experiences.
3. Students will create their own works that tell stories from their pasts.

Procedure:
1. Show Summer Zickefoose’s Cockleburs and Pleasantries.
2. Conduct a critical analysis of the work with the class.
3. Review the information on the opposite side of this Guide and discuss with students the parallels between Summer’s work and her experience growing up in the Midwest.
4. Point out the effect of Midwestern culture on the artist and her struggle with the nice-ness she feels she must display.
5. Have students identify defining aspects of their own lives and determine symbols that represent their pasts.
6. With these symbols in mind, students will each create a three dimensional work that embodies one aspect of the student’s past.
7. Students will present their works to the class explaining the ways the works represent them.

Completed Spring 2018 by Phoebe Scheidegger
artist interviews
Poetic Undoing: an interview with Amber Ginsburg

Questions & editing by Brendan Little

Amber Ginsburg has been making site-generated projects and socially engaged sculpture for many years. She has produced work nationally, and internationally, and now teaches at the University of Chicago.

Ginsburg spoke with us about her life, her working patterns, and the highly collaborative nature of her art.

How long have you been making art and what inspired you to begin?

If you consider a permeable membrane between art and craft, I have always been making. There have been different phases when I would put my time into different kinds of making: sewing, knitting, embroidery, making pots, painting, writing and for a bit I had a jewelry business. The area in which I worked depended a lot on the tools to which I had access. However, there was a big shift when I went back to school when my youngest was 8 years old.

When I went back to school in my late thirties, that was a beginning. I started at the University of Illinois at Champaign/Urbana working with Ron Kovatch, a proponent of material experimentation. He suggested I work with Paul Sacaridiz and Tyler Lotz down the road at Illinois State University, who helped me connect materials to ideas. From there I went on to work with one of Paul’s mentors, Kitty Ross at the School of the Art Institute of Chicago, who’s research projects hold 30 year goals and model a lived practice. I name this lineage not only because my mentors have been so important to my thinking, but also because I recognize I am part of a “family tree” that passes down skills, readings, and ideas. These are the primary boughs but there are so many more branches, now including my collaborators.
You spent time living in other countries before settling in Chicago. Has this influenced your work?

I am sure that living in Thailand, Japan, Mongolia and the Netherlands has influenced my work, but I do not think there is a direct visual through-line or any clear lineage of visual appropriation. When I was making pottery, yes, I think there was a Japanese influence, but that is true of so much of American pottery. Through the filtering down of the influence of Bernard Leach and Shoji Hamada’s trip across the States, most studios have a Shino glaze, Japanese brushes and a tilting towards Japanese teapots and handleless mugs. I had that influence long before I lived in Japan.

More, I think living overseas has allowed me opportunities to set up new structures. I crave breaking ties with my own habits. When Tom and I were living in Thailand with our two young daughters, Zoe, age five, and Kayla, age one, Tom was working in Bangkok. For many reasons, including air pollution, I advocated that Zoe, Kayla, and I live two hours away in a small beach town with lovely fresh air. Tom worked four, 10-hour days and joined us in Hua Hin for Fridays, Saturdays, and Sundays. Mondays through Thursdays, it was Zoe, Kayla and me. We structured our days around the temperature, going on adventures in the cool times of day and night. We would get up very early in the morning, walk to the amazing open market and load up on goodies for the day. We would walk back, have breakfast, do some homeschooling and the gals would nap in the hot midday when I would read. In the afternoon, we would go to the beach, play, and prepare dinner together. After stories, I would fall asleep with Zoe and Kayla at about 7:30 and then wake up at about midnight. I would get up and have what I now call “studio time,” but then I thought of it as my “adult time” and “alone time.” I purchased my art materials from the local stationery store and my dad had given me some lovely watercolor paper, watercolors and nice brushes. In the wee hours I would paint and write, practices that were new to me. Then, at about 3:30 am, I would fall back to sleep and get up at 6:30 to start the day. It was another decade before I decided to go back to school and make a commitment to pursue art in a public way. But in every place I have lived, I sought time to make, sometimes alone in the middle of the night, sometimes in studios or taking classes. I look back on these times away as deeply influential, a through-line of making that eventually led back to school.
Why do you collaborate with other artists? What do you mean when you say you collaborate with objects?

Collaboration began by chance. I was working on a project that included casting 2500 pounds of plaster into bricks with strands of monofilament pouring out of one side. I was living in Urbana and going to Illinois State an hour away. I needed a work space where I could make an intense mess on the cheap that was close to home. Opensource Art, a newly formed art space, was renting studios — I definitely got way more than a studio.

I could have closed my studio door and kept to myself, which most folks did. However, I was really interested in the curation that was going on around me and excited about the programming relating to the shows. I ended up surrounded by amazing artists who were not only bringing contemporary art to Champaign/Urbana but were exercising collective action and democratic power structures, spending as much time on ways to structure the power between us as running and programming the space. I was in school learning bronze casting, reading theory, teaching throwing, and generally feeling like I was a kid in a candy shop. I was also learning to write a call, curate a show, and install an exhibition but more importantly I was working with a group of people which included the beauty, intellectual rigor, inefficiency and tremendous energy of collectivity.

There was no solo authorship at Opensource. All of the work we did fell under the rubric of Opensource. One person might come up with an idea for a show, but by the time we had all worked on it together, it was all of ours. This opened my thinking and from there collaboration just started happening. Katie Hargrave was my first collaborator. I was working on a large show looking at the past 150 years of land use at the site of Illinois State. Katie, who also worked with historical narratives, had a set of skills I lacked. I asked her to do a website for the show. We were comfortable working together as we were both active at Opensource. On the hour drive between Urbana and Bloomington, it became clear the work would be better if Katie didn’t just make a website but if she were fully enmeshed in all the decisions that went into the the work. In the end, there was no website and the show was far better for it.
Joseph Madrigal, who worked in the grad studio next to mine, listened to Katie and I debate each aspect of the complex exhibition. It stretched across three rooms and included walking tours with ViewMasters; some of them were self guided and some had costumed guides from various past decades. At the end of the show, he asked to collaborate on a work about bread baking. That is pretty much the way my collaborations have developed, finding a shared interest and working together from there.

“Objects hold the narrative of our behaviors.”

Your question about object collaboration is a good one. It’s at the heart of my practice and yet something I don’t talk about much. I also say that objects are narrative-instigators. These are co-supportive ideas. There has been an adaptive behavioral dance between clay objects and humans for 30,000 years. These objects are symptoms of our needs and desires. In response to a need or desire, we create an object. In response, objects reflect back the form of our need or desire. Once we interact with this form, we adapt ourselves and act in ways that are a direct response to the object. I am interested in this back and forth between what we want from objects and the way they train us to act once we have them. Objects hold the narrative of our behaviors.

As I write this, I recognize the abstract, circular and even repetitive nature of my thinking. This reflects my working pattern. When I start to work on something, it is often abstract and, as such, somewhat illegible. Then I attempt to find the material and the story that makes the idea clearer. In this way, the object is doing the work I want, collaborating with me.

Most of your work is site-generated and research based. Is there a particular site or story you’ve encountered through your work that made the largest impact on you?

Working on specific sites has been a rich and productive way to bring my interests together. As far as what is important, firsts are memorable and my first site-generated project came about during a summer residency at Watershed Center for Ceramic Arts. I found a pattern to my days there quickly. I would get up early, have a beautiful breakfast provided by that year’s amazing chef, Hope Rovelto, then follow the path down to the barn which was an open studio space. I would work like a fiend with breaks for lunch and dinner, always walking the path between the two buildings. I came with some silk screens and was making prints with glaze, spreading images of my daughter’s face all over the workspace, which eventually became a series of fragile ceramic books (below). One day, about halfway through my residency, I decided to walk around the barn before going inside to work. I noticed a very strange feature. At the halfway point of the barn, all the wood was cut straight up and down. It looked like someone had taken a circular saw and run it up the walls of the barn, cutting it into two perfect halves. This is structurally weird. When boards are running parallel to the ground, you always want to overlap them so there isn’t a single break.

Ceramic book from Watershed Amber Ginsburg glaze prints, ceramic book, installation
The cut line is a weak point. Also, visually, the entire pattern of the barn came to a halt at the cut line. I asked the director at the time, Tyler Gulden, about the cut on the barn. The barn had originally been at the top of the property near the house. The former owners wanted to start a brick company and applied for permits which they were denied. However, the property extended over two counties. They applied to the county at the bottom of property and received approval. So, to obtain permits, the barn was cut in half, rolled down the hill into the neighboring county and reassembled.

I decided to use the beautiful brick red Watershed clay to make a “county line” across the road that connects the two main buildings. To do this, I disrupted the usual making process which followed a distinct pattern of mixing clay, forming it, bisquing and then glaze firing. For the staff, this was the labor of their summer and no small task. I dug the clay, dried it out, breaking it up as it dried into ever smaller bits until it was powder. Then I fired the powder in a big beautiful bowl, a saggar of sorts. I was surprised and enjoyed how excited the staff was to change the routine. I then took the powder and made a line across the road that illustrated the separation between the two counties. The line acted as a prompt for questions about the site and referred to the former history of Watershed as a brick factory. This was my first taste of stepping into and interrupting expert processes. Working with experts has remained an important part of my work. During the rest of the residency, stories about Watershed, its history, the clay, how the buildings had been used, just kept flowing. That line opened up dialog across time and material. Material was auto-suggestive; it directly reflected the ideas of my research. I was hooked.

(above) Watershed
Amber Ginsburg

With projects like Tea Project, you and your collaborators challenge traditional understandings and purposes of what is art and involve people from outside the art world in the creation of your works. What do you think is the artist’s role in creating these highly collaborative projects?

I can’t speak for other artist’s roles in collaborative projects, but mine is fluid. While my role changes — sometimes maker, sometimes curator, sometimes facilitator, sometimes advocate, sometimes host, sometimes guest — it is in service of a space for a shared dialog. In the case of the Tea Project, which I will describe below, my shifting roles are in service of creating connection during our time of war.

I joined Aaron Hughes’s Tea Project in 2014 when he invited me to make 780 porcelain cast tea cups, one for each individual detained in extra legal detention in Guantanamo Bay Detention Camp since 2001. The impetus to make the cups came from Chris Arendt, a former Guantanamo Bay Guard. The detainees were allowed one cup at each meal for tea. But a second cup in the cell was useful for washing. Chris, after every meal, would have to collect all the Styrofoam cups. He remembers flowers, the cups covered in them. But once a mark was made, they were contraband and he would have to walk to the National Security section and hand them over to be “decoded.” He says it was a ridiculous process. But he fell in love with those little cups.
Just as Chris’s experiences are integral to the Tea Project, so are many others’. We work with Mark Falkoff, a lawyer who represented eleven Yemeni detainees, including Adnan Farhan Abdul Latif who committed suicide after learning he was scheduled for release and then having that release overturned by a higher court. Mark edited and published Poems from Guantanamo, the first words out of Guantanamo directly from detainees. Not only do we include poems in the exhibitions and tea performances, but we have worked with poets to create response poems, supporting an ongoing conversation in prose which will become a book. We have also been so fortunate to work with Bahar Azmy and Aliya Hussain from the Center for Constitutional Rights (CCR). They are leaders in the legal battle to release detainees held without charge. They have direct and long term relationships with detainees as lawyers and advocates. We know that Aliya brings spices on her visits — cilantro, cinnamon, cardamom, curry, lemongrass, nutmeg, star anise, turmeric, saffron, along with others. Through our collaboration with CCR, Aaron and I exhibited the Tea Project together with the work of Ghaleb Al-Bihani and Djamel Ameziane, two remarkable artists who learned their craft while detained in Guantanamo. All of this is to say, there’s something of a sticky ball aspect to my projects where one collaborative relationship leads to other relationships.

Aaron and I work to include the community hosting the Tea Project. In Lawrence, Kansas with the curatorial support of Ben Ahlvers from the Lawrence Art Center, we invited people to our porcelain cup factory. Porcelain is not an easy material to learn and most of our “factory workers” had little or no experience. I was certainly moved by the many people who returned for a shift, even after their first attempts ended up in the reject pile. Or perhaps it was because we wanted each cup to have material integrity that people did come back. Sometimes the people with whom we work know much more than we do and at other times we guide the expertise. As a platform for discussion, I appreciate this shift in dynamics, expertise flowing in many directions.

Lastly, the objects themselves, these cups, are agents in this story. As an installation, the cups draw people in. They are beautiful and people come to see. Multiples have a particular appeal, and each one is slightly different, creating a reason to look more closely. Looking closer, each cup is inscribed with flowers and if you look even more closely, you see a person’s name and a country on the bottom of the cup. Each cup is inscribed with a national or a native flower from the forty-eight countries of citizenship held in Guantanamo Bay and every flower speaks of a person. If there are 220 flowers on a cup, as there are for Afghanistan, then 220 Afghani men have been detained in Guantanamo. Through the beauty of the cups, perhaps for a second humanity supercedes politics.
Jeni Hansen Gard is an artist, community organizer, and a beet risotto enthusiast who lives in Macon, Georgia. I spoke with Jeni about her relationships with food, community, art, and the reason her ceramics work best when there's a chance you might break them.

You grew up in a bed and breakfast. Did the daily rotation of the guests foster an appreciation for community engagement and local food culture?

It did in part. It didn’t really affect the food side – that was mostly from another experience – as much as it did affect a comfort with strangers and the ability to engage with people. I would have friends come for sleepovers and they would think it was bizarre there were people that I didn’t know sleeping in my house. But to me it was such a part of life. I can’t imagine what it would be like to grow up without that experience. For the last two years or so, my husband and I had an Airbnb room in our house, so we were still doing it. We started a small artists’ group that met every month at our house when we lived in Columbus, Ohio. The house is a site where I do community work.

You had mentioned an experience that had fostered a relationship with food. Was that a specific experience?

When I was about twenty-five years old, I was diagnosed with an autoimmune disease that was triggered by salmonella. It was distributed by the Peanut Corporation of America, which has since gone under. It was the second time they sent out contaminated peanut butter. The first time it wasn’t a big deal; apparently no one got sick, but the second time, whoever was in charge decided to just continue distributing instead of taking a loss. Ultimately, people died. I developed this genetic marker, HLAB-27, which makes me more susceptible to a type of arthritis that is in the family of spondyloarthropathy.

I did get better, but for several months, I couldn’t walk. My entire body was inflamed. There were very few outward symptoms, but there was pain in my spine, hip and neck. I had to walk with a cane for a while. All the while, I was twenty-five years old and a very active, outgoing person. I had flare-ups later so I’m not sure if I still have reactive arthritis, or if I have undifferentiated spondyloarpoarthropathy. For the most part, I’m pretty healthy and things are fine, but every now and then I’ll have a flare-up and something will really hurt for who-knows-how long. But I thought I was a healthy twenty-five-year old who makes good food choices and doesn’t eat fast food, so I must be healthy, right? But after this happened I realized I actually know nothing about my food. It completely changed my relationship with food.

Growing up, I never planted a seed in the ground. I didn’t have a garden. I had this very disconnected relationship with food. I grew up eating packaged mac and cheese and microwave dinners. They were staples of my childhood diet, partially because both of my parents worked. Of course I appreciate they were both given the opportunity to work, but at the same time, that shift in the way we function in the US took away time spent in the kitchen by traditional mothers. The food system changed. My parents thought the food they were buying was healthy. They assumed it was what they would have made at home, but it wasn’t. It changed behind the scenes. I feel I put a little more intention than the average person into what I eat. To me, that time that I’ve set aside is totally worth it. I understand the everyday person doesn’t necessarily have the time to do that. But my life was dramatically shifted so I couldn’t live without doing that. I just know what’s important to me now.
I’m glad your health has improved. A layer of difficulty is added by an invisible illness. Advocacy and addressing the lack of representation or support is so important.

It is really hard when people don’t see it. It’s hard to even believe it. I’m part of this all-women exhibition that’s called “We Are Not Invisible.” It’s about all these different physical conditions and disabilities, that some might say are sometimes “invisible.”

The privilege of time is an interesting notion, as in “having the time” to do these things that are healthy for us. These ways of making healthy food or being conscious of what you eat are not readily available to many people. Cultivating a community where that’s an accepted baseline prerequisite for a functioning society – the idea that you should know where your food comes from – is a radically important thing.

I agree. My grandma always tells me that organic food is a “fad.” I’m always telling her, “No grandma, when you grew up, food was actually organic. It changed and they just didn’t tell you that it changed.” You have to try to convince people of it, they don’t believe that it changed, but it did!

That’s very true. What is your relationship with local food providers in your community?

Well I just moved, but where I did live, yes, I was connected. The past four or five years, I was based in Columbus. I was able to make connections that were lasting because I was in that community long enough. In the summer we could eat one hundred percent from our garden and the local farmers market. We felt connected to those farmers that we knew very well. I didn’t actually work on a farm, but we had something like twenty different tomato plants in our garden and we made an effort to plant things and care for the earth that we had.

But like I said, I just moved so I’m starting over. The community doesn’t move with you. It’s still rooted in that land where you were. Now, I’m starting again, I just got to Macon, Georgia, and I’m working on a big project at Wesleyan College. I’m still figuring out how I can get in touch with local farms. Wesleyan provides housing and a meal plan so I’m actually on a college meal plan right now, which is bizarre. I feel disconnected from my farmers and this community. It’s extra difficult to know what’s going on with local farms because I’m not buying food right now.

I noticed that you’ve travelled quite a bit for your work. Do you feel like your experiences in each of these communities had lasting influences on the way you interact with communities where you work or your own community?

Yes, my Denmark residency did in particular. My father’s side is Danish and growing up I knew absolutely nothing about my ancestry or anything related to the food of Denmark, the food that my ancestors ate. I found that confusing, especially as I got older and realized that in the amazing world in which we live, with all of these different cultures, I didn’t know anything about where I came from.

I spent some time making objects at the beginning, but mostly I tried to meet people that were Danish and ask them to teach me to make traditional meals. So I got invited to the homes of lots of people to learn to make these traditional foods. The most significant was a woman named Bodil (pronounced Boh-Dee). She invited me to the Danish countryside to stay at her house and make rugbrød, which is Danish rye bread that takes two days to make. She spent time with me and served me a dinner, breakfast and lunch. It was the most incredible thing. At the end of it, I made all these food-specific dishes for meals I was taught, and then I invited the Danes, who taught me, to meet with an international community of artists to share a meal. I felt the need to do that to connect with my heritage and figure these things out.

For the residency I did in Red Lodge Clay Center in Montana, the idea for the residency was to bring in someone with an interest in community. So I made a set of dishes that traveled to twelve or thirteen meals in the community in seven days. It was a super intense process of getting to know the community and orchestrating these events. I reached out to the community to ask people what interested them and I told them I’d help them make it happen. The ideas were theirs.
I brought dishes to support their ideas. One woman, Martha, planned a meal to get all the restauranteurs in town together because they always prepared food for people, but never sat down at their tables and never sat down together. It was an incredible collaborative project.

With a project in which I’ve given a lot of myself to a community that isn’t actually mine, it feels like mine at the end. I felt connected with them and finishing left me feeling confused. It’s painful; it hurts when I leave after investing that much. I usually feel sad for a little while afterwards, like I left home; I created home and then I left it. It makes me think, “Do I need to find a permanent place?” Is the best way for someone to make work like I do to find a home and community long-term? Or can I do the most with my work by traveling, being in different communities, and offering what I have, to give a framework or some skills to continue to engage with each other. And I honestly don’t have an answer.

When artists finish their MFA degrees, they often say to themselves, “Okay, success means I’ve gotten a tenure-track job.” I honestly didn’t know if that was right for me. I applied for jobs last year. I ultimately said no because I felt “that’s going to take so much from me, I’m not going to be able to give in any other way.” And I wasn’t sure if I wanted to commit to only “giving” in this academic way. Now I’m at a college in this role that allows me to be an artist in residence and contribute to this community while working directly with classes. I’m working with professor Pat Pritchard’s “understanding learning” course, collaborating on a semester-long public conversation project. I’m still in the classroom, but not in the traditional role as the teacher. It’s been fulfilling and perfect for me. It’s my dream job that didn’t actually exist; I needed to make my own job.

You define yourself as an “experience maker with vessel in hand.” How does the vessel act as a cultural transmitter and artifact? How do you think the dishes play a role in carrying narratives and influencing people in a political or social way?

It’s the vessel and food together working as a transmitter. It’s a given that we’re going to eat — but I don’t believe it’s a given that we’re going to eat healthily. By putting art objects in peoples’ hands and asking them to eat from that, it really does change the way they think about the food and think about the person they are or are not eating with.

I realized people weren’t using my dishes. They put them on their mantles. I view the vessel I created as much more than an art object. I think of it as a transmitter because it’s working in a way that traditional art doesn’t. You’re not just looking at the object, you’re touching it, you’re cutting food on it, or you’re drinking from it. It can be a hindrance to people because some are afraid of the value placed on the object. They’re scared they’re going to break it, so it ends up on the mantle. I’m trying to fight that a little bit, but it’s so engrained. We live in a throwaway culture of eating “on the go.” We don’t care what our food comes in because it’s trash. I’m interested in the way eating off these handmade dishes can change the relationship with food and other people.

It’s a very unpretentious way of challenging the idea that utility and art are mutually exclusive. I think the damage done to the objects from use adds a value to them. They carry these experiences in a way.

I’m in a relationship with another ceramic artist, Forrest Gard, and we have a pretty significant collection of handmade pottery, which is all we use to eat. So when I want a certain cup, I don’t ask for a certain color or shape, I ask for a person. So I might say “I want the Lindsay Scypta.” I’ll say, “Forrest, can I get some orange juice in a Lindsay?” or “Can you get me some tea in the Hiroe?” We’re very connected. Even if we don’t know the person who made it, that dish has a name and it’s the name of the artist.

I feel my role is to advocate for ceramics. Ceramics are not my primary source of income and I have no intention of making them so. I want to work directly with communities. I really hope after people participate, or just view my work, they are interested in handmade pottery and they want to own some.
The impulse to put objects on a pedestal (literally) can be counterintuitive to a more organic sense of appreciating art.

I would say the most significant event in this vein happened at the Red Lodge residency. One of the meals, Lunch in the Sun, was a free and reduced lunch for kids. During the event all the adults hovered over the children and would not let them touch the plates. There was an adult paired with every child and I just kept saying, “It’s okay, they can hold them” and that “if it breaks, that’s okay too.” The adults wouldn’t listen. They wanted the children to prize the dishes as art objects. But it’s really about the experience. So I had to hover over one child and tell him to walk the plate to the dish bin so I can get a picture of one kid holding a plate. The adults were completely out of control and prevented the children from having the experience.

I notice you say that a lot of the processes in your artwork are less about “art-making” and are instead things extraneous to that. But I don’t really see it that way. It seems to me that the experience is the primary art object. It’s tantamount to performance art or a happening. The integrity of the art comes from having people commune and appreciate their community.

Very much so. My art is experience-based. You need to experience it or hear the story through me to really “get it.” But there were a lot of issues for me in graduate school because of that. Being in the position of making art objects and experiences didn’t really work in an academic place.

They want you to pick. And so for three years, I was repeatedly asked “what’s more important, the object or the experience?” And I just kept saying, “Why would I choose?” If I want to make objects to suit the project, make it stronger and support what I’m doing, why wouldn’t I?

It’s such an unintuitive way of thinking about something so intuitive: eating with your friends. That experience can be elevated if people make an effort to appreciate it.

During my undergrad education, boundaries were applied to art. I never dreamed that what I do today would be identified as art. There’s a lot of push towards figuring out what you “should do” as an artist, but maybe you can decide, “I don’t want to define this.” My whole life is an art project. Does it really need to fall into this category of “just art,” or am I also a community organizer or am I an activist? I really think I’m all of them.

I was wondering a bit about the conceptuality of the objects you create. Is there much symbolism in their physicality?

A good reference point might be the photographs from my Partake Columbus (2015) project. Almost all the dishes I’ve made in the past three years have this sort of pattern or imagery. The platters have images of a big map of Columbus. I’ve taken that map and created a pattern – I interlock the highways into each other and make a reoccurring pattern that gets smaller. So it’s large on the plates, smaller on the bowls, and even smaller on the cups. Location is a really important part. Lately I’ve developed an interest in maps and how we navigate our spaces.
Can you speak about your interest in ethnobotany, the relationship between humans and plants?

While I was taking greenhouse classes, I researched plants yet I still felt they seemed separate from me as a human. I was fascinated when I found a field about the connection between the two. I read Gary Paul Nabham’s work. He’s this fantastic scientist who writes about ethnobotany. I started growing my own food for the first time. I started using food I grew on dishes I designed, and I started serving it to people. I hosted a salad party and I thought, “How can I serve this?”

I noticed some similar ideas in Weaving Dialogues.

That was a collaborative project with my friend Lauren. For that one we used basket patterns wrapped around the cups. We wanted to draw from both the rich histories of basketry and ceramics and put them together, also thinking of weaving conversations together.

Can you speak about the different forms you use in your ceramics? In particular I’m curious about some cups I saw in which their cylindrical shapes are interrupted towards the bases by bulbous bottoms.

After I became sick I left home and got my Master’s at the University of Florida. I was able to work with Linda Arbuckle, who is a mentor to me. She really pushed me to figure out what I wanted to make work about. At that point I was wanting to make good pots. That’s all I knew. But I started to think deeper about my work. I was really interested in what happened to my body in relation to food. It was significant in food and community becoming subject matter. Those cups came from that – an interest in how the body moves. There is a place on the object where your hand will fit. You know immediately where. It’s important it’s obvious they’re not mass-produced. Form and surface are ways I can push to differentiate from a cup you might pick up at Publix for five dollars.

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So I made dishes specifically to hold the lettuce I grew. I also built a planter and featured growing lettuce as a centerpiece on the table. I want to deepen the connection between humans and agriculture. We need to know where our food comes from.

What can you tell me about your relationship with teaching?

Between undergrad and graduate school I taught high school for a few years. I do believe that people are called to do certain jobs sometimes. For me that’s working with people. I always thought that it was going to be happening in a classroom. When I started making this kind of community-focused work, something changed.
The first project that changed my mind was Dish Set Challenge 3 (2014). I had the opportunity to be in an exhibition with a bunch of other grad students and I didn’t want to send objects. So I reach out to the gallery and asked if there would be five community members who would be interested in participating in this “dish set challenge.”

I had already spent thirty days prior to this with a dish set I made for myself, using it for every meal I ate, and then recording it on a blog. I thought I could do the same thing with other people. The gallery was very receptive. They put out a call for people and let me serve a meal in the gallery. So I served a meal with food from twenty-seven local farms who donated food. I prepared on-site what I could with the ingredients I was given. And these five individuals committed to twenty-eight days of exhibition with us. They would eat one meal a day using this dish set that I made them, and then blog about it.

One of the people, Aurelio, wrote a post about his daily life: he was always working really hard, he was single, and he didn’t have food in his fridge. Every meal that he ate, he ate out, and that’s what worked for him. The reason he wanted to do the project was that he wanted to sit down and he wanted to share meals with people. Throughout the project, he started doing meatless Mondays, he started preparing his own food, he posted a picture on the blog of his refrigerator with food in it. His final reflection was so powerful, I cried when I read it. After the process, he said he realized it was important to sit down and eat with other people regularly, and that he started sharing meals with the people who are most important to him. I just thought, “Wow, he just taught me something about my own work.” How could I have forgotten when I did it? I had done a whole thirty days on my own.

In the end Aurelio was more apt to share a meal with someone, to prepare it and to sit down and make that meal meaningful because of the dishes. From there on out most of my work was about getting more than one person to sit down to eat and about human to human changes through the use of the dishes. They’re a catalyst. I realized how powerful art is. And I didn’t know until then.

Leading up to that final reflection from Aurelio, I thought I had to be a teacher to feel fulfilled. And in that moment I realized I can be a lot of things. Maybe there’s not just one career path that works. I learned how to use creativity to impact and empower people in a way that I previously thought was only possible through teaching.

I have one final two-part question: what's your favorite meal, and what's your favorite meal to prepare?

My favorite meal is lobster! But I feel bad saying that because I really don’t eat a lot of meat. I mean, I can tell you that, but I also want it to be known that I feel bad that’s my favorite meal [Laughs].

My favorite dish to make is a beet risotto. I don’t know why [Laughs]. It’s one of the first recipes I made; I made it with my mom. It was in an issue of Food & Wine Magazine a long time ago. The original recipe is still in my recipe book right now. I probably was about twenty-five when I first made it, probably right around the time I became sick. I like the way it takes so long to make a risotto. You really have to be invested in it. It’s so much work and it’s just such a simple dish. It’s not much, but I like making it a lot. Also, Strawberries. I’ve loved fruit ever since I was a child. And watermelon too. But maybe you can just keep it short and say, “Lobster, and she feels bad.”
appendices
Next Generation Sunshine State Standards

Big Idea: Critical Thinking and Reflection

Enduring Understanding 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.

VA.2.C.1.2 Reflect on and discuss various possible meanings of art.
VA.3.C.1.1 Use the art-making process to develop ideas for self-expression.
VA.4.C.1.1 Integrate ideas during the art-making process to convey meaning in personal works of art.
VA.68.C.1.1 Apply a range of interests and contextual connections to influence the art-making and self-reflection process.
VA.912.C.1.2 Use critical thinking skills for various contexts to develop, refine, and reflect on an artistic theme.
VA.912.C.1.3 Evaluate the technical skill, aesthetic appeal, and/or social implication of artistic exemplars to formulate criteria for assessing personal work.

Enduring Understanding 2: Assessing our own and others’ artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.

VA.68.C.2.3 Examine artworks to form ideas and criteria by which to judge/assess and inspire personal artworks and personal growth.
VA.912.C.2.8 Compare artwork, architecture, designs, and/or models to understand how technical and utilitarian components impact aesthetic qualities.

Big Idea: Skills, Techniques, and Processes

Enduring Understanding 1: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.

VA.3.S.1.1 Manipulate tools and media to enhance communication in personal artworks.
VA.68.S.1.1 Manipulate content, media, techniques, and processes to achieve communication with artistic intent.
VA.912.S.1.1 Use innovative means and perceptual understanding to communicate through varied content, media, and art techniques.
VA.912.S.1.5 Compare the aesthetic impact of images created with different media to evaluate advantages or disadvantages within the art process.
VA.912.S.1.7 Manipulate content, media techniques, and processes to achieve communication with artistic intent.
Big Idea: Organizational Structure

Enduring Understanding 3: Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.

VA.912.O.3.1 Create works of art that include symbolism, personal experiences, or philosophical view to communicate with an audience.

Big Idea: Historical and Global Connections

Enduring Understanding 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).

VA.912.H.1.1 Analyze the impact of social, ecological, economic, religious, and/or political issues on the function or meaning of the artwork.

Enduring Understanding 3: Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.

VA.912.H.3.2 Apply the critical-thinking and problem-solving skills used in art to develop creative solutions for real-life issues.

Big Idea: Innovation, Technology, and the Future

Enduring Understanding 1: Creating, interpreting, and responding to the arts stimulate the imagination and encourage innovation and creative risk-taking.

VA.912.F1.1 Use divergent thinking, abstract reasoning, and various processes to demonstrate imaginative or innovative solutions for art problems.
activism: the use of action or involvement to achieve political, social, or other goals.

advocacy: public support or recommendation of a particular cause or policy.

catalyst: a person or thing that causes an event to happen or a circumstance to come about; an agent of change.

collective: a group of individuals who work together towards one or more purposes or goals.

communal narrative: shared stories and experiences among members of a particular group of people.

craftivism: engagement with activism using craft and/or other creative means, particularly regarding social or political causes, with the goal of making a difference in the world one person at a time.

ephemeral: lasting for a very short time; impermanent.

functional ceramics: ceramics that are made for use rather than pure decoration, e.g. tea cups.

interactive art: art that requires the participation or interaction of one or more participants to achieve its purpose.

interrelationship: the way in which each of two or more things, causes, or ideas is related to the other or others.

liminal space: the transitional space between one idea, concept, area, or time and another, which is not normally perceived or considered.

materiality: the quality or character that an object takes on as the result of being made of a particular physical substance, e.g. clay.

non-normative form: an object, shape, or configuration that is not based on and does not conform to normal expectations, e.g. a triangular mug or a finished sculpture made of unfired clay.
performative art: art that is acted in front of an audience. It may be planned or spontaneous, scripted or unscripted, may or may not involve audience participation, and take place live or via media.

public art: art that is planned and executed with the intention of being staged in the public physical domain, usually outdoors and accessible to all.

relational aesthetics: interactive events, objects, and installations designed to facilitate a sense of community and create new relationships between participants, viewers, and artists.

self-reflection: serious thought about one’s character, actions, and motives; introspection.

site-generated project: an art project or artwork that is inspired by, made for, and installed or performed in a specific time and location. It may be influenced by the location’s history, community, or appearance.

slipcasting: a method of making ceramics in which slip, a liquid clay mixture, is poured into a plaster mold where it is allowed to form a layer (the cast) on the inside of the mold before the excess slip is poured out.

social exchange: the sharing of thoughts, ideas, feelings, and experiences between different individuals and groups of people.

socially engaged craft: craft and/or other creative means and projects by which artists interact, either directly or indirectly, with individuals and communities to encourage the formation of new relationships, share ideas and experiences, and help viewers and participants contextualize their roles and influence within local and global communities to help make the world a better place.

subversive art: art that seeks to undermine, overthrow, or destroy the power or authority of an existing established belief or system.
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Teri Frame:
https://vimeo.com/26666056
1. Was the material presented adaptable for introduction to your students?

   All    Some    None

2. Did you feel the packet adequately provided the information and materials on the topics raised by the exhibition?

   All    Some    None

3. Was the packet presented in an organized manner?

   All    Some    None

4. Would you like to continue to receive materials from the FSU Museum of Fine Arts?

   All    Some    None

5. Did you use any of the suggested activities in your classroom? If so, were they successful?

6. Additional comments or suggestions:

Please return to:
FSU Museum of Fine Arts
Room 250 FAB
Tallahassee, FL 32306-1140

Juliette Walker, *We are all in this together*
Kecskemét, Hungary, 2016
Holly Hanessian, Patterns from EEG Phases, Exhibition of *Touch in Real Time* Artifacts at the University of North Carolina Cullowhee Museum of Fine Art, January-April 2014.

*Touch in Real Time* is a traveling multimedia exhibition combining the power of touch with a twist of neuroscience. Participants in eighteen states shook hands while holding a patty of wet clay. Each resulting handshake imprint is an artifact that represents an intimate, person-to-person moment in which participants were open with one another.
