

 EVERSON MUSEUM OF ART

EDUCATOR PACKET

***On the Move: Images of
Travel from Everson
Museum of Art and Syracuse
University Collections***

February 1– May 25, 2008

Introduction

As a result of technological advancement and the human desire to explore and secure resources, travel has become a primary force in shaping contemporary life and global history. In today's world, travel has become a normal part of everyday life. In fact, tourism and travel now drive several of the world's largest economic sectors.

On the Move displays a wide range of objects focusing on travel as a universal experience from the Industrial Revolution to the present day. Featuring objects from the Everson Museum and the multiple collections of Syracuse University, the exhibition highlights dreams of idyllic travel as well as the harsher realities of getting from one place to another.

On the Move has been organized by Syracuse University students in the Graduate Program in Museum Studies, in the Masters in Fine Arts program and the History of Art program who are under the curatorial guidance of Professors Edward Aiken and Judith Meighan in collaboration with the Everson. The exhibition includes works from the Everson Museum of Art, the Syracuse University Art Collections, Light Work, and the Special Collections Research Center of Syracuse University Library. *On the Move* is supported, in part, by a grant awarded by the College of Visual and Performing Arts Interdisciplinary Committee.

The themes of tourism, fantasy and migration are the focus of a number of works featured in this exhibition and the focus of the lessons provided in this packet.

Our Objectives

The intent of this packet is to provide suggested ways educators may adapt this exhibit's content to individual curriculum needs and provide information for pre and post tour preparation of the exhibit.

Lessons

Lesson 1 Migration Pictographs

Lesson 2 Face Mask: Personal Identity and Cultural Symbols

Lesson 1: Migration Pictographs

Theme: Migration

Materials

Disposable cameras (b&w if possible)
Construction paper (various colors)
Glue sticks
Lined paper
Pens or pencils
Sketch paper
Colored pencils

Introduction

Migration, a movement of a group of people or animals from one place to another, is a central theme in human history. The impetus for human migration differs from subject to subject, however what is abundantly clear is the act of moving. In this lesson, educators are encouraged to expand upon the different types of migration, stressing the idea of movement and the concept of a journey; guiding students to an understanding of how stories of travel are created throughout history and time.

There are a number of artworks in the *On The Move* exhibition that explore the theme of migration. Works such as Jacob Lawrence's *Migration Series*, documenting the exodus of black Americans from the south during the Great Depression, Edward Hicks' *Peaceable Kingdom*, a testament to the migration of Europeans to the New World, and Ando Hiroshige's prints of the Japanese Tokaido road system are all works of art exploring diverse examples of migration. As you present the enclosed CD of images encourage your students to look carefully, making note of the landscapes, objects, people or animals that appear to enhance the story.

Objectives

- Students will write a migration story.
- Students will create a migration pictograph by using a disposable camera, visually narrating their written migration story with people, places and objects.

New York State Standards:

English Language Arts Standard 1—Language for information and understanding.

Visual Arts standard 2—knowing and using art materials and resources.

Visual arts standard 3—Responding to and analyzing works of art

Social Studies standards 1-3, State and US history, world history, geography

Questions for Discussion

Begin a discussion about the concept of migration. Ask students to write down what they think migration means and then develop a general definition as a class. Discuss different reasons why migration might occur. Write student responses on the board. Be sure to stress that migration is about the act of moving.

1. What is migration? How would you define it?
2. What are some reasons people or animals might migrate to another place, region or area?
3. What might people take with them when they migrate?
4. Can you think of times in history when large groups of people or animals migrated from one place to another?

Looking at Art

As a class look carefully at *Peaceable Kingdom* by Edward Hicks and describe and discuss places, people and animals.

1. What is going on in this picture?
2. What do you see that makes you say that?
3. What more can we find?

Be sure to affirm student responses no matter how simple or basic their observations. It is most important for them to develop the story of migration that they see in the work.

The above Visual Thinking Strategies questions are part of a technique developed by the Visual Understanding in Education (VUE) Organization. The VTS technique is used in the EMA tour program. For more information about VTS visit the website at www.vue.org.

Writing a Migration Story

Tell students to think of a story of moving from one place to another. Examples could be moving from another country, another state or moving into a new house and new school. Other examples could be about relatives who migrated to this country or even the migration of animals like birds, lions or a herd of deer. Students will use the who, why, what where when and how to guide them as they write their story.

1. Who is moving or migrating? Describe what the people or animals look like.
2. Why are they migrating or moving? Why do they have to leave?
3. Where did they come from and where are they going?
4. When did they migrate? Describe the time they left?
5. How did they migrate? How did they get to the new place? Did they walk, drive, fly, take a train or ride a boat?

Students may share their stories with each other or with the class.

Creating the migration pictograph

Discussion

A pictograph is a story told with pictures. A Pictograph is a valuable way of preserving memory and telling a story. Ancient cultures like the Egyptian and Maya civilizations, used pictographs to record daily life, worship and other important events. Discuss with students the concept of a pictograph. It is important to have students develop the definition first before giving it to them.

1. What is a pictograph?
2. What word do you hear in the word pictograph?
3. How would you describe a pictograph?

Shows students the image of Jacob Lawrence's, *Migration Series* and facilitate a discussion using the VTS questions outlined above. Following the discussion, distribute sketch paper and colored pencils. Instruct students to make a sketch of their migration story. Ask them to consider how they will tell their migration story with pictures.

Distribute the disposable cameras and instruct students to take several pictures or more that can illustrate their migration story.

Examples of things to photograph:

- People
- Animals
- Modes of transportation
- Houses or buildings
- Parks
- Objects from home that are significant to a family migration story

Examples of ways to represent a story:

- Take a picture of a bus ticket, a bus, a passport, a plane, a relative(s) you have traveled with or yourself. You could also use other objects like a coat, a blanket used on a camping trip or coco mug. There are many ways to tell a migration story. Choose objects and people that best represent your story.
- If you are telling a story about birds migrating or moving, take a picture of a feather, then take a picture of a bird or group of birds that are standing or flying. Take several pictures in a row of the birds and arrange the photos to create your migration pictograph.
- If your migration story is about animals that are not from your area, use found objects like toys, for example safari animal figurines from a toy set would be great to use to create a pictograph. Use your own drawings of a landscape to create a backdrop or photograph a landscape from outside if it fits with your story.

Once the photographs are developed, give students glue sticks and black construction paper or color construction paper of their choice, to mount their photographs. Students can arrange the photos in any order they choose that best illustrates their migration story. Sequential order is best or if students are having trouble with arrangement, encourage them to use who, what, where, when, why and how questions to guide their arrangement.

Please note that photos can be the standard 3 x 5 inches. If using color disposable film, it is suggested to use any color construction paper to mount them on.

Glossary

Migration: is the movement of people from one place in the world to another for the purpose of taking permanent or semi-permanent residence, usually across a political or physical boundary.

Types of migration:

Internal migration—moving to a new home within a state, country or continent.

External migration—moving to a new home in a different state, country or continent.

Emigration—leaving one country to move to another (e.g. Pilgrims emigrated from England)

Immigration: Moving into a new country (e.g. pilgrims immigrated to America)

Seasonal migration—the process of moving for a period of time in response to labor or climate conditions. (E.g., farm workers, snowbirds, people who move south to escape the northern winter season).

Pictograph:

n. In all senses also called *pictogram*.

1. A picture representing a word or idea.
2. A record in symbols.

Lesson 2: Face Mask: Personal Identity and Cultural Symbols

Theme: Tourism

Materials

Plaster gauze bandages (cut into 1 x 4" rectangles)

Petroleum Jelly

Water in a small dish

Paper towels

Facial soap

Paint

Paint Brushes

Magazines, travel brochures

Glue sticks

Introduction

Tourism is the act of traveling for the purposes of leisure or recreation. Tourism in the United States became extremely popular as a result of the automobile boom of the 1950s and the expansion of the Interstate Highway system. The "road-trip" as we know it today was born. Millions of Americans are still fascinated with the concept of the open road and exploring unfamiliar territories and take their families on road-trips all over the United States. Even with the excitement of discovering unknown places people are continually drawn to what is familiar. The popularity of chain restaurants and hotels is a great example of this because no matter where a traveler goes they can rely on the familiarity and dependability that is associated. These places become more than mere restaurants or hotels they become cultural symbols. Cultural symbols are places or structures that have special meanings attached to them that are related to a culture or community and many people can identify with them. The meanings that are associated with these cultural symbols can differ from person to person. An example of a cultural symbol is the American Flag or the golden arches of a McDonald's restaurant.

There are a number of artworks in the temporary exhibition, *On the Move* that conveys the theme of tourism. Works such as the Raoul Middleman painting titled *America the Beautiful*, which depicts a traveler seeking the comfort of a Howard Johnson restaurant. The Warrington Colescott painting titled, *Durer, at 23, in Venice, in Love, his Bags are Stolen*, depicts the artist Albrecht Durer on a trip to Venice experiencing what many tourists experience even to this day, his bags are stolen.

Objectives

- Students will create a mask using their own face and will paint cultural symbols or glue images from magazines that represent their own local community and cultural heritage.

NYS Learning Standards:

Visual Arts Standard 1 - Creating, performing and participating in the arts

Visual Arts Standard 3 - Responding to and analyzing works of art

English Language Arts Standard 1 - Language for information and understanding.

Questions for Discussion:

Ask your students to think about what tourism means. Discuss different places students have visited, why they visited these places, what they did there and what aspects they liked or disliked about traveling. If they have not traveled ask them to think about a place they would like to visit. Ask them why they want to travel to this destination.

1. What is tourism?
2. Why do we travel away from our homes?
3. Where are some places you have traveled?
4. Where are some places you would like to travel to and why?
5. How does being in an unfamiliar place make you feel?
6. When you travel to an unknown place what are some things you might do to help you become familiar with that place?

Looking at Art

Begin by showing the students the image of *America the Beautiful*, by Raoul Middleman. Ask them to examine the painting carefully.

Questions to ask:

1. What is going on in this picture?
2. What do you see that makes you say that?
3. What more can we find?

(These Visual Thinking Strategies questions are part of a technique that the Museum implements in our programs to help visitors of all ages look at art.) Be sure to affirm student responses no matter how simple or basic their observations.

Tourism and Cultural Symbols

Begin to discuss the meaning of the term “cultural symbol”. The Howard Johnson restaurant chain became an important cultural symbol for Americans during the mid-twentieth century. Howard Johnson restaurants were designed to be uniform in shape and color and a family on the road in unfamiliar territory could immediately be made to feel at home upon seeing the familiar orange roof. These restaurants offered hungry travelers a standard menu in all of their locations and created a feeling of being at home no matter where a traveler was in the United States.

Ask the students to research cultural symbols in their own community that they can immediately identify with. You can suggest some examples such as McDonalds, Wal-mart or Starbucks. Ask them to take a walk or drive through their neighborhood. They can also interview relatives. Ask them to write about and sketch the cultural symbols. They can include structures such as restaurants, museums or places such as parks or lakes. Ask them to think about what meanings they have attached to those cultural symbols. They can also flip through magazines or travel brochures and pick out images that represent cultural symbols that are important to their personal identity. These images may be from places their ancestors are from or places they have visited that have helped to shape their personal identity.

1. What is a cultural symbol?
2. What are some cultural symbols present in your own community?
3. Why have they become cultural symbols?
4. What meanings do people attach to this cultural symbol?
5. Are these cultural symbols specific to your local community or could they be cultural symbols familiar to many communities?

Creating the Cultural Symbols Face Mask

(Adapted from <http://www.princetonol.com/groups/iad/lessons/middle/Lotte-bodyart.htm>)

The mask and the cultural symbols and images they choose to paint or affix to the mask will represent the symbols of their personal identity.

From the previous step in this lesson the students should have identified cultural symbols they would like to depict on their facemask through the notes and sketches gathered from their research.

Each student will pair up with another student to assist in making the other students mask mold. The student having the mask made should wear a smock and should be comfortably seated. Their head will need to be tilted back and their

hair should be pulled away from their face. Suggest that the students can bring in a headband or cap. Each pair should have a container of water, a pile of bandages and some petroleum jelly.

1. Place a thin film of petroleum jelly on the students face making sure to cover any areas with hair such as the eyebrows that will be covered with bandages. Be sure to warn the students about keeping any foreign matter away from the eyes.
2. The mask maker will then begin to dip each bandage into the water and lay the bandages on the face of the other student. They should create even layers throughout the face. As each bandage is applied be sure the students create a uniform surface by gently smoothing it out with their fingers. They should have at least three evenly made layers of bandages. Make sure the students avoid covering the nostrils, mouth and eyes. The student having the mask made must have an open passage way for breathing at all times. A strong outside border should be built up in order to support the mask, so suggest to students that they place additional layers around the border.
3. Wait three minutes to let the mask dry. Once it is completely hard and dry the student may slowly begin to take the mask off the other students face. Be sure to tell them NOT to tear the mask off. Student's names can be written on the inside.
4. Once the mask has had the chance to dry overnight students may examine their mask to see if it needs to be cleaned up. Students can add additional layers if there are weak areas or they can cut loose pieces away.
5. Each student should gather together their notes, sketches and images of the cultural symbols they would like to depict on their mask. They can use paper and pencil to sketch the layout on their mask before they begin to apply them. Once they are satisfied with their layout they can then begin to paint and or apply the images from the magazines on to their mask. Once the masks are complete and dry you can display them in an installation.

Examples of ways to represent cultural symbols:

- A student whose ancestors are from Italy may choose to represent cultural symbols from this country on their facemask. Some of these symbols might include an outline silhouette of the county, the Italian flag or just the colors from the Italian flag. They may also choose to affix images from postcards or magazines of places they have visited in Italy or places where their family lived.
- A student who has strong cultural ties to their local community may choose to represent images of their favorite sports team by painting or

affixing an image of the team colors or logo. A student might also have a favorite place they like to visit such as a park and may choose to paint their favorite spot under a tree or near a waterfall.

- A student that has traveled to a different place such as New York City might choose to paint or affix an image or photograph of the Empire State Building or the Statue of Liberty. A student might also want to paint an outline of the island of Manhattan or paint an image of the skyline.

IMAGE LIST

Albert Bierstadt, German-American (1830-1902)

Nevada Falls, 1863

Oil on panel

Everson Museum of Art, Museum purchase with assistance from Mr. and Mrs. James A. Reynolds, 76.79

Warrington Colescott, American (b 1921)

Dürer, at 23, in Venice, in Love, His Bags are Stolen, 1976

Color etching aquatint on wove paper

SUArt Galleries, Syracuse University, Collection purchase, 1978.66

Howard Cook, American (1901-1980)

Mississippi Stevedores, 1935

Gouache on paper

SUArt Galleries, Syracuse University, Gift of Howard Cook, 1964.803

Samuel De Veaux

(1789-1852)

The falls of Niagara: or Tourist's Guide to

This Wonder of Nature, 1839

Printed by M.B. Thomas & Co. Buffalo [N.Y.] : William B. Hayden

Special Collections Research Center, Syracuse University

New York F127.N8 D4 1839

Edward Hicks, American (1780-1849)

The Peaceable Kingdom, ca. 1840-1844

Oil on wood panel

Everson Museum of Art, Museum purchase, 78.19

Ando Hiroshige, Japanese (1797-1958)

Hakone from 53 Stations of the Tokaido,

ca. 1850

Color woodcut on laid Japanese paper

SUArt Galleries, Syracuse University, Gift of Alfred T. Collette, 1990.142

Gwynedd M. Hudson, British (1832-1898)

Alice's Adventures in Wonderland by

Lewis Carroll

Nottingham: Boots the Chemist; [London]:

Published by Hodder and Stoughton for

Boots Pure Drug Co., 1922

Book

Special Collections Research Center, Syracuse University Library, Carroll
PR4611.A7 H82 1922

Jacob Lawrence, American (1917-2000)

Jacob Lawrence: The Migration Series, 1993

Book

Special Collections Research Center, Syracuse University Library, NC975.L42
M53 1993f

Charles S. Muir

A Trip to Polaris: or 264 Trillion Miles in an Aeroplane, 1923

Book

Special Collections Research Center, Syracuse University Library,
QB46.M8 1923

Sir George Steuart Mackenzie, 7th baronet, Scottish (1780-1848)

Travels in the Island of Iceland: During the Summer of the Year MDCCCX, 1811

Book

Special Collections Research Center, Syracuse University Library, 914.91 M156t

Raoul Middleman

America the Beautiful, 1966

Oil on canvas

SUArt Galleries, Syracuse University, Gift of Norman Rose, 1966.294

Quiz, pseudonym for unknown author

Thomas Rowlandson, illustrator, British (1756-1827)

The Grand Master: or, Adventures of Qui Hi in Hindostan, 1816

Book

Special Collections Research Center, Syracuse University Library, NC 978.R88
Q8 1816