POP!
DEPARTURES
THROUGH JAN 11, 2015

EDUCATOR RESOURCE GUIDE

City Dwellers
CONTEMPORARY ART FROM INDIA
THROUGH FEB 16, 2015

SAM
SEATTLE ART MUSEUM
POPP DEPARTURES
CITY DWELLERS: CONTEMPORARY ART FROM INDIA
EDUCATOR RESOURCE GUIDE

HOW TO USE THIS GUIDE
These materials are a resource for educators visiting the exhibition Pop Departures and City Dwellers: Contemporary Art from India on a guided or self-guided visit. Educators are encouraged to develop open-ended discussions that ask for a wide range of opinions and expressions from students. The projects in this guide connect to core curriculum subject areas and can be adapted for a variety of grade levels to meet Washington State, Common Core Standards of Learning, National Core Arts Standards as well as 21st Century Learning Skills. Lessons incorporate a range of subject areas like science, math, art, social studies, and geography. Related images for each project are included at the end of this guide. For assistance modifying these projects to fit your classroom, please email SAM’s Ann P. Wyckoff Teacher Resource Center (TRC) at trc@seattleartmuseum.org. Additional exhibition information can be found at seattleartmuseum.org/exhibitions/pop and seattleartmuseum.org/exhibitions/citydwellers. For more information about bringing a group to SAM please visit seattleartmuseum.org/educators or email schooltours@seattleartmuseum.org.

INTRODUCTION TO THE EXHIBITIONS
“Pop Art looks out into the world. It doesn’t look like a painting of something, it looks like the thing itself.”
Roy Lichtenstein

Looking to the everyday object as viable subject matter for art, Pop art reflects on Western concepts associated with consumer culture that challenge passive consumption and push for active questioning; product as subject matter. Linking identity and status to objects are not a new concept and can be found across cultures and time periods. Pop art brings to light how objects, media and celebrity shape individuals and cultures. How has our relationship with consumer culture, the media landscape, and the aura of celebrity changed over time? How can everyday objects communicate identity and status? Exploitation? From the conception of Pop art in the 1960s, to the changing landscape of the 1980s and again within the last decade, artists both nationally and internationally address these themes as a visual conversation starter to ignite active conversations questioning consumer identity and habits through our relationship to products, celebrity, image consumption, and the media.

Beginning in the 1960s, a time full of possibilities after the Great Depression and World War II, middle class American purchasing power and advances in technology helped inundate the country with print, film, advertising, and TV media. Artists like Roy Lichtenstein and Andy Warhol started to appropriate and recontextualize images and objects found in commercial art. Each artist used different approaches and motives to create distinct styles.


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Moving beyond the initial groundwork laid by Pop art’s original conceptualization, contemporary artists like Mickalene Thomas and Margarita Cabrera reinterpret, expand, and connect current issues and concerns through the lens of Pop art themes of celebrity, identity, and consumer politics.

Pop art’s ability to look at multiple perspectives through objects, consumer culture, and celebrity has no border. Culturally specific recontextualisation becomes a useful tool in many cultures to invite conversations linking politics, cultural, religious traditions and contemporary society. In particular, artists featured in the exhibition City Dwellers: Contemporary Art from India approach these themes through recontextualizing influential and historical figures from India’s real and mythological icons as well as capturing mundane and important moments of everyday urban life. From the 1960’s to present day and around the world, Pop art provides a platform for conversation across time and place.
UNIT ONE: CONSUMER CULTURE: PRODUCTS

QUESTIONS TO CONSIDER

- How can an object tell you about a person's personal, political, cultural, or religious beliefs? How can a portrait inform you about someone's occupation?
- How do objects you own or admire reflect your personality in these or other ways?
- How do objects help you reach your personal goals?
- Why do you think we feel attached to certain objects?
- How can objects and consumer culture distract you from achieving your personal goals?
- What would be your personal definition of a product? What do you believe the difference might be between a product and a work of art?
- How does advertising affect the choices you make as a consumer? How does advertising help or hinder you as a consumer?

BACKGROUND

Having emerged from the Great Depression and WWII, middle class Americans in the 1960s started to optimistically participate in a consumer culture flush with new products and innovation. From Coca Cola to Kodak film, Oldsmobile to Oil of Olay, every life “necessity” had many companies vying to make the best product and reap the most profits. Advertising companies created slogans, jingles, and visuals to convince the public that their client’s product is the best and a must have for any sensible consumer. Ads from the 1950s and 1960s addressed a public that still looked for durability and functionality. American consumer optimism had grown, but included some trepidation. Marketing practices were changing in the 1950s from a “sell-as-much-as-we-can” philosophy to one that emphasizes building long term customer relationships spurred by greater competition in the market place. Moving into the 1960s and 1970s, marketing terminology and technology infiltrated organizations, government agencies, political parties and social causes. Conveying the difference between what consumers need and what they think they need became an art form in advertising. Product identification as status symbol became a tactic to further solidify product allegiance.

Products can inform and shape a national and personal identity. Sometimes they create prideful associations. In America Her Best Product, Ed Ruscha, known for incorporating text into his work, lets the viewer complete the picture. As a poem or novel provokes a mental image through words, Ruscha opens the conversation with this bold trade mark that embodies the symbol of American manufacturing pride. Each product found on the shelves of every marketplace contains a tag denoting place of origin. Shifts in manufacturing begun during the 1970s, saw many products made oversees. Hit hard by outsourcing, the impact on American automotive and manufacturing jobs was devastating. Showing the economic power of products, entire cities and regions, namely the automotive dependent mid-west, collapsed in the 1980s-1990s. Recently, manufacturing in America is making a comeback. “Made in America”, seen as an emblem of national pride is a selling point. Ruscha’s phrases have the ability for multiple interpretations for many people over many years. What will “Made in America” mean to us in 2074?

PROJECT UNITS

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Accessory of a bygone era, *Claes Oldenburg* and Coosje van Bruggen's *Typewriter Eraser, Scale X*, reminds those still familiar, that what is an indispensable product today can quickly become obsolete tomorrow. Instead of hitting the backspace or delete button on a computer keyboard, typewriters required a physical eraser and a brush to remove the “eraser crumbs”. Known for transforming banal objects into larger than life monumental sculptural works, Oldenburg often pulls from objects, like the typewriter eraser, associated with his childhood memories. In this way, a product helps reconnect to a person’s past, but can also inform future thoughts or in this case future sculptures.

Another artist that connects childhood memories of family and food, *Wayne Thiebaud* often uses product as subject in its simplest, purest form. Americana mundane and banal scenes intrigue Wayne Thiebaud. Included in one of the first Pop art exhibitions in 1962, his earlier work predates the movement. Since the work embodies many of the Pop art characteristics such as bright, bold colors and shapes, he may even have been an early influence. Many of his notable works from this era draw from the saccharine side of the American table.

Pride and branding associated with products applies in many different ways to many different cultures. Combining his multimedia and *Native American* background, *Sonny Assu* mixes pop culture cereal icons and elements of Native American *formline design* imagery in his rebranding of *General Mills’* famous and familiar characters. Meant as a convention of commentary addressing environmental and land use rights, *Breakfast Series*, from SAM’s collection, plays on the marketing and packaging text of the original. On first look, these cereal boxes hold all the same text and image attributes of the original, but on further inspection, distinct differences are apparent. *Tony the Tiger's Frosted Flakes* becomes *Treaty Flakes* and *Lucky Charms* becomes *Lucky Beads* containing “12 essential lies and deceptions.” As a way to bring attention to and fight for *First Nation* rights, products provide Assu an opportunity to speak out using a common language that bridges historical cultural symbols, contemporary imagery, and political issues.

Products shape a national and individual identity, politics, and experiences. Artists draw from their personal experiences with products to communicate a message or ask...
a question of the viewer. Historically, long before mass production and commodification, cultural objects embody functional and symbolic traits giving meaning and telling stories. Today, despite appropriations and reinterpretations passing through a contemporary lens, products have similar potentiality.

ACTIVITY

Every culture interacts with objects, but that collaboration between user and object can be very different depending on the culture, time, and place. From functional to frivolous, objects can define and inform us in addition to being a vehicle for change both personally and politically. Through conversation, have a dialogue with your students about their day to day objects, owned or observed, to discover the importance of these objects and how they help inform the student’s identity and day to day tasks. Focusing on one object, students will, in pairs, create a paper maché, cardboard or construction paper sculpture based on their observations, discussions and sketches inspired by the techniques, narratives, and processes of this section’s artists.

Materials:
Paper maché materials: Cardboard sculpture materials: Collage materials:
A bowl or large container, flour, wallpaper powder, or white glue, water, paintbrush, newspaper Cardboard boxes, markers, tape, colored construction paper, stencils Pencils, markers, colored pencils, Heavy poster board of various colors

Step 1: Begin by discussing objects that are important to the students.
• What objects are important to you? Why?
• How might these objects help define you as a person?
• How do objects help you with day-to-day tasks?

Step 2: After the discussion, have the students divide into small groups and begin talking about objects using the discussion questions from Step 1 (Appendix A). As a group, students should decide what object(s) they might have in common, that could span cultures, to use as a focus for their sculpture. Have the students make notes about why it is important to the group and how each member might use or interact with the object focusing on similarities and differences.

Step 3: Once the group picks an object, make a sculpture no smaller than 12” and no bigger than 18” in a dimension using, at the teacher’s discretion, either paper maché, cardboard, or heavy paper. For younger students, as an example, ask the following questions to help convey the idea of scale.
• What shape is an iPhone (or similar item that is easily recognizable)?
• What is its size?
• How will people see this object/product in a new way because of its larger-than-life size?
• Will the object still be functional at the larger-than-life size? Why or why not?

Students in grades 6-12 can create a grid on a printout copy of the image to help accuracy in scale when translating from two dimensions to three dimensions.

Step 4: After the project is complete, have the students write about what this object means to each member of the group. If you choose, you can have them do a presentation and open the discussion up to the rest of the class.

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Related Washington State and National Learning Standards:
Washington State Standards:

- Arts: 1.1, 1.2, 1.3, 2.1, 3.1, 4.2, 4.3
- Communication: 1.1, 1.2
- Math: 7.2, 7.3
- Social Studies: 3.3
- Science: 6-8

Common Core National Standards:

- Anchor Standards for Reading English Language: Integration of Knowledge and Ideas
- Anchor Standards for Speaking and Listening: Comprehension and Collaboration
- Standards for Literacy in History/ Social Studies: Integration of Knowledge and Ideas

National Core Arts Standards:

Creating: Conceiving and developing new artistic ideas and work.
- Anchor Standard 1. Generate and conceptualize artistic ideas and work.
- Anchor Standard 2. Organize and develop artistic ideas and work.
- Anchor Standard 3. Refine and complete artistic work.

Responding: Understanding and evaluating how the arts convey meaning.
- Anchor Standard 7. Perceive and analyze artistic work.
- Anchor Standard 8. Interpret intent and meaning in artistic work.

Connecting: Relating artistic ideas and work with personal meaning and external context.
- Anchor Standard 10. Synthesize and relate knowledge and personal experiences to make art.
- Anchor Standard 11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
UNIT TWO: CELEBRITY PORTRAITS

UNIT CONCEPTS:
QUESTIONS TO CONSIDER

- Who are some of your favorite celebrities? Why are they your favorite?
- What are some characteristics or traits found in the celebrities you like? Do you admire those characteristics or traits? Which characteristics or traits would you want to adopt? Which ones would you not adopt? Why?
- What do you think are some positive and negative aspects about being a celebrity?
- What would you consider a portrait? How can a portrait inform you about a person’s personal, political, cultural, or religious beliefs? Can a portrait inform you about someone’s occupation? Can a portrait be misleading?

BACKGROUND
“Warhol may have been overly optimistic in his assessment that in the future everyone would have fifteen minutes of fame, but nearly everyone is trying, and the desire for celebrity, whether classy or schlocky, has become overwhelmingly mainstream.”

Catharina Manchanda, Jon & Mary Shirley Curator of Modern & Contemporary Art, Pop Departures Curator

What makes a celebrity? Talent? Good looks? People who hold great power or possess great talent and notoriety in their field and life often have potential to reach levels of fame within a culture. Celebrities stand out in a crowd, grabbing popular culture’s attention. Over the centuries, nobility and celebrity personalities become the subject of many works of art. Whether commissioned by a wealthy aristocrat or part of an artist’s observation, portraiture serves as a way to document and tell stories about people whose fame and notoriety rises to the level of celebrity. Continuing into the 20th century, new media such as radio, TV, movies, and music, generated a new kind of celebrity. To quote John Lennon, “We’re more popular than Jesus now.”

In the 1960s, Pop art portraits responded to society’s infatuation with celebrity culture. In more recent history, due to social media platforms and the Internet, fame spread from a relatively small group to many within societies. In history, there has never been an opportunity for so many people to experience celebrity, major or minor. Self-promotion no longer belongs only to stars and large corporate advertising juggernauts; it is available to everyone within reach of an internet connection.

Immortalizing, a portrait can serve as a record for future generations and tells a story. Often composed and staged with props, a portrait artist frequently places the person in an ideal environment based on the patron’s preferences. Launching his career as a portrait painter and highly sought after by the wealthy, William Adolphe Bouguereau’s paintings focused on realism. Turning her face toward the viewer to hide her flaws, Bouguereau privately complained about what he considered the countess’s poor features. Portrait of Madame la Comtesse de Cambacérès, a rare late career portrait, makes several composition choices to help show the countess in her best light. Portraits throughout history can idealize subjects. Portrait of Madame la Comtesse de Cambacérès is no
exception. Not unlike using Photoshop to hide blemishes, alter features and skew the image for various needs, Bouguereau edits the Countess’s image with his paint brush. Idealized and altered representations are one component of Pop art imagery and connect to a long history of image manipulation by artists.

Pulling from a “Flaming Star” promotional still, Andy Warhol places Elvis on a silver canvas. Initially, Warhol created 22 versions of Double Elvis. A strobe-like effect inferring movement, the second half of Elvis appears to move from left to right, and then disappears into the blank panel. Originally creating the left panel in 1963, but adding the right panel years later for Warhol’s exhibition at SAM, Elvis becomes ghostlike. Warhol’s fascination with celebrity was possibly inspired by his many sick days in bed as a youth, surrounded by images of movie stars while listening to the radio and drawing. After a successful career as an advertising illustrator, Warhol became the leading artistic figure in Pop art. Warhol’s subjects ranged from referencing movie stars like Marilyn Monroe and Elizabeth Taylor to rock star Mick Jagger and Chinese dictator Mao Tse Tung and Warhol himself. Among other things, and known for using celebrities in his work, Warhol elevates portraiture to the status of celebrity icon through colorful manipulation and accenting marks using the silkscreen printing process.

Throughout history, portraits intentionally idealize, immortalize and celebrate individuals such as movie, music and sports stars. Portraits also bring attention to people of power, both economic and political. In addition, portraits can make a personal political statement. Hair Portrait #20, by Mickalene Thomas, pulls from the Pop art subject and process tradition to address contemporary issues specific to black female identity. Highlighting its absence from traditional portraiture history, the African-American image and story remains untold and underrepresented. Thomas hopes to convey a story of identity and individuality, “claim(ing) moments of beauty and creativity that have otherwise been overlooked through art history.”

Why are portraits so fascinating? Portraits can be a vehicle for communicating many different visual and metaphorical messages about a subject’s (frequently a celebrity’s) personality, traits, and culture. Society gains varied insight and interpretation depending on the artist, patron, or celebrity’s intention. Immortalizing and exposing both subject and artist, Pop art provides society an opportunity to examine and question conventional portraiture’s power and potential.

2 Pop Departures, p.39.

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ACTIVITY:

Using a variety of styles and approaches, portraiture can express identity in many ways. Some artists seek to idealize, others try to elevate to icon status, and some initiate discussions about overlooked cultural narratives. In all instances, portraiture becomes a format for many artistic expressions. After discussing the different ways artists use portraiture, have students create a self-portrait using objects found in the house and classroom that they feel speak directly to their identity.

Materials:
- Found Objects
- 12 x 18 colored poster board
- Pencils
- Glue/Glue Guns
- Markers
- Carbon Paper

Step 1: With the class, discuss portraiture.
- What do you consider a portrait?
- What kinds of people are in portraits?
- What is the purpose of a portrait?
- How can portraits help tell a story about the subject?

Step 2: Divide the class into pairs having each set of students ask each other interview questions. (Appendix B & C)

Step 3: Next, have students use a mirror to complete a rough contour line sketch. For younger or older students, you can take a picture in class, from home or use their school photo. Using carbon paper let the students trace the image onto their paper. Once the sketch is complete, have the students either draw or, if they are able to source the object in a magazine from home or incorporate the actual object into their drawing. They can draw freehand or use the carbon paper again. For instance, they could find that buttons are their special object bringing some from home or finding images online or printing images of the buttons out in uniform sizes to the scale needed.

Step 4: Once the materials are assembled, have the students fill in their contour line drawings with the objects or image print outs until the portrait is complete.

Step 5: Then, have each student write an I am poem (example online at http://www.readwritethink.org/files/resources/lesson_images/lesson391/I-am-poem.pdf) to present to the class orally and/or post alongside their image when displayed.

Activity Extension:
Have students create personal portraits using many objects and images using a different transfer method. First, students will sit in front of a light in a dark room. Place a piece of paper on the wall and have another student trace the person’s silhouette. After finishing the drawing, have students retrace their contour line drawing with a black marker. Next, each student will look through magazines or the internet to find objects and images that speak to their personalities and then collaging those items inside their silhouette.
Related Washington State and National Learning Standards:

Washington State Standards:

Arts: 1.1, 1.2, 1.3
Communication: 1.1,
Math: 7.2, 7.3
Writing: 1.1, 2.1, 4.1

Common Core National Standards:

Anchor Standards for Reading English Language:
Craft & Structure, Integration of Knowledge and Ideas
Anchor Standards for Speaking and Listening:
Comprehension and Collaboration
Standards for Writing:
Text Types and Purposes

National Core Arts Standards:

Creating: Conceiving and developing new artistic ideas and work.
  Anchor Standard 1. Generate and conceptualize artistic ideas and work.
  Anchor Standard 2. Organize and develop artistic ideas and work.
  Anchor Standard 3. Refine and complete artistic work.
Responding: Understanding and evaluating how the arts convey meaning.
  Anchor Standard 7. Perceive and analyze artistic work.
  Anchor Standard 8. Interpret intent and meaning in artistic work.
Connecting: Relating artistic ideas and work with personal meaning and external context.
  Anchor Standard 10. Synthesize and relate knowledge and personal experiences to make art.
  Anchor Standard 11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
UNIT THREE: GLOBALIZATION: PRODUCTS AND POLITICS

UNIT CONCEPTS:
QUESTIONS TO CONSIDER

- How do the products we buy make a statement about our personal and political beliefs?
- In what ways can people influence business practices and behaviors through their purchasing decisions?
- In what ways do the products we buy have a personal and global impact?

BACKGROUND

“Consumerism today is alive and well on a global scale, but no longer tinged with that happy optimism.”

Catharina Manchanda, Jon & Mary Shirley Curator of Modern & Contemporary Art, Pop Departures Curator

Influenced by advertising and spurred by corporate competition, with newly found purchasing power, products began defining and denoting status and identity for Middle Americans in the 1950s and 1960s, and the developing world at the end of the twentieth century. In recent years, products are helping to define individual's beliefs, ethics, and politics in different ways.

Today, scrutinizing a company’s labor practices and environmental impact can be standard practice when choosing a product. Many companies are eager to tell how ecologically responsible their product is along with stressing its quality and usefulness. Some are not. Socially responsible marketing and ethics arose in the 1980's and 1990's through consumer demand. Among other things, consumers began looking for sustainable companies and products with a low environmental footprint and fair trade practices. Purchasing a product comes with many more considerations than in the past and is an opportunity for consumers to influence the political aspects associated with products in a global economy. Pulling from these consumer trends, recent Pop-inspired artists provide a visual vehicle for critique of corporate and consumer practices. Starting from a place of discomfort, artists can have the goal of pushing a viewer toward deeper analysis and conversation about political and ethical issues surrounding products.

Upending cultural ideas about rare and precious objects, Ai Weiwei's Colored Vases questions those societal perceptions. Using ceramic vessels allegedly from China’s Neolithic period, Weiwei covers the surface of these precious artifacts with brilliant contemporary paint colors that reference China and the world’s quick ascent of consumerism, negating value and placing them into a similar realm as manufactured objects. Weiwei's work is also a commentary about the hasty destruction of China’s historical sites during rapid urban expansion. Often, an object from the past provides insight into a culture’s identity. Once the object or historical site is lost, that knowledge is gone forever superseding any monetary worth with the loss of cultural identity value. In this way, Weiwei’s work strives to question art’s intrinsic value and pushes to unsettle accepted norms.

Made from sewn vinyl components with threads dangling from each seam, Vocho (Yellow), by Margarita Cabrera, references an object from her experiences growing up in Monterrey, Mexico. Ubiquitous in her country, the Volkswagen Beetle became an economic form of transportation for her family. In addition, police officers, taxi drivers, ambulances, and delivery drivers depended on the car. When Volkswagen discontinued the vehicle and closed the last factory manufacturing it in Mexico City, Cabrera and others felt a crushing blow to their way of life, as well as the economic loss of the closed industry. Although functional as a machine, the object is nostalgic and integral to daily life for her and others in Mexico City, many of whom relied upon its production for their livelihood. Cabrera’s works often address labor practices and question contemporary applications of post NAFTA Latin America labor laws. Vocho (Yellow) is one in a series of soft sculptures that include bicycles, pianos, domestic appliances and other full sized cars. When working on these sculptures, Cabrera typically employs ex-maquiladora workers. Consisting mostly of young single women who work six day weeks and are subject to sexual harassment and intimidation, these sweat shops produce close to half of Mexico’s export goods destined for the U.S. Keeping the majority of the profits, U.S. companies exploit these workers due to lax labor rules in Mexico.

Working for Time-Life magazine in the 1970’s clipping images from advertisements for their staff writers, Richard Prince began to formulate an artistic style that examines images in media. Photographing these appropriated images; Prince strives to challenge the perceived authenticity of the original composition. Advertisements seduce and sensationalize experiences to entice would be consumers. This is particularly true for Marlboro cigarettes notorious campaign featuring the rugged cowboy “Marlboro Man.” Cowboys are sometimes synonymous with a machismo, loner who is unafraid and tough as nails, ready to face the rugged day of riding and wrangling in the great American west. Even though the vast majority of people buying the associated product will never experience a cowboy’s lifestyle first hand, the collective cultural connection might be something they want to identify in their own personality, experiencing those characteristics vicariously. Prince’s picture is a copy of a copy of a myth which falls in line with his motif of deconstructing American archetypes through reprocessing appropriated material. Objects contain complex conversations that inform and charge opinions about image, business practices and narratives. Investigating Western cultural archetype conventions portrayed in media, artists create narratives that imagine an alternative realm through art that has the power to raise awareness of inequities and help initiate a dialogue about social, gender, worker, race and economic justice.

4 http://www.artscenecal.com/archive/601-margarita-cabrera

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ACTIVITY:

Recent focus in the last few decades on business best practices, environmental impact of products, working conditions and object value formulate the central discussion of many artists’ work. Have students, in small groups, find an advertisement that depicts an idealized person, scenario or image and have them copy by scanning, photographing or redrawing the image substituting new text for the original.

Materials:
Camera          Watercolors          9” x 12” Heavyweight multipurpose paper
Pencils         Crayons             Markers

Step 1: Discuss an advertisement of the teacher’s choice with the class focusing on the product messaging or have students, in small groups, find their favorite print ad sourced online or in a magazine to contribute to the discussion. Their choices can also be a source material for small group discussions.

Step 2: Divide students into small groups and have them pick an image to focus on among the images provided by each student or the teacher. This process should focus on having a discussion about each image at the table asking if the advertisement and the image really speak to each other or if there could be a different interpretation of the text or image.

Step 3: After the discussion, students can create a new ad by either changing the image or the text. Some ideas could include cutting out the image and placing it in another ad or vice versa with the text. They can also photograph or scan the ad and manipulate them digitally if the computer and software is available.

Step 4: Once the new ad is finished, have the students discuss the reinterpretation placing the new one in juxtaposition with the source material. Students should explain the motivation and reasoning behind their decisions and new messaging.
Related Washington State and National Learning Standards:
Washington State Standards:

- Arts: 1.1, 1.2, 1.3, 2.1, 3.1, 4.2, 4.3, 4.4
- Social Studies: 3.3
- Writing: 1.1, 2.1, 4.1

Common Core National Standards:

- Anchor Standards for Reading English Language:
  Craft & Structure, Integration of Knowledge and Ideas
- Anchor Standards for Speaking and Listening:
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- Standards for Writing: Text Types and Purposes

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  - Anchor Standard 10. Synthesize and relate knowledge and personal experiences to make art.
  - Anchor Standard 11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding
UNIT FOUR: CONTEMPORARY INDIA: CULTURAL INTERPRETATION

QUESTIONS TO CONSIDER

- In what ways do you witness symbols and imagery from your culture and others in everyday life?
- What kind of materials are some of the objects made from that you find at home or in school? Which objects come from natural materials? Which objects come from synthetic or manufactured materials?
- What are some of the designs or symbols found on objects you see everyday? What are some company names and symbols? What are the origins of those names and symbols? For instance, Nike is typically associated with a shoe company, but its name originates with the Greek winged goddess of Victory. What might the famous “swoosh” image symbolize?
- What do you think are some differences between appropriate and inappropriate cultural appropriation or recontextualisation? For instance, why does the name Washington Redskins cause more people to protest than the Seattle Seahawks logo?

BACKGROUND

Appropriation, recontextualisation or interpretation plays a significant role within Pop art practices. Artists draw from their immediate environment, from the rich cultural resources found in many types of media. All cultures have their own images and symbols and, these visual symbols, developed and passed down over time, build more meaning with each generation. Symbols become a language or visual shorthand for that culture.

Cultural appropriation can also hold a negative connotation if these symbols and ideas are used out of context and without permission. In some instances, inappropriate use can perpetuate stereotypes about a culture and be a significant gesture of disrespect to the sacredness of their ideas and identity. Current indigenous Indian artists pull from traditional objects, mythologies, and symbols to help inform and shape their contemporary cultural identity and political positions. Where an outsider’s view can romanticize harsh aspects of life in India, City Dwellers: Contemporary Art from India shows how indigenous artists approach the subject of contemporary urban India through the unfiltered lens of an insider.

Distilling and representing Indian culture visually can be complex due to its long history and many outside influences. Building from this complexity, there is a cultural pluralism that exists in Indian society with constant public celebrations representing Christian, Hindu, Muslim, and other faiths. The blue-skinned god Krishna, an incarnation of the Hindu deity Vishnu, appears in full regalia in Nandini Valli Muthiah’s photograph Reassurance. Her work combines the meticulous Mughal style painting and the outrageous energy and imagination found in Bollywood films. Known for this painstaking cinematic detail, her staged compositions feature Krishna in a series of contemporary urban settings. The artist chooses Krishna for his imperfections, “I think you can relate to him [in contrast to other
Hindu gods] far more than anyone else . . . Krishna seems more lovable.” Contrasting symbols and mythology with present-day India, Muthiah asks questions about the country’s changing landscape and how these cultural histories might transform, evolve, or possibly disappear in subsequent generations.

Gandhi, a symbol of non-violent civil disobedience during the years of British ruled India, helped forge a path to independence for India. Among other accomplishments, Gandhi fought for religious tolerance, women’s rights, and abolition of poverty. Wearing simple handmade garments, living modestly with few possessions and eating a vegetarian diet, Gandhi symbolized the antithesis of a modern urban lifestyle. Encased in a bright red lacquer, India Shining V (Gandhi with iPod) shows a self-absorbed Gandhi focused on the consumer driven present. A sharp contrast to Gandhi’s legacy, Debanjan Roy uses red as a reference to shiny consumerism but perhaps also as a symbol of the blood spilled in Gandhi’s assassination and what the artist sees as a rise in national violence that followed his death. Inferring a separation from his historical symbol as the “Father of the Nation,” Roy suggests that maybe today’s India is tuning out or taking for granted the hard won fight for independence and the sacrifices made by their champion Gandhi and others.

An icon of Eastern tradition, Azerbaijani carpet weaving techniques and motifs inform Faig Ahmed’s Azeri “Verni” carpet titled Oiling. Initially true to geometric and meticulous detail found in traditional works over many centuries, structure quickly transitions to a sinuous set of line work that drips downward. Adhering to weaving conventions that exclude men from the practice of making carpets, Ahmed employs women to tie the thousands of silk thread knots, imbuing the piece with generations of experience. With Russia to the north and Iran to the south and bordered on the west by the Caspian Sea, Azerbaijan, which exports 90% of its energy resources in crude oil, rests just north of the Middle Eastern oil rich region. Among the oldest oil producers in the world, European markets rely heavily on Azerbaijan to fulfill their energy needs. Ahmed combines the histories of traditional manufacturing and new energy commodity exports through the intentional design division between the carpet’s upper and lower half.

How does the past inform the present and help navigate the future? A Hindu god, peaceful protester, and traditional carpet weaving provide context for discussions about cultural reinterpretation, social change, natural disasters and transforming traditions. Each artist examines deeply imbedded cultural objects and transposes their meanings applying them to contemporary questions that try to make sense of their continued relevance in an evolving world.

**India Shining V (Gandhi with iPod), 2008,** Debanjan Roy, Indian, b. 1975, fiberglass with automotive paint, 66 x 32 x 36 in., Collection of Sanjay Parthasarathy and Malini Balakrishnan. © Debanjan Roy, Photo courtesy Aicon Gallery.

**Oiling, 2012,** Faig Ahmed, Azerbaijani, born 1982, Hand-knotted wool, 59 x 39 1/2in. (149.9 x 100.3cm), Seattle Art Museum, Margaret E. Fuller Purchase Fund, 2013.13, © Faig Ahmed, Photo: Leila Heller Gallery.
**ACTIVITY:**

Using culturally traditional art making processes, artists confront sensitive, yet important topics about tradition, legacy, environmentalism and changing economic revenue realities. Have students focus on a historical object or icon from within or outside their cultural heritage and create a collage that places their choice in a contemporary context.

**Materials:**

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>9” x 12” Bristol Board</td>
<td>Fadeless or Construction Paper</td>
</tr>
<tr>
<td>Collage Materials</td>
<td>Markers</td>
</tr>
<tr>
<td>Glue Sticks</td>
<td>Scissors</td>
</tr>
<tr>
<td>Photographs of Historical Cultural Icons</td>
<td>5-6 Printed Advertisements</td>
</tr>
</tbody>
</table>

**Step 1:** First, have students research historical icons from America and other countries and cultures taking note of their biography and the reasons behind being labeled as an icon and/or celebrity. Students can use the internet for research. If a computer is not available, have students bring in magazines from home to supplement those found in the classroom.

**Step 2:** Next, have the students divide into small groups bringing their icon/celebrity to the table. Searching through contemporary imagery, have students find a scene (could be a landscape, building interior/exterior, recent protest or political unrest or current event) to place the group’s images into recontextualizing the icon/ celebrity figures.

**Step 3:** After finishing, students can discuss the new image and ask how these icons/ celebrities would act in the new scenario. Why would they be there? How would they handle the new environment or situation?

**Step 4:** Groups can share out to the rest of the class and/or switch images with the other groups to continue the discussion.
Related Washington State and National Learning Standards:

**Washington State Standards:**

- Arts: 1.1, 1.2, 1.3, 2.1, 3.1, 4.4
- Communication: 1.1, 1.2
- Social Studies: 3.3, 4.3

**Common Core National Standards:**

- Anchor Standards for Reading English Language:
  - Craft & Structure, Integration of Knowledge and Ideas
- Anchor Standards for Speaking and Listening:
  - Comprehension and Collaboration
- Standards for Literacy in History/Social Studies: Integration of Knowledge and Ideas

**National Core Arts Standards:**

- Creating: Conceiving and developing new artistic ideas and work.
  - Anchor Standard 1. Generate and conceptualize artistic ideas and work.
  - Anchor Standard 2. Organize and develop artistic ideas and work.
  - Anchor Standard 3. Refine and complete artistic work.
- Responding: Understanding and evaluating how the arts convey meaning.
  - Anchor Standard 7. Perceive and analyze artistic work.
  - Anchor Standard 8. Interpret intent and meaning in artistic work.
- Connecting: Relating artistic ideas and work with personal meaning and external context.
  - Anchor Standard 10. Synthesize and relate knowledge and personal experiences to make art.
  - Anchor Standard 11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding
APPENDIX A

PORTRAIT BACKGROUND INFORMATION WORKSHEET
GRADES K-12

1. What objects are important to you? Why?

2. How might these objects help define you as a person?

3. How do objects help you with day-to-day tasks?

SKETCH
APPENDIX B

PORTRAIT BACKGROUND INFORMATION WORKSHEET
GRADES K-5

What is the favorite part of your personality?

How do other people describe you?

How do you describe yourself?

What are your favorite books?

Describe your bedroom.

What are a few of your favorite colors?

What is your favorite movie or cartoon character?
APPENDIX C

INTERVIEW WORKSHEET
GRADERS 6-12

What is your name?

What are your favorite school activities?

What are your after school activities?

What do you like to do in your spare time?

What are your aspirations for the future?

What do you want to do for a living as an adult?

How would you describe yourself to others?

What are a few of your favorite colors?

Use five adjectives that would describe how you see yourself. Use five adjectives to describe how others see you.

Think about how you were 3 to 5 years ago. How are you different now?

What characteristics, skills or qualities that you possess are you most proud of?

What is something from your life you wish others knew?
RESOURCES

Unless noted otherwise, resources listed below are available for loan from the Ann P. Wyckoff Teacher Resource Center (TRC) at the Asian Art Museum or seattleartmuseum.org/trc.

More information about objects from SAM's collection can be found in our online collections at seattleartmuseum.org/emuseum. Exhibition information can be found at seattleartmuseum.org/exhibitions/pop or seattleartmuseum.org/exhibitions/citydwellers.

Books for Students:


Resources for Educators:


Papier-Mâché Pop Art by Flores, Peggy, et. al. Glenview, IL: Crystal Productions, 2000. 21 min. DVD format. VIDEO TT 871 F56


Online Resources:


Pop Art by The Art Story. www.theartstory.org/movement-pop-art.htm

Popular Culture by MoMA Learning. www.moma.org/learn/moma_learning/themes/what-is-modern-art/popular-culture

POP DEPARTURES

CITY DWELLERS: CONTEMPORARY ART FROM INDIA EDUCATOR RESOURCE GUIDE

© Seattle Art Museum, 2014
GLOSSARY

Ai Weiwei: (Chinese, born 1957) Openly critical, to the point of incarceration, of the Chinese government’s wrong doing and human rights violations, he is a contemporary artist and activist that expresses his ideas through sculpture, video and photography.

Andy Warhol: (American, 1928-1987) Known as the most recognizable figure from the Pop art movement, he explored ideas about consumer culture, celebrity and reinterpreting appropriated images.

Azerbaijan: A contiguous transcontinental presidential republic in the Caucasus region situated at the crossroads of Eastern Europe and Western Asia and bound by the Caspian Sea to the east, Russia to the north, Georgia to the northwest, Armenia to the west and Iran to the south. Through political shifts and economic reformation, Azerbaijan is on the path to returning to a place where learning and education are valued and its place as a center of culture is reestablished.

Bollywood: The motion-picture industry of India based in Bombay characterized by extravagant choreographed dances and larger than life heroes.

Caspian Sea: Deriving its name from the Kaspi people who once lived to the west, a salt lake between SE Europe and Asia that is the largest inland body of water in the world.

Christian: Traditions surrounding the life, death and teachings of Jesus of Nazareth who died in the 1st century AD. It is the largest religion in the world with over 2 billion followers.

Claes Oldenburg: (Swedish, born 1929) An American sculptor best known for his public art installations that replicate, at a larger scale and with different materials, mundane everyday objects. Another theme in his work is soft sculpture versions of everyday objects. Throughout their 32 year marriage, Coosje van Bruggen, his wife, helped realize his works of art.

Coca Cola: Originally developed by a pharmacist in 1886, this carbonated drink has become an American icon. Originally developed as a cure all for ailments, Coca Cola now has over 2800 diverse products available throughout the world.

Commodification: Transforming objects, goods or images and placing them in the commercial world for buying.

Consumer Culture: Active participation in the purchasing of goods and services.

Contour Lines: In art, the outline of an object or person.

Debanjan Roy: (Indian, born 1975) He received a Bachelor and Master’s degree in Visual Arts from the Rabindra Bharati University in Kolkata, where he continues to live and work. He is best known for his life-size sculptures of Gandhi - who Roy sees as the father of India and whose death, according to the artist, marked the beginning of Indian-on-Indian violence - engaged in various modern, commercial, or industrial activities. These anachronistic sculptures are painted bright red to remind the viewer of Gandhi’s violent death and the violence that sprang out of it.

Deity: Whether a religion has one or many supreme beings, some characteristics may be that they are sacred, divine and holy.

Ed Ruscha: (American, born 1937) An American pop artist who uses the process of drawing, photography, painting, printmaking and is known for creating works of art that incorporate the use of text.

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CITY DWELLERS: CONTEMPORARY ART FROM INDIA EDUCATOR RESOURCE GUIDE
© Seattle Art Museum, 2014
Elizabeth Taylor: (British/American, 1932-2011) A British-American actor who received notoriety for her eight marriages and many life threatening illnesses.

Elvis: (American, 1935-1977) A singer from the mid-20th century whose fame elevated him to the status of a cultural icon and is often referred to as the “King of Rock”.

European: Someone who is born in Europe.

Faig Ahmed’s Azeri: (Azerbaijani, born 1982) Utilizing video, installation and painting, he currently explores the manipulation of traditional Azerbaijani rugs to investigate ideas of culture, process and politics.

First Nation: Refers to aboriginal people located in Canada. Numbering over 700,000, they are an independent, united nation that interacts with Northern Affairs Canada in matters concerning land, entitlement, and rights.

Form Line Design: Particular to Northwest Coast Native Americans, this style of design incorporates ovoids, u-shape and s-shaped forms to create flat, graphic abstract representations of animals.

Frosted Flakes: A breakfast cereal made by General Mills.

Gandhi: (Indian, 1869-1948) Known for peaceful, nonviolent civil disobedience protests against British Rule, he was the most well-known leader of the Indian independence movement. He also helped inspire civil rights movements around the world.

General Mills: Producer of food goods like cereals and located in Minneapolis, Minnesota.

Great Depression: A traumatic, deep and severe worldwide economic downturn that resulted in record high unemployment and disparities occurring from 1930 until the U.S. involvement in WWII helped stimulate the economy through manufacturing goods for the war effort.

Hindu: Someone who practices the religious and cultural systems that are native to the Indian subcontinent.

Iran: Bordered to the northwest by Armenia and Azerbaijan, with Kazakhstan and Russia across the Caspian Sea; to the northeast by Turkmenistan; to the east by Afghanistan and Pakistan; to the south by the Persian Gulf and the Gulf of Oman; and to the west by Turkey and Iraq. Home to one of the oldest civilizations in the world and exercising substantial power fueled by their large reserves of lucrative oil.

John Lennon: (British, 1940-1980) Founding member of the Beatles and known for his outspoken nature, he became even more controversial after leaving the Beatles to pursue his solo career. He used his influence and music to criticize the Vietnam War. Some of his music became the anthem for anti-war protests. A crazed fan murdered him in front of his apartment in New York City in 1980.

Kodak: Famous for the manufacturing of camera film. Once dominating the market, representing 90% of all film made, Kodak is now an American technology company focused on imaging solutions and services for businesses.

Krishna: In Hinduism a deity, worshipped across many traditions, in a variety of different perspectives he is considered an avatar of the Supreme Being.

Lucky Charms: Consisting of toasted oat pieces and multi-colored marshmallow shapes, it is a cereal manufactured by the General Mills Company.

Mao Tse Tung: (Chinese, 1893-1976) Analyzed as either a hero or a dictator, he was Chairman of the Communist Party of China from its establishment in 1949 until his death in 1976. Despite his many

POP DEPARTURES
accomplishments to modernize China, he also contributed to the deaths of 40-70 million people through a variety of means such as starvation, executions and forced labor.

**Maquiladora:** Starting in the mid 1960’s, a system permitting the exploitation of Mexican workers in the manufacturing facilities located just over the Mexican-American boarder that allows companies to make imported items inexpensively though cheap labor.

**Margarita Cabrera:** (Mexico, born 1973) A Mexican-American artist, activist and organizer whose objects and activities address timely issues related to border relations, labor practices and immigration. Turning crafts and their manufacturing process into the vehicle for socio-political consideration, she questions contemporary applications of post-NAFTA Latin American labor laws.

**Marilyn Monroe:** (American, 1926-1962) Known as an American sex symbol, she was also an actor, model, and singer that starred in many Hollywood films during the 1950s and early 1960s. At the end of her career, she became difficult to work with and was often ill toward the end of her life.

**Mick Jagger:** (American, born 1943) A career spanning over 50 years and known as one of the most famous frontmen of all time in his role as the lead singer of the Rolling Stones, a British rock band.

**Mickalene Thomas:** (American, born 1971) An African-American feminist, socio-political artist and filmmaker known for her elaborate paintings adorned with rhinestones, enamel and colorful acrylics. She draws from art history and pop culture. Her depictions of African American women explore notions of black female celebrity and identity while romanticizing ideas of femininity and power.

**Monterrey, Mexico:** The third largest city in Mexico and located in the state of Nuevo León, it serves as the epicenter of manufacturing for many companies in the U.S. and internationally.

**Mughal (Painting):** A painting type begun during the reign of Emperor Akbar in the mid sixteenth century influenced by Persian painting styles mixed with the floral motifs of India that incorporated a high level of detail and illustrated a wide range of themes.

**Muslim:** Believers of the Islamic faith based on the teachings of the prophet Muhammad revealed to him around 610.

**NAFTA Latin America:** An agreement signed by Canada, Mexico, and the United States, creating a trilateral rules-based trade bloc in North America. The agreement came into force on January 1, 1994. It superseded the Canada–United States Free Trade Agreement between the U.S. and Canada. Maquiladoras (Mexican factories that take in imported raw materials and produce goods for export) have become the landmark of trade in Mexico. The agreement sent over 700,000 American manufacturing jobs to Mexico over that time.

**Nandini Valli Muthiah:** (Indian, born 1976) Raised in Chennai, India, where she lives and works today. She works particularly in performative and cinematic photography, and draws upon the long tradition in Indian popular art of hyperrealist paintings of the gods.

**Native American:** People who identify as Indigenous and live within the current boundaries of the United States and comprised of a series of many nations.

**Oil of Olay:** An American skin care line originated in South Africa as Oil of Olay. Historically unique to Oil of Olay, their advertising never mentions the word moisturizer.

**Oldsmobile:** A brand of American automobile company founded in 1897 and produced by General Motors for most of its existence until closing the division in 2004.

*POP DEPARTURES*

*CITY DWELLERS: CONTEMPORARY ART FROM INDIA EDUCATOR RESOURCE GUIDE*

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Cultural Pluralism: Accepted by a wider culture if consistent with the dominant laws and values in society, it is a term that describes how a smaller group maintains their identity within a large society.

Pop art: An art movement originating in Britain in the 1950’s and then spreading to America in the late 1950’s and early 1960’s that challenges traditional art and critiques consumer culture drawing from popular media.

Regalia: Pertaining to a nation, class, or period referring to dress within the Native American culture used during ceremony and special occasions.


Russia: Sharing maritime borders with Japan by the Sea of Okhotsk, the US state of Alaska across the Bering Strait and Canada’s Arctic islands, Russia is the largest country in the world, covering more than one-eighth of the Earth’s inhabited land area. Following the Russian Revolution of 1917, the Russian Soviet Federative Socialist Republic became the largest government of the Soviet Union. After the collapse of the Russian Soviet Federative Socialist Republic, the independent Russian Federation formed holding free elections for President.

Sonny Assu: (Canadian, born 1975) Is an artist of Kwakwaka’wakw heritage who combines his interests in Pop art with traditional native art processes like drum-making and cedar bark weaving.

Time-Life: Focusing on music, video and entertainment, the company started as a book division of Time in 1961 combining its name with the famous magazine Life, also owned by Time.

Tony the Tiger: Originally designed by a graphic artist who sketched the character as an entry for a contest sponsored by General Mills who was looking for an official mascot of a then brand-new breakfast cereal Sugar Frosted Flakes.

Vishnu: One of two main gods in Hinduism typically worshiped in the form of one of his avatars, Krishna and Rama.

Volkswagen Beetle: Initially conceptualized by Adolph Hitler, looking for an inexpensive mode of transportation for the masses, he hired Ferdinand Porsche in 1934 to design the vehicle to his specific specifications. In production since 1938, the last Type 1 VW Beetle was made in Puebla, Mexico in 2003.

Wayne Thiebaud: (American, born 1920) An American painter, considered part of the Pop art movement, best known for his colorful works of commonplace objects, landscapes and figures.

William Adolphe Bouguereau: (French, 1825-1905) A French academic painter and traditionalist whose representational paintings incorporated themes from mythology mixed with contemporary reinterpretations of classic subjects

WWII: Involving more than 100 million people from over 30 countries, a full scale world war lasting from 1939 to 1945.
STANDARDS:

WASHINGTON STATE STANDARDS

The Arts

1. The student understands and applies art knowledge and skills.
   To meet this standard the student will:
   1.1 Understand art concepts and vocabulary.
   1.2 Develop arts skills and techniques.
   1.3 Understand and apply arts styles from various artist, cultures and times.

2. The student demonstrates thinking skills using artistic processes.
   To meet this standard the student will:
   2.1 Apply a creative process in the arts.
   2.3 Apply a responding process to arts presentation.

3. The student communicates through the arts.
   To meet this standard the student will:
   3.1 Use the art to express and present ideas and feelings.

4. The student makes connections within and across the arts to other disciplines, life, cultures and work.
   To meet this standard the student will:
   4.2 Demonstrate and analyze the connections among the arts and other content areas.
   4.3 Understand how the art impact and reflect personal choices throughout life.
   4.4 Understands how the arts influence and reflect culture/civilization, place and time.

Communication

1. The student uses listening and observation skills and strategies to gain understanding.
   To meet this standard, the student will:
   1.1 Use listening and observation skills and strategies to focus attention and interpret information.
   1.2 Understand, analyze, synthesize or evaluate information from a variety of sources.

Math

2.2F Create and state a rule for patterns that can be generated by addition and extend the pattern.

7.2. Core Content: Proportionality and similarity

7.3. Core Content: Surface area and volume

Social Studies

5. SOCIAL STUDIES SKILLS The student understands and applies reasoning skills to conduct research, deliberate, form and evaluate positions through the process of reading, writing and communicating.

5.3 Pre-writes to generate ideas and plan writing.

Social Studies: Geography
3. The student observes and analyzes the interactions between people, the environment and culture.

To meet these standards the student will:

3.3 Examine cultural characteristics, transmission, diffusion and interaction.

**Social Studies: History**

4.3: Understands that there are multiple perspectives and interpretations of historical events.

To meet these standards the student will:

4.3.1 Analyzes and interprets historical materials from a variety of perspectives in Ancient history.

**Science:**

2: Inquiry

To meet this standard, the student will:

6-8 INQC: Investigate: Collecting, analyzing and displaying data are essential aspects of all investigation.

**Writing**

1. The student understands and uses a writing process.

To meet this standard, the student will:

1.1 Prewrites to generate ideas and plan writing.

2. The student writes in a variety of forms for different audiences and purposes.

To meet this standard, the student will:

2.1 Adapts writing for a variety of audiences.

4. The student analyzes and evaluates the effectiveness of written work.

To meet this standard, the student will:

4.1 Analyzes and evaluates others' and own writing.

**COMMON CORE NATIONAL STANDARDS:**

*English Language Arts Standards*

*Anchor Standards for Reading English Language*

**Craft and Structure**

6. Assess how point of view or purpose shapes the content and style of a text.

**Integration of Knowledge and Ideas**

1. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
Anchor Standards for Writing

**Production and Distribution of Writing**
6. Develop and strengthen writing as needed by planning, revising, editing, rewriting or trying a new approach.

**Text Types and Purposes**
2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization and analysis of content.
3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.

Anchor Standards for Speaking and Listening

**Comprehension and Collaboration**
1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.
2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively and orally.

Anchor Standards for History/Social Studies

**Integration of Knowledge and Ideas**
7. Integrate visual information (e.g., in charts, graphs, photographs, videos or maps) with other information in print and digital texts.

**NATIONAL CORE ARTS STANDARDS:**

**Creating: Conceiving and developing new artistic ideas and work.**
Anchor Standard 1. Generate and conceptualize artistic ideas and work.
Anchor Standard 2. Organize and develop artistic ideas and work.
Anchor Standard 3. Refine and complete artistic work.

**Presenting: Interpreting and sharing artistic work.**
Anchor Standard 4. Analyze, interpret, and select artistic work for presentation.
Anchor Standard 5. Develop and refine artistic work for presentation.
Anchor Standard 6. Convey meaning through the presentation of artistic work.

**Responding: Understanding and evaluating how the arts convey meaning.**
Anchor Standard 7. Perceive and analyze artistic work.
Anchor Standard 8. Interpret intent and meaning in artistic work.
Anchor Standard 9. Apply criteria to evaluate artistic work.

**Connecting: Relating artistic ideas and work with personal meaning and external context.**
Anchor Standard 10. Synthesize and relate knowledge and personal experiences to make art.
Anchor Standard 11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
UNIT ONE: CONSUMER CULTURE: PRODUCTS
Image from the Seattle Art Museum’s Collection
America Her Best Product, 1974, Edward Ruscha, American, born 1937, Lithograph, 31 3/8 x 23 1/2 in. (79.7 x 59.7 cm), Seattle Art Museum, Gift of the Lorillard Co., N.Y., 75.73, © Edward Ruscha.
Typewriter Eraser, Scale X, model 1998, fabricated 1999, Claes Oldenburg, American, (Born in Sweden), 1929 and Coosje van Bruggen, American, 1942–2009, Stainless steel and fiberglass painted with acrylic urethane, 19 ft. 4 in. x 11 ft. 11 1/12 in. x 11 ft. 8 1/4 in., On Loan: Paul Allen Family Collection, 72006.17, © Claes Oldenburg and Coosje van Bruggen.
Bakery Counter, 1962, Wayne Thiebaud, American, born 1920 Oil on canvas 54 7/8 × 71 7/8in. (139.4 × 182.6cm) Collection of Barney A. Ebsworth T2013.36.2.
Breakfast Series, 2006, Sonny Assu (Gwa’gwa’daka), Kwakwaka’wakw, Laich-kwil-wat, Wei Wai Kai, born 1975, Five boxes digitally printed with Foma-cor. 12 x 7 x 3 in. (30.5 x 17.8 x 7.6 cm) each, Gift of Rebecca and Alexander Stewart in honor of the 75th Anniversary of the Seattle Art Museum, 2006.93, © Sonny Assu, Photo: Paul Macapia.
UNIT TWO: CELEBRITY PORTRAITS
Image from the Seattle Art Museum's Collection
Portrait of Madame la Comtesse de Cambacérès, 1895, William Adolphe Bouguereau, French, 1825-1905, Oil on canvas, 47 5/8 x 35 1/2 in. (120.97 x 90.17 cm). Seattle Art Museum, Purchased with funds from the Eugene Fuller Memorial Collection, by exchange, 88.16, Photo: Susan Cole.
Hair Portrait Series, 2014, Mickalene Thomas, American, b. 1971, plastic rhinestones and acrylic on panel (thirty panels), overall height 60 in. (152.4 cm), overall width: 450 in. (1143 cm), each panel 30 x 30 in., Courtesy of the artist and Lehmann Maupin Gallery, New York and Hong Kong. © Mickalene Thomas.
Untitled (Cowboys), 1980, Richard Prince, American, b. 1949, Ektacolor print, 27 × 40 in. (68.6 × 101.6 cm), The Museum of Contemporary Art, Los Angeles, Purchased with funds provided by the National Endowment for the Arts, a Federal Agency, and Councilman Joel Wachs, 89.30. © Richard Prince, courtesy of Gladstone Gallery, Photo: William Nettles.
UNIT FOUR: CONTEMPORARY INDIA: CULTURAL INTERPRETATION

Image from City Dwellers: Contemporary Art from India

UNIT FOUR: CONTEMPORARY INDIA: CULTURAL INTERPRETATION
Image from City Dwellers: Contemporary Art from India
India Shining V (Gandhi with iPod), 2008, Debanjan Roy, Indian, b. 1975, fiberglass with automotive paint, 66 x 32 x 36 in., Collection of Sanjay Parthasarathy and Malini Balakrishnan. © Debanjan Roy, Photo courtesy Aicon Gallery.

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