

14th Year! 11,000 and counting!



SPECIAL ANNOUNCEMENT: Teachers and Community Representatives – it is important to register and upload art works through HexagonProject.org starting in March.

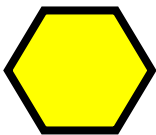
The 2020 Interdependence Hexagon Project XIV

<https://www.HexagonProject.org>

**NEW!!! 2020 SPECIAL THEME :
DIVERSITY**

Download all materials from the website and register online!

Connect your students to real-world issues and participate in an international celebration!



HEXAGON

A composition of complex relationships, interdependent lines, like bonds of human connection.

Maintains its own presence as a shape, symbol of light and life.

Destined to be part of a whole – a splendid architectural element, forever expandable.

Multiples attach and strengthen one another to become an infinite network of connections.

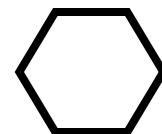
ARTIST

Interprets and articulates.

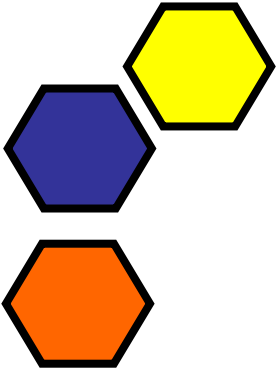
Makes vivid and comprehensible the complexities of our world through symbols – shapes, words, music, dance, theater.

Creates compositions that speak the indescribable.

Provides new



insights into everyday realities.
Synthesizes,
makes conclusions, takes a stand, come to terms with content and
materials, sometimes collaborates, changes the world...



With these two words, **hexagon** and **artist**, we launch
**The 2020 Interdependence
Hexagon Project XIV**

<https://www.HexagonProject.org>

2020 Theme: DIVERSITY



By Raymond, Minnesauke Elementary School, NY

The Theme

The 2020 theme of “DIVERSITY” – and all themes of Interdependence – is a call to promote global citizenship, enabling learners to

- Develop an understanding of and make connections among personal, local, national and global issues
- Develop skills for civic literacy such as critical thinking, problem solving, peacebuilding and individual and social responsibility (UNESCO, 2015).

Who can participate?

All are invited to think about themes critically, and how these ideas and skills might be cultivated creatively using hexagonal art as a medium.

Find additional resources on our website.

A few words about DIVERSITY...

From the Greater Good Science Center,

<https://greatergood.berkeley.edu/topic/diversity/definition#why-practice-diversity>,

“Diversity” refers to both an obvious fact of human life—namely, that there are many different kinds of people—and the idea that this diversity drives cultural, economic, and social vitality and innovation. Indeed, decades of research suggest that intolerance hurts our well-being—and that individuals thrive when they are able to tolerate and embrace the diversity of the world.

In North America, the word “diversity” is strongly associated with racial diversity. However, that is just one dimension of the human reality. We also differ in gender, language, manners and culture, social roles, sexual orientation, education, skills, income, and countless other domains. In recent years, some advocates have even argued for recognition of “neurodiversity,” which refers to the range of differences in brain function and autism.

Research shows that differences do make it harder for people to connect and empathize with each other. Navigating differences can be tough, whether in the classroom, the workplace, or our personal relationships—and yet people all over the world do it every day. It’s a prosocial skill, like empathy or forgiveness, that can be developed over a lifetime with intentionality, knowledge, and practice. In diverse societies, cultivating our ability to forge relationships across differences can actually increase our well-being.

Questions to help with discussion and visualization:

- Could we today see the challenges of inclusion and acceptance of difference as the challenge of a process of transformation? Fertile ground for a shift of mindset with the infusion of new ideas, attitudes and focus that results in outcomes that can transform our future on this planet?
- Can diversity refer to diverse learning styles, ethnic and cultural diversity? Diversity of art, music, dance, food, etc, Think Fusion. Biodiversity of plant and animal life as well as human. Think technological diversity - using the multitude of available and developing technologies and tools for the good of the planet. Tools and understandings that support human equity among all peoples.
- Is it bad for humans when the rich don’t have contact with the poor, or the poor with the middle class?
- Does prejudice hurt the health of both targets and (to a different degree) perpetrators?
- Does prejudice against students by educators hurt their academic achievement?
- Does implicit and explicit prejudice fuel incredible disparities in the criminal justice system at every level?
- Does social and emotional intelligence rise as we interact with more kinds of people?

- Do people who live in homogenous communities, who have few opportunities for contact with outside groups, tend to resist diversity, which in turn may negatively affect their well-being?
- For more information on ways to cultivate the practice of diversity in one's life:
<https://greatergood.berkeley.edu/topic/diversity/definition#how-cultivate-diversity>

Other Diversity resources are available on our website.

As ALWAYS – a focus on COLLABORATION is encouraged.

Project Guidelines

- A. WHO:** Grades Pre–K through university and all ages with communities [The People's Project]. A focus on COLLABORATION is always encouraged [see examples below].
- B.** All participants register online and upload images and information.
- C. WHAT: FOUR Strands:**
- 1) **REGIONALS** – Northeast Regional [PA, NY, NJ] held in Scranton, PA
 - 2) **NATIONAL** – ALL other STATES and REGIONS [e.g. Midwest, West]
Note: We are looking for Chairpersons for these.
 - 3) **INTERNATIONAL** – ALL other nations [e.g. Nepal, Greece]
 - 4) **ONLINE EXHIBIT** – Registered hexagons viewable in Galleries on our website
- D. WHY 4 STRANDS?** All participants are encouraged to hold their own local or regional exhibits in schools and/or communities because we believe more people will view creative interdependent thought and action. More will appreciate the wonderful contributions of our young people and community organizations. HexagonProject.org will be the virtual HUB for all. **LOOK FOR “HOW TO HOLD YOUR OWN INTERDEPENDENCE PROJECT EXHIBITION”** on our website.
- E. MEDIA:** Any art form [drawing, painting, collage, prints, digital and relief sculpture] in a variety of media is acceptable – even video. **For Regionals:** Two–dimensional art to be displayed on a plasterboard gallery wall. Three–dimensional art (e.g., artists' books, ceramics, sculptures, etc.) displayed on a pedestal or floor. Work should have mechanisms installed for hanging and include instructions, if necessary. **Indicate “Top” and include diagram or photograph of installation if several pieces are to be hung in a particular formation.**
- F. SIZE OF HEXAGONS:** Should be approximate size of print–out in attached file [see resource section for template] but one work may



contain more than one hexagon. **Template:** The template should be traced onto and cut from a **firm support** such as poster or tagboard, illustration board or foam-core, etc.

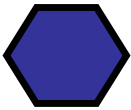
- G. **2020 REGISTRATION FORM: MEMBERSHIP: Membership is FREE. After registering, one can upload both IMAGES and ARTIST'S STATEMENTS.**
- H. **REGIONAL 2020 Entry Forms: you MUST fill out & attach copy of PAPER entry form to BACK of work FOR IDENTIFICATION! [find this in "Forms" and on page 9 of this Call for Entries].**
- I. **RELEASE FORM:** Forms must be downloaded, SIGNED AND UPLOADED. Art cannot be exhibited without the proper release form.
- J. **TIMELINE:** The project must be completed by the end of the academic year 2020. **Entries will be accepted any time between March 1 and June 30** – the earlier the better. **Deadline: June 30th.** Email if questions, problems, concerns or **international academic calendar conflicts: info@hexagonproject.org**
- K. **NUMBER OF ENTRIES:** There is **NO LIMIT** on number of entries. ALL WILL BE UPLOADED BY YOU OR YOUR STUDENTS, or Community Leaders.
- L. **AWARDS/JURYING: REGIONALS ONLY:** Although we feel that a project such as this should be intrinsically rewarding, gift certificates will be awarded in the US in several categories including Individual Work and Collaborative Work, single and multiple hexagons, ceramics, artists' books, graphic design, photography and 3-D sculpture, mixed media. Certificates of recognition will be presented or mailed. NOTE: Special THEME and Special PARTNERSHIP awards may be awarded. NOTE: CERTIFICATE TEMPLATES CAN BE DOWNLOADABLE FOR REGIONAL EXHIBITS. [See "How to hold your own Hexagon Project Exhibit."]
- M. **AWARDS/JURYING: INTERNATIONAL:** Emailed certificates of recognition will be awarded in several categories, including Individual Work and Collaborative Work, single and multiple hexagons, ceramics, artists' books, graphic design, photography and 3-D Sculpture. NOTE: Special THEME and Special PARTNERSHIP awards

may be awarded internationally. NOTE: CERTIFICATE TEMPLATES WILL BE DOWNLOADABLE FOR ALL EXHIBITS.

N. JURYING CRITERIA: For **Recognition Awards**, entries are judged on the following criteria:

- **Overall visual impact**
- **Creative interpretation and**
- **Appropriate content related to a theme or themes of Interdependence.**

It is suggested that each teacher submit work that **strongly reflects these criteria.**



O. REGIONAL MAILING: Paper or cardboard flat work can be mailed in standard manila envelopes reinforced with cardboard. If you desire to have the work returned by mail, **you MUST enclose address labels and return postage for the correct amount from Scranton to your address!!** Any relief work, thick or fragile work must be packaged/boxed appropriately to insure against breakage.

Disclaimer: The Interdependence Hexagon Project Committee will do what is reasonable to protect the work from damage or theft. The committee is neither responsible for the work nor will it carry insurance on the work in transit or while on display.

Register and mail REGIONAL entries by **June 30** to:

MAIL TO: Beth Burkhauser [Eastern Regional]

Interdependence Hexagon Project

815 Clay Avenue

Scranton, PA 18510-1129

Contact: beth@hexagonproject.org [570 877-1653]

Other regional exhibit dates and locations to be announced on our website. Also our Facebook: [facebook.com/HexagonProject](https://www.facebook.com/HexagonProject)

P. WHERE will the exhibit be held? THE EASTERN REGIONAL Exhibit will open in September in Scranton, PA at a location to be announced. Other sites will hold exhibits when most convenient for them and share on Hexagon Project Blog and Social Media.

Q. Return of Work: Work can be picked up at the end of the exhibit [date/location to be announced]. Call: 570 877-1653 or e-mail beth@hexagonproject.org or the Committee will mail back your entries **ONLY if proper return postage and address labels have been included.**

DONATIONS/CONTACT INFO:

WE ARE A 501[C][3] NON-PROFIT. WE WELCOME SPONSORS AND DONATIONS! We wish to continue to make this project FREE to participants – but welcome all donations – which are tax-exempt!

Thank you!

Contact information: any questions or concerns about the project can be addressed to the following:

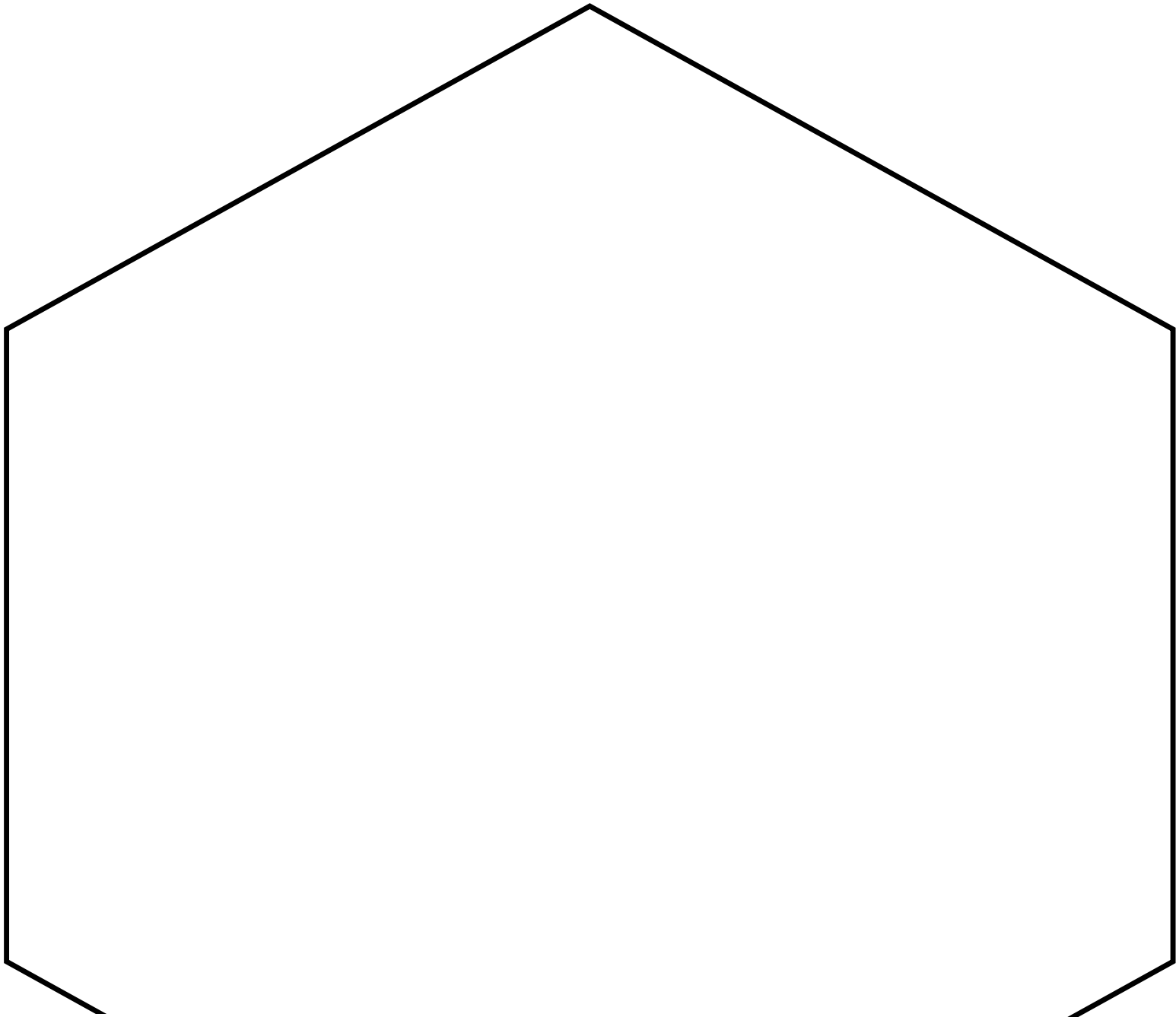
Beth Burkhauser, beth@hexagonproject.org [570 877-1653]

Check for updates on Website: www.hexagonproject.org

Also, Facebook: [facebook.com/HexagonProject](https://www.facebook.com/HexagonProject)

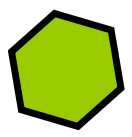


FORMS BELOW



“...we recognize our responsibilities to the common goods and liberties of humankind as a whole.”
Declaration of Interdependence

...[W]e must either learn to live together as brothers or we are going to perish together as fools... [A]s nations and individuals, we are interdependent. *Martin Luther King, Jr.*



The object is to illustrate creatively your ideas about, and interpretation of, the meaning of Interdependence. Use the readings provided or research your own. You may use text, storytelling, collage, poetry, paint, drawing materials and 3-D materials, digital. Create one, more than one or collaborate on many. Keep entries the size of this template. Then, upload onto our website or [if regional] mail or deliver by JUNE 30 DEADLINE. Go to www.hexagonproject.org for complete details, registration, inspiration, curriculum resources, release forms, etc.] Contact both [@hexagonproject.org](mailto:info@hexagonproject.org).

Paper Entry Form for Regional Exhibits: Please fill this out and ATTACH TO BACK OF ENTRY. YOU MUST register on-line! REGIONALS MUST use this in addition to on-line

The 2020 Interdependence
Hexagon Project XIV
Entry Form – MUST do On-line!

[Go to <http://www.hexagonproject.org> for on-line registration]

[also fill in and cut out and attach this form to back of entry]

Please PRINT CLEARLY BELOW Indicate TOP of work on back of work

***STUDENT Name or Names [if collaborative]**

_____*

***Student Grade** _____ ***Age** _____ **Male** _____ **Female** _____

***SCHOOLNAME:** _____

SCHOOL ADDRESS: (Street): _____

(City, State, zip) _____

Country: _____

***TEACHER NAME:** _____

* **Teacher E-mail: (VERY IMPORTANT!)** _____

* **Title of work:** _____

***Medium:** _____ **THEME:** _____

***Reflection on meaning:** [print legibly in space below-may use back also]}

*indicates required

Note:

For REGIONALS, fill out and securely attach this hexagonal form on back of work in addition to registration on-line.

**PLEASE DOWNLOAD, COPY, HAVE SIGNED AND SCAN OR
UPLOAD AS JPEG AT ON-LINE REGISTRATION**

PARENTAL (and for Individuals over 18) RELEASE 2020: I am aware that my child is [or I am] entering this project and my child and I both agree to grant the Hexagon Project a non-exclusive, transferrable, sub-licensable, royalty-free, and world-wide license to host, use, distribute, modify, publicly perform or display, translate, and create derivative works of the submitted content.* If submitted physically, not electronically, the work will be returned by mail [I or my institution will enclose return postage] or picked up at end of exhibition. The Hexagon Project is not responsible for work being lost, damaged or stolen but will take measures to keep the work safe and secure.

Signature: _____ Date: _____

[Print] Parent/Guardian Name: _____

*Parent e-mail _____

Phone: _____

Artist's Name: _____



Title of Work: _____

School: _____

Artist's Street, City, State, Country:

*this license is necessary so that the Hexagon Project may freely exhibit and share images on our website and social media.

Also, FOCUS on COLLABORATION!!!

[It is **optional**. Individually created hexagons are **always** welcome.]

In keeping with the concept of Interdependence – understanding and practicing skills that lead to solutions, statements, understanding and outcomes that are greater than any one individual can produce –

...we challenge students and teachers to think of ways they might approach the project with an element of collaboration, teamwork, group interaction and/or problem-solving.

Collaboration can be achieved in a multitude of ways – from more than one person working on one hexagon, to multiple hexagons making one statement – to collaboration between and among students from other classes or disciplines, across town, through the internet and/or across the world! Hexagons might also demonstrate evidence of a social justice/or service project taken on by a team of students. The hexagons might **BE** a project that benefits others and connects students in important ways to their world or the world at large. Any and all ideas are open to exploration!



The History of Interdependence Day

- Interdependence Day was launched in Philadelphia on September 12, 2003 as a post 9/11 symbol of regeneration, as a time to reflect on the tragedy of the incidents of terror, not only in the United States, but all over the world, and to ask ourselves, “What next?” It seemed critically important to acknowledge the inevitability and significance of interdependence in our time, and set out to build, constructively and culturally, a civil global society.
- The goals of Interdependence are, by nature, interdisciplinary. They require everyone to connect outside of their social, economic, political, artistic and academic “boxes” and interact in a different spirit – one that is more collaborative and creative.
- It is those who can think creatively and solve problems who will be most valued as the world confronts the dilemmas of inequality, injustice, unsustainable environmental conditions, improving health care, global governance and democracy and religious freedom.
- This project is an opportunity to engage young people and adults in addressing any one or several of these themes. [See "Themes" file.]
- For the **fourteenth year**, the symbol of the **HEXAGON** will be used as a format in which to explore ideas about interdependence. The completed hexagons will be assembled for exhibit at the reception site in Scranton, PA in September of 2020 and at Regional Exhibitions throughout the world

SUGGESTIONS for Teachers:

- It is yours to use, change, add to, or divert from and creatively reinterpret.
- Written to provide a guide for your use in your curriculum or for providing justification to administration.
- The only item that cannot be reinterpreted is the size and shape of the hexagon because of the necessity of having them interlock visually at the point of exhibition. The hexagon template is included and should be used in a uniform size.

Goals Supported by the Hexagon Project That Can Be Aligned with Common Core and State Standards

1. To implement 21st Century Skills such as Creatively, Critical Thinking and Collaboration.
2. To communicate a unifying theme about Interdependence through the production of a work of art that reflects skills in media, processes and techniques. [Production, Performance and Exhibition]
3. To employ post-modern concepts such as social justice art education, globalization and art, alternative processes/media, juxtaposition, appropriation, text, the art of the book, digital media and artistic collaboration. [Aesthetics, Production]
4. To research world leaders, artists, writers, scientists and others who have used their art form and position to make statements about political, moral and ethical issues of their times. [historical]
5. To better understand the role of the artist in times of political uncertainty and social unrest. [historical]
6. To analyze how historical events and culture impact forms, techniques and purposes of works in the arts. [historical]
7. To demonstrate interdependence by working collaboratively, if desired. [productive]
8. To demonstrate critical skills by engaging in dialog and/or reflecting upon both the art work and writing of others on this theme. [critical, aesthetic]
9. To analyze and interpret a philosophical position identified in works in the arts and humanities. [aesthetic response]
10. To understand the arts in relation to history and culture. [Interdisciplinary]

Enduring Ideas and Essential Questions Sampler:

- A. Artists use **symbols** to communicate ideas: the hexagon can be used as a symbol for interdependence. **Tessellations**: the term is used to refer to pictures or tiles, in certain geometric or animal shapes, which cover the surface of a plane in a symmetrical way without overlapping or leaving gaps. Originally, they were used as floor tiles. In the Hexagon Project, tessellation becomes a metaphor for Interdependence and Interconnectedness.
- B. Interdependence / Interdependence Day [see Declaration materials] raises **BIG QUESTIONS** which promote interdisciplinary strategies:
 - How can we learn to live together in the post-communist, post- Cold War, Post-industrial, post-Modern period?
 - What makes us global as well as local citizens, and what compels us – or not – to act accordingly?
 - In what ways does the revolution in information and communications technology bring peoples of the world closer together? CAN it transcend hatreds, biases and resentments and turn our energies to devising ways in which we can coexist creatively and collaboratively?
 - How can we affect the widening gap between rich and poor, and the vast cultural, religious, economic, and political differences among us?
 - How have environment, immigration, refugees, cross-border disease necessitate common solutions to common problems?
 - How have artists such as Picasso, Judy Chicago, Andy Goldsworthy, the Gorilla Girls, Keith Haring, Leon Golub, Anselm Kiefer and Laurie Anderson created art in response to injustice, inequity, identity, environmental causes, war and political crises?
 - How do artists work collaboratively and in community in order to develop ideas and experiences that demonstrate and promote discussion as with Anthony Gormley, Cristo and Jean-Claude?

