



SHELTER:

CRAFTING A
SAFE HOME

CURRICULUM GUIDE

Contemporary Craft

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Shelter

Curriculum Guide with Student Activities

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ABOUT CONTEMPORARY CRAFT (CC)

“Engaging the public in creative experience through contemporary craft.”

Contemporary Craft aims to help people see the connections between creativity and daily life, highlighting the integration of hand, mind, and spirit. Presenting contemporary art in craft media by international, national, and regional artists since 1971, Contemporary Craft offers cutting edge exhibitions focused on multicultural diversity and non-mainstream art, as well as a range of classes and community outreach programs. CC provides free quality art experiences showcasing the technical and creative processes artists use to make their art.

ABOUT THE GUIDE

Shelter: Crafting a Safe Home

This guide was created to support students in the interpretation and analysis of works of art with themes concerning social justice and creative expression, in the hopes that education will help eliminate societal stigmas regarding secure housing.

The issue of safe housing affects everyone. Whether on a global, national, or local level, today, the need for a safe home is greater than ever. Shelter is universally defined as a basic human right, yet refuge and protection are out of reach for millions of people. The United Nations reports that a record 65.4 million people were uprooted worldwide in 2015, a figure that has increased by 50 percent in the past five years. In the US, 2.5 million children are now homeless each year, a historic high representing one in every 30 children. In Pittsburgh and many cities across the country, amid a construction and redevelopment boom, neighborhoods have been transformed, pricing out affordable housing options for long-time residents as the median cost of a home has risen dramatically. How can we, as concerned citizens and compassionate human beings, grapple with such urgent need and complex challenges, without becoming overwhelmed?

This teacher’s guide offers a number of strategies to assist your students in navigating passage through the thoughtful and evocative works of art in the ***Shelter*** exhibition. You will be provided a range of additional tools as the opening of the exhibition draws near. Your teacher resources incorporate the exhibition’s over-arching project goals that include: using art to raise awareness and understanding about urgent societal issues; validate the human experience by showcasing art infused with personal stories and perspective; demonstrate art making as a vehicle for open communication, healing, and compassion; and engage the broader community in support of positive social change.

A glossary of words and phrases is included to help the student engage in English Language Arts and the fundamentals of art making and critique. The glossary is also included to explain terms specific to the themes presented, as well as to stimulate greater learning and further exploration.

Artist statements from five selected exhibiting artists are included so that your students can explore various creative perspectives on the issues related to shelter including displacement and homelessness. The **Deconstructing Artists' Statements** pages will offer a framework that invites a student-centered exploration of these artists' exhibited work. *Guiding questions* will help students ponder and reflect personally on the artist statement and form their own perspective as they engage with the actual artwork on site.

The English language Common Core Standards offer: analyzing vocabulary usage, interpretation, perspective sharing, artist persuasion, and high engagement. In addition, the specific applicable **Pennsylvania Academic Standards for Arts and Humanities** (grades 5 through 12) which are listed as item numbers that are taken directly from the PA Code in each artist's statement section for ease of reference. Refer to the PA Code for details.

CRAFT EXPLAINED

A craft is a skill, especially involving practical arts. It may refer to a trade or a particular art. The term is often used to describe the family of artistic practices within the decorative arts that traditionally are defined by their relationship to functional or utilitarian products (such as sculptural forms in the vessel tradition) or by their use of such natural media as wood, clay, glass, fiber, and metal. At CC the focus is on contemporary works in wood, metal, clay, glass, found materials and fiber.

TRAUMA AND SELF-CARE

The artworks in this exhibit are about issues that has implications for us all as members of local and global communities. Art is a powerful channel to express and experience issues that are difficult to express with words alone. The artworks and this guide challenge the viewer to explore and reflect upon difficult topics. Much of the artwork is about distressing experiences and social issues that stem from loss or compromise of shelter and may resonate with the viewer in a personal way. The CC staff can provide information about human service agencies in the area if you feel you should need extra support.

GLOSSARY OF TERMS

Art Therapy: an integrative mental health and human service profession in which clients, facilitated by an art therapist (a master's level art therapy degree is required for entry-level practice) use art media, the creative process, applied psychological theory, and human experience to improve cognitive and sensorimotor functions, foster self-esteem and self-awareness, cultivate emotional resilience, promote insight, enhance social skills, reduce and resolve conflicts and distress, and advance societal and ecological change.

Assumption: something taken for granted; a supposition; the act of taking possession of something; arrogance; presumption.

Asymmetrical: not identical on both sides of a central line.

Besieged: surround (a place) with armed forces in order to capture it or force its surrender.

Bi-cultural: including two distinct cultures.

Borders: an outer part or edge; boundary.

Boundaries: a line that marks the limits of an area; a dividing line.

Concept: a form of illustration where the main goal is to convey a visual representation of a design, idea, and/or mood.

Contemporary: belonging to or occurring in the present

Context: the theme of and the environment in which a work was created such as, physical setting, historical time, social setting, political climate, etc.

Creative process: the process an artist takes to create a work of art.

Dimensions: measurement in length, width, and thickness that includes scope.

Displacement: the moving of something from its place or position

Embroidery: the art or pastime of embroidering cloth

Evacuation: the act of removing something

Figurative: describes artwork—particularly paintings and sculptures—which are clearly derived from real object sources, and are therefore by definition representational.

Forms of Craft: works of art that may be expressive, but generally have utilitarian purposes such as: fiber, wood, metal, glass, and ceramic.

Functionality: the purpose of the materials and how it contributes to a purpose of the artist and the audience.

Gentrification: the process of renovating and improving a house or district so that it conforms to middle-class taste

Geometric vs. Organic: geometric shapes are manmade such as polygons or rectangles. Organic shapes are free forms and irregular shapes found in nature.

Home: one's place of residence

Immigration: to enter and usually become established; *especially*: to come into a country of which one is not a native for permanent residence

Impermanence: the quality of being not permanent

Juxtapose: the state of being close together or side by side (in action or thought).

Literal: art that involves at least some form that is recognizable e.g. a bird, train, or person.

Marginalized: moved to an unimportant or powerless position within a society or group

Medium: materials such as: oil, watercolor etc., used to create an artwork; or a category of art such as drawing, painting, or sculpture.

Metaphor: something used, or regarded as being used, to represent something else; emblem or symbol.

Narratives: a spoken or written account of connected events; a story.

Political: of or relating to the government or the public affairs of a country

Polyphonic: producing many sounds simultaneously; many-voiced

Privilege: a special right, advantage, or immunity granted or available only to a particular person or group of people

Prescriptive: founded on, or determined by prescription or by long-standing custom

Psychology: the science of the mind, mental states and human behavior.

Public installation: the act of installing or the state of being installed in a space open to all persons in the community

Public policy: the principles, often unwritten, on which social laws are based

Reframe: frame or express (words or a concept or plan) differently

Refugees: are people who fled their homes for a variety of reasons, including persecution (or the fear of persecution) and war, to find protection elsewhere.

Shelter: a place giving temporary protection from bad weather or danger

Social Action Art Therapy: a way of thinking in art therapy that goes beyond individual illness and addresses society problems (such as violence, prejudice, discrimination, and lack of sense of community, etc.) by providing services to perpetrators, victims, or people who work with members of these groups. Art therapists who operate this way recognize that therapists cannot separate individuals from the context and culture within which they exist (Kaplan, 2016).

Social action: individual or group behavior that involves interaction with other individuals or groups, especially organized action toward social reform.

Social dynamics: The study of interactions within, and between societies

Social Justice: justice in terms of the distribution of wealth, opportunities and privileges within a society.

Stigma: a mark of disgrace associated with a particular circumstance, quality, or person

Subversive: seeking to undermine the power and authority of an established system or institution

Suffragettes: a woman seeking the right to vote through organized protest

Symbol: a thing that represents or stands for something else, especially a material object representing something abstract

Texture: the surface quality of an artwork usually perceived through the sense of touch

Trauma: a deeply distressing or disturbing experience.

Urban design: Urban design involves the arrangement and design of buildings, public spaces, transport systems, services, and amenities

Value: An element of art, value refers to the lightness or darkness of a color. Value becomes critical in a work that has no colors other than black, white, and a gray scale. For a great example of value in action, think of a black and white photograph. You can easily visualize how the infinite variations of gray suggest planes and textures.

DECONSTRUCTING ARTIST'S STATEMENTS

In this activity, your students will have an opportunity to read and respond to one of several artists' statements. To set the context for doing this, begin by having each student select a name from the following list of artists whose work appears in the exhibition:

Consuelo Underwood
Kathryn Clark
Charity White
ROY
Gregory Kloehn
Chris Ivey

Next, as the students view their chosen artist's work; invite them to imagine themselves in the artist's place and envision the thought processes and/or stories behind the craft work(s). Have the student compose a half-page artist's statement about the art by this artist, written from the artist's perspective and have them explore what they believe is the artist's intent.

Once the student's writing is complete, have them read the actual artist's statement.

Then invite the students to compare and contrast the two statements; theirs and that of the artist.

Deconstructing Artist's Statements: Consuelo Underwood

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Consuelo Underwood, *One Nation Underground*, 2013, Fiber, fabric, leather, threads, 56" x 90" x .25" photo: Bill Apton

Artist Statement:

Since Europeans first came to this continent, there have been battles over our borders. My work celebrates the notions of land and spirit, questioning the clarity of this country and its borders.

Empowered by threads, inspired by “anonymous” handwork, and driven by a desire for justice and freedom, I seek to heal bi-cultural wounds incurred by national biases that have immigrated to America from across the seas.

The flag embodies the history, ideals and aspirations of a nation. Tenaciously, “by a thread,” flora, fauna, and celestial entities are quietly observing, and sigh with dismay, “Why can’t they get along?”

Related Academic Subjects: Humanities

Grade Level: 6-12

PA Academic Standards for the Arts and Humanities

9.2.8 Historical and Cultural Contexts – Grade 5-12

A, D, E, F, G

9.3.8 Critical Response - Grade 8

A, D, G

9.4.12 Aesthetic Response – Grade 12

A, B, D

Student Name:

Date:

Your artist statement/interpretation of this artist's work:

As you experience the work of ***Consuelo Underwood***, use the following guided questions to deepen your exploration of her art.

1. Underwood has used many elements to create a complex flag that merges nations and perspectives. Underwood explained that a flag embodies a nation's history, ideals and the people's aspirations; its design a symbol of the nation where people live and call home. A flag might be a reminder of home, a demonstration of pride and identity, and it may represent heritage, even when an individual is physically somewhere else. A flag can be a signal for communication and can show claim to territory. On this flag, multiple symbols are present and elements compete for the forefront, some more boldly than others, while they all exist together. What elements stand out to you? Why? Do they have their own space on the flag, or do they overlap with something else? Describe your experience of the juxtaposition of distinct elements that exist individually and merged.

2. In this piece, Underwood specifically explored the notion of borderlands and questions the clarity of borders in this country. Borders are geographical boundaries that enclose a nation, sometimes keeping people in or out. A border may have been agreed upon, imposed by one side, imposed by a third party, inherited, or never formally defined. Some borders are created by natural obstacles like oceans and mountains. Do you question the borders of this or any nation? Do you experience borders in your life that determine where you can find refuge or safety? Explain.

3. People immigrate to new countries for many reasons. Oftentimes their search for a better life for their families and children is at the heart of the matter. Imagine for a second that you take the perspective of a quiet observer of the immigration activity on Earth, like the flora, fauna and celestial entities in this image. You observe people fighting about on which side of the blue stitched line they can live and ask yourself, "Why can't they get along?" What is your answer?

Deconstructing Artist's Statements: Kathryn Clark

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Kathryn Clark , By Sea (The Aegean), 2016, Hand embroidery and watercolor on cotton and cotton organdy, 62" x 48" x .5"
photo: Kathryn Clark

Artist Statement:

Inspired by the Bayeux Tapestries, Refugee Stories is a series of six embroidery panels that follow the recent journey of the Syrian refugees. The second largest mass migration in history is documented in various points along the refugees' journey: beginning in Aleppo, living in camps, the journey by sea and land and culminating with a final panel representing their new home. Each point along their journey was affected by geography: by sea or land, pastoral farmland or war town desert. Using news stories, Google Earth, and numerical data from the UN, each panel pieces the journey into one polyphonic map.

Related Academic Subjects: Humanities

Grade Level: 6-12

PA Academic Standards for the Arts and Humanities

9.2.8 Historical and Cultural Contexts – Grade 5-12

A, B, C, D, E, F, G, I, K

9.3.8 Critical Response - Grade 8

A, B, E

9.4.8 Aesthetic Response – Grade 8

D

9.4.12 Aesthetic Response – Grade 12

A, B, D

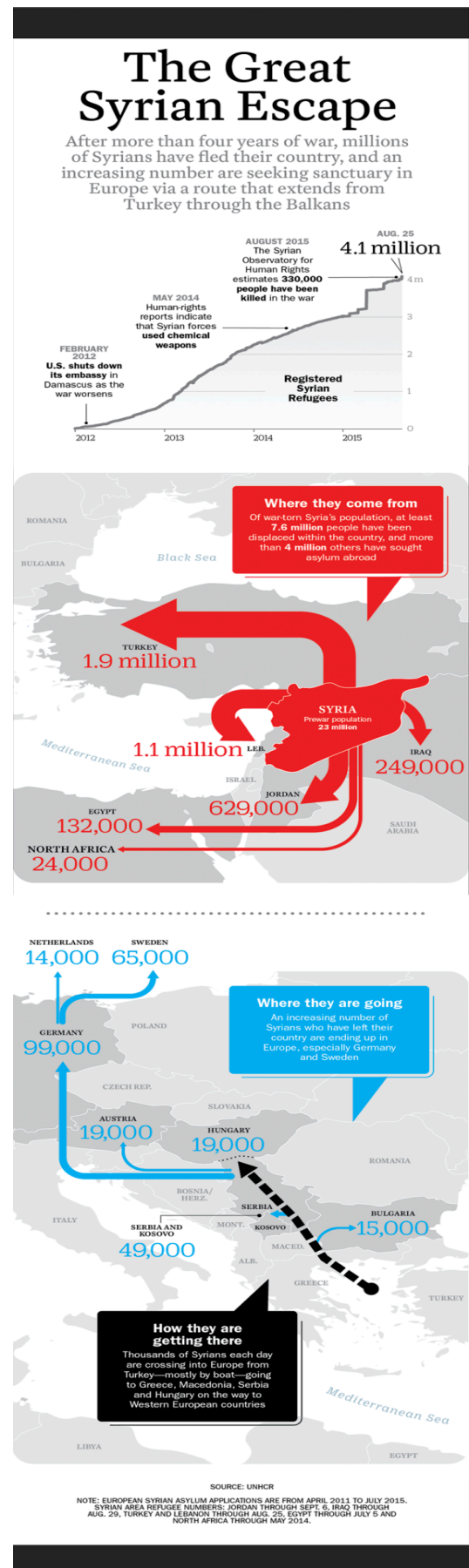
Resources recommended by Kathryn Clark:

Podcasts and Videos

- **This American Life** A visual tour of five refugee camps in Greece and links to episodes
<https://www.thisamericanlife.org/greece/>
- **The New Yorker Radio Hour** Podcast entirely devoted to Syrian Refugee Crisis
<https://www.newyorker.com/podcast/the-new-yorker-radio-hour/episode-54-syria-the-worlds-nightmare>
- **Field of Vision** Collaboration with The New Yorker, 6 part documentary following Aboud Shalboub on his trek from Syria to the EU.
<https://fieldofvision.org/the-journey>

Articles

- **Ben Taub** reporting for The New Yorker
 - **The Assad Files (April 2016)**
 - **Whom Can you Trust on the Syrian Border (Sept 2015)**



Student Name:

Date:

Your artist statement/interpretation of this artist's work:

As you experience the work of **Kathryn Clark**, use the following guided questions to deepen your exploration of her art.

1. Clark was inspired by the historical Bayeux Tapestries, an exceptionally large embroidery constructed in the 1070s, and running over 200 ft., it depicts the conquest of England on linen panels and has information on it found nowhere else. After its rediscovery in 1729 it has acted as a teaching tool to depict historical events.

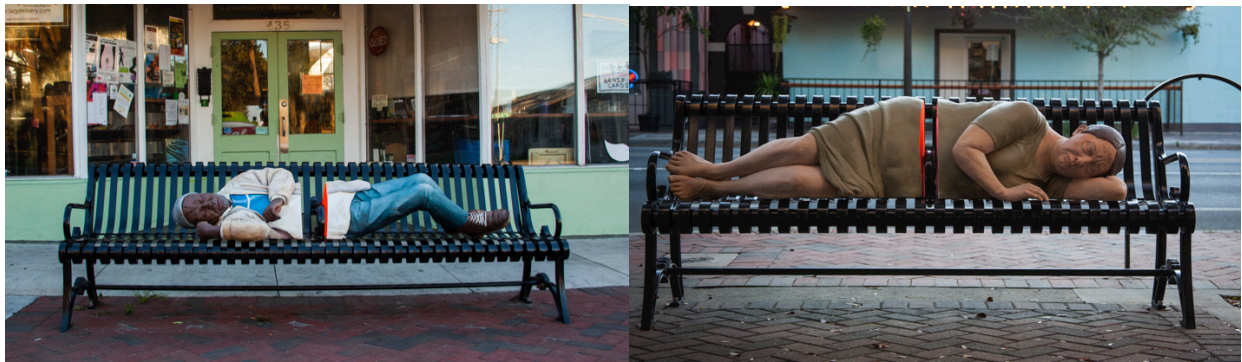
Clark wanted to document the journey of Syrian refugees who evacuated their besieged home and she pieced together the story of what happened using many current resources. Syrian citizens were and still are being displaced from their homeland and traveling far and wide across the globe in search of a new home. On this journey, they encounter dangerous geographical obstacles and are turned away from countries. Clark's work, much like a map, shows many voices and experiences as people were split up and redirected. External factors out of their control threatened people's ability to live in this world safely. Imagine traveling the paths depicted on this art piece with your family or even separated from your family, searching for somewhere to call home where you can eat meals, sleep, and be safe. What might it feel like to not have a home and then to be turned away when you reach your destination where you thought you could rest? Follow the red stitches. Is there anywhere on the image that particularly draws your attention, why?

2. Take a look at the elements that make up Clark's work and get ready to use your imagination and work with metaphor. She has used fabric upon which, threads and watercolors depict objects. Now, imagine yourself as one of those elements in this artwork, thinking about physical (i.e. color, texture, placement, etc.) and emotional experience, of being that thing. For example, if you are the cotton fabric, what is it like to hold this story on you? If you are the thread, what is it like to be stitched through the fabric and trail around? If you are one of the objects that are drawn and stitched, what does it feel like to be positioned where you are or symbolize what you symbolize? If you are the watercolor marks, what marks are you making and what does it feel like to be this thing? Describe the experience of "being" the element you selected. What metaphors arise from your description considering this artwork and what it is about?

3. What other responses or questions do you have as you experience Clark's work? If you were to depict people being displaced from their homes in this country, what story would you tell?

Deconstructing Artist's Statements: Charity White

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Charity White, *Prescriptive Series*, 2016, Photography, video, and ceramic installation, 19" x 60" x 17" photos: Paden DeVita

Statement:

Prescriptive Space is a temporary public installation of ceramic figures on divided city benches designed to prohibit people experiencing homelessness from sleeping. The bisections of the figures not only highlight the handrails but also contain information related to Gainesville's history of public policy and movement of marginalized people. My work seeks to make visible the politics of urban design and invites the community to reconsider our use of participation in public space. Installation performance exists as video documentation of interactions between the ceramic figures and the public at three city benches, capturing moments of discovery, discussion, humor, aggression, and compassion.

Related Academic Subjects: Humanities

Grade Level: 6-12

PA Academic Standards for the Arts and Humanities

9.2 Historical and Cultural Contexts – Grade 5-12

A, F, I

9.3 Critical Response

9.3.5: D

9.3.8: A, B, C, D, E, G

Grade 12: A, D, E

9.4 Aesthetic Response

9.4.5: C, D

9.4.8: A, C, D

Grade 12: A, B,

Student Name:

Date:

Your artist statement/interpretation of this artist's work:

As you experience the work of **Charity White**, use the following guided questions to deepen your exploration of her art.

1. The artist sculpted life-like human beings cut in half to fit in a sleeping position on a public bench with handrails. What assumptions do you make about who these figures are supposed to be? How do you experience the position the figures are in?
2. The artist recorded people's responses to the sculptures as they experienced them to raise discussion about public policy, social dynamics, power, privilege, and how our spaces unconsciously shape us, yet how we can shape the spaces. Some people responded with compassion, some with aggression, some with humor, some with indifference, and so on. How do you think that you would respond if you came across this art installation and why? How does public space shape you?
3. White made these ceramic installations to create awareness about how our public spaces are designed, and for who and how they are to be used. Public spaces can be used appropriately and misused, and sometimes can include or exclude people. What are the public, shared spaces near you and how are they designed to be used appropriately and how can they be misused? Do they include or exclude people? How do you experience those spaces?
4. When you watch the video of the public's responses to and interactions with the figures, what thoughts and feelings arise for you? Is there anything in the video that you expected or that surprised you? Did people respond similarly or differently to how you might respond? Why do you think that is?

Deconstructing Artist's Statements: ROY

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ROY, *Help*, Fabricated silver, brass, bottle caps, cardboard homeless sign, 2.25" x 6" x 6", photo: Dean Powell Photography

Statement:

Homelessness and shelter have been recurring themes in my work. The raw, handwritten words on a homeless person's sign, and the indifference of the onlooker is of interest to me. When I incorporate a homeless person or refugee's text in my metal tambourine sculptures, I hope to reinvent the importance of their message.

Related Academic Subjects: Visual Arts, English Language Arts, Health and Psychology

Grade Level: 6-12

PA Academic Standards for the Arts and Humanities

9.2 Historical and Cultural Contexts – Grade 5-12

A, D, E, H

9.3 Critical Response

9.3.5: E

9.3.8: A, B, D, G

Grade 12: A, D

9.4 Aesthetic Response

9.4.5: B, D

9.4.8: A, B, C, D

Grade 12: A, B, C, D

Student Name:

Date:

Your artist statement/interpretation of this artist's work:

As you experience the work of **ROY**, use the following guided questions to deepen your exploration of this art.

1. ROY was specifically interested in the phenomenon of individuals asking society for basic needs such as food and shelter and how people can ignore those messages. ROY reused real signs written and held by real people who wanted and needed to be heard. The artist reinvented the signs into instruments that can make literal noise. How do you "hear" the sign of someone asking for something that they need?
2. This tambourine sculpture has a sturdy, metal base and a cardboard, handwritten surface. The materials ROY used have structure and permanence, yet some impermanence. Some materials are reused, discarded objects that once had different purposes, like a person's sign or an empty soda can. How might the art be a metaphor for a society that has historical foundation and structured design upon which issues in our contemporary world surface? How does this metaphor shift when the instrument is picked up and played by someone? What other metaphors arise?
3. Imagine playing this tambourine in a crowd of people as if you were in desperate need and therefore asking for "help." How would you play it? What assumptions do you think that they would make about you? What thoughts and feelings arise for you?
4. How do you think living without four walls may feel different than living within a home?

Deconstructing Artist's Statements: Gregory Kloehn

Shelter: Crafting a Safe Home



Gregory Kloehn, Multi-Species Triplex, 2017, Pallets, crates, doors, advertisement banner, refrigerator shelf, fencing, bed frames, bed head boards, child car parts, car consul, crutches, bird houses, wheels, pain, and locks, 107" x 57" x 69", photos: Brian Reynolds

Statement:

The Homeless Homes Project is an asymmetrical approach to modern living. Collective ideas, good will, and basic construction skills unite to repurpose materials from illegal street dumping, commercial waste, and excess household items into viable living spaces. Each structure is unique and all homes are mobile to accommodate the nomadic lifestyle of homeless residents, while avoiding the complexities of permanent structures.

Related Academic Subjects: Humanities

Grade Level: 6-12

PA Academic Standards for the Arts and Humanities

9.2 Historical and Cultural Contexts Grades 5-12

A, D, E, F, I

9.3 Critical Response

9.3.5: C, G

9.3.8: A, B, C, D, F, G

Grade 12: A, C, D, E, F, G

9.4 Aesthetic Response

9.4.5: B, C, D

9.4.8: A, C, D

Grade 12: A, B, C, D

Student Name:

Date:

Your artist statement/interpretation of this artist's work:

As you experience the work of **Gregory Kloehn**, use the following guided questions to deepen your exploration of his art.

1. Food, clothing and shelter are basic human needs for survival. Kloehn created simple structures to provide shelter for homeless individuals. What has he provided for someone who did not have this basic need? What does your shelter provide for you?

2. Kloehn refers to homeless individuals as *residents with nomadic lifestyles*. How does this vocabulary reframe or challenge a stigma that homeless people are somehow less than anyone else? Does it reframe a stigma? What assumptions do you have about someone who is living in one of these homes?

3. Kloehn stated, "Collective ideas, good will, and basic construction skills unite to repurpose materials from illegal street dumping, commercial waste, and excess household items into viable living spaces." How are you experiencing this art, the concepts and issues that this art touches, and the function this art serves? How does this art care for more than one homeless person?

Deconstructing Artist's Statements: Chris Ivey

Shelter: Crafting a Safe Home



Chris Ivey, 2016, Film Still, *East of Liberty*

Statement:

I am an artist first, then filmmaker, but all of my life I have been a minority and have experienced life like many other minorities. I strive to give the audience a view of life and how events could affect them – even when they are not directly affected.

My documentary series *East of Liberty* focuses on race, class and gentrification fears. The series is a historical document and the only interactive documentation project in recent Pittsburgh history. My long-term goal is to have the films available in schools, libraries and archives in order to make future generations aware of the issues inherent to urban renewal.

About the documentary, *East of Liberty* :

This unique documentary, called “**East of Liberty**”, explores issues of race and class and addresses resident’s fears about **gentrification**. The goal has been to create a historical record that captures the essence of community change and **exposes taboos in frank conversation—from displacement to neighborhood violence to discussions of race and class**—which most redevelopment efforts ignore. This series has been used in classrooms of higher education to engage students in a timely debate and discussion about urban redevelopment, gentrification and related social and economic issues. It serves as an **teaching tool for courses including those in urban studies, public policy, race and ethnicity, sociology and others**. Each film stands alone, addressing different stages of the redevelopment process and different key issues in community change.

Find out more about Chris Ivey and *East of Liberty* at <http://eastofliberty.com/>

Links to Documentary Excerpts:

Two short excerpts from the documentary are available for teachers and students to view online at the following links. We recommend that these links be presented to students along with supplemental resources to encourage an open discussion about what gentrification means and about root causes and effects of the issue as it relates to an exploration of safe and secure housing for all.

“Help Save Jamil’s” <https://www.youtube.com/watch?v=sv-lfzSTsMk&t=11>

Help Save Jamil’s was recorded at a protest held in the East Liberty neighborhood of Pittsburgh led by local activist group, Homes for All. The protest took place after many businesses and residents have been pushed out of the neighborhood due to rising rents and landlords who would not renew leases with longtime tenants.

“Cecilia Price Knight” <https://www.youtube.com/watch?v=0XvJWyPEFXE&t=147s>

Cecelia Price Knight captures the personal story of immigrant and restaurant owner, Cecelia Knight, who explains how her family’s restaurant was forced to close down after the building owner pushed them out of their storefront.

Additional Resources:

www.homesforallpgh.org

<http://publicsource.org/how-housing-policy-over-the-last-century-has-made-pittsburgh-what-it-is-today/>

<http://www.post-gazette.com/newimmigrants/2015/02/16/Odysseys-Jamaica-native-brings-part-of-home-to-East-Liberty-restaurant/stories/201502160012>

Visit the glossary on pages 3-6 for terms.

Related Academic Subjects: Humanities

Grade Level: 6-12

PA Academic Standards for the Arts and Humanities

9.2 Historical and Cultural Contexts Grades 9-12

A, D, E, F, I

9.3 Critical Response

9.3.5: C, G

9.3.8: A, B, C, D, F, G

Grade 12: A, C, D, E, F, G

9.4 Aesthetic Response

9.4.5: B, C, D

9.4.8: A, C, D

Grade 12: A, B, C, D

Student Name:

Date:

Your artist statement/interpretation of this artist's work:

As you experience the work of **Chris Ivey**, use the following guided questions to deepen your exploration of his art.

1. Ivey's artwork documents the topic of resident displacement happening in Pittsburgh. What thoughts and feelings arise for you as you experience excerpts from Ivey's film?
2. What did you notice in Ivey's film excerpt that you watched about gentrification in East Liberty? Who is participating in the discussion and who is not? Is the excerpt a fair depiction of the discussion or is something missing?
3. Dr. Mindi Fullilove talks about our neighborhoods as "second skin." How does your neighborhood impact your identity? Would you change it if you could? How would you change it?

Student Activity – Witness Writing

Art therapist Pat Allen uses a process she calls *witness-writing* (Allen, 2017; Block, Harris, & Laing, 2005), in her work with groups in community settings. When witness-writing, you choose a work of art to sit with for a time. This can be a work that you have created or the work of another artist. Today, we will explore artwork from the upcoming Shelter exhibition. You are invited to choose a work of art that intrigues you in some way. Perhaps it is an inviting piece or it is a challenging one.

First, spend five minutes just sitting with this artwork. What do you notice? What emotions or thoughts are stirred as you sit with this art?

Next, spend five to ten minutes writing. When witness-writing, you have several options in terms of the perspective of your writing.

1. Writing that describes the artwork
2. Writing from the perspective of the artwork, beginning with the words “I am.”
3. Writing to the artwork; you address the artwork or some element of it directly
4. Writing a dialogue between you and the work of art

Once your writing is complete, the group gathers. Those who wish to share their writing by reading it aloud to the group are invited to do so (there is no obligation to share your writing publicly). One of the unique aspects of witness-writing is that the group members do not comment on each other’s writing either during group or later. We are asked to witness each other’s words in a criticism-free, praise-free environment. The focus is on listening and attending to one another, not evaluating each other’s process.

Hands-On Student Activity – Textiles and Embroidery

A History of Community Textiles

Textiles have been used as a signal of welcome in many cultures throughout time. Native Americans in the 20th century used textiles as a way to connect with the land and provide for their families. The Navajo would bless their blankets so that they would only bring good to those who possessed them. Blankets would be hung in their doorways as a subject for prayers and blessings.



In 2000 B.C. Central Asia they would use rugs as decoration as a sign of respect for visiting rulers and guest. Some would reserve their best rugs as a form of savings. The quality of their rugs determined their status and wealth.

In today's society textiles are still used as a sign of welcome. Fresh sheets are put out when guests are welcome into the home. Blankets and quilts are often given as gifts to show love and compassion.



Textiles were often made in the home for the home by women as important objects of care, such as clothes and bedding to keep their families warm and comfortable. Making textiles was considered to be lesser “women’s work,” not fine art. Some said the difference was that fine art was made professionally in the public, not in homes for home use. Fine art was divided by race, gender and class. The implications of this division left women and minority artists to be excluded from being viewed as serious artists (Leone, 2017).

Yet, there is a rich history of using textiles to address serious social problems in resistance efforts. For example, during the U.S. Civil War, abolitionists who fought to end slavery made and sold quilts to support and fund the abolition movement. Quilts were hung along the underground railroad to mark safe houses and patterns were stitched to map escape routes. Another example in U.S. history when

women were seeking the right to vote, suffragettes used quilted and embroidered banners for protest marches. Women employed embroidery, which was closely associated with femininity, to subvert the idea that women only wanted the vote because they wanted to be like men. Quilting bees were common practice sewing circles during which women conversed and connected. Susan B Anthony delivered her first speech about suffrage in Ohio at a quilting bee. Another example of textiles being used subversively in Chile, women embroidered arpilleras, burlap sacks used for goods, to document human rights violations under dictatorship. The goods packaged in the arpilleras were traded abroad, by churches and supporters, and the women's message about their country's oppression spread (Leone, 2017).

More recently in 2011, a group called *Bordados por la Paz* (Embroidering for Peace) began stitching names of those lost to the human rights crisis in Mexico that is affecting the citizens, regardless of socioeconomic status. The crisis is Mexican President Felipe Calderón's "War on Drugs," a war against the drug cartel. Crafters stitch names with red thread on white handkerchiefs to memorialize the individuals who have died, gone missing, or were displaced and the cloths are publically displayed in the city square (Leone, 2017).



Lesson Process

1. Welcome and Intro (5-10 min) – Definition of the Fiber Arts, History related to fiber arts and community, definition of embroidery, explain embroidery as a mindful/meditative process (relate to Kathryn Clarks work). Explain project instructions
2. Brainstorm (5 min) – Lead with meditation where the group leader can ask the group to breathe deeply and focus on what makes them feel safe. Encourage students to brainstorm ideas on the paper before going straight to the cloth. Explain definition of a line drawing.
3. Making time (35 min) – Students may use markers to supplement their drawings. Encourage students to have at least one element of embroidery in their square
4. Closing remarks (5-10min) – invite the students to share what they drew/ what their experience was. Invite them to leave their square behind for the community quilt.

Materials

- ☐ Fabric Markers
- ☐ Scissors
- ☐ Embroidery thread (pre threaded)
- ☐ Fabric mounted on embroidery hoops
- ☐ Needle threaders
- ☐ Air erasable markers for embroidery design
- ☐ Handouts: Embroidery handout and worksheet guide (next three pages)

Instructions

1. In the spirit of continuing the tradition of using textiles as a symbol of welcome, we invite you to embroider a square of fabric that will be part of a larger quilt. The quilts will be hung in shelters around Pittsburgh and act as a sign of welcome to the people that pass through there. Meditate on a time that you were in a place where you felt safe and welcome. Who was there? What sorts of things were around you?

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slight shadow on the right side, suggesting it's resting on a surface. There is no handwriting or other markings on the paper.

2. Think about how you would visually share a part of this place with someone else. Now create a line drawing based off of what you were meditating on. A Line Drawing is a drawing made out of only lines (no shading). Use the box below to sketch ideas.



3. Next you will draw your idea onto the square of fabric. Use the disappearing ink pens to draw a base for where you will embroider.

4. Use the embroidery hand out to instruct you on techniques. Trace with the thread the lines you drew with the disappearing ink.

5. If you wish, fill in your drawing with the permanent fabric markers.

How to Embroider

The Straight stitch



1. Start by creating a knot at the end of your thread

2. Run the needle through the backside of the fabric towards the front so the knot can not be seen on

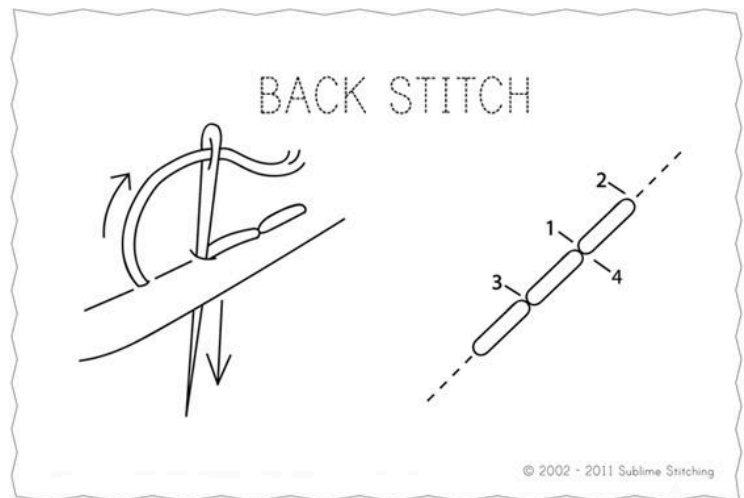
your embroidery

3. After you pull your needle all the way through you will be at point A then find your point B and stick your needle through to the backside of the fabric.

4. Find your point C and then repeat step 3 until you're finished.

The Back Stitch

1. Follow step 1,2,&3 of the Straight Stitch
2. After completing those steps of the straight stitch, you will need to find point "3" shown in the diagram to the right. You will be starting from the back of the fabric and pulling through towards the front



3. You will then sew towards the back where your point "1" started
4. Repeat this process until you have completed your line.

CREDITS

This curriculum guide was developed for the Society for Contemporary Craft in part by Dr. Danielle Moss, DAT, ATR-BC, LPC. Additional credit is extended to the Education Department at the Society for Contemporary Craft and the artists from the *Shelter* exhibition that provided additional input, images, and statements for use.

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Websites:

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Bayeux Tapestry: http://www.bayeuxmuseum.com/en/un_document_historique_en.html

Dictionary definitions: www.dictionary.com

<https://www.merriam-webster.com>

<https://www.oxforddictionaries.com>

The American Art Therapy Association: <http://www.arttherapy.org/>

The Pennsylvania Code (education standards): www.pacode.com

US Immigration: <https://www.usa.gov>

International Art Therapy Alliance: www.internationalarttherapy.org

Embroidering for Peace <http://elblogdedmc.blogspot.com/2013/05/bordados-por-la-paz.html>

TELL US WHAT YOU THINK

Please complete this form after you use these materials. We appreciate your input, as it directs our future educational materials.

- 1. Please share one sentence or expression that describes your reaction to these materials:**

- 2. Explain how you used this material with your students:**

- 3. How do you think your students would describe the exhibit and the activities you completed from this packet:**

- 4. How much class time did you devote to these materials:**

- 5. Did this packet of materials provide you with sufficient background information and ideas and in what ways:**

Thank you for your time and feedback!

Please send this to completed form to the Education Department, Society for Contemporary Craft, 2100 Smallman Street, Pittsburgh, PA 15222 or by email:

thestudio@contemporarycraft.org