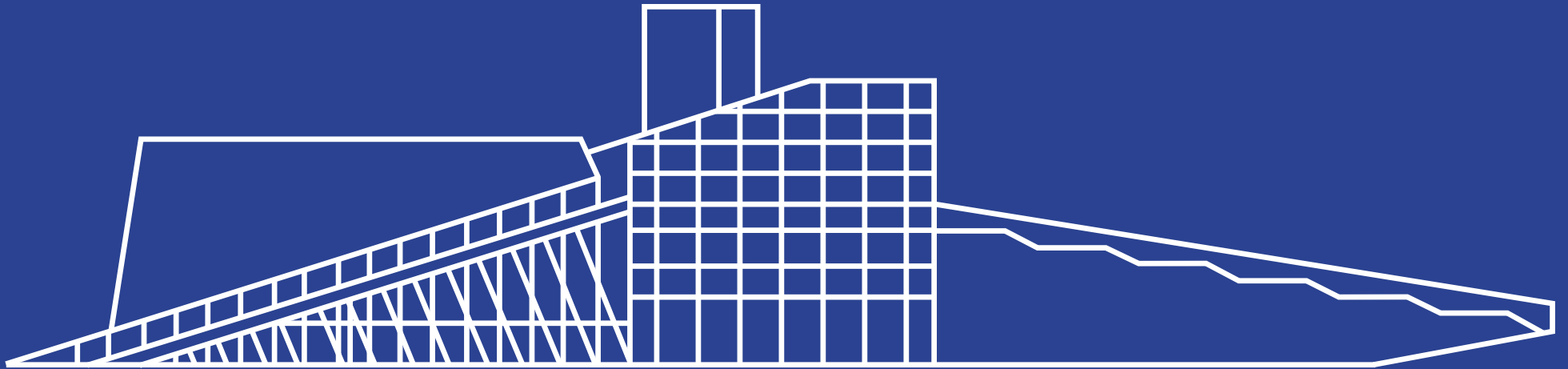


2019/20



TANG TEACHING MUSEUM
EDUCATOR'S
GUIDE K-12

VISIT THE TANG MUSEUM

Skidmore College and the Tang Teaching Museum believe in enriching the education of students through exhibitions and programs that expose them to the arts. Our programs are designed to complement traditional school-based learning and to support the Common Core.

BOOKING YOUR VISIT

We encourage group field trips to the Tang! We ask that you call at least three weeks in advance to schedule your visit. We recommend allowing 1 ½-2 hours for your visit. The field trip includes two parts: viewing and discussing the current exhibition(s), and creating a project that is inspired by the artworks discussed.

*Please note that groups of 25 are limited in the galleries at one time. Large groups of 50 or more may be accommodated pending exhibition schedules.

Contact Museum Educator, **Sunny Ra** for these opportunities!
518-580-5538 or sra@skidmore.edu

The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College
815 North Broadway, Saratoga Springs, NY 12866
518-580-8080 tang.skidmore.edu

SUITCASE PROGRAM

Suitcase Programs are designed to enhance your school curriculum by bringing multi-disciplinary concepts from our exhibitions and collections into the classroom and by using an art activity to further discourse. All the materials needed for the project are carried in a suitcase! This outreach program brings to life key issues raised by the Tang's creative exhibitions. It is highly recommended as an adjunct to your field trip and can be customized according to your ideas and current curriculum.

TEACHING WORKSHOPS

We offer teacher training in Visual Thinking Strategies (VTS) and how it can apply to the Common Core and your curriculum. VTS is a learner-based method of talking about art, using open-ended questions to elicit student responses, and has been proven to enhance critical thinking skills. We can customize the training to meet your needs.

Teacher workshops can happen at the museum or at schools. Workshops in the museum include discussions about current exhibitions and their relevance to classroom curricula, or we can schedule a time to come to your school to discuss how VTS works in your classroom.

We are often invited to give workshops at Arts in Education Teacher Development Days in and around the capital region. Check our calendar for upcoming opportunities, or call us to schedule a teaching workshop at your school.

CURRENT EXHIBITIONS

EDUCATOR'S GUIDE K-12
TANG MUSEUM | SKIDMORE COLLEGE

Beauty & Bite

July 20, 2019-January 19, 2020

The exhibition's title draws from Frank Moore's New York Times obituary, which describes the artist as bringing "beauty and bite to themes of scientific progress, environmental pollution and the medical establishment." This push-and-pull concept is present in all works exhibited. Each work lures us in by its beautiful, seductive forms while also arresting our gaze by provoking us to see deeper meanings about life and histories. Video, prints, photographs, sculpture, and drawings shown in *Beauty & Bite* use theatricality, appropriation, seriality, and other means to interrogate time and memory—particularly the mythologies and histories that often disguise or suppress harsh realities—as well as social constructions of identity.

Beauty & Bite presents work by Nayland Blake, Nan Goldin, Nancy Grossman, William Kentridge, Glenn Ligon, Frank Moore, Jim Self, and Kara Walker from the Tang Teaching Museum collection. Significant works by each artist include Kentridge's *Tango for Page Turning*; Ligon's *Runaways*; Moore and Self's *Beehive* film with Moore's costume and set designs and other sketches; and Walker's 27-screenprint series *The Emancipation Approximation*.

Beauty and Bite is curated by Mellon Collections Curator Rebecca McNamara and is supported by Accelerate: Access and Inclusion at the Tang Teaching Museum, a project of The Andrew W. Mellon Foundation.



CURRENT EXHIBITIONS

EDUCATOR'S GUIDE K-12
TANG MUSEUM | SKIDMORE COLLEGE

Ree Morton: *The Plant That Heals May Also Poison*

August 10, 2019-January 5, 2020

Ree Morton: The Plant That Heals May Also Poison explores the work of artist Ree Morton (1936-1977). Morton made drawings, sculptures, and paintings, as well as installation art. In the early 1970s, Morton participated in the feminist and post-minimalist art movements and started making large-scale environments with sculpture and found objects. She also worked with celastic, a plastic-infused fabric that, when combined with a solvent, can be easily shaped until it dries and hardens. Morton used bold colors and visual elements, drawing from theater to talk about different moments in her life with a spirit of generosity, playfulness, and joy that continues to inspire generations of artists.

Ree Morton: The Plant That Heals May Also Poison is curated by Kate Kraczon, Laporte Associate Curator at The Institute of Contemporary Art, University of Pennsylvania, and organized for the Tang Teaching Museum by Dayton Director Ian Berry. The exhibition is supported by the Inchworm Fund, the Edna W. Andrade Fund of the Philadelphia Foundation, Nancy & Leonard Amoroso, Amanda & Andrew Megibow, Norma & Lawrence Reichlin, and Friends of the Tang.



CURRENT EXHIBITIONS

EDUCATOR'S GUIDE K-12
TANG MUSEUM | SKIDMORE COLLEGE

Serious Sparkle

August 10, 2019–January 5, 2020

Serious Sparkle presents work by five artists using glitter and embellishment to explore identity, power, and the body. Associated with craft, cosmetics, fashion, and queer culture, glitter is a valuable material with which artists can examine class, gender, race, and other identity markers. Like a diamond or precious gemstone, it glistens and sparkles, yet it costs almost nothing. Glitter is celebratory, performative, and sometimes controversial. The exhibition, largely drawn from the Tang Museum's collection, includes work by Carrie Moyer, Wangechi Mutu, Chitra Ganesh, Ebony G. Patterson, and Alisa Sikelianos-Carter.

Serious Sparkle is curated by Molly Channon, Curatorial Assistant, and is supported by the Friends of the Tang and Accelerate: Access and Inclusion at the Tang Teaching Museum, a project of The Andrew W. Mellon Foundation.



CURRENT EXHIBITIONS

EDUCATOR'S GUIDE K-12
TANG MUSEUM | SKIDMORE COLLEGE

Elevator Music 39: Bug

June 28, 2019–December 8, 2019

Elevator Music 39: Bug features the digital application *Bug*, created by design and technology firm Linked by Air. A coalescing of color and sound, *Bug* explores synesthesia, a phenomenon in which one sense creates an involuntary experience with another sense. As stated by Linked by Air, “*Bug* turns what you see into pure color, and color into music.” This is an interactive installation that invites visitors to wear a lab coat with an attached iPod featuring *Bug* and point it at an array of abstract colors and light designs to hear what those colors and designs sound like.

In allowing us to hear what we see, *Elevator Music 39: Bug* offers space for play and provokes appreciation of the everyday in weird and fantastic ways.

Elevator Music 39: Bug is organized by Rebecca McNamara, Mellon Collections Curator, and Jean Tschanz-Egger, Head of Design, in consultation with Linked by Air.



UPCOMING EXHIBITIONS

EDUCATOR'S GUIDE K-12
TANG MUSEUM | SKIDMORE COLLEGE



Mary Weatherford: Canyon—Daisy—Eden

February 8, 2020–June 27, 2020

Mary Weatherford: Canyon—Daisy—Eden presents a survey of Weatherford's career, drawing from several distinct bodies of work made between 1989–2017. Experiments with color, scale, and materials, these works as a whole reveal the continuity of Weatherford's preoccupation with memory and experience, both personal and historical. Inspired by literary heroines, nature and abstract design, Weatherford's work illustrates the breadth of her mastery of the painting medium and her constant transformations throughout her prolific career.

Her 2012 *Bakersfield Project* was the first series of paintings to incorporate neon tubing and revealed a new way of making that occupies the artist to this day. The works reflect Weatherford's previous engagement with gestural forms and immersive scale and are drawn from memory using a variety of techniques and artistic references.

Mary Weatherford: Canyon—Daisy—Eden is presented by the Tang Teaching Museum and Art Gallery at Skidmore College. The exhibition is organized by guest curator Bill Arning and Tang Teaching Museum Dayton Director Ian Berry in collaboration with the artist.



Flex

February 22, 2020–June 7, 2020

Flex considers intersections of muscular physiques and heroic images, how they represent changing ideas of bravery, beauty, and health. Sculpted bodies become sites of desire, power, and cultural performance, where different types of identity acquire definition, much as muscles do. This exhibition demonstrates how certain classical ideals are referenced and re-created in modern art and media, whether used to uphold or to question modern constructions of masculinity. Dramatic physical transformations are often accompanied by a rhetoric of self-improvement along with rituals of self-devotion, which might tacitly or explicitly endorse ageism or ableism. *Flex* looks carefully at muscled images, but also reflects upon the unrelenting gaze through which bodies are continually scrutinized, criticized, and corrected—if not perfected.

Flex is co-curated by Dan Curley, Associate Professor of Classics, and Gregory Spinner, Teaching Professor in Religious Studies. The exhibition is supported by The Andrew W. Mellon Foundation and Friends of the Tang.

EXHIBITION-BASED PROJECTS

Working on a particular theme? Contact us and we can help!

EDUCATOR'S GUIDE K-12
TANG MUSEUM | SKIDMORE COLLEGE

IDENTITY

Based on Glenn Ligon's *Runaway* series in *Beauty & Bite*, what are some ways that we experience stereotypes or generalizations in our lives? How do we perceive others? How do others perceive us? Discuss these questions with a partner for 5 minutes and then as a class, share those thoughts.

In the same way that Ligon employs imagery and text to explore the complexities of identity, including race and culture, use collage to combine a visual image and text to illustrate the many layers that we use to identify ourselves and others. You can explore this from your perspective or from the viewpoint of a friend or a character in a book that you're reading in class. Compare the ways that you or this character identify themselves presently and how the world may perceive you or them.



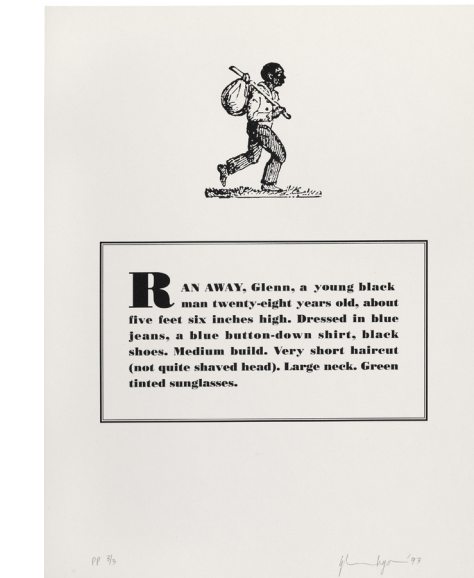
Ebony G. Patterson, *Untitled (Blingas I)*, 2008, from the series *Gangstas for Life*, mixed media on hand-cut paper, 60 x 44 in. Courtesy of the Irurre Savic Collection, Korea and Switzerland, and Monique Meloche Gallery, Chicago

EMPOWERMENT: BEAUTY AND POWER

Inspired by the works in *Serious Sparkle* and the exploration of beauty, gender, class and race, create a portrait discussing these identifiers from your view or from the perspective of another person. What do you define as beauty? How do other identifiers such as race, gender, and class play a role in our ideas of beauty? Discuss this in pairs and then as a class. These portraits can be more traditional, taking on the form of a face or they can be loosely interpreted as a collection of images and/or text as portrait.



Alisa Sikelianos-Carter, *Crown Me*, 2017
Archival inkjet print, glitter, 23 x 16 1/2 inches, courtesy of the artist



Glenn Ligon, detail from *Runaways*, 1993
Lithograph, 16 x 12 in., Gift of Jack Shear, 2018.21g

STORYTELLING

After looking at the works by artists, Wendy Red Star and Shahzia Sikander, we will discuss how each artist uses images and symbols unique to their different cultural backgrounds and traditions to tell their story. Thinking about storytelling and how it's something that we do daily, we will create an artwork that visually represents our own stories to share with the class. Let's celebrate the diversity in our community and the world!



ABOVE Shahzia Sikander, *Pleasure Pillars*, 2001
Vegetable color, dry pigment, watercolor ink, and tea on wasli paper, 12 x 10 in. Collection of Amitta and Purnendu Chatterjee, New York



LEFT Wendy Red Star, *Winter* [from *Four Seasons*], 2006
Archival pigment print on Sunset Fiber rag, 23 x 26 in.
Purchased with generous funding from Ann Schappis Schaffer '62 and Melvyn S. Schaffer, 2017.27.2

MAPPING

Ree Morton created works that described different moments in her life. Several of her works could be seen as archaeological because of her use of artifacts way of mapping one's location both geographically and metaphorically by collecting artifacts. How do we map out our lives? How do we begin and end our days? What kinds of things do we encounter as we go through our life and how would we describe that visually?

Thinking about these ideas of how we locate ourselves, create a "map" of your life using imagery, text, coordinates, symbols and other types of location tools to illustrate how you chart out your life.



Installation view, Ree Morton: *The Plant That Heals May Also Poison*, 2019, photo by Jeremy Lawson

VISUAL THINKING STRATEGIES

EDUCATOR'S GUIDE K-12
TANG MUSEUM | SKIDMORE COLLEGE

At the Tang, we use **Visual Thinking Strategies (VTS)***, a learner-centered method of finding meaning in visual art, as we explore the exhibitions with our student visitors. Developed jointly by a museum educator and a developmental psychologist, VTS uses art to teach critical thinking, communication skills, and visual literacy. It allows viewers to develop their own responses to the artwork, to share those confidently with others, and to build on the ideas of others.

VTS teaches students ways to examine and think about works and to construct meaning from what they see. The facilitator provides students with structured questions about the artworks, enabling students to debate possibilities and let the visual thinking process itself strengthen their ability to examine, articulate, listen and reflect. In turn, students' engagement stimulates their curiosity and search for information.

VTS Structure

1. We introduce students to a work of art and allow them 30 seconds to 1 minute to quietly observe the image.
2. Then we proceed with three questions:
What do you think is going on in this picture?
What do you see that makes you say that?
What more can we find?

These questions encourage students to look closely at the artwork, to comment on what they see backed up by visual evidence and share a diverse range of interpretive ideas. It is crucial to paraphrase each student's comments so that everyone can follow along with each idea shared, but moreover, to assure each student's comments are heard



Artist Yun-Fei Ji to speaks with elementary students about his work, Tang Teaching Museum, March, 2019

and important to the conversation. Paraphrasing is also essential in VTS because facilitators have the opportunity to expand vocabulary by introducing new terminology thus, promoting literacy. VTS models and promotes critical thinking and community building by welcoming multiple perspectives and meanings.

VTS can be used in the classroom and during the museum visit. When available, teachers often prepare students for the exhibition by using VTS activities with images of works they will see at the museum. Many of the images from the exhibitions and our collection are accessible by visiting the Tang's website, tang.skidmore.edu

*Visual Thinking Strategies (VTS) is based on research by Abigail Housen and Philip Yenawine. Housen, a cognitive psychologist, has been studying aesthetic thought since the early 1970s and its correlation to critical and creative thinking. Yenawine is a longtime museum educator.

For more information on their research, please see the bibliography page or visit their website: www.vtshome.org

ADDITIONAL RESOURCES

Beauty & Bite

Tang Museum Beauty & Bite Page

<https://tang.skidmore.edu/exhibitions/259-beauty-and-bite>

Nan Goldin Interview in Vogue

<https://www.vogue.com/article/nan-goldin-interview-ballad-of-sexual-dependency-30th-anniversary>

Kara Walker on Art21

<https://art21.org/artist/kara-walker/>

Glenn Ligon, Artist Website

<http://www.glennligonstudio.com/paintings>

Nayland Blake, ArtNews Article

<http://www.artnews.com/2019/04/09/nayland-blake/>

Ree Morton: The Plant that Heals May Also Poison

Tang Museum Ree Morton: The Plant that Heals May Also Poison Page

<https://tang.skidmore.edu/exhibitions/263-ree-morton-the-plant-that-heals-may-also-poison>

New York Times Article

<https://www.nytimes.com/2018/08/29/t-magazine/ree-morton-artist-mother.html>

Art in America Article

<https://www.artinamericamagazine.com/reviews/ree-morton/>

Serious Sparkle

Artist Ebony G. Patterson Website

<http://ebonygpatterson.com/>

W Magazine Article on Wangechi Mutu

<https://www.wmagazine.com/story/wangechi-mutu-metropolitan-museum-of-art-sculptures>

Artist Carrie Moyer Website

<http://www.carriemoyer.com/>

Mary Weatherford: Canyon—Daisy—Eden

Tang Museum Mary Weatherford: Canyon—Daisy—Eden Page

<https://tang.skidmore.edu/exhibitions/255-mary-weatherford-canyon-daisy-eden>

Mary Weatherford Interview in Brooklyn Rail

<https://brooklynrail.org/2018/09/art/MARY-WEATHERFORD-with-Terry-R-Myers>

Flex

Tang Museum Flex Page

<https://tang.skidmore.edu/exhibitions/266-flex>

Visual Thinking Strategies

Visual Thinking Strategies Website

www.vtshome.org

The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College

Current Exhibitions

tang.skidmore.edu/exhibitions

Upcoming Exhibitions

tang.skidmore.edu/exhibitions/upcoming

Schools and Libraries

tang.skidmore.edu/education/schools-and-libraries

Follow the Tang on Social Media



tangteachingmuseum



tangmuseum



tangmuseum

