

# AGAINST THE GRAIN

WOOD IN CONTEMPORARY, ART, CRAFT, AND DESIGN



TEACHERS  
RESOURCE  
PACKET

Image: Sofia Maldonado, *Cock Fight*, 2008  
Photo: Courtesy of the artist; Magnan Metz Gallery, New York



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# WELCOME

Dear Educator,

We are delighted that you have scheduled a visit to *Against the Grain: Wood in Contemporary Art, Craft and Design*. When you and your students visit the Museum of Arts and Design, you will be given an informative tour of the exhibition with a museum educator, followed by an inspiring hands-on project, which students can then take home with them. To make your museum experience more enriching and meaningful, we strongly encourage you to use this packet as a resource, and work with your students in the classroom before and after your museum visit.

This packet includes topics for discussion and activities intended to introduce the key themes and concepts of the exhibition. Writing, storytelling and art projects have been suggested so that you can explore ideas from the exhibition in ways that relate directly to your students' lives and experiences.

Please feel free to adapt and build on these materials and to use this packet in any way that you wish.

We look forward to welcoming you and your students to the Museum of Arts and Design.

Sincerely,

Cathleen Lewis  
Vice President of Education and Programs

Lessons written by Nakeisha Gumbs, Manager of School and Teacher Programs, in collaboration with Natalia Nakazawa, Museum Educator. Special thanks to Jennifer Cox, Jessica Roseboom, and Jennifer Kanyo, School, Youth and Family Interns, for their input and assistance in gathering and formatting information.



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**THE MUSEUM OF ARTS AND DESIGN** has been functioning as an international resource center for craft, arts, and design since 1956. Through its collections, exhibitions, programs, and publications, the Museum serves as a forum for critical debate concerning the nature of craftsmanship and the engagement with the process that links materials, techniques, forms, patterns, and concepts in all creative work.

## HOW DOES A MUSEUM WORK?



**ADMINISTRATION:** This team, led by the Director of the Museum determines the programs, plans, and philosophy of the Museum. It also raises funds to realize the Museum's goals and works directly with the Board of Governors, which guides the Museum's functions.

**CURATORIAL:** This is the team, led by the Chief Curator, that works together to decide which exhibits will be shown, how they will look, what artwork is to be included, and how they are to be interpreted.

**REGISTRATION:** Led by the Registrar, this team arranges the safe handling of art to be placed in an exhibition and maintains the museum's permanent collections.

**EDUCATION:** This team provides the interactive interpretation of the objects on view through the educational programs designed for children, adults, and families who visit the Museum.

**FACILITY MAINTENANCE:** This is the team that allows the day-to-day operations of a museum to continue, from turning on the lights to ensuring the safety of all who enter the building.

**SECURITY GUARDS:** This is the team most often seen in a museum, because its main task is to protect the artwork from harm so that in the future people will be able to see the same objects we admire today. They also are helpful to visitors who have questions.

Museums are places where we can learn about the past, present, and future of the world around us. The diversity of knowledge is endless when the habit of museum exploration is formed at an early age. We look forward to welcoming your group into our galleries.



## HELPFUL HINTS FOR YOUR MUSEUM VISIT:

*"I try, when I go to museums, to do two things. One, to appreciate what I'm looking at, just to see it, but then to isolate a few pieces that I really look at in detail. I study and I draw not with any purpose in mind. I mean, I don't go looking for specific things. I just try to be open-minded and keep my eyes open. It's interesting that every time I go back to the same place, I see something different."* Arline M. Fisch (1931- ) Brooklyn, New York

While visiting the exhibition try to use all your senses. Notice the way the pieces are displayed. *Are there any specific groupings of pieces you can distinguish? If you enjoy looking at one piece more than others, can you explain why?*

Here are some questions and suggestions to think about as you move around the exhibition:

- I. *What can be objectively observed?*
  - a. *What is the physical description of the object you are looking at? Measurement, weight, materials used, articulation of materials...*
  - b. *What iconography, if any, is used? Designs, words, diagrams...*
  - c. *What are the object's formal design characteristics? Lines, shapes, forms, color, texture...*
  
- II. *What would it be like to interact with this piece of art? How would you handle, lift, display it?*
  - a. *How would the piece of art feel, move, and sound?*
  - b. *What does the piece do? Does the piece have a function? How would the figures move if they were alive?*
  - c. *What is our emotional response to the artwork? Fear, joy, indifference, curiosity, revulsion, excitement...*
  
- III. *What is in the mind of the artist? What are the viewers thinking and feeling? Use creative imagining and free association.*
  - a. *Review all of the above information and consider what was going on in the world when the work was produced to develop possible interpretations of the piece. (Theories and hypotheses)*
  - b. *Does the piece tell a story and/or have underlying political or social meaning? (Understanding and visual thinking)*
  - c. *Develop a program to investigate the questions posed by the material evidence. (Program of research)*
  
- IV. *Brainstorm about an event or situation currently happening in your life that you could animate into one scene through your very own figurative drawing or poem. (Design themes)*



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**AGAINST THE GRAIN:  
WOOD IN CONTEMPORARY, ART, CRAFT, AND DESIGN**

**MARCH 19, 2013 – SEPTEMBER 15, 2013**



## INTRODUCTION:

*Against the Grain: Wood in Contemporary Art, Craft and Design* examines a range of conceptual and technical trends in **woodworking**, that effectively destabilize traditional ways of approaching and defining **design, sculpture, craft** and **installation art**. The exhibition emphasizes the way artists, designers and craftspeople have incorporated **postmodernist** approaches and strategies into woodworking—deconstructing vessel shapes, playing on the relationship between **function** and **form**, utilizing woodturning and furniture techniques in the creation of **sculpture**, and demonstrating exciting possibilities through the use of technology.

Historically, woodworkers deferred to using **native woods** found in their regions until trade and new methods of transportation were developed. However, the way we look at, work with and use wood has changed dramatically over the centuries. Today, the concepts of **sustainability**, economics, politics and **aesthetics** may factor in as greatly as location and tradition once did in determining an artist's choice of materials and methods of creating work. This exhibition also highlights changes in the field of **woodworking**, previously a male-dominated industry, through the virtuosity of women artists and multifarious global and political perspectives.

**This exhibition is organized around seven thematic categories:**

- Logging On
- A Grain of Truth
- Mixing and Matching
- Digitally Speaking
- A Flair for Materials
- Whimsies ad Caprices
- Politically Speaking



## THEMES FOR DISCUSSION:

How do artists exploit the natural forms found in wood, such as **grain**, bark and color, to form unique expressions? How are the sequences in the life of wood - logs, beams and planks - used as entry points into the artwork?

One of the most exciting aspects of **woodworking** today is the incorporation of found objects. How do various artists employ the "**junkyard aesthetic**" to create new compositions that deal with issues of commodity, value and recycling in our visual culture?

This exhibition seeks to destabilize "traditional ways of approaching and defining design objects."<sup>1</sup> How do the objects in this exhibition complicate categories as either purely **functional** or **aesthetic** form? Why do you think many of the artists use multiple techniques and media in a single piece?

Several of the artists utilize **mimicry** and **illusion** within their pieces, which are created with both traditional and new **woodworking** techniques. How is the work made? What techniques are used to gain the desired effect? Can you tell if the technique is old or new? traditional or cutting edge?

From the use of unusual or quirky materials to visual punning, many artists construct objects without a conventional sense of protocol. We will examine works that challenge us to re-imagine what a hat, shoe, chair or bench can be. Identify materials that are unexpected and add meaning to the work.

Implicit in all **woodworking** practices is an understanding of the **ecological** impacts that cutting down trees may have on a particular environment. How do artists contend with this issue in overt or covert ways? What methods do they employ to comment on the problem of using such a precious resource in their work?

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<sup>1</sup> Wood in Contemporary Art, Craft, and Design: Going "Against the Grain", Lowery Stokes, p.10



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## RECURRING QUESTIONS:

What types of **woodworking** techniques and traditions are used in this exhibition?

In what ways do the artists challenge simplified notions of **craft**, **function** and **form**?

What types of materials and artistic practices are represented and how do they engage with **woodworking**?

Which of the pieces are made by women artists? What does this say about the changing field of **woodworking**?

How are artists engaged in the process of cross-fertilization between art and **craft**?

Discuss what the terms “art,” “design,” and “**craft**” mean for your students and develop a list of attributes or definitions for each of them.



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# **THEME 1: LOGGING ON**

**CREATING OBJECTS THAT EXIST CLOSE TO THE ORIGINAL TREE, THESE ARTISTS WORK WITH MATERIALS FOUND IN THE LIFE CYCLE OF WOOD INCLUDING RECLAIMED TREES, LOGS, MILLED BEAMS AND PLANKS. THIS SELECTION OF ARTWORKS DEALS WITH WOOD IN ITS MOST PRIMARY NATURE, WITH A MINIMUM OF ALTERATION, FINESSE OR FINISH.**

**Hugo França**

*Chara Bench*, 2007

Pequi wood

40 9/16 x 91 5/16 x 55 7/8 in., 1100 lb. (103 x 232 x 142 cm, 499 kg)

Collection of Evan Snyderman and Zesty Meyers,  
R 20th Century Gallery, New York



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## LOOK:

Take a close look at the image above:

- What material is used to create this artwork? How can you tell?
- Describe the variations in texture and line you see? Do you think this piece is smooth, rough or both? Does the artist use the grain of the wood? If so, how does this relate to the object's shape?
- Describe the form of the object? Do you think this piece is functional? Why or why not?
- How do think this object was made? What tools could have been used to create this object? Do you think the artist used a process of taking away material or putting together material?
- Do you think that this object is heavy or light? Why?
- What do you think it would feel like to sit on this object?
- Can you imagine multiple uses for this object?

## THINK ABOUT:

França works almost exclusively with **reclaimed trees** (mostly **pequi**) and salvaged trees from the forest, as well as repurposed canoes purchased from the Pataxo<sup>2</sup>. In 1981, França moved to a remote village in Bahia, located in the far northeastern region of Brazil. This area is where França spent the next 15 years living and working with the native the Pataxó Indians. From the Pataxo, he learned generations-old **woodworking** techniques and developed a deep respect for Brazil's **hardwoods**. Using these techniques, França focuses on the natural textures of wood. For França, his job as an artist is to interpret the forms of nature through processes that enhance the natural, organic qualities of the wood he uses.

- What do you think França might have learned from the Pataxó Indians? Think about his technique.
- How does the artist incorporate the **reclaimed tree** into his work?
- How does França enhance the natural aspects of the wood? Think about cracks, knots, grain.
- How does the overall form of the piece relate to these visual attributes?

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<sup>2</sup> "Against the Grain, Wood in Contemporary Art, Craft, and Design", p. 25



## DISCUSS:

Contemporary woodworkers are constantly reminded of the **ecological** impact their practice has on the environment.

- What issues are raised by this artist's work?
- What commentary on **ecology**, waste and the environment do you think the artist is communicating?
- How do you think other **woodworkers** living in an urban environment might deal with some of these issues?

As a group, or in pairs, imagine that you are hired to create a **sustainable** way to build furniture for your school.

- What materials might you use that you can find in your environment?
- What might your furniture look like?
- How would it compare to the furniture that you are already using?

## DO:

**The Art of Organic Reduction:** In order to create his Chara Bench, França utilizes a process of reduction. Using carving tools, he removes layers of wood. All the while, he focuses on highlighting the natural features of the wood, such as its grain, knots, burns and cracks. Using a bar of soap with visible striations, (such as Irish Spring), have students create their own reductive sculptures. Make sure students think about ways they can use the natural "grain" in the soap to enhance their sculptures. When students have finished their works, have them place them together on a table. Ask students to reflect on their artistic process. How did they use the "grain?" How did the texture and consistency of the soap affect both their process and the final appearance of the piece? Did they find any parts challenging?

**Materials:** carving tools, bars of soap with a striated pattern (for example, Irish Spring)

## EXTENSION:

Examine the work of these other artists who are confronting issues of **sustainability**:

- Looking at França's Chara Bench, how is Eek's chair similar or different?
- Describe the shapes, materials, sizes and colors found in each work.
- How do you think it would feel to sit on Eek's chair vs. França's bench?
- Examine the qualities of Early's bowl. What do you notice about this bowl, in comparison to a bowl you have at home?
- Do you think this bowl was made to be functional or aesthetic?
- Compare and contrast the qualities of the wood in Early's bowl vs. França's bench.
- Imagine yourself running your fingers over the surface. How would they feel to the touch?
- How would these qualities affect your experience with the objects?



**Piet Hein Eek**  
*Scrapwood Wallpaper*, c. 2010  
 Paper  
 29ft x 19 in.  
 Courtesy of Piet Hein Eek



**Andrew Early**  
*Bowl 2567, 2012*  
Ebonize jacaranda  
13 x 21 ½ inches  
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**Ursula von Rydingsvard**

*Oddychajaca*, 2011

Cedar, graphite

47 x 75 x 8 1/2 in. (119.4 x 190.5 x 21.6 cm)

Courtesy of the artist; Galerie Lelong, New York



## LOOK:

Carefully examine the artwork above.

- What materials do you think the artist used?
- What tools do you think the artist used to create it?
- What shapes and forms can you identify?
- How many layers do you see in this artwork?
- What do you see in the work that looks natural? What looks unnatural?
- Imagine running your fingers from left to right, then moving them from top to bottom. How might these two experiences differ?

## THINK ABOUT:

As a young person, Ursula von Rydingsvard spent her youth as a refugee, moving from camp to camp during WWII. Some of her earliest memories are of sleeping on the floor, her cheek pressed against bare wood beams.

"I grew up in displaced persons camps that were barracks built by soldiers that were most expedient, the most pragmatic. It wasn't even a lumber construction. It was plank construction that wasn't very warm in the winters because there was no insulation. It was just me, sleeping against a plank, and on the other side of the plank was the outdoors."<sup>3</sup>

This sculpture, along with other sculptures in her body of work, was made using milled planks of wood that the artist then sanded and shaped into an organic form. Von Rydingsvard says that she never creates preliminary drawings or models before she creates her large-scale sculptures, her process is mostly organic.

- How do you think the artist's experiences of living in refugee camps and sleeping on wooden floors impacted her artwork?
- Based on the information you just learned about Rydingsvard's background, what message do you think the artist is trying to convey through her **sculpture**?
- What does the scale of the above work say?
- Knowing von Rydingsvard's artistic process, in both planning and creating, how do you think this is reflected in her finished artworks?

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<sup>3</sup> <http://www.brooklynrail.org/2010/04/art/ursula-von-rydingsvard-with-irving-sandler-john-yau>



## DISCUSS:

Another way that von Rydingsvard addresses the psychological and emotional aspects of her work is through abstraction. Von Rydingsvard became one of the new generation of sculptors loosely called the “postminimalists” because she thought of her compositions as a repetition of a simple basic form – the wooden plank<sup>4</sup>. She then sculpts the plank into an organic and expressive form, rubbing graphite into the grooves to tint the sculpture.

- How does von Rydingsvard use abstraction in her work?
- Von Rydingsvard says that she likes exploring the idea of wood misbehaving; what might this mean?
- Where in this sculpture do you see “wood misbehaving?”
- Imagine that this work could be worn; what are the different ways you could wear it on your body?
- Thinking about von Rydingsvard’s childhood, her experiences, possible emotions and surroundings, where can you find possible symbolism of these events in her work?
- When viewing this sculpture, how does its form affect the mood?

## DO:

**The Layers of Me:** Students will create a multi-layered wall panel that represents aspects of they are.

Through the layering, bending, cutting and sanding of cardboard, students will create multiple layers that make up who they are, incorporating their family, past experiences, feelings about the world, current issues and attitudes, and more. Students should think about how various colors, textures, shapes and forms can be symbolic of the story they wish to project.

The students’ final artwork should be representative of the process used by von Rydingsvard to create her work and should contain a narrative that is personal to the student and their experiences. The final artwork should display depth, layers, texture, and repetition.

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<sup>4</sup> [http://landmarks.utexas.edu/artistdetail/von\\_rydingsvard\\_ursula](http://landmarks.utexas.edu/artistdetail/von_rydingsvard_ursula)



**Jackie Ferrara**

*Corner Bench*, 2000

Mahogany

33 x 33 x 36 in. (83.8 x 83.8 x 91.4 cm)

Collection of Sarah and Lee Pomeroy



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## LOOK:

Carefully examine the artwork above.

- Do you think this artwork is functional?
- Does the design remind you of anything? Be specific.
- What are the various components or parts of this bench? How are they connected?
- How do light and shadow effect how this piece is viewed?
- How do light and shadow change as you move around the bench?
- What do you think was the inspiration for its design?

## THINK ABOUT:

Jackie Ferrara had no formal art education, but from an early age enjoyed making useful things, such as furniture and shelves. Ferrara came to New York in 1952 and discovered a whole world of art and performance, which greatly influenced her. At the time, she was making her own work from stacking horizontally layered steps. Ferrara says her inspiration for this work came from an unwrapped mummy that she found beautiful and haunting.

- Can you see a connection between the image of an unwrapped mummy and the bench above? Think about the form, use of line, positive and negative space, shadow and light.
- Does this piece inspire in you the same notion of “beautiful and haunting” that the artist experienced seeing the unwrapped mummy?
- Using your finger in the air, draw the different lines and curves you see on this bench. Look closely, what shapes do you see? Think about various lines, angles and geometric forms. What shapes and angles do you see in Ferrara’s bench? Walk around, crouch down and stand on your tiptoes to get different angles.

## DISCUSS:

Ferrara says that she was always good at math; she was always interested in systems – like figuring out increments. She learned that by exaggerating each step on her stacked plank pyramids in relation to the one before it, she could create a curve<sup>5</sup>.

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<sup>5</sup> <http://www.slam.org/sfysculpture/ferrara.html>



- Describe the elements in Ferrara's work that strike you as mathematical.
- What role do you think mathematics and rhythm play in Ferrara's work?
- Where do you see curves in this work? How did Ferrara achieve creating curved edges by using straight pieces of wood?
- Ferrara creates her sleek and precise works by using relatively inexpensive materials. How does the type of material affect the quality of an artwork?
- Consider the use of lines, the positive and negative space. Imagine tapping out a song to her piece. What would it sound like? Is there rhythm? Are the sounds short or long? Are the sounds sharp or dull?

## DO:

**Light Challenge:** Exploring three-dimensional form, create a small model or study of a chair using any of the materials listed below. Challenge yourself to incorporate at least three of the following construction elements:

- 1) a curve made from straight lines.
- 2) a right angle.
- 3) slotted joints.

**Materials:** Popsicle or craft sticks, toothpicks, cardboard, string, scissors, tape, glue

## COMPARE:

Examine the work of **Hugo França** and compare to the artwork by **Jackie Ferrara**. How does each artist play with the following contradictory elements in their work?

- **Linear** vs. Curved
- Defined vs. **Amorphic**
- **Natural** vs. Manmade
- Additive method vs. subtractive process
- Elements of lights and shadow



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# **THEME 2: A GRAIN OF TRUTH**

**THESE ARTISTS EXPLOIT THE NATURAL CHARACTER OR GRAIN OF WOOD – EMPHASIZING THE IMPORTANCE OF TEXTURE, IMPROVISATION AND ASSEMBLAGE IN THEIR ARTWORK.**



**Leonardo Drew**

*Number 152, 2011*

Wood, paint, screws, plastic

45 x 45 x 26 in. (114.3 x 114.3 x 66 cm)

Courtesy of the artist; Sikkema Jenkins & Co.



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## LOOK:

Carefully examine the artwork above.

- What objects can you identify in this work?
- Where would you find these materials in your neighborhood?
- Describe the texture or surface of Drew's artwork. Be specific.
- Why do you think the artist chose to create this type of surface?
- What images come to mind when looking at this piece?
- Describe the colors found in this object. How does that impact the mood of the artwork?
- What emotions do you think this artist is attempting to communicate?

## THINK ABOUT:

Drew, an African-American artist born in Tallahassee in 1961 and raised in housing projects in Connecticut, has often alluded to underlying sociopolitical issues in his work. The use of symbolically charged materials, such as cotton, rope, rags and rust make reference to Civil Rights struggles and the industrialization of modern America<sup>6</sup>.

Examine the materials used in this work carefully:

- Can you identify any objects that you might see in everyday life?
- Where might you find these objects?
- Can you come up with a few words to describe the overall effect that the surface of this work has?
- What about color? How does the color impact the mood of the work?

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<sup>6</sup> <http://sikkemajenkinsco.com/index.php?v=artist&artist=4eecdee08526f>



## DISCUSS:

Working with discarded and burnt materials sourced from scrounging around abandoned buildings, Drew’s “**junkyard aesthetic**” creates densely populated surfaces. Through gridding and layering debris, Drew’s monumental assemblages built from rows of stacked wood reference **minimalism** and **abstract expressionism**.<sup>7</sup> Early on in his career, Drew referenced Jackson Pollock’s painting as significant. Although the artwork’s title lacks descriptors, the surface of his abstract assemblages reinforces an experience that is emotionally charged.

- What effect do you think Drew’s childhood experiences may have had on his work?
- What relationship does the artist have to the materials?
- How does the artist’s choice of found and discarded materials change or alter your perceptions of the work?
- What comment about our environment do you think the artist might be making through the incorporation of such varied found objects?

## DO:

**Relief Posters:** Drew’s wall reliefs don’t fade into the background; they make makes the setting monumental. Formed from large pieces of found objects, Drew’s gridded sculptures map an abstract setting.

Using discarded objects from home or your school, such as recycled bottles, containers, scrap paper and other materials considered “trash,” create a wall relief that simulates and exaggerates the quality of wood found in common objects you encounter. In groups of two to four, come up with a design that replicates a quality or characteristic found in the anatomy of wood. This may be a particular grain, the texture on the surface, or the movement of the lines. Reconfigure the materials onto a large board to create a relief poster that evokes a particular mood.

Consider the color of the overall artwork. Take a step back and reflect on what you can see. a landscape? an aerial view? Discuss with your class the process you used to develop your work.

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<sup>7</sup> <http://leonardodrew.com/PDF/MadisonArtCenter.pdf>



**Alison Elizabeth Taylor**

*Armstrong Congoleum II*, 2012

Wood, veneer, shellac

48 x 66 in. (121.9 x 167.6 cm)

Courtesy of the artist; James Cohan Gallery, New York/Shanghai

## LOOK:

Carefully examine the artwork above.

- What visual elements can you identify?
- Describe the various parts and their quality or condition.
- What patterns, textures and colors can you see? Be specific.
- How does your eye move when examining the artwork?
- How many layers can you observe?
- Does the work have depth? How many dimensions (2D or 3D)?



## THINK ABOUT:

- Consider the composition. How does the internal image relate to the gridded portion of the artwork?
- Why do you think the artist chose an uneven border?
- Where would you imagine this work would be installed?
- How does the artist employ **illusion** in her work?

Utilizing the traditional process of **marquetry**, the art and craft of applying pieces of wood **veneer** to a form, Taylor depicts everyday life around her hometown, Las Vegas. In a series of large and small panels and site-specific pieces, Taylor explores the subject of vandalism that accompanied the collapse of the local housing market: punched-out drywall, stripped wiring, and smashed glass. Using the illusionistic effect of **trompe-l'œil**, a technique producing an optical illusion that the object exists in three dimensions; Taylor painstakingly re-creates the reality of decaying homes. Trained as a painter, Taylor's work evolved from flat pictorials to open scenery, which create narratives of ordinary Americans. With sensitivity to the pain of those foreclosed-upon, Taylor takes the wreckage as an opportunity to redefine her medium.

## DISCUSS:

Taylor documents the abandoned houses that she comes upon, and often needs to break into the homes or climb over fences to get a peek at their interiors. She also works with the wood's naturally occurring patterns.<sup>8</sup> Discuss how Taylor's work explores the connection of wood to the issues of home foreclosures and the concepts of "home."

- What issues is the artist choosing to emphasize in her work?
- How do you think a victim of housing foreclosure might view Taylor's work?
- What emotions come through for you?
- What do you think the impact would be on a person or family losing their home?
- How do you think Taylor's use of wood enhances the meaning of her work? Describe the specific characteristics of wood that lend meaning to the artwork.

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<sup>8</sup> [http://www.nytimes.com/2010/06/04/arts/design/04galleries-3.html?\\_r=0&adxnnl=1&adxnnlx=1361594311-U0TRsHxk4YI+xXhAIBdyJw](http://www.nytimes.com/2010/06/04/arts/design/04galleries-3.html?_r=0&adxnnl=1&adxnnlx=1361594311-U0TRsHxk4YI+xXhAIBdyJw)



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## DO:

Taylor uses illusion techniques to create a false sense of three-dimensions in her work. The layers are physically flattened, but the imagery is realistic, and we perceive the interior of a home exposed, with organic edges and architectural features. Drawing inspiration from Taylor's artwork, create a **trompe-l'œil** setting that depicts an imaginary destination you would like to travel to. What narrative does your interior suggest?

You may use real places you have encountered. Start by listing different surfaces from places you frequently visit. You may find inspiration from a favorite room at home, the texture of brick on your school building, or memorable wallpaper. Think of how you might layer these surfaces to create an interior that looks like you may travel into the picture. Taylor uses a focal point, and patterns surrounding the center.

What are the edges of your layers like? Are they round or jagged? What colors would you choose for this getaway location? Are they warm or cool? What textures would you use? Will you include patterns? Are the lines thick or thin? What does the overall shape look like?



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# **THEME 3: MIXING AND MATCHING**

**FUSING “FOUND” ELEMENTS INTO  
JUXTAPOSING COMPOSITIONS, THIS  
SELECTION OF ARTISTS PLAYS WITH  
INCONGRUOUS COMBINATIONS TO  
CREATE SOMETHING NEW.**



**Ai Weiwei**

*Grapes*, 2008

Qing Dynasty (1644-1911) stools

36 1/4 x 67 11/16 x 60 1/4 in. (92 x 172 x 153 cm)

Courtesy of the Tiroche DeLeon Collection and Art Vantage PCC Limited

## LOOK:

Carefully examine the artwork above.

- What materials is this artwork made of?
- How many parts can you identify?
- Imagine examining this artwork closely, from all angles. How is this sculpture standing up? How are all the pieces kept together?
- Imagine that this sculpture has come to life, what is happening?
- Using your body, mimic the flow from one side of the sculpture to the other. Move to another side of the artwork and try again. Did your movements differ? How does this relate to the form of the artwork?



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## THINK ABOUT:

Ai Weiwei is an internationally recognized dissent artist, curator, architectural designer, cultural and social commentator, and political activist, who works in a range of medium and materials. This assemblage made of wooden stools from the last imperial dynasty of China, the Qing Dynasty of 1644-1911, brings the past and present together.

- Have you seen a group of stools or chairs gathered together before? Where?
- In what ways is this group of stools different from what you've previously seen? How have the objects changed?
- Does the way Weiwei use of these stools change its antiquity?
- How might this assemblage bring together past and present?

## DISCUSS:

As no stranger to political gesturing in his works of art, the provocateur Weiwei creates conceptual art by modifying **readymade** objects. Much like to the antique pottery Weiwei shattered in his 1995 works *Dropping a Han Dynasty Urn*, this cluster of antique furniture demonstrates Weiwei's interests in transforming historical objects in present times.

- How does Weiwei make these historic objects new?
- Think of the cluster of stools, wedged together. Is the overall design functional or practical? Why or why not?
- What happens at the ends of the cluster?
- Does the number of stools change the meaning of this artwork?
- Think about a stool standing alone, or stools arranged in rows. Compare that to the stools represented in this sculpture.
- What do you think the title, *Grapes*, might indicate about the work?



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“I think I’m interested in art because it’s always dealing with new possibilities and always questioning the given condition, trying to find a new way or give a new definition to what we think is already fixed.”<sup>9</sup> – Ai Weiwei

Transcribed

- What does he mean by “trying to find...a new definition to what we think is already fixed”?
- What relationship can you find between this quote and the artwork above?

## DO:

**Transforming the everyday:** How can you take an everyday functional object and eliminate its functionality through the use of repetition, juxtaposition and modification of form?

Working in groups, students will decide on a common functional object to construct. This may be a chair, a lighting fixture, desks, etc. Each student will create a three-dimensional model of the everyday object. There should be several examples of the everyday object to work with. Students will work in groups, to join each common object together to create a unique and non-functional form. Think of the form and function of the original object. How can students change the uses and alter the form to create a new art object. Students’ final assemblage should be free standing, aesthetically pleasing and incorporate repetition and the illusion of movement.

Students will discuss how individuals and groups can create powerful artworks that can impact people and their role in society. How was working in a group to accomplish this artistic challenge different from taking on the challenge alone?

**Materials:** cardboard, popsicle or craft sticks, paper, toothpicks, foil, string, scissors, glue, tape.

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<sup>9</sup> <http://www.pbs.org/art21/files/uploads/pdf/art21-season-six-guide.pdf>

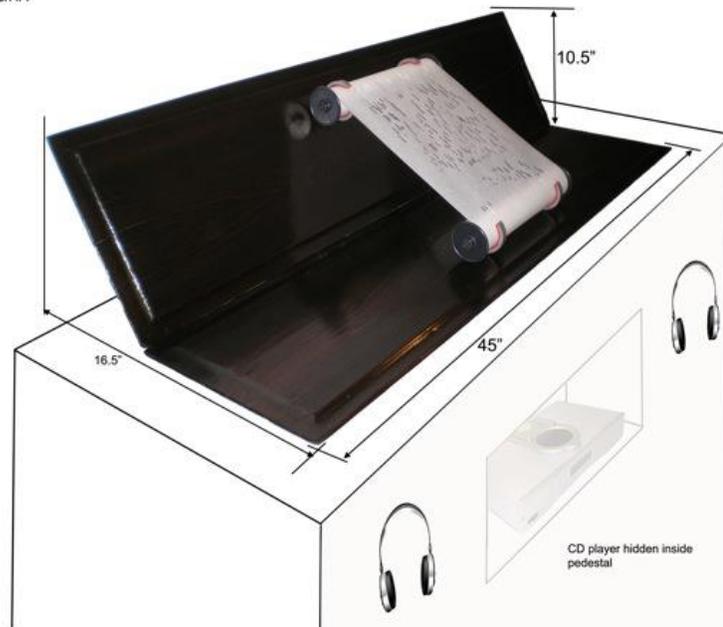


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# **THEME 4: DIGITALLY SPEAKING**

**AS ADVANCEMENTS IN DIGITAL TECHNOLOGY HAVE BECOME MORE INTEGRATED, ARTISTS HAVE GENERATED VAST NEW WORLDS OF POSSIBILITY BY COMBINING THE HAND AND THE COMPUTER.**

María Elena González  
"Skowhegan Birch #1"  
display, 2012



**María Elena González**

*Skowhegan Birch #1 Roll Display, 2012*

Wood, paper roll

10 1/2 x 45 x 16 1/2 in. (26.7 x 114.3 x 41.9 cm)

Courtesy of the artist



## LOOK:

Carefully examine the artwork above.

- What different elements of this artwork can you identify?
- Usually in a museum we focus on visual arts; what are other types of art you can observe in this artwork?
- How do you think you would interact with this artwork?
- What sights and sounds might you experience?
- Why do you think the artist chose these materials?
- Have you seen anything like this? Be specific.

## THINK ABOUT:

González is a Cuban-American artist who explores ideas of memory in her artwork<sup>10</sup>. Building on a desire to unlock the memory embedded in trees, González created a print from the bark of a fallen birch tree she found while at a summer artist colony in Skowhegan, Maine. After, she used a computer to scan in the print. She used the lines and patterns on the bark to represent musical values. That print was then transcribed into musical compositions that could be played on a player piano. The work, therefore, exists as both a sculptural installation and a live performance. The final artwork appears as a video installation in the exhibition, *Against the Grain*, featuring Robert Herr, who presents this tree score on his piano.

- Why might Gonzalez want to explore the idea of memories in trees?
- Are there other elements of nature where you have heard music, rhythm or calming sounds? Explain.
- Describe the texture of a tree that you have observed before. Describe the grain. How did the lines move? Were there patterns in the grain? Can you imagine the lines having rhythm?
- Listen to the music and image you are observing and touching the birch tree that this music was made from. What connections can you make between the music and the tree?
- How do you think this music can serve as a memory-keeper of the tree?

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<sup>10</sup> <http://bombsite.com/issues/82/articles/2525#>



## DISCUSS:

González heard this musical composition for the first time from Robert Herr's player piano and enjoyed the strange new sounds. By handing over the score to Herr, the work underwent yet another transformation through his live performance.

- Based on what you know so far, describe how this work has transformed over time from beginning to end. Where did Gonzalez first begin and end.
- How does González change the way that music is typically made?
- Do you believe Gonzalez was successful in unlocking the memory embedded in trees? Explain.

## DO:

**Memories and Growth: Tree Rings:** Students will study the science of tree rings and how tree rings represent a tree's years of growth, development, damage and history.

Students will create a visual map of significant memories in their lives, memories that have left major impacts on their development and growth. Students will then create their own tree ring growth drawing that represents their visual map. Students should incorporate the idea of tree ring growth by starting in the middle and working outward to depict the layers of memories, both bad and good, that have led up to who they are today.

Students should use symbols, key words, color, pattern, texture and other elements they feel will project the story of their memories and growth.

**Materials:** information on tree ring growth, visual examples of various stages of tree rings, paper, pencils, markers, colored pencils.

## EXTENSION:

Students will continue to observe, listen to and experience various elements of nature while seeking for musical elements. By listening to waves crashing and birds singing, by touching grass and tree bark, and by studying animals, what patterns, rhythms or musical elements can we find? How can these artistic patterns translate to our artistic practice, both in the audio and visual arts?



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# **THEME 5: A FLAIR FOR MATERIALS**

**THESE VISIONARY ARTISTS CELEBRATE  
THE VIRTUOSITY OF WOODWORKING  
AND CRAFTSMANSHIP – PUSHING THE  
BOUNDARIES OF CULTURALLY  
RELEVANT ICONS IN THE ARENAS OF  
FURNITURE AND FINE ART.**



**Martin Puryear**

*A Skeuomorphic Wing Chair, 2012*

Staved and carved pine with maple legs 52 x 36 x 29 in.

Courtesy of the artist

**LOOK:**

Carefully examine and describe the artwork.

- Do you recognize the material? How do you know? Be specific.
- Does the material resemble another type of material?
- If so, then describe what it resembles.
- In what ways is the chair realistic or abstract?
- What aesthetic and emotional response do you have to this object?
- How do you think it would feel to sit in this piece?

## THINK ABOUT:

Puryear created this wingback chair especially for the *Against the Grain* exhibition at the Museum of Arts and Design. Combining a refined craftsmanship and playing on classic design, this artwork walks the delicate line between functional furniture and art object. The title of the piece, *A Skeuomorphic Wing Chair*, refers to the term, **skeuomorph**, which is defined as an object or design on an object created to mimic another material. The term comes from the compounded Greek words skeuos (container or tool) and morphê (shape).

- How does a wood chair carved to mimic a leather one impact the idea of form vs. function?
- What statement about art, craft and design do you think the artist was attempting to make in this work?
- Imagine running your hand along the surface. Describe the texture. Is it hard or soft? How do you know?

## DISCUSS:

Born in Washington, DC, in 1941, Puryear spent his early years studying crafts and learning how to build guitars, furniture and canoes through practical training and instruction<sup>11</sup>. His sculptures play with household and familiar everyday objects, incorporating his own aesthetic and changing the meaning of the original object. For example, in another one of his sculptures, *Ladder for Booker T. Washington* (See image below), Puryear built a spindly, meandering ladder out of jointed ash wood. More than 35 feet tall, the ladder narrows toward the top, creating a distorted perspective that evokes an unattainable or illusionary goal.



Ladder for Booker T. Washington, 1996  
 Ash and maple  
 36' x 22 3/4" x 3" (10.97 m x 57.8 cm x 7.6 cm)  
 Modern Art Museum Fort Worth. Gift of Ruth Carter

<sup>11</sup> <http://www.pbs.org/art21/artists/martin-puryear>



Puryear purposefully plays with the tensions between fine art, craft and design. Despite being adept at all three, Puryear struggles with the perceptions that, “‘Art’ means thought; ‘craft’ means manual work.” He goes on to say, “At bottom, it’s a class issue really... In Japan you’ll never see that kind of snobbery; potters and carpenters are honored there as living national treasures.”<sup>12</sup>

- What do you think of the divide between **craft** and fine art?
- Do you think that people who make furniture are equally revered as those who make paintings? Why or why not?
- What does this say about America’s cultural values?
- Could our society function without craft? Could it function without the fine arts? Explain your reasoning.
- How does the idea of consumption also impact this conversation?

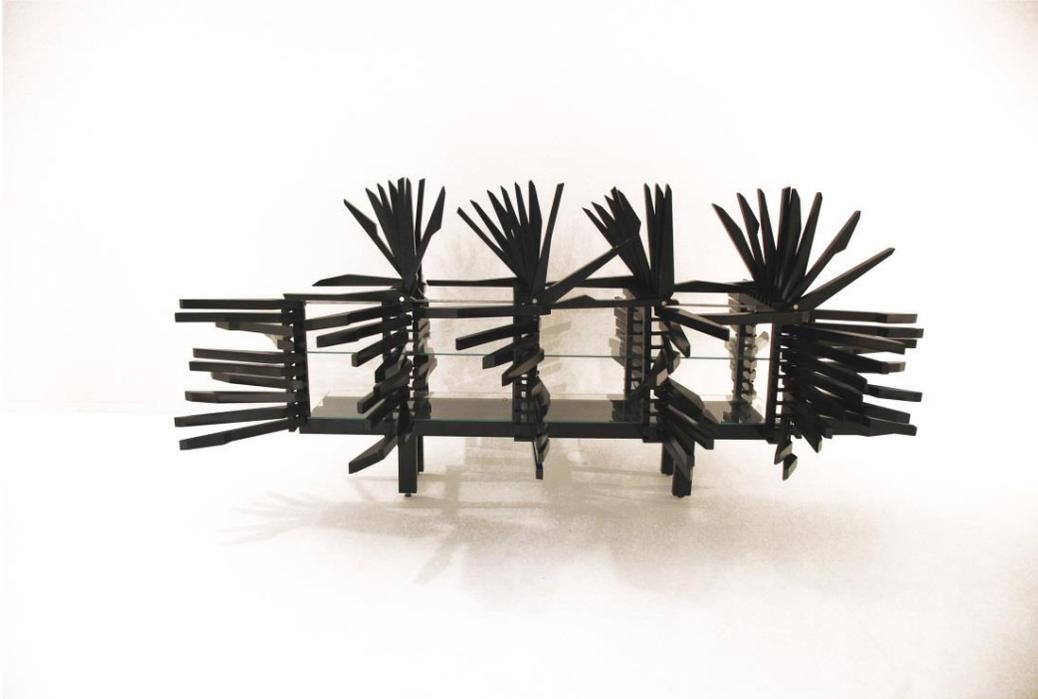
## DO:

**Skeuomorphic Design:** Puryear changes the meaning of everyday objects like a wooden chair by altering the characteristics of the material. As a master craftsman, designer and artist, he manipulates wood, transforming the appearance of the hard surface. He adds soft curves and finishes that mimic another material that is opposite in texture, giving the appearance of soft leather. Puryear’s chair raises the question—does texture influence how an object is used? Drawing inspiration from Puryear’s mimicry, use Styrofoam to sculpt a household object that takes on the texture of another object. For example, imagine a table that feels like a carpet, or a spoon that acts like a brush. Use your creativity to imagine a household object wearing a different surface or skin.

**Materials:** Styrofoam, carving tools, sandpaper

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<sup>12</sup> <http://www.time.com/time/magazine/article/0,9171,1000284,00.html>



**Sebastian Errazuriz**

*Porcupine Cabinet, 2011*

Lacquered wood, steel, glass

20 x 26 3/4 x 63 in. (50.8 x 67.9 x 160 cm)

Courtesy of the artist; Cristina Grajales Gallery, New York

## LOOK:

Carefully examine the artwork above.

- How might you use this object?
- How does the artist use line, shape and form in this object?
- What does the design remind you of?
- Imagine standing in front of this piece, describe your experience using the senses (seeing, touching, and listening).
- How do you think the artist constructed the object?
- What are the various parts?
- Describe the overall shape?
- Describe the surface and the edges.
- How about the sides? Are they smooth?
- Is there repetition?
- Does it resemble something natural or architectural?



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## THINK ABOUT:

Sebastian Errazuriz, also known as Sebastian E, is a Chilean-born artist and designer from an aristocratic family. He moved to New York to attend New York University, taking classes from both designers and painters, feeding his interest in blurring of the lines between art and design. As Errazuriz describes on his website:

*“The Porcupine Cabinet questions the cost-efficient paradigm that cabinets must consist of a box with two front doors, regardless of their design.*

*The Porcupine Cabinet instead proposes a flexible skin in which its interior belongings can be accessed from any angle. Taking inspiration from Japanese samurai armor and porcupine quills [sic]...”<sup>13</sup>*

Errazuriz’s approach to design tackles form and function through exaggeration. He thinks of the potential uses of an object, and then exaggerates it. Errazuriz’s design allows multiple accesses to his cabinet by creating a bounty of small doors or entry points.

- Why do you think Errazuriz created this cabinet with so many doors?
- Think about the imagery that Errazuriz references in his work. How would you categorize the types of things that influenced his creative process?
- Is this object more functional or more about form?

## DISCUSS:

Watch the video for “Porcupine” on Errazuriz’s website:

<http://meetsebastian.com/78904/723091/design-art/porcupine>

- What considerations might you need to think about before putting this cabinet in your house?

## DO:

**Prototyping:** Before designers execute a design in full size, they make models that can help them visualize what the final product will look like. Using simple materials to create a model of a household object that is inspired by a form found in nature (example: a bowl inspired by a sea shell).

**Materials:** cardboard, paper, string, craft sticks, art straws

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<sup>13</sup> <http://meetsebastian.com/78904/723091/design-art/porcupine>



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# **THEME 6: WHIMSIES AND CAPRICES**

**BY EMPLOYING VISUAL PUNS AND QUIRKY USES OF MATERIALS, THESE ARTISTS DESTABILIZE TRADITIONAL WAYS OF UNDERSTANDING HOW WOOD IS USED AND PERFORMS.**



**Moody and Farrell**

*Nelson*, 2012

Oak, leather, silk mix

6 1/2 x 8 11/16 x 11 in. (16.5 x 22 x 28 cm)

Courtesy of Moody & Farrell



**Moody and Farrell**

*Timber!!*, 2012

Oak, Cherry, leather, silk tassel

4 5/16 x 13 3/8 x 13 3/8 in. (11 x 34 x 34 cm)

Courtesy of Moody & Farrell



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## LOOK:

Carefully examine these two artworks above.

- Describe what you see.
- What forms do you recognize?
- What materials can you identify?
- Are there any materials that you are unfamiliar with?
- What function do the objects have?
- Describe the colors and textures.
- Describe the overall shape.
- How would you wear these objects?

## THINK ABOUT:

Moody and Farrell is, in fact, a single artist and hat maker, also called a **milliner**, named Eloise Moody and her deceased grandfather John Farrell - the only enthusiastic hat wearer in her family. Eloise's grandfather was her first inspiration, and his name appears on every hat she makes. Using unusual materials and new takes on classic hat designs, her hats serve as dramatic centerpieces to any person's head.

- Think about what it would feel like to walk around with one of her hats.
- Do you think that hats are an important part of today's dress?
- Who wears hats? How does it change a person's appearance?

## DISCUSS:

The development of hats through time has often reflected historical and cultural changes. For example, Hats UK explains that in the 1900s "most hats were enormous and adorned with flowers, feathers, ribbons and tulle; by the mid-1920s women's hair had become much shorter with the shingle cut and the cloche, which hugged the head like a helmet with a very small brim, had come into fashion. Now, after World War I, there was suddenly a proliferation of styles and materials."<sup>14</sup>

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<sup>14</sup> <http://www.hatsuk.com/hatsuk/hatsukhtml/bible/history.htm>



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- Describe the photos. Where would you find a photograph like this?
- What kind of person would wear these hats?
- For what occasion?
- Discuss how your fashion is impacted by your lifestyle.
- Can fashion design be put on the same level as fine arts in a museum? Explain your answer.

## DO:

### **Haute Couture Hats and Fascinators:**

Moody and Farrell is an avant-garde interpreter of headwear. The works structurally resemble headwear, with a fantastical twist, that adds an element of performance. Although they are theatrical, they still maintain sophistication, with bold colors and simple forms.

Using colorful fabric, paper, patterns, acetate, string and buttons, create a bold hat that makes a statement! What does your design say about personality? What mood do the colors evoke? How and when it is to be worn?

Consider researching the historical development of hat design or hats worn in various cultures. Use these images as inspiration to develop your own creative take.



**Yuya Ushida**

*SOFA\_XXXX*, 2010

Bamboo, stainless steel rings

Chair moment (contracted): 95 x 71 x 40 cm

Sofa moment (expanded): 73 x 184 x 98 cm

Gift of the artist in commemoration of the Design Saves Lives Gala to benefit artists and designers affected by the March 2011 earthquake and tsunami disaster in Japan



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## LOOK:

Carefully examine the artwork above.

- What materials do you think this object is made of?
- How would you describe the durability or strength of this object?
- Do you think that it is meant to be used as furniture?
- How might the artist have constructed this object?
- What are the different parts?
- How do the individual components interact?
- What shapes can you see?
- What tools might the artist have used?
- What skills do you think the artist needed to create this object?
- Compare the photos above. What are the differences or similarities?
- Imagine picking up this object, Do you think that it would be difficult or easy to lift it?

## THINK ABOUT:

Watch Ushida's video: <http://vimeo.com/16445477>

- Think about the methods that Ushida used to create his collapsible sofa design.
- What are some of the ways that the sofa can be used? How many configurations can you count?
- Think about the process of making this sofa.
- Do you think that this was an easy process?
- What do you think were some of the challenges in making his vision come to life?



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## DISCUSS:

“My background is in mechanical engineering and I am still an engineer, not a designer,” says Ushida. As a student at Design Academy Eindhoven, Ushida decided to construct a sofa out of 8,000 bamboo sticks that he drilled holes into and assembled himself. *SOFA\_XXXX* is based on a modular system that draws inspiration from Legos and brick toys.<sup>15</sup>

- What aspects of this design require skills in engineering? How about design?
- Discuss how you would categorize this object. Where would you envision seeing an object like this? Why?
- What are the practical applications of this object from the perspective of an engineer? How about from the perspective of someone living in a small, cramped apartment?
- What are some benefits and issues with this design?
- Do you think this object would be easy or difficult to assemble?

## DO:

**Transformers:** Using a variety of materials (popsicle sticks, pencils, paper, clay, wire) create an object with movable parts. Create a sculpture that can be displayed in more than one way. How can your sculpture transform? How does it change its form or scale? How will you join the individual parts together to form joints? Your sculpture may be a household object, wearable or abstract.

**Materials:** Popsicle sticks, cardboard, paper, wire, toothpicks, pipe cleaners, wire, paper clips

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<sup>15</sup> [http://www.iconeye.com/read-previous-issues/icon-098-%7C-august-2011/xxxx\\_sofa](http://www.iconeye.com/read-previous-issues/icon-098-%7C-august-2011/xxxx_sofa)



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# **THEME 7: POLITICALLY SPEAKING**

**THESE ARTISTS SEE THE POTENTIAL FOR  
WOOD AS A MATERIAL TO CONVEY  
POLITICAL CONTENT.**



**Laura Facey**

*Paddle for the Boat of Souls*, 2010

Lignum vitae

74 x 15 x 6 in. (188 x 38.1 x 15.2 cm)

Collection of CB Facey Foundation



## LOOK:

Carefully examine the artwork above.

- What shapes and forms can you identify?
- If you were to divide this object into different parts, how would you divide it? Describe the parts.
- Describe the flow from one end to the other.
- Use your finger as a pencil in the air to trace the shape of the paddle. Think about the rhythm and flow of your finger as it makes its way across the object.
- How do you think this object was constructed? What process do you think the artist used?
- What materials do you think were used in its construction?
- Does the overall object resemble anything familiar?
- What function, if any, do you think this object has?

## THINK ABOUT:

Best known as the creator of the "Redemption Song", a monument of emancipation from slavery, Facey says her mission is to share her personal experience.<sup>16</sup> Born in Kingston, Jamaica, to a seventh generation Jamaican father and English-American mother, Facey is an award-winning Jamaican sculptor whose art tells a personal story of inner suffering and recovery.

*Paddle for the Boat of Souls* is rich with narrative— as implied by the title. The artwork requires that we, the audience, go on a personal voyage to discover what the paddle could mean.

- Discuss what the paddle represents to you.
- Do you recognize the imagery used on either end of the paddle?
- What might the different components symbolize?
- Imagine that you could paddle to an unknown destination – where do you think this paddle would lead you?
- Think of a social issue that is meaningful to you, from the present day or historical. Is there a singular object that could represent its story? Explain.

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<sup>16</sup> <http://cawmagazine.com/articles/features/artists/feature-artist.php?arID=83>



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## DISCUSS:

Facey gains inspiration from her island surroundings, her heritage, and cultural icons. Often referred to as a “social interpreter,” Facey became well known for her monumental sculptures about emancipation and slavery.

- What do you think the role of “social interpreter” might mean?
- Can you think of other examples of “social interpreters” you have learned about or encountered?
- How is this artist able to communicate her message to society through a single object?
- What importance does the image of the paddle and water have in regards to slavery and understanding her narrative?

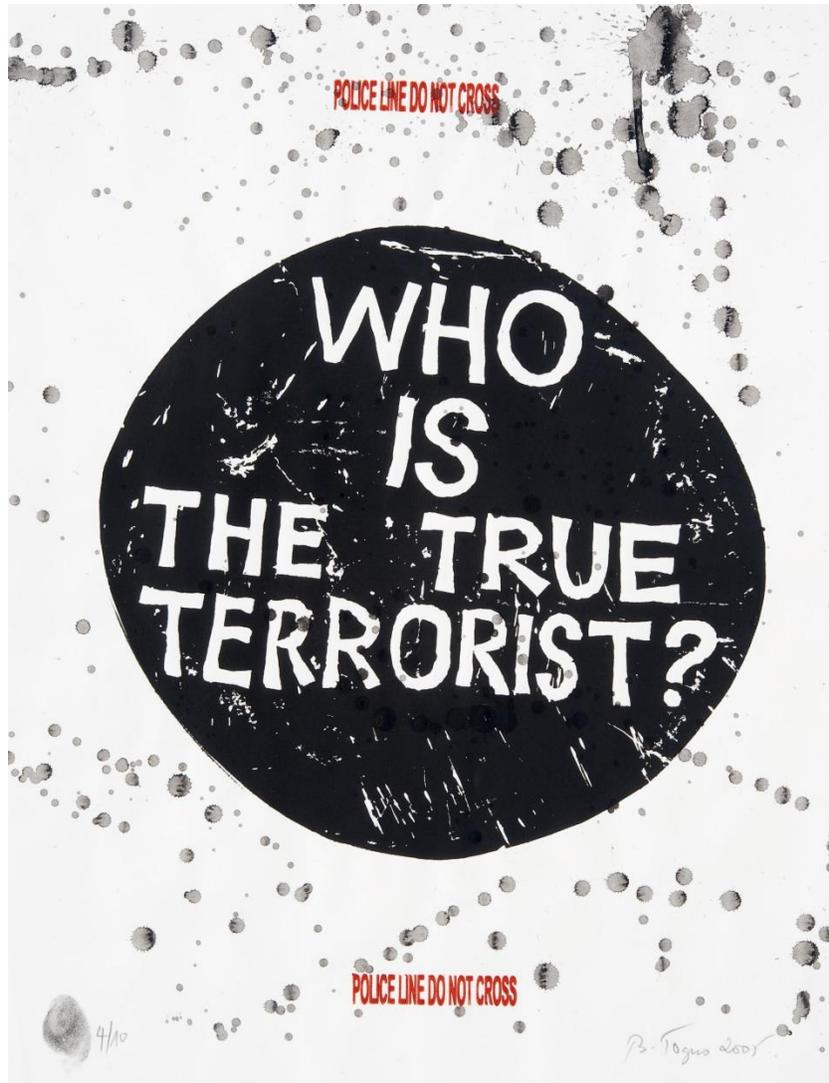
## DO:

**My Personal Narrative:** Students will think about a time in either their lives, or their families’ lives, where they have encountered a struggle. Hard times come upon all families in many shapes and forms; how does your story describe overcoming hardship?

Students will write their story and think of a singular object that embodies the symbolism of their personal narrative. Students will create a three-dimensional reproduction of this object in a way that is artistically unique and personal.

Students will pair a final draft of their writing along with their symbolic object in a final product for sharing.

Materials: paper, clay, craft or Popsicle sticks, paint



**Barthélémy Toguo**

*Who is the true terrorist?*, 2005

Stamping, ink on paper

25 9/16 x 19 11/16 in. (65 x 50 cm)

Courtesy of Galerie Lelong, Paris



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## LOOK:

Carefully examine the artwork above.

- Consider the composition. Is the work balanced? If so, how?
- Describe the font. Is it elegant or rough?
- How do you think this image was made?
- What processes might the artist have used to create it?
- How can you tell?
- Where might you see this type of poster?
- What do you think the artist is trying to say with this sign?

## THINK ABOUT:

Imagine a time when you have felt like a foreigner. It could be a time when you traveled abroad or perhaps a time when you had to attend a new school and meet your classmates for the first time.

- What emotions did you experience during this process?
- How did you overcome feeling like an outsider?

## DISCUSS:

This artwork was created as a relief printed from a large-scale wood sculpture.

“In order to illustrate the difficulties I experienced in embassies, airports and border posts, I decided to create *The New World Climax* (2000), for which I turned the stamps that I had in my passport into gigantic ‘rubber seals’ in heavy, massive wood. I chose sculpture as a medium because I found it appropriate for a first approach to these issues, since the weight, mass, volume and matter illustrated the heavy burden of this obsession.”<sup>17</sup>

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<sup>17</sup> <http://philagrafika.blogspot.com/2009/08/interview-barthelemy-toguo.html>



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- Why did Toguo choose to use wood as his medium?
- How does the scale of the work impact the meaning?
- Discuss what possible issues the artist is raising by creating these monumental wood sculptures from his passport stamps.
- How important do you think it is for the viewer to know the artist's history before approaching this work?
- What new ideas come to mind after reading and digesting his story?

## DO:

**Empowerment Print:** Reflect on an issue that is important to you. This may be a personal conflict or one that is a larger social issue. Begin by freehand writing a list of words associated with this conflict and its resolution. Meditate on how you could resolve that conflict and decide on a single word related to its resolution, such as peace, friendship or strength. Using a linoleum block, create a stamp by transcribing and carving your text. Think about the colors you want to use and what type of mood you want to create. Print your stamp on paper or fabric and keep in mind that you may add a pattern or textures to your stamp.

**Materials:** Linoleum carving block, pencils, tracing paper, fabric or paper for printing, block printing inks.



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## GLOSSARY:

**ABSTRACT EXPRESSIONISM:** a painting movement that began in New York City in the 1940s. Artists created abstract forms that directly related to their bodily movements, focusing on the spontaneity of their expression.

**AESTHETIC:** Having a sense of beauty

**AMORPHIC:** Having no particular shape, lacking definite form

**CRAFT:** An art or trade requiring a specialized skill

**DESIGN:** A work with a specified intention or functionality

**ECOLOGY:** The interdependence of organisms and their environment

**FIGURATIVE:** Representation of a form: an object, human or animal

**FORM:** The shape of an object or person

**FOUND OBJECT:** An object that may not be normally considered art

**FUNCTION:** The purpose for which something is designed

**GRAIN:** The texture produced by the fibers in wood

**HARWOODS:** The hard or compact wood of various trees, such as the oak, cherry, maple or mahogany

**ILLUSION:** Something that deceives by producing a false or misleading impression

**INSTALLATION ART:** Art that is created, constructed or installed on the site where it is shown, often responding directly to a physical location

**IRONY:** Presenting the contradictory or opposite of its literal meaning

**JUNKYARD AESTHETIC:** The beauty of discarded materials



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**JUXTAPOSITION:** The act of putting things side by side for the purpose of comparison or contrast

**LINEAR:** The characteristics of a work or art in which forms and rhythms are defined in terms of line

**MAQUETTE:** A small model or study in three dimensions

**MARQUETRY:** Inlaid work of variously colored woods or other materials

**MILLINER:** A person who makes, designs, or sells hats for women

**MIMICRY:** The close external resemblance of one thing to another through the use of illusion

**MODULAR:** Comprised of standardized units or sections

**NARRATIVE:** A story or account of events or experiences whether true or fictitious

**NATIVE WOODS:** Wood from tree species that have been present in a particular area continuously for an extended period of time

**NATURAL:** Things in their state closest to the way they are found in nature

**PEQUI:** A large tree with edible fruit that is native to Brazil

**PARABOLA:** The curve formed by the set of points in a plane

**POSTMODERNISM:** A movement in art that rejects the dogma and practices of modernism and embraces such things as, parody, pastiche, whimsy, assemblage, bricolage, ornamentation and the culturally specific.

**READYMADE: RECYCLE:** To re-adapt used or waste materials

**RECLAIMED TREES:** Fallen or discarded trees

**RECYCLE:** To readapt used or waste materials

**REPETITION:** To repeat or reproduce



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**SCULPTURE:** The art of producing a three-dimensional piece of art

**SITE-SPECIFIC:** Of or pertaining to a particular location

**SKEUOMORPH:** An ornament or design meant to imitate another material or technique

**SURREALISM:** an art and literary movement during the 20<sup>th</sup> century. Artists sought to represent the subconscious through the creation of fanciful imagery and a juxtaposition of unrelated ideas.

**SUSTAINABILITY:** Supporting long-term ecological balance by not being harmful to the environment

**TROMPE-L'ŒIL:** A technique utilizing realistic imagery in order to create the optical illusion that the depicted objects exist in three dimensions

**veneer:** A thin layer of wood or other material for facing and inlaying

**VISUAL METAPHOR:** The representation of a person, place, thing or idea by way of a visual image

**WOODWORKING:** The art or process of working with wood



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## **WEBOGRAPHY:**

### **WOODCUTS: ALEXANDRE ARRCHEA**

<http://madmuseum.org/video/woodcuts-alexandre-arrechea>

### **LEONARDO DREW:**

<http://sikkemajenkinsco.com/index.php?v=artist&artist=4eecdee08526f>

### **WOODCUTS: LEONARDO DREW**

<http://madmuseum.org/video/woodcuts-leonardo-drew>

### **SEBASTIAN ERRAZURIZ**

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