



THE ART TRUCK

This guide is designed to prepare your students for a meaningful Art Truck experience. A basic understanding of the artists and key concepts addressed in their artwork prior to the Art Truck's visit will heighten your students' enthusiasm and greatly enhance their appreciation of this unique opportunity.

Included in this guide is an introduction to this year's Art Truck exhibit, **whereABOUTS**, by artists **Jaime Salvador Castillo** and **Michael Anthony García**, as well as four lesson plans that will help you reinforce important ideas in the classroom before and after your Art Truck visit. Three of the lesson plans can be easily adapted for students in grades K-12, while the final lesson is most appropriate for students in grades 7-12.

In the Fall of 2017, join us in UMOCA's Ed. Space gallery for a special exhibition of all student artwork inspired and collected by *whereABOUTS*.

Ask Your Students:

- What are the advantages of displaying artwork in a mobile exhibition?
- How can art help create community?
- How do place, culture and community influence identity?
- How does the mapping of places and experiences help us understand and express who we are?

INTRODUCTION

Q&A: INSTALLATION ART

The space in which we view a work of art can influence the way we understand it. Normally, artwork is viewed in a museum setting. Here the context has changed. Rather than traveling to a gallery to see artworks, the gallery has the ability to travel to you. This section will help your students understand the nature of installation art in the context of this year's Art Truck installation, *whereABOUTS*.

How is viewing art in a truck different from visiting a museum? Does it change the way you see and understand the art?

Q What is installation art?

A Installation art is created specifically for one location and is intended to transform perceptions of the space in which it is located. In the case of *whereABOUTS*, the installation reflects and informs perceptions of the communities to which the Art Truck travels.

Q How is the installation experience different from the traditional art museum experience?

A The visitor cannot view the same work at a later time in a different location. Once the installation is taken down, it will never again be re-constructed in exactly the same way. Installations are site specific; that is, they are conceived and created for a specific space. Another exhibition space would require the artist to re-think the materials, configuration, and even the message of the installation.

Unlike more traditional displays, installation art is meant to immerse the viewer in a transformed environment. However, installations can vary widely in the experience they present. For example, you may encounter a multitude of visual stimuli into a fictional world, or the experience may be much subtler in its change to a particular environment. You may be asked to participate, or just observe. Installations can include an array of materials from found objects to new media, including video or sound. Often, experiences of installation art are focused on the viewer's interpretation of the experience, rather than solely on the artist's intention or materials.

In *whereABOUTS*, the viewer is asked to think deeply about relationships between community, environment and

identity. Upon entering the Art Truck, viewers are surrounded on all sides by maps of different areas throughout Utah. Viewers learn about mapping as a way to understand and express relationships between identity and place. Then, they explore their own communities through creative map-making and add their maps to the installation. By creating an opportunity for visitors to share their artworks with each other, the installation facilitates a larger discussion about place and promotes understanding and connection between diverse populations.

Q Where do artists obtain their materials?

A Contemporary installation artists utilize a wide variety of materials depending on their concept. These can include fabricated objects, recycled materials, or (as in the case of this installation) altered images sourced from websites like Google Maps. The artist may collect, create or purchase these materials. Keep in mind that an artist's materials often help communicate meaning. By working with existing geographic information in the form of online maps of the Art Truck's travel route, Castillo and García are able to create a familiar visual framework onto which visitors can incorporate their own knowledge as an essential component of the installation.

Q Do artists know exactly what their installations are going to look like before they arrive at the exhibition site?

A They usually have a general idea, but often the pieces evolve as the artist begins to work within the actual exhibition space. The nature of the space itself will prompt changes and revisions

in the artist's original idea. Other considerations that may impact the final result include safety, cost and meeting deadlines.

Q Do installation artists assemble their work by themselves, or do they have assistance?

A Installations are sometimes so multifaceted and complex that they require a fabrication team to assist the artist. For this installation, museum staff assisted the artists by obtaining physical materials and installing the imagery according to the artists' directions.

Q Should an installation be perceived as one artwork or many?

A It depends on the installation. In the case of *whereABOUTS*, the inside and outside of the truck work in conjunction with one another to communicate distinct but related aspects of the artists' concept.

Q What happens to the installation art after the exhibition is over?

A Unlike traditional works of art, installations are disassembled when their time is done. Materials are thrown away, recycled, or re-used in future installations.



INTRODUCTION

ABOUT THE ARTISTS

MICHAEL ANTHONY GARCÍA

Born in El Paso but raised in Austin, Michael Anthony García earned his BFA from Austin College in 1996. A multidisciplinary artist, García focuses predominantly on found-object sculpture, installation, and performance art. García has also worked extensively as an independent curator, co-founding the powerhouse art collective Los Outsiders and curating many large-scale exhibitions for both local and international artists. When discussing the 2015 Los Outsiders exhibition *Gently Fried*, García commentates, “We wanted to speak about ideas and issues that we saw encroaching on our community in Austin. We were thinking about gentrification, livability, cost of living, a rapidly vanishing community of color, opportunities for visual artists, and the city’s unprecedented and rapid growth.”¹ A passionate creator, García has won multiple awards for both his curatorial and sculptural work.



LINKS

Michael Anthony Garcia
www.mrmichaelme.com

Jaime Salvador Castillo
salvadorcastillo.wordpress.com
eyesgotit.wordpress.com

Los Outsiders
www.losoutsiders.org

¹ **RE:SCULPT**
blog.sculpture.org/2015/11/18/los-outsiders

JAIME SALVADOR CASTILLO

Jaime Salvador Castillo is an independent curator and the current Arts Commissioner of District 2 for the City of Austin. In 2005, he received his BFA in Studio Art from the University of Texas at Austin. A committed arts professional, Castillo has sat on the City of Austin’s Art in Public Places Panel since 2009 and served as Chair from 2014–2015. He was the Chair of the Curatorial Board for Generous Art from 2014–2015, a founding member of Los Outsiders art collective until 2015, the portfolio advisor for “Young Artists @ Arthouse,” and a contributing arts writer for The Austin Chronicle. Castillo has organized public discussions and curated local, regional and national artists in exhibitions. Castillo’s current project, *Eyes Got It*, is an open art competition offering critical reviews and exhibition opportunities.



LOS OUTSIDERS

Castillo and García often collaborate, such as their work in the award-winning artistic and curatorial collective Los Outsiders. Formed in 2007, the collective seeks to engage with the community as well as develop creative platforms and artistic dialog for local, national, and international artists. Although Castillo has since left the collective, Los Outsiders continues to create opportunities for public engagement and creative place-making with video-podcasts, performances, symposiums and exhibitions.

INTRODUCTION

THE ARTISTIC PROCESS

The following discussion will help your students understand that the artistic process – which often includes creative thinking, research, experimentation, collaboration, choice of materials, and manipulation of materials – can be as important and meaningful as the completed work.

INFLUENCES

Contemporary life offers artists a never-ending source of ideas and processes that are open for sampling, recycling and exchange. Castillo and García are heavily influenced by the rapid social and economic change of Austin, TX that has particularly impacted the diverse minority communities of East Austin. Through individual and collaborative projects, namely the 2015 Los Outsiders *Gently Fried* exhibition, they speak out in creative ways against the cultural destruction caused by gentrification. Additional inspiration comes from other contemporary artists, such as Margarita Cabrera (www.margaritacabrera.com), whose community projects tackle socio-political issues and insert the individual within the context of a larger society.

As they planned *whereABOUTS*, Castillo and García tapped into their passion for creative representations of important issues facing people and places. As artists who reside outside of Utah, they designed an installation that would encourage contributions from Art Truck visitors in order to form a collective visual exploration of community.

-How are community-building and art-making intertwined?

COLLABORATION

Castillo and García have worked together over many years, focusing on using art to activate communities. Sometimes this takes the form of engaging fellow artists to connect outside of their comfort zones in new creative ways. Other times, the artists catalyze a political discussion with the community at-large through traditional artistic programming.

Brainstorming and open communication are at the heart of Castillo and García's collaborative practice. With trust and respect for each other's processes and instincts, they are comfortable sharing and rejecting each other's ideas to build towards the completed project. The artists' collaborations stem organically from the unique dynamic of working as a team.

-What role does collaboration play in the artists' creative process?

-How are visitors also engaged as artistic collaborators in whereABOUTS?

MATERIALS

Just as a poet carefully chooses words to create meaning, an artist carefully chooses materials to convey ideas. In order to foster public discussion of the issues impacting each community the truck would visit, Castillo and García developed a grid system of maps mounted on lightweight board so that many different areas could be included. As new maps created by visitors are added to the walls, previous contributions are removed and saved for later exhibition, generating a constantly changing agglomeration of various places.

-How do these materials fit into the artists' ideas about engaging a community? How would their artwork be different if they had chosen a different system for mapping a wide range of locations?

DISCUSSION TOPIC

A map's borders help us understand the landscape by delineating its features, but these same borders create problematic divisions and categorizations.

In a similar way, people create boundaries and labels to describe and understand identity. However, the complexity of identity can not be summed up in simple terms. Labels too easily become stereotypes – oversimplified and untrue ideas about all people who share a particular characteristic, such as race or gender.

What is identity? What are stereotypes? Why are stereotypes harmful? What does diversity mean?

Consider the reciprocal relationship in which art both reflects and influences culture. Art provides a way for people to create social change, develop a sense of self, communicate values and emotions, and bear witness to experiences. Art-making is not only an individual expression of self, but also a collective energy that brings about critical conversation and societal growth.

What is culture?

How do factors like culture, community and family contribute to identity?

What makes a community? How does art contribute to the foundation of a community?

What is the relationship between art, culture and identity in your own life?

LESSON 1

DOUBLE-SIDED SELFIE MAPS GRADES K-12

INTENTIONS

Students will explore identity through self-portraiture, mapping and reflection.

BACKDROP

Culture. Environment. Family. These are just a few of the factors that powerfully influence one's identity. Considering that individuals experience influential social factors in unique ways, many artists draw from their personal histories and experiences as the basis for their self-expression.

In contemporary art, mapping is a method of representing an area or system of information. A map can be a helpful tool for artists to understand and explain themselves and the world around them. Identity maps help us discover, communicate and interpret our own selves. For example, Thai artist Rikrit Tiravanija created a stretched-out *Map of the Land of Feeling*¹ that, instead of mapping geographic locations, uses documents and abstract drawings to describe personal history and perspectives. Grayson Perry's etching, *Map of an Englishman*², depicts personal behaviors and psychological states in the style of centuries-old cartography.

CONVERSATIONS

-What is identity? What words do you use to describe yourself? Which of these words are the most important aspects of your identity?

-What makes individuals similar? What makes them different? How might you learn from someone who is different from you?

-What is a map? How can mapping be used to represent intangible or invisible information like what makes you, you?

ACTIVITY

Using a mirror or a selfie taken on their phone, have each student draw a basic contour line (outline) self-portrait on a blank piece of cardstock, using lines to define the shape of their head, eyes, nose, mouth and other major features. The portrait should fill approximately the whole page, and can be colored in with colored pencils. Instruct your students to cut out their self-portraits along the outermost edge of the silhouettes, and then flip the cardstock over. On the back of the cut-out self-portrait, students will map their identity.

Discuss characteristics of traditional geographic maps, including the compass rose, cardinal directions, physical and human-made features, key or legend, grid system and use of symbols. Explain that they will borrow map characteristics in order to visually represent themselves, making an identity map will fill the entire silhouette. For example, an area defined by boundaries might be labeled “musician” or “funny” instead of representing a state or nation. Students should brainstorm aspects of their identity before beginning. Considerations include: personal interests and hobbies, personality traits, or social categories like ethnicity, gender, national origin and ability.

Have your students carefully think about where they place their identity features on the page. Encourage students to use the size of areas or labels to emphasize relative importance; characteristics that are more important to them should be larger than less important terms. Color can be used to represent themes throughout the map. *In what other ways can mapping tools be used to represent aspects of identity?*

Have students share and discuss their portrait maps in groups. *What similarities do they find? What differences? What are some of the most and least common themes? What did you learn about your classmates from studying their identity maps?*

MATERIALS

Small Mirrors or Smartphones

Cardstock or Heavy Paper

Pencils, Colored Pencils

Scissors

LINKS

¹Rikrit Tiravanija

www.moma.org/learn/moma_learning/rirkrit-tiravanija-untitled-2008-2011-the-map-of-the-land-of-feeling-i-iii-2008-2011

²Grayson Perry

www.moma.org/learn/moma_learning/grayson-perry-map-of-an-englishman-2004



From Map of an Englishman

LESSON 2

HOMETOWN COLLAGES GRADES K-12

INTENTIONS

Students will investigate their own communities and environments by creating collages in a variety of media that illustrate geographic and personal perspectives.

BACKDROP

Contemporary artists use innovative ways to communicate notions of place through mapping. For instance, in *The World Map A*¹, Hang Hao rearranges and splices real geographic maps to make political statements about the effects of colonialism and imperialism. *The Opte Project*², by artist Barrett Lyon, is a stunning mapping of the Internet that illustrates a new kind of virtual, global community made up of the rapid exchange of people's ideas.

As Los Outsiders collaborators, Castillo and García put community mapping into practice in a work for the public art project, *Drawing Lines*. Named */PERSON/PLACE/THING/*³, they traveled by public transportation and took photographs of the diverse people, places, and things along the routes, ultimately creating a photographic collage of one district in Austin, Texas. This work visualizes human elements within a geographic area in a way that could not be done with a traditional map.

CONVERSATIONS

- How do location, environment and community influence your identity?
- How does your personal experience of where you live compare to how others might experience the same place?
- How might this personal understanding of place be represented as an altered map or collage?

ACTIVITY

Collect a number of collage materials. This activity is stronger if students have had an opportunity to take and print their own photographs of places in their community (or other places they have travelled) that are important to them.

Give your students printed Google Map images of the neighborhood in which they live. Older students can consider choosing separate locations and collaging the maps together before moving on to the next stage of the activity. On the map, students should pick four to five locations or landmarks that are important to them and mark them. Important landmarks that students can include in their collage might be: home, school, activities, locations of childhood memories, local icons, or other favorite places.

Beginning with these most significant landmarks, students will collage images onto the maps in a way that illustrates their individual perspective and experience of their neighborhood. Students can manipulate their collage materials by cutting, before choosing where and how to place them on the map. In addition to incorporating their personal photographs reflecting these places, further imagery can be added in the form of symbolic images found in magazines or online. For example, a picture of a favorite meal could be placed at the location of a nearby restaurant, or a skating rink could be marked by a picture of ice skates. Encourage students to continue to fill empty spaces on their map as they work in order to indicate where they spend time in their community, as well as to visualize how they understand the place from an individual perspective. Collages can retain parts of the geographic structure of the original map, or become fully abstracted.

When finished, a short writing exercise describing the meaning behind each location and the relationships between the images will allow students to share the stories behind their artwork.

MATERIALS

Collage Materials: Magazines, Newspapers, Printed Images, Photos Taken by Students, etc.

Google Map Images of Students' Neighborhood, Printed on Heavy Paper

Colored Pencils, Markers

Scissors

Glue

LINKS

¹Hang Hao

www.moma.org/learn/moma_learning/hong-hao-the-world-map-a-2000

²The Opte Project

www.opte.org

³*/PERSON/PLACE/THING/*

losoutsiders.tumblr.com

www.drawinglinesaustin.com



LESSON 3

MIGRATION: GLOBAL COMMUNITIES GRADES K-12

INTENTIONS

Students explore the intersection of community and identity on a global scale by collaboratively mapping the movement of themselves, their families and their ancestors.

BACKDROP

The world as we know it grows more interconnected with each passing day. Consider the histories, traditions, values and experiences that both separate and connect us together. By sharing stories about how people move around the globe, we can attempt to break the boundaries of maps and reveal borders as arbitrary dividing lines between communities. By understanding how identity and place – as well as journeys between places – are intricately intertwined, we can better understand the diversity of dynamic individuals.

Contemporary artists envision interactions between people and borders through creative visual mapping. Iana Quesnell renders her travel route on public transportation from her home in Tijuana, Mexico to the U.S. in *Triptych: Migration Path*¹ by including differing amounts of detail. Alighiero Boetti² commissioned a series of embroidered maps that show changes in countries' borders over time, supporting the idea of a universal humanity. In *Map of America*³, Juan Downey illustrates South America as a colorful continent, altogether devoid of national borders.

CONVERSATIONS

-In what ways do you move from place to place? How do you move about your local community on a daily basis? Have you lived or traveled in other states or countries?

-What is migration? In what ways have your family and/or ancestors moved from place to place? How does your understanding of family history and heritage influence your identity?

-What kinds of diversity exist in your community? How do different national origins, ethnicities and cultures influence your community?

ACTIVITY

Display a world map and discuss the idea of national borders. As a class, brainstorm reasons people might remain within borders as well as move across boundaries. Ask your students to think about different types of movement, which may include: going to school each morning, a road trip, moving to a new neighborhood, immigrating to a different country, and more.

Provide students with world map worksheets for brainstorming and practice. Students should use colored pencils to color in the areas of the map where they, their families, and/or their ancestors have lived. Using a ruler, students should then connect these countries with straight lines, indicating a journey from one place to the next. Lines indicating their own movement should be continuous, and branches off of this central line can represent family or ancestors.

To create the collaborative map that will reflect the journeys of all students in the class, tape a large sheet of butcher paper to a wall and project the world map image onto it. Students (if age permits – otherwise, a teacher) can use black markers to outline only the countries that are colored in on their individual maps; once a country has been outlined, it does not need to be re-drawn. After these most relevant countries are indicated, create a key that designates a different color (or combination of colors) for each student. Student should take turns using their assigned marker(s) and a yard stick to recreate the line web from their worksheet.

How is this collaborative journey map different from the individual maps? What have you learned about the ways our class community is connected to communities around the world? How might including cities or state borders reflect even more accurate ideas of moving from place to place?

MATERIALS

World: Countries Outline Map
Worksheets: www.eduplace.com/ss/maps/world.html

Colored Pencils

Rulers

Butcher Paper, Tape

Projector

Markers

Yard Stick

LINKS

¹Iana Quesnell

www.mcasd.org/artists/iana-quesnell

²Alighiero Boetti

www.moma.org/learn/moma_learning/alighiero-boetti-map-of-the-world-1989

³Juan Downey

www.moma.org/learn/moma_learning/juan-downey-map-of-america-1975

EXTENSION

Complete this activity in conjunction with a discussion on stereotypes and culture (see the Discussion Topic on Page 4).

LESSON 4

COMMUNITY AND ENVIRONMENT GRADES 7-12

INTENTIONS

Students will explore how community and environment are interconnected by creating a recycled-material sculpture that represents a complex environmental issue in Utah.

BACKDROP

The vitality of all communities is intertwined with local and global environmental health. Contemporary sculptors use physical materials to explore various relationships between humans and our environments. In light of the increasing political visibility of climate change, Olafur Eliasson's *Your waste of time* is an installation of glacial ice blocks that attempts to make tangible the abstract concept of time. Tara Donovan transforms manufactured objects like plastic cups into massive gallery environments. Michael Anthony García incorporates found objects – such as clothing items and furniture – into his sculpture and installation artworks. These repurposed everyday items recall the individuals who might have once worn or used them, while piecing them together to create socially relevant relationships.

CONVERSATIONS

- What is environment? How would you describe the environment where you live?
- In what ways do humans interact with and change their environment?
- Do real world divisions between natural and built environment exist? Why might thinking of “city” and “nature” as separate spaces be problematic?
- What environmental challenges exist in your community? Who do these issues impact?
- What materials can you recycle in your community? In what other ways can you help improve the health of your community?

ACTIVITY

Divide students into small groups. Before working with materials, students should research an environmental topic specific to Utah. Examples include: air pollution, land use, access to quality water, energy, industry, waste, population growth or transportation. Have your students focus on a specific instance of “how” and “who” – what is happening and what communities are affected? As students refine their ideas, they should also collect multiples of a recycled or repurposed material that relates to their concept, such as plastic bottles, paper bags, bicycle tubes, or straws. The more material, the better!

Discuss the concept of composition in three-dimensional artworks. *How will they arrange the materials? How can the repetition of identical parts create an interesting whole? How does composition establish visual relationships that guide understanding? How does the viewer relate to the composition?* Ask your students to consider their sculpture from all angles.

Instruct your students to use their materials to create a three-dimensional composition that presents a connection between the “who” and “how” of their environmental concept. For example, because children are at greater health risk during winter inversions and vehicles produce a significant portion of fine particulate pollution, students could use car fresheners or dust masks to explore a connection between young people and healthy air. *What clues does your sculpture give the viewer to help them understand who is affected and how? How does your sculpture show interconnection between humans and environment?*

Upon completion, each group should give a five-minute presentation, describing their art-making process and assessing how their sculpture explores a connection between community and environment. Have the artists' peers ask each group a minimum of two questions about their work.

MATERIALS

Computers, Smartphones or Library Access for Research

Collected Multiples of Recyclable/Repurposed Materials (Plastic Bottles, Cardboard Boxes, Old Newspapers, etc.)

Scissors, Glue, Tape and Other Classroom Sculpture Supplies

LINKS

Olafur Eliasson

olafureliasson.net/archive/artwork/WEK100564/your-waste-of-time

Tara Donovan

www.pacegallery.com/artists/111/tara-donovan

Michael Anthony Garcia

www.mrmichaelme.com



From Tara Donovan's *Untitled (Styrofoam Cups)*

RESOURCES

CONTRIBUTE TO *whereABOUTS...* ALL YEAR LONG!

Students and families can continue to contribute to the project as they explore the people and places in their communities. Share photographs of your community and other artwork on social media (Facebook, Twitter, Instagram) and tag **#whereabouts #arttruck #utahmoca**, or email images to: **madeline.savarese@utahmoca.org**. These collected artworks will be digitally displayed throughout the year at **www.storify.com/utahmoca/whereabouts**, as well as included in the community *whereABOUTS* exhibition at UMOCA in Fall 2017.

UTAH STATE OFFICE OF EDUCATION CORE CURRICULUM

Visual Arts – Grades 3-6

Core Standard 2,
Objective 1

- Analyze and reflect on works of art by their elements (line, shape, color, form, texture, space, and value) and principles (e.g., balance, emphasis, and pattern).

Core Standard 3,
Objectives 1 and 2

- Explore possible content and purposes in significant works of art.
- Discuss, evaluate, and choose symbols, ideas, subject matter, meanings, and purposes for artworks.

Core Standard 4,
Objective 3

- Recognize the connection of visual art to all learning.

Secondary Fine Arts – Visual Arts; Art History and Criticism

Core Standard 1 Visual Arts
– Making,
Objectives 1 and 2

- Understand techniques and processes in a variety of media.
- Explore how works of art are organized using art elements and principles.

Core Standard 2 Visual
Arts – Perceiving,
Objectives 1 and 2

- Critique works of art.
- Evaluate works of art.

Core Standard 3 Visual
Arts – Expressing,
Objective 1

- Perceive content in works of art.

Core Standard 4 Visual
Arts – Contextualizing,
Objectives 1, 2 and 3

- Align works of art according to history, geography, and personal experience.
- Synthesize visual art with other educational subjects.
- Evaluate the impact of visual art on life outside school.

HOW TO SCHEDULE A VISIT

The Utah Museum of Contemporary Art provides the Art Truck free-of-charge for a wide variety of educational and charitable purposes. To schedule an Art Truck visit, please contact **madeline.savarese@utahmoca.org**.

