



All the Art, Winter 2015 Educators' Guide

Dear Educator,

Please consider using *All the Art* in your classroom. Content found in *All the Art* corresponds with educational benchmarks listed by the National Standards for Arts Education:

*** Content & Achievement Standard: Grade 9-12 Visual Arts Standard 4
Understanding the visual arts in relation to history and cultures**

In our *All the Art, Winter 2015* issue, John Blair reviews an exhibition of photography by Swiss photojournalist Kristian Skeie Rwanda at the May Gallery at Webster University *Life After Genocide: Rwanda and Srebrenica in Bosnia Herzegovina*.

Between April and July of 1994, an estimated 500,000 to 100,000 Rwandans were killed during the Rwandan Civil War between the Tutsi and Hutu people. The dead constituted as much as 70% of the Tutsi total population. The Tutsi genocide began with conflict in 1990 between the Hutu-led government and Tutsi refugees fleeing Hutu violence in Uganda. The United Nations (UN) and specific countries such as the United States, the United Kingdom, Belgium and France were criticized for their passivity during the conflict.

In 1995, more than 8,000 Bosnian Muslims in Srebrenica were killed by Christian Bosnian Serb forces in an “ethnic cleansing campaign.” The refugees St. Louis welcomed made our city home to the largest Bosnian community outside of Bosnia. For more information about our St. Louis Bosnian community you can access the history/archive project online at www.stlbosnians.com.

Contributor Rich Vagen offers a review of Salma Arastu’s *Painting Prayers* exhibition at Saint Louis University’s Museum of Contemporary Religious Art. Arastu converted to Islam though she grew up in a Hindu family. While living in Iran and Kuwait, she began to blend Arabic calligraphy with Abstract Expressionism and Color Field painting. Her paintings use passages from the Quran, texts by 13th-century Persian poet Mevlana Jalaluddin Rumi and 16th-century Hindu saint and mystic poetess Meera Bai.

In this issue, Amy Reidel reviews an art exhibition at the Urban League’s Vaughn Center recognizing the 10th anniversary of the devastation incurred in New Orleans by Hurricane Katrina. The storm surge caused more than 50 breaches in drainage canal and navigational canal levees and floodwalls throughout the city of New Orleans, including the 17th Street Canal levee, the Industrial Canal levee, and the London Avenue Canal floodwall. The failures of those structures are considered the worst engineering disaster in the history of the United States. Though between 80 and 90 percent of the city residents were evacuated, many remained in the city, to be housed in the Louisiana Superdome.

*** Content & Achievement Standard: Grade 9-12 Visual Arts Standard 5**

Reflecting upon and assessing the characteristics and merits of their work and the work of others

Gallery director Philip Slein and art assessor Dana Gray discuss the practical economics of selling art. Artist Chelsea Ritter-Soronen defends the use of corporate commissions by artists. Thomas Park and Megan Rieke write about the pleasure of creative careers with or without financial reward. The value of art is multifarious. There is commercial value of art objects as a commodity, but visual art venues also impact our local economies by enhancing the importance of our communities, city and region as anchors that provide stability, memory, employment and a forum for exchanging ideas.

*** Content & Achievement Standard: Grade 9-12 Visual Arts Standard 6**

Making connections between visual arts and other disciplines

Visual artists often report on the condition of our region in their art production. Sarah Weinman's discussion of Mark Appling Fisher's photography as a "Lens on Midwest Economies" offers a visual analysis of the once vibrant, now desolate small towns of rural Missouri and Illinois, as does the artwork of Carrie Gillen, Kiarra Lynn Smith and Zack Smithey in the spread titled "Art About Money."

Your students are welcome to submit their own writing to *All the Art*. We are looking for varied perspectives and voices and will happily work with developing art writers. Our editorial team will assist a student contributor each season as they work to write strong reviews, essays, interviews or provide commentary documenting the rich production of art in our region. Students whose first language is not English are welcome to contribute in their first language as they develop their individual approaches to communicating about local art, artists and art events with eloquence and precision.

www.AlltheArtStL.com

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