



## *All the Art, Fall 2016* 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, Fall 2016* issue, John Blair reviews a video exhibition by Yvonne Osei at the recently shuttered Bruno David Gallery, *Africa Clothe Me Bare*. Osei examines depictions of unclothed women in the European art historical cannon. She draws new attention to sculptures she encounters in public places by dressing the nude figures in cloth that mimics traditional African fabrics. (p4)

Contributor Roman Beuc tells an art historical story of Harriet Hosmer's sculpted Beatrice Cenci, on view at the Saint Louis Mercantile Library on the University of Missouri St. Louis campus. The sculptor's life and the tragic death of her subject provide insight into the lives of women and the cultural expression of their experiences. Both Cenci's and Hosmer's stories reveal the continuity over time of women's struggle for equity – in one case equity of justice and in the other equity of access. (p17)

DJ Darian Wigfall recalls his experience participating in R3CLAMATION, an on-going multi-disciplinary collaborative arts project. Visual artist Basil Kincaid uses an inherited tradition of quilt making made from gifted materials that signify home and times past to dress conceptual dancer Audrey Simes and performer Shea Brown. This historical truth-telling and project takes shape as a series of performances of invented ritual and spoken word poetry – by Eric Prospect White. It is an act of reverential display and historical involvement that, through its enactment, an examination and celebration of black experience into the streets where it is performed. (p21-22)

Artist Solomon Thurman uses his paintings and his and partner/wife Patricia Thurman's downtown St. Louis 10<sup>th</sup> Street Gallery to document our African American history. The Thurmans use their gallery to draw a cross-section of regional residents into conversation and activity around subjects of race and social health. (p18)

### **\* 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**

Group exhibitions at the Philip Slein Gallery, the Sheldon's Bellwether Gallery and the Atrium Gallery present varied but related art works that reflect upon each other when presented by a curator as pieces of a whole. The subject of group art shows is one that can inspire conversation about the merit of comparison and contrast. How does the juxtaposition of artworks affect the perception of each? (p7-10)

### **\* Content & Achievement Standard: Grade 9-12 Visual Arts Standard 6** **Making connections between visual arts and other disciplines**

Oscar Reed Wright's review of Tom Hackney's Corresponding Squares: Painting the Chess Games of Marcel Duchamp at the World Chess Hall of Fame explores how Hackney's visually appealing minimalist paintings use geometric visual maps to depict strategy over time. These artworks express the culmination of an entire succession of chess moves, each painting depicting a single chess game played by the famous early 20<sup>th</sup> century French painter. Hackney employs the theory Duchamp championed in his paintings of actions occurring over time, laid flat as one moment by their placement on a singular canvas. (p12)

Amy Himebaugh's review of Eric Wesley's installation in an abandoned Taco Bell in Cahokia, Illinois claims the artist's tondo paintings as a point of intersection between Renaissance art tradition, brain imaging and burritos. Layering visual metaphor upon visual simile, Wesley's year-long exhibition could be compared to experimental films and literature that make playful cultural allusions. (p1-2)