



All the Art, Spring 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 *Brutality and Beauty* (p 7-8), Sarah Hermes Griesbach juxtaposes two gallery installations of 19th century themed art objects and looks at the use and lack of use of racial identification in describing artists and their work. She contends that artists who are not white are rarely written about without discussion of their work in relationship to the artist's cultural identity. She asks "If we say 'white' in reference to artists and art exhibit, do we see the artwork differently?"

Wiktor Szostalo was jailed for five months by the Polish communist regime in 1981. Today, Szostalo creates public art from biomass that focuses on the perils of climate change (p 11-12). He remarks on the difficulty he has had when trying to bring art engaging in heavy subjects into public places.

Tanya M Nevin crosses an image of high end consumerism with an image of life as she encountered it when in Uganda in her painting *Hans Wegner in Gulu* (p 13).

Cindy Chafin's *Thrill of the Hunt* uses ceramic still life to elicit conversation around the dangerous effects of our society's objectification of women and pervasive misogyny (p 13).

St. Louis' early history includes an influx of artists who, by the late 19th century, were building commercial success as they assisted one another and brought innovative painting styles to the region. Roman Beuc brings us the story of William Merritt Chase's St. Louis period (p 17-18).

The *Carpet and the Connoisseur* exhibition at the Saint Louis Art Museum told a global story of exchange around Islamic carpets (p 19). Tracking the historical trade, cultural appropriation and historic significance of art objects provides a lens for viewing world history in the everyday.

*** 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

John Blair's review of Davey Rocco's photography exhibition at the Pearl Gallery (p 6) engages us in a conversation about the reproduction of art. Rocco promises the buyers of his photographs that he will destroy all negatives and digital images of the photo the purchase, making it more like a painting and less like traditional printed media. What is the value of art in reproduction? What value does "one of a kind" hold?

Susan Stang provides entrepreneurial advice to artists (p 13).

Pacia Anderson describes Roosevelt High School student Brittany Taylor as focused and productive as the Cherokee Street Reach program facilitates a mural design and production program that puts students in charge of their learning. (P 14-15)

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

Making connections between visual arts and other disciplines

Amelia Himebaugh's review of Arcangelo Sassolino's *Not Human* installation at the Contemporary Art Mueum, St. Louis (p 1) describes sculptural events in a gallery space. These art works functioned as perfectly timed mechanized performances drawing awareness to the chemical reaction enacted daily in one (*Macroscopic and Domestic*) and the cleanly orchestrated engineering of each.

Amy Miller interviews art education facilitators at three St. Louis art institutions about the relevance of museums for young people in our region (p. 9-10) and finds that museum experiences can provoke conversations that promote connection making.

Katherine Dunham was a pioneering dancer. She was also an avid collector of art objects from around the world. She accumulated her collection of more than 250 African and Caribbean art objects from more than 50 counties as purchases from artists she encountered and gifts received from heads of state. Today, in the Katherine Dunham Center for Arts and Humanities, all the arts intersect (p 21).

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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