Instructor’s Manual

to accompany

*Art for Everyone*

by the Chemeketa Community College Art Faculty

**Chapter 12: Art Is Everywhere**

# Learning Objectives

12.1 Art on Display

12.1.a Outline the etiquette of art exhibitions.

12.1.b Compare various art locales, including museums, art fairs, informal galleries, arts districts, and street art.

12.1.c Explain how artist residencies work.

12.2 Art and Visual Culture

12.2.a Illustrate how art represents cultural capital, cultural values, and power structures.

12.2.b Identify how formal elements and principles are used in advertising.

12.2.c Define propaganda and explain the positive and negative traits associated with propaganda.

12.3 Art in Us

12.3.a Recognize the creative instinct in both children’s art and outsider art examples.

12.3.b Outline the stages of the creative process.

12.3.c Explain how art can be a means of healing, connection, and play.

12.3.d Determine how access to art making can be equitable.

# Chapter Overview and Outline

## 12.1 Art on Display

This section helps to answer the question “where can art be found”?

### ***12.1.a Outline the etiquette of art exhibitions.***

Museums, galleries, and art residencies exist to expose communities to the wide diversity of art created both locally and nationally.

* Figure 12.1. *Our America: The Latino Presence in American Art*. October 2013–March 2014. Installation view at the Smithsonian American Art Museum, Washington, DC. Photograph by Amy Vaughters.
* Figure 12.2. North Gallery view of Anderson Museum of Contemporary Art featuring table by Michael Beitz, *Not Now,* 2014. Wood, 18 ft. long. Photo courtesy of the Anderson Museum of Contemporary Art, Roswell, New Mexico.
* Figure 12.3. The New Mexico Museum of Modern Art on September 13, 2008, in Santa Fe, New Mexico. Santa Fe is known for its association with ancient indigenous culture and architecture and is a popular tourist destination and a world-renowned center for painting, sculpture, and photography. Photo credit: Nina Raingold/Getty Images.
* Figure 12.4. Hispanic Arts Collection at the Millicent Rogers Museum of Art. Photo credit: Susan Biddle/The Denver Post via Getty Images.

1. Basic Museum Etiquette
   1. Unless specifically permitted, do not touch any of the art in an exhibition.
   2. Museum guards are there to protect the art: be sure to follow their directions.
   3. Do not bring oversized or poorly secured bags into exhibitions because they could accidentally collide with the art pieces.
   4. Flash photography is never allowed because it can damage the art.
   5. Restrictions may exist regarding painting and sketching in museums in order to prevent accidents or messes.
   6. Check museum guidelines before visiting.
   7. Museums are usually child-friendly or have programming for all ages.
   8. While some museums charge a fee, fees are designed to keep the institutions running, not restrict access to socioeconomic groups. Free days are common.
   9. Be a critical observer of institutional practices to help promote the representation of all groups.

### ***12.1.b Compare various art locales, including museums, art fairs, informal galleries, arts districts, and street art.***

1. College and University Galleries
   1. Many colleges or universities have institutional galleries that promote art and showcase community, faculty, or student art. These galleries can help future artists build their practices and launch careers.
   2. Figure 12.5 Art exhibit draws crowd to Air Force heritage. George McCowan explains some of the details of his work titled "A Lesson of Desperation," which covers the Hurricane Katrina relief effort through a collage of images. Mr. McCowan is an Air Force Art Program artist member. Photo credit: U.S. Air Force photo/Staff Sgt. Shad Eidson.
   3. Figure 12.6. Yakima Valley Community College students enjoy the student and faculty art exhibit. Courtesy of David Lynx, Larson Gallery, Yakima, Washington. Photograph by Lonny Smart.
2. Art Galleries, Fairs, and Festivals
   1. Galleries, fairs, and festivals provide artists with the opportunity to show and sell their work.
   2. Galleries are selective: they may only show and sell the work of established artists, they may prefer one medium, or they may dedicate their business to local or regional artists.
      1. Figure 12.7. A shopper looks in the window of an art gallery on Forest Avenue in Laguna Beach, CA, on June 16, 2013. Photo credit: Paul Bersebach/Digital First Media/Orange County Register via Getty Images.
   3. Fairs and festivals are short-term exhibits where artists can gather and show and/or sell their work. A diverse array of art can be found at these venues.
      1. Figure 12.8. Hyde Park’s 57th Street Art Fair, 5 June 2011. (393Edge Photographer)
3. Art Districts
   1. Communities may have a dedicated area with galleries, studios, or art-centered businesses.
      1. Figure 12.9. Paseo Arts District, Oklahoma City, OK. Photograph by MARELBU. Courtesy of the Paseo Artist Association.
      2. Figure 12.10 Master Printer Fred Liang at work in the Fine Arts Work Center’s Michael Mazur Print Studio, Provincetown, MA. Photo credit: Courtesy of the Fine Arts Work Center in Provincetown
4. Informal Exhibitions
   1. These exhibitions are usually short-term or event-based and can be found anywhere, from coffee shops to airports, offices, or hospitals. These locations typically split a portion of any sale with the artist. The primary advantage of these exhibitions is exposure for the artists.
      1. Figure 12.11. iBakery Gallery Cafe by Tung Wah Hospital, 2012. Photograph by Wong35Lau27.
5. Graffiti
   1. Usually created with spray paint, the medium is portable, discreet, and can be applied anywhere.
      1. Because graffiti can be highly visible to the public it can be an opportunity for artists to get their work and message visible to large groups of people.
   2. Graffiti is often thought of as a public nuisance, but some street artists produce sanctioned or regulated works of art.
      1. Figure 12.12. Unknown artist, *Only You*, date unknown. Donner Pass, California. Photograph by Deanne Beausoleil.

### ***12.1.c Explain how artist residencies work.***

Artist residencies provide artists with a place to create and exhibit art.

1. Residencies are often run by nonprofit organizations, private foundations, and government agencies.
   1. The length can range from one week to multiple months.
   2. Residencies are highly competitive and some provide pay to the artists.
   3. Artists typically create a work of art, exhibition, or hold an educational event that helps to promote the mission or goal of the residency agency.
      1. Figure 12.13. Diane Jacobs’s studio in Portland, Oregon. Photograph by Bill Bachhuber.
   4. Artist books are art piece that can be stories and sculptures fused into a book that promotes an artist’s mission.
      1. Figure 12.14. Diane Jacobs, *Nourish* (detail), 2012. Letterpress printed reduction linoleum and woodblocks, pressure printing, polymer plates, handset title page and colophon, bamboo box, gampi paper, wool felt, cast paper pulp, porcelain, 8 × 8 × 2. Courtesy of the artist.

## 12.2 Art and Visual Culture

### ***12.2.a Illustrate how art represents cultural capital, cultural values, and power structures.***

1. Because art can be found in endless locations it creates a visual culture in which we all exist and operate.
2. Governments, businesses, and cultural leaders all endorse art that promotes their conceptions of power. These power structures influence the artistic culture in which they exist.
3. Art that is subversive (questions or undermines power structures) can also reflect the values of a cultural group.

### ***12.2.b Identify how formal elements and principles are used in advertising.***

1. Many artists that create advertisement have formal training in art and are knowledgeable about both the creative process and the formal elements of art. They use this background knowledge to create ads that effectively address their audience’s needs.
   1. Needs can be basic such as food and shelter or more complex such as leisure, intimacy, and security.
   2. The most memorable ads are direct and obvious. The imagery, language, colors, and details reflect these principles.
   3. Figure 12.15. Ogilvy & Mather, Lisbon, Portugal, *Correio da Manhã English Course “Inglês Total”: Release your English, 2016.* Creative Director: Jorge Coelho. Art Director: Carlos Costa. Copywriter: Tiago Pereira. Illustrator: Hélder Oliveira. https://www.adeevee.com/2016/02/correio-da-manha-english-course-ingles-total-release-your-english-outdoor-print/

### ***12.2.c Define propaganda and explain the positive and negative traits associated with propaganda.***

1. Propaganda is explicitly persuasive and reflects the agenda of a group or institution.
   1. While propaganda now has a negative connotation, originally it was neutral and designed to promote public health, motive political participation, or keep communities safe.
   2. Historically, propaganda amplifies political messages.
2. Propaganda needs to be simple: visual elements must make a connection with viewers and link an image with an idea.
   1. Figure 12.16. J. Howard Miller, “We Can Do It!” [Westinghouse poster used by the War Production Coordinating Committee], ca. 1942-45. U.S. National Archives and Records Administration.
   2. Figure 12.17. Shepard Fairey, *Obey Icon Face*, 1989. Digital file used for poster, sticker, and stencil production. Courtesy of the artist.
3. Street art and graffiti can be propagandistic, reflecting the social message of a group.
   1. Figure 12.18. Shepard Fairey, *OBAMA Hope*, 2008. Digital files used for poster, sticker, and stencil production. Courtesy of the artist.
4. This type of art has a highly sociological link.
   1. Cultural capitalrefers to the accumulation of cultural knowledge and experience that one acquires over time.
      1. Figure 12.19. Auguste Rodin, *The Thinker*, bronze. Model 1880, cast 1901, 28.25 × 14.3125 × 23.4375 in. Gift of Mrs. John W. Simpson. Courtesy of the National Gallery of Art, Washington, DC.
   2. Memesare ideas or images that spread rapidly among members of a specific audience. They often contain a cultural symbol or practice.
      1. Most memes are created by superimposing text onto an image.
      2. Figure 12.20. Lonelydinosaur.com, [Philosoraptor meme example], 2015. Digital image.

## 12.3 Art in Us

This section addresses the creative impulse, the “why?” behind artistic creation.

### ***12.3.a Recognize the creative instinct in both children’s art and outsider art examples.***

1. Humans may have an *art instinct*, or natural inclination to perceive with an aesthetic sense and create works of art.
2. Children freely create art that interprets the people, places, and events in their lives. In the most boundless circumstances, children create with the “rules” or parameters institutionally expected in works of art.
   1. Figure 12.21. Reid Mosher, *Old House*, 2015. Crayon and ink on paper. 11 × 8.5 in. Refrigerator Gallery. Courtesy of the artist.
3. Outsider and folk artists create art without professional training. Their creative works are usually intensely personal and may or may not have been intended to be shared with anyone beyond their closest personal circles.
   1. Social, cultural, and financial reasons may keep these artists outside of mainstream art exhibition.
   2. Figure 12.22. Joanne M. Macdonald, *7 of 9: Sarah*, 2014. Pen on paper, 8.5 × 11, Collection of the artist.
   3. Figure 12.23. Sanford H. Roth, Simon Rodia/Watts Towers, circa 1950. 2 1/4 in. negative. Los Angeles County Museum of Art. Beulah Roth Bequest (PhA.1993.9.12.12). © Museum Associates/LACMA
   4. Figure 12.24. Watts Towers on the 20th Anniversary of the 1965 riots, Los Angeles, California. Getty Images stock photo.
4. Children, outsider, and folk artists may use inexpensive commonly acquired art supplies, found objects, or a combination of these media to create their artworks.

### ***12.3.b Outline the stages of the creative process.***

Creating art follows a predictable process or set of steps. This process is also called design thinking.

1. Preparation/Research
   1. Idea generation including considering all possibilities of materials and methods. The “what and how” of a creative project.
2. Incubation
   1. This step requires time which allows the mind to unconsciously consider possible evolutions of a creative idea.
3. Illumination
   1. A moment of clarity when the artist decides how to proceed with their work of art.
4. Verification
   1. This step involves the actual creation of the art piece. Assessment and re-evaluation may be ongoing throughout this step before the art reaches its conclusion.

### ***12.3.c Explain how art can be a means of healing, connection, and play.***

1. Healing
   1. Art therapy is an industry approved therapeutic intervention to help individuals heal from trauma by utilizing the creative process. This therapy can be successful for a variety of individuals including those military or veteran communities.
      1. Figure 12.25. Veterans turn military uniforms into handmade paper in workshops led by Combat Paper at the USO Warrior and Family Center at Fort Belvoir. Image credit: Drew F. Cameron.
2. Connection
   1. Art within communities including churches, exhibitions, memorials, or other installations can be a sense of pride, hope, and economic or cultural revitalization.
      1. Participatory art, or art that encourages audience interaction, can have a transformative effect on those involved.
      2. Figure 12.26. *WaterFire*, 2018. Courtesy of WaterFire Providence. Photograph by John Nickerson.
      3. Figure 12.27. *Beacon of Hope*, 20 May 2020. Courtesy of WaterFire Providence. Photograph by Jeff Meunier.
      4. Figure 12.28A and B. (A) Children paint ceramic leaves at the Chemawa Pow Wow as part of the Salem Peace Mosaic community art project in Salem, Oregon. Courtesy of Lynn Takata. Photograph by Frank Miller. (B) Community members participate in the creation of the Salem Peace Mosaic, YMCA building in Salem, Oregon. Courtesy of Lynn Takata. Photographs by Frank Miller.
3. Play
   1. Whether creating art in one’s neighborhood, gathering together around an art piece, or making art with children, art can encourage creative play that unlocks the imagination.
      1. Figure 12.29. Rebecca Szeto, *Drawing Chair: Performance Piece for the Fidgety Child*, 2014. Graphite pencil leads, wood, metal, and Masonite, 20 × 11.5 × 11.5 in. Courtesy of the artist.

### ***12.3.d Determine how access to art making can be equitable.***

1. Art classes at colleges, universities, and community centers can provide individuals with group connection in the arts and teach artistic methodologies to the general public.
   1. Figure 12.30. [Students drawing in an art class, Western High School, Washington, D.C.], 1899. Photograph by Frances Benjamin Johnston. Library of Congress Prints and Photographs Division Washington, D.C.

# Answers to Review Questions (in “Review and Do”)

**Review 12.1**

What are some arguments for keeping all museums free and open to the public? What are some arguments for charging admission fees for certain museums? Cite examples from the chapter for both arguments.

*Sample Answer*: Museums should be free and open to the public because these are the keepers of a society’s history via the documentation of visual culture. Museums expose the public to contemporary issues via a range of art created in different styles. A social class should not be a factor in an individual having access to art. Museums charge admissions fees because these help various functions: to preserve the upkeep of works from the collection and offer educational programs to the community. However, every museum has a pay-what-you wish or free admissions day to alleviate the costs of admissions that can be pricey for some individuals.

**Review 12.2**

Why do some people consider graffiti to be art? What characteristics must it possess to be seen as art instead of vandalism?

*Sample Answer*: Many believe that graffiti is a legitimate art form, as it meets the definition of what art is: self-expression. It requires the same creativity and hard work as art that is considered fine art. A wall space (whether on a private building or a public space) becomes more valuable by including graffiti art, which is seen as a more honest, raw, and uncensored type of expressive art form. Many street artists have gained recognition. However, for graffiti to be accepted as an art form that beautifies and adds value to the city, officials will have to establish regulations and create spaces where street artists can have free range to create art. Many cities have such areas, but this is a gradual effort as there is still a staunch tradition that states art is only found in museums and gallery spaces.

**Review 12.3**

What is the difference between an advertisement and propaganda? In what contexts are you more likely to see visual art used for persuasive purposes?

*Sample Answer*: Although similar as both are direct forms of visual communication, advertisement and propaganda are very different. An advertisement is a work of art that delivers information about consumer goods that fit public needs. In contrast, propaganda offers information in a distorted and biased manner that aims to persuade the public. Visual art used for persuasive purposes is a staple of fascist or communist governments, for example, that depict a leader as an all-powerful, god-like entity.

**Review 12.4**

Explain how the four stages of the creative process (preparation, incubation, illumination, and verification) relate to a non-art project you’ve recently completed.

*Sample Answer*: The creative process is applicable in all situations, not just when creating a work of art. For example, when preparing a lecture, this process can be beneficial:

* Stage 1: Preparation
* After perusing various topics, I narrowed my topic down to research on microaggression in college campuses. Then I set to gather as many resources on this as possible.
* Stage 2: Incubation
* After absorbing as much information on microaggression (via documentary, essays, books), I took a few days to develop my thesis and connect how this form of racism can impact mental health in community campuses.
* Stage 3: Illumination
* After revising my initial understanding of microaggression, I realized that faculty must be trained to recognize what can be considered as such because many could be guilty of such type of behavior. Data shows that 60 % of microaggression behaviors across two-year colleges are caused by faculty.
* Stage 4: Verification
* After I wrote my notes and presented my findings to my peers, I had others give me feedback, and they agreed on the need to create workshops to educate both staff and faculty.

# Using “Try This” In Your Course (in “Review and Do”)

1. *Try This:* Find a community art project in your town (either current or from the past). How does the location of the project affect participation? How is the community invited to take part in the project? What organizations and businesses have sponsored the project? What does the final product say about what your community values?
   1. This activity requires some background knowledge and preparation by the instructor. You may want to compile a list of community art projects currently being utilized by your local area. You can either assign projects to students, have them choose from your list, or point them into the correct direction to the project on their own (contact information or websites for community organizations, for example).
   2. If your community does not currently have any community art projects, have students brainstorm one or two ideas for potential community art projects that would be effective in your area. Where would they install the art project? How will the community be involved? What sponsorship would be required? (For this component, provide background on art sponsorship including local businesses, corporations, institutions, or crowd-sourcing options in your community.) How would the final product reflect community values?
      * Optional: Have students create a visual mock-up of their intended art installation. This can be done digitally or in any traditional medium of their choice. If you are teaching in an art classroom, this could be worked on in class over a period of time.
2. *Try This:* Create a brochure for your dream artist residency. Where would it be? How long would it be? What would you do there? Who else would be there? Write a mission statement for this imaginary residency and the kind of art it is designed to foster.
   1. Using some of the links provided at the end of this section, review several artist residencies and the requirements for application. Students will likely need the most instruction regarding the proper components of a mission statement. You may want to have students work together in groups or along with you as an example in class to generate a potential mission statement for a residency before attempting the activity on their own.
      * If your community has a local residency, you may want to invite a representative from that organization to talk to the class about their residency program and requirements. This is a good way to foster a real-world connection between artists and sponsors. Alternately, you could invite an individual who has successfully completed an artist residency to talk to your class about the value of their experience to their artistic practice.
   2. If students are intending on being practicing artists in the future, encourage them to view this activity as essential preparation for their future careers. Encourage students to use templates or tools in document or creative applications to make their brochure look polished and professional.

# Discussion Topics, Activities, and Projects

## Discussions

* Making art equitable in your community. As a class or in small groups, have students brainstorm ways they could increase access to the arts in their community, cultural group, or family unit. Students may want to consider questions such as: What are your earliest memories of art? Was it viewing or creating art? Was it alone or within a group? Describe the effect art has had in your own life. How could you encourage your community to create more art?
* Art as propaganda. Discuss the effectiveness of Figure 12.16 as a means of positive propaganda. What formal elements make this poster effective? What qualities does it have that the book suggests are necessary for propaganda to be impactful? Compare this piece to Figure 12.18. What do these images have in common?
* Consider the complexities of outsider art (you may want to visit the outsider art link below): should a person who does not intend to be an artist be classified as such? Is it ethical to display and potentially profit off of this art?

## Activities

* Advertising and cultural capital. Students can work individually, in small groups, or together as a class to create an advertisement encouraging students to study art. They may want to consider creating a meme for this assignment. What aspects are needed to create an effective advertisement? Throughout the creative process, encourage students to consider the role of cultural background in the design of their artwork. Students may want to answer questions addressed through this book such as “What is art,” “Where can art be found,” “Who can make art,” “Why should art be made,” and the impact of the arts on communities (including ways artists can make money such as in fairs or through residencies).
* Creative process for children. Have students design an instructional pamphlet explaining the creative process for a young audience. How would each part of the creative process be explained in its most basic form? What illustrations might be helpful to elaborate on each step? Optional: include a basic introduction of the formal elements of art.
* Your artistic culture. Have students create an art piece that celebrates an aspect of themselves that they consider to be representative of their “culture.” Students might consider their ethnic, religious, national, gender identity, etc. as part of their cultural identity. Encourage students to think about how their art piece can capture the essence of how their personal and community identities combine to create a cultural expression. Students can share their art pieces with the class or in small groups.

## Projects

* Visit a local museum or gallery (or take a virtual tour of an online exhibition) that highlights a culture that you have either never explored or that you do not know very well. You may need to explore the collections of a variety of museum and gallery sites before settling on your final choice. Write a 1000 word essay that provides an overview of the artistic and cultural heritage of your chosen cultural exhibit. Include analysis or information from peer-reviewed sources from your local library, and any museum informational material such as plaques or brochures. Include the following sections:
  + Introduction and overview.
  + Who created and/or curated this art exhibit? What was their goal in exhibiting this art?
  + Provide an in-depth analysis of two or three art pieces shown in this exhibition. Pay attention to the formal elements of the artworks as well as the cultural or personal context of the artist or artists.
  + What did you learn about this culture and how has the exhibition personally impacted your understanding of this culture and its artistic heritage?
* Explore the programs offered through [The Veterans Art Project](https://www.vetart.org/). How does this group help create meaningful change in communities? How does this project help veterans heal from the trauma of war? Create a brief creative pitch to encourage your community to take part in this initiative. Include a presentation with text and visuals to explain the importance of this project to veterans and their communities.

# Recommended Links

## Websites

* Explore Benin African identity and art collections at the Metropolitan Museum of Art. [The Legacy of Benin Court Art: From Tragedy to Resilience](https://www.metmuseum.org/blogs/now-at-the-met/2021/benin-court-art-legacy)
* Acclaimed art historian Alistair Sooke discusses the relationship between art and propaganda, BBC. [Can Propaganda be Great Art?](https://www.bbc.com/culture/article/20130703-can-propaganda-be-great-art)
* Understanding outsider art, The Center for Intuitive and Outsider Art. [What is Outsider Art?](https://www.art.org/what-is-outsider-art/)
* All about getting an artist residency including a searchable residency database, Alliance of Artists Community. [Tips for Artists](https://artistcommunities.org/residencies/tipsforartists)

## Websites with Additional Readings and Activities

* How artists capture their cultural and social environments, National Gallery of Art (with downloadable activities). [Telling Stories](https://www.nga.gov/education/families/an-eye-for-art/telling-stories.html)
* Learn about the newest terms and art movements giving voice to marginalized populations and new creative groups, ArtSpeak (book summary). [How to Speak Artspeak (Properly)](https://www.artnews.com/art-news/news/how-to-speak-artspeak-properly-2328/#!)

## Videos

* How art can be used as a response to adversity, PBS (6:14). [Art Made in Adversity](https://www.pbs.org/video/art-made-in-adversity-ag0jvy/)
* Explore how art is used as therapy, PBS (12:00). [Therapize Yourself](https://www.pbs.org/video/art-therapize-yourself-wzcwvc/)
* Practicing artist Josephine Meckseper discusses George Tooker’s Government Bureau, The Artist Project (2:39). [Government Bureau](http://artistproject.metmuseum.org/6/josephine-meckseper/)