

INTERCULTURAL CONNECTIONS

Jack McLarty



Grade Level: 4-10

Goals:

- Students will gain an awareness of Oregon artists.
- Students will increase their understanding of different artistic processes.
- Students will analyze the relationship between an artist, his or her work, and the societies in which they have participated.

Themes:

- The artist and society
- Art communicates ideas
- Artistic materials and processes

Curriculum Framework Emphasis:

- Social Studies (History and Geography)
- The Arts
- Language Arts

Materials:

- Linoleum blocks
- Carving tools
- Rice paper or similar
- Newspaper
- Printing inks (black plus other colors)
- Brayer
- Plexiglass
- Wooden spoons
- Map
- Resources from Resource List for Mexican and European Folk Art

Images:

- *Wedding Invitation*
- *The Wind*
- *The Return Woodenger*

FOCUS QUESTIONS

While viewing the video section on McLarty in Mexico, note the following:

- What does McLarty say about the use of Mexican symbols and being American?
- What can you interpret about mixing heritage from more than one culture?
- What are some printmaking techniques/practices that you notice in the video?

ACTIVITIES

To be completed after viewing the video:

Part A – Discussion (60-90 minutes)

Compare and contrast one piece of Mexican Folk Art and one piece of European or American Folk Art.

1. Pay special attention to the section of the video that takes place in Mexico. Locate Ahihique on a map.

2. Using the Internet and the Resource List as a starting point, ask each student to find one piece of Mexican Folk Art and one piece of European or American Folk Art, then answer the questions below for each piece:

- What can you tell about the object by looking at it?
- What material is this object made of?
- What is the story behind this object?
- How might this object have been treated over time?
- How might the value of this object changed over time?
- Is the object still in the location it was originally intended to be in?

3. Locate on a map the exact location of the origin of the piece of Folk Art.

4. As a class, discuss the historical and social issues that are reflected in the pieces of Folk Art, beginning with the questions above. Several students can present their pieces and findings.

Part B – Printmaking (90-120 minutes)

1. While watching the section of the video that takes place in Mexico, note the printmaking techniques used.

2. Refer to the "Printmaking How To" link for a detailed understanding of the printmaking process. Click on the "woodcut" choice to learn how your class can carve into the linoleum blocks and print images.

3. Look at the list of McLarty's images. Notice some of the techniques he uses to communicate his ideas, such as bold lines and positive and negative space.

4. Allow time for students to sketch symbols from European/American or Mexican cultures that appeal to them, or to create symbols that combine the two.

5. Transfer the drawings to the linoleum blocks.

6. Using carving tools, carve the design into the block (carving away from the body).

7. Print the linoleum blocks onto rice paper. Use newspaper to protect surfaces.

VOCABULARY

positive space

negative space

relief printing

intaglio

lithography

serigraphy

REFLECTION

Hang the finished prints around the room and discuss:

- Which images incorporate Mexican symbols?
- Which images incorporate European/American symbols?
- Which images incorporate symbols from both cultures?
- How do you feel about the combination of symbols used?

EVALUATION

A rubric for comparing the novice to the advanced learner in visual art

<http://www.wrsd.net/artsrubrics.htm>

A simple art rubric for assessing students' artwork

<http://www.goshen.edu/art/ed/rubric2.html>

A rubric for assessing students' abilities in art history, aesthetics and art criticism

<http://www.goshen.edu/art/ed/rubric3.html>

CONNECTIONS

1. Ask students to complete a written component that further develops a cultural link related to the imagery used in their prints or discusses their findings of Mexican and European/American Folk Art.

2. For younger grades, Styrofoam plates can be used instead of linoleum blocks.

- Cut the curved edges off of large Styrofoam plates
- Using a pen, draw on the Styrofoam plate, pressing slightly. The lines are the areas that will not receive ink.
- Roll ink onto the plate using a brayer.
- Print the plate onto a large piece of paper.

RESOURCES

Timelines from the Metropolitan Museum of Art:

Eastern Europe and Scandinavia, 1800-1900 A.D.

<http://www.metmuseum.org/toah/ht/10/eue/ht10eue.htm>

Central Europe (not Germany, Switzerland, and Austria), 1900 A.D.-present

<http://www.metmuseum.org/toah/ht/11/euwco/ht11euwco.htm>

American Quilts and Coverlets

http://www.metmuseum.org/toah/hd/amqc/hd_amqc.htm

Faith Ringgold: Street Story Quilt (1990.237a-c)

http://www.metmuseum.org/toah/hd/most/hod_1990.237a-c.htm

Nineteenth-Century American Folk Art in The Metropolitan Museum of Art

http://www.metmuseum.org/toah/hd/afkp/hd_afkp.htm



"The Wedding Present"

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RESOURCES CONTINUED

Mexican Art Timelines, General

http://www.metmuseum.org/toah/hi/hi_ammx.htm

Mexico and Central America: Native Peoples, 1900 A.D.-present

<http://www.metmuseum.org/toah/ht/11/can/ht11can.htm>

Mexico Connect

http://www.mexconnect.com/mex_/cultureindex.html

El Museo del Barrio

<http://www.elmuseo.org/>

From the National Museum of the American Indian, Smithsonian

<http://www.nmai.si.edu/exhibitions/gm/enter.html>

The Getty Museum

http://www.getty.edu/research/conducting_research/digitized_collections/mexico/

Printmaking How-To

<http://www.moma.org/exhibitions/2001/whatisaprint/flash.html>

Click on *What is a Print?* for interactive instruction.



"The Return Woodenger"