



MARJORIE BARRICK MUSEUM

EDUCATORS PACKET
PASSAGE TO THE FUTURE
ART FROM A NEW GENERATION IN JAPAN

EDUCATORS PACKET

The material in this packet is designed for teachers and group leaders preparing to bring children to visit Passage to the Future at the UNLV Barrick Museum. The target audience for this tours is third graders. Teachers, parents, and group leaders are encouraged to customize the information provided in this packet to suit each child's individual needs.

We want to make it easy for you to connect the content of a visit to the Museum with your group's goals - so if you have additional questions about structuring your visit, please give us a call.

What is included in this packet?

- General informational related to the Museum and UNLV
- Booking procedures
- Suggested classroom activities (general)
- Suggested activities on the bus (general)
- About the exhibit
- About contemporary art in Japan
- How to pronounce artist names
- Resources
- Classroom lesson plan (Passage to the Future)
- Pre-visit activities (Passage to the Future)
- Post-visit activities (Passage to the Future)
- Artist bios (attached)

Museums are a wonderful meeting ground for the shared interests of schools and families. Field trips to museums enrich what children are learning in school and help them link it to the larger world. Schools and teachers, through field trips and other activities, play an important role in introducing students to museums and using them as learning resources.

The Barrick Museum is a major center for the arts on campus with engaging exhibitions and dynamic programs including: performing arts events, lectures, film series and social gatherings.

Beyond the Barrick, there are numerous opportunities to view art on campus, including the [Donna Beam Fine Art Gallery](#) and the monumental [Flashlight](#) by Claus Oldenburg and Coosje Van Bruggen. We encourage you to check the [UNLV Master Calendar](#) to learn about all of the exciting programs and events on campus.

GENERAL MUSEUM INFORMATION

The Marjorie Barrick Museum (the Barrick), formerly the Marjorie Barrick Museum of Natural History, is a well-known venue for engaging exhibitions and events. Founded in 1969 and located in the heart of UNLV, the Barrick promotes engagement with the visual arts among a broad community including UNLV students, faculty, and staff; the greater Las Vegas community; and the national and international art community. In December 2011, the Barrick joined the UNLV College of Fine Arts and became the anchor of the Galleries at UNLV. The six galleries and one museum that make up the Galleries are each entities in their own right, linked through a common mission and common administration.

Mission Statement

The UNLV Marjorie Barrick Museum, under the umbrella of the Department of Art and the College of Fine Arts, strives to provide a welcoming environment in which students, members of the University community, southern Nevada residents and the public in general can study and learn by directly experiencing works of art. Our goal is to enhance the visitor's understanding of art as an enduring human endeavor and to promote visual literacy for all patrons. To this end, the Museum acquires, exhibits, interprets and preserves works of art representative of past and present cultures, and artistic creativity.

Visitor Hours

Mondays - Fridays: 9 am - 5 pm, Thursdays until 8 pm

Saturday: 12 pm - 5 pm

Closed Sundays and State and Federal holidays

Cost

Free

Driving Directions

The Barrick is located in the heart of UNLV and is easily accessed from the west side of campus. Follow Harmon onto campus, Harmon will dead end at a parking lot, the Museum's north entrance faces the parking lot.

Parking

Visitor parking is available in metered green zones in the Parking Garage off Cottage Grove Avenue and in other lots throughout campus. Public parking is also available at no charge in Staff lots after 7 p.m. Monday–Thursday, 1 p.m. Friday, and on weekends. In addition, visitors may purchase daily, weekly, or monthly permits from Parking & Transportation Services.

Bus parking is available at the Museum's north entrance, in the yellow zone.

- [UNLV campus parking map](#)
- [Parking Services](#)

Coordinates for Mobile GPS Navigation

Enter these coordinates into your phone's GPS application, and you will be pointed in the right direction until you reach the building.

- Coordinates (lat, long): 36.107060 -115.141100
- [View location in Google Maps](#)

Public Transit

The University is served year-round by [RTC's #109 #201](#) and [#202](#) lines.

Accessibility

The Barrick Museum is committed to making its facilities and programs accessible to all visitors. Museum galleries and entrances are wheelchair accessible. Restrooms are located in the lobby and are equipped with handicap stalls.

Restrooms

Restrooms are available in the lobby.

Photography

Photography is permitted for private, noncommercial use except where otherwise posted. Photographs cannot be published, sold, reproduced, transferred, distributed or otherwise commercially exploited in any way. No flash or tripods allowed.

Food and Drink

Food and drink are not permitted in the exhibit hall (including water bottles).

BOOKING PROCEDURES

- All school groups must make a reservation.
- Class size should not exceed 35 students, requests for exceptions are handled on a case by case basis.
- A minimum of one chaperone for every 15 children is required.
- Chaperones must stay with their children throughout the visit.
- Teachers and chaperones are responsible for their group's behavior.
- Unsupervised groups who are disruptive will be asked to leave the building.
- Teachers may divide into smaller groups and assign a chaperone to each group.

It may be necessary, on occasion, to limit school visits to one class at a time simply because of the nature of the current exhibition.

School tours are not accepted while temporary exhibition changes are in progress. There may be materials in the gallery that are potentially hazardous to children.

Reservations

School tours are normally given Monday through Friday 9 am - 3 pm. Reservations should be made at least two weeks prior to your visit. You will receive written confirmation in response to your request along with any pre-visit materials.

You will need to have the following information when making a reservation:

- How many students you would like to bring.
- The ages and grades of the students.
- Two preferred dates and times.
- The number of chaperones.
- If your group has special needs.

Cancellation Policy

If you need to cancel your reservation, please call us at least one week prior to your scheduled visit. We will be happy to set up another time for your visit.

Upon Arrival

Large groups will be divided into smaller units of no more than 18 to allow each student a greater benefit from his or her tour.

During Your Tour

No food or drink is allowed in the museum. While inside, adults must remain attentive and supervise students. Please ask the students to stay with their group and participate. Everyone must respect each other and other museum visitors.

TOURS

Guided School Tours

Museum staff and docents are available to present tours of our special exhibitions. During our tours students look closely at art and have a conversation about what they see.

Self-Guided Tours

Self-guided tours are perfect for teachers who want to lead their own group. We offer resources to assist you that will deepen student's experience at the Museum. Teachers should visit the Museum before bringing their class(es), or talk with a Museum staff member to get an understanding of the current exhibitions.

Teachers should prepare students in advance and activities should be planned prior to visiting the Museum to make the experience an educational one. Helping your students understand exhibits is essential. Focus your students on a few things that you select relating to the work being done in the classroom, and then provide suitable follow-up activities.

Formulate simple questions that encourage the use of observational skills that are independent of any prior knowledge about the content of the exhibit. Help your students use the exhibits effectively and then construct simple activities that you and your chaperones can use while viewing the exhibition.

Suggested procedures:

- If more than one class has come to the Museum together, divide into smaller groups.
- Sit in a circle on the floor in front of your desired area of concentration.
- Allow time for your students to explore the remaining areas of the museum.

REMINDERS

- Do not touch the art, each piece is unique and needs to be protected.
- Do not touch the walls, they are painted white so that visitors can focus on the art.
- Stay 18" away from the art work.
- Adults, stay with your children and explore together.
- No food, drinks, or gum.
- Please leave large bags behind.
- Drinking fountains and restrooms are available. However, we request restroom activities be monitored.

DESERT DEMONSTRATION GARDEN

Located at the entrance of the Marjorie Barrick Museum, the Donald H. Baeppler Xeric Garden is designed as an extension of the Museum, creating an outdoor exhibit of plants indigenous to the four North American deserts as well as plants introduced from Australia, South America, Mexico, and the Mediterranean. The garden demonstrates how drought-tolerant plants and an efficient irrigation system combine to save water and create an attractive landscape. It was the first large-scale demonstration garden of its kind in the Las Vegas Valley.

CLASSROOM ACTIVITIES

Practice observation and critical thinking skills with these two activities:

Zoom in:

Cut a large reproduction of a work into smaller segments and distribute pieces to small groups of students.

Student groups should elect one person to be the note taker and record group observations. Looking closely at their piece of the image, students should ask and discuss the following question, what do you notice? Working with the other groups, students can reassemble the image asking the following questions; what similarities, differences, or connections do you notice? How does each detail contribute to your understanding of the piece as a whole?

Zoom out:

Students can work either in pairs or small groups. Pass out ten to fifteen postcard-sized images of an artwork per group. Postcards can include images of works from time periods or areas of focus on one particular theme.

Students should look closely at the group of images and generate a list of ideas that can be used to organize the cards according to themes: color, time of day, texture, mood... Students should identify three possible themes represented in your selection, then choose one of the themes and create an exhibition, identifying which cards best fit that theme. Findings should be shared with the group or class. What was challenging? What strategies were used to overcome the challenges?

As a class, compare the themes generated with the exhibition currently on view at the Museum. Discuss some of the different ways curators shape the visitor experience through selection, organization, and installation.

Adapted from *Moved to Write: Using Objects as an Inspiration for Student Writing*, for Grades K-12 (Hartford, Connecticut: The Martin Office of Museum Education, Wadsworth Atheneum, 2000).

ON THE WAY TO THE MUSEUM

During the bus trip to the Museum, engage students in the following visual exercises.

- **In what order are the colors on a traffic light?**
- **Why are these colors chosen?** Green is a calm color symbolizing safety, yellow has become a symbol of caution, red signifies danger.
- **What shape are the traffic lights?** Circles - the simplest visual pattern. They do not distract our attention, instead they allow us to concentrate on the color.
- **What color and shape is a stop sign?** A red hexagon, this six-sided shape and color attracts our attention.
- **Why is a school bus yellow?** Yellow is the easiest color to see from a distance and signifies caution.
- **What traffic signs are yellow?** Caution signs.

Other exercises include:

- Look at different arrangements of bricks, stones, and windows in buildings.
- Look for brightly colored advertising and signs.
- Look at the clouds and the different shapes they make.

PASSAGE TO THE FUTURE

October 11 - December 20, 2013

INTERESTING FACTS ABOUT JAPAN TODAY

- Japan is a series of islands roughly equal to the state of Montana.
- The population of Japan is almost 128 million people (US population is almost 314 million)
- Most of the population is concentrated in and around cities like Tokyo, Kyoto, and Osaka along the southern coast of Honshu (the largest island).
- Japan's system of government is a constitutional democracy.
- The prime minister is the highest executive officer in Japan.
- The imperial family dates back to 660 BC.
- The emperor is the symbolic and ceremonial head of the country.
- Japan's currency is the yen.

CONTEMPORARY ART IN JAPAN

Contemporary Japanese art follows the contours of recent Japanese society as a whole. It has accepted profitable, useful and famous ideas from the outside world and transmuted them in the crucible of its self-contained geography.

China was an early and longstanding influence -- an overbearing neighbor with an artistic sensibility of such irresistible philosophical depth and technical refinement that it left its signature on Japanese art as indelibly as the Greeks left their mark on the art of post-Hellenistic Europe. The *raku* tea ware in this exhibition would not exist in its current form if Raku Kichizaemon's ancestor had not brought his glazing techniques from the mainland five centuries ago.

It would also not exist without the *wabi* aesthetic of the island culture that nurtured the glaze and modified its purpose.

Over the past hundred years, as the rate of global communication has increased, the Japanese have observed and absorbed the techniques and schools of the outside world (often the Western) Europeanized world. Artists paint with acrylic, they make installations out of plexiglass, they wonder about figuration and abstraction but the objects themselves have a particular cultural memory behind them and around them. The subject matter in many of Nobuyuki Takahashi's graphically flattened oil-on-canvas paintings has a resonant Japanese cultural weight, the snowcap that hovers above the sea in *Waves* is the echo of the one in Hokusai's *Thirty-Six Views of Mount Fuji* (1826-1833), and the pregnant emptiness between the sea and the snow is a presence that repeats itself in the other works: in Katsuhiko Saiki's photographs of small airplanes or birds against large areas of sky, and in the implied open space around the intense crimson detail of Yoshihiro Suda's hand-carved peony petal.

You can see the ancestor of this open space in the Chinese brush drawings that the Japanese were learning from hundreds of years ago.

Japan has its own recent history for artists to contemplate, the factory-driven financial success of the nation in the 1980s, the transformation from an agricultural society to an industrial one, the Second World War, and the pop culture that shapes the shiny cartoon characters in the paintings and sculptures of Takashi Murakami. Murakami is possibly the contemporary Japanese artist whose work is most likely to be recognized by an American art audience. There is a power of whimsy and mildness in Japanese pop culture, and also a strong strain of violence and display, Hello Kitty on one hand, and action *manga* on the other.

The nation has a diversity of goods, slang, costumes, dances, sport, ghosts, monsters, legends, and theater, as well as the usual accoutrements of any civilization. The positive response that Tabimo received when she debuted the original large-scale version of the *Little Kitchen* was partly a reaction to her clever mix of ideas from different areas of the country's culture. She's fed the 20th-century figure of the salaryman through the linework of an old ukiyo-e print, and the phenomenon of students leaping to their deaths is couched in a weather report. *Little Kitchen* is probably the most exhaustive demonstration of Japanese contemporary culture in this exhibition. It's a symphonic pun.

ABOUT THE EXHIBIT

Passage to the Future: Art from a New Generation in Japan

Featuring forty-two works from eleven Japanese artists, some internationally known, some relatively obscure, "Passage to the Future" is a concise yet broad-ranging display of contemporary Japanese art -- a showcase of sculpture, photography, filmmaking, painting, ceramic ware, and installation work. Yoshihiro Suda carves a single tiny petal out of wood. Miyuki Yokomizo constructs a room of soap bars big enough to walk in. Tetsuya Nakamura's lacquerwork is sleekly perfect. Tomoyasu Murata's animation is handmade and nostalgic. "Passage to the Future" offers visitors an up-to-date glimpse into the variety of current Japanese artistic practice.

Artists: Atsushi Fukui, Satoshi Hirose, Maywa Denki, Tomoyasu Murata, Tetsuya Nakamura, Masafumi Sanai, Katsuhiko Saiki, Yoshihiro Suda, Tabimo, Nobuyuki Takahashi, Miyuki Yokomizo

PRONOUNCING ARTISTS NAMES

Every Japanese word is a collection of short syllables. Most of these syllables can be represented in English by a consonant followed by a vowel: *su*, *to*, *ma*, *ki* and so on. A few of them can be represented by two consonants and a vowel -- *shi*, or *kyo*, or *tsu*, for example -- or by a single letter, usually a vowel -- *a*, *i*, *u*, *e*, *o*. (There is also a singular consonant: *n*.)

Unfamiliar words can generally be broken down into their syllables.

So 'Osaka' can be understood as O-sa-ka, 'Tokyo' is To-kyo, 'sushi' is su-shi.

Run those syllables together and you have the word.

(This is not infallible -- the word 'desu' sounds like 'des' rather than 'deh-su' for instance -- the 'u' at the end gets swallowed -- but it's a useful general guide.)

Names (Red=highlighted in tour)

Atsushi Fukui -- a-tsoo-shi foo-koo-ee

[The 'a' sounds like the a in 'cat.' In fact think of 'cat sushi' and take off the c]

Painter: Twin World, Midnight Walk, Dusty Window, etc.

Satoshi Hirose -- sah-toe-shee hee-ro-say

Installations and assemblages: Beans Cosmos 04, etc.

Maywa Denki -- may-wah den-key

Art collective, makes machines and toys: Na-cord, etc.

The collective is led by a man named Nobumichi Tosa -- no-boo-mee-chi toe-sah

Raku Kichizaemon -- rah-koo ki-chi-za-ee-mon

Master potter: Byozen -- byo-zen

Tomoyasu Murata -- toe-moe-yah-soo moo-rah-tah

Animator, filmmaker: White Road, Scarlet Road

Tetsuya Nakamura -- teh-tsoo-yah nah-kah-moo-rah

Sculptor, laminator: Lightning.

Katsuhiro Saiki -- kah-tsoo-hee-roe sa-ee-key

Photographer: Place #3, Place #7, etc.

Masafumi Sanai -- mah-sah-foo-mee sah-nai

Photographer: photographs from Ikiteiru -- ee-kee-teh-ee-roo

Yoshihiro Suda -- yo-shi-hee-roe soo-dah
Wood carver: Red Male Red Earth.

Tabaimo -- ta-bah-ee-mo
Installations, video: Little Kitchen, etc.

Noboyuki Takahashi -- no-boe-yoo-key tah-kah-hah-shi
Painter: Summer Tangerines, Secluded Hot Spring, etc.
One of his works is called Daimonji -- da-ee-mon-jee.

Miyuki Yokomizo -- mee-you-key yo-koe-mee-zo
Installations: Please Wash Away

ARTIST BIOS ARE ATTACHED

RESOURCES

Adult references

Warriors of Art: A Guide to Contemporary Japanese Artists
by [Yumi Yamagu](#).

Tokyo Visualist
by [Masako Shinn Satoru Yamashita](#)

Before and After Superflat: A Short History of Japanese Contemporary Art 1990-2011
by [Adrian Favell](#)

Bye Bye Kitty!!!: Between Heaven and Hell in Contemporary Japanese Art (Japan Society Series)
by [David Elliot](#)

See/Saw: Connections Between Japanese Art Then and Now
by [Ivan Vartanian](#)

Great New Wave: Contemporary Art from Japan
by [Lisa Baldissera](#)

Contemporary Art in Asia: A Critical Reader
by [Melissa Chiu](#)

PASSAGE TO THE FUTURE
CLASSROOM LESSON PLAN
Understanding by Design Template

PREPARED BY: Erika Palmer Rogers

Grade: Visual Arts 3rd Grade

Date: October 2013 **Subject:** *Passage to the Future: Art From a New Generation in Japan*

Stage 1- Desired Results

ENDURING IDEA: Communication

RATIONALE: Throughout time, humans have conveyed information between people and groups in many ways. This communication has enabled humans to survive and to thrive. Visual artist communicate through various media, analyzing and expressing their personal and cultural visions through various art media.

Through a series of interactive activities, students will gain an understanding of Japanese contemporary art.

Focus Standards:

- 3)C.1 Describe works of art using appropriate vocabulary.
- (3)H.1 Examine historical/cultural context.
- (3)H.2 Discuss materials, processes, purposes, and functions.
- (3)H.3 Discuss artistic styles.
- (3)H.4 Examine inventions and technology in art.
- 3)P.3 Communicate ideas through chosen subject matter and symbols.

Understandings:

Students will gain an understanding that Communication

- ☒ can be verbal or non-verbal
- ☒ can invoke response.
- ☒ can require interpretation.
- ☒ can be public and private.
- ☒ can be misunderstood.
- ☒ can be literal or symbolic.
- ☒ can be about style as well as substance.
- ☒ is essential for survival.
- ☒ can persuade.

Essential Questions:

- Why do we communicate?
- Have humans always communicated?
- In what ways have humans communicated?
- What actions or objects are considered communication?
- Why is communication often difficult?
- Why is communication important?
- How do artists communicate?
- What do artists communicate?
- How can art help people communicate?

Student will gain an understanding of

- How artists use artwork to communicate their ideas.

Student will be able to...

- Define characteristics of contemporary Japanese artworks.
- Identify strategies/methods used by contemporary Japanese artists to communicate their ideas.

Stage 2- Assessment Evidence

Performance Tasks:

- Students will (1) select a contemporary Japanese artist, (2) determine the style of their chosen artist, (3) create an artwork in the style of their chosen artist and (4) write a narrative about their art work as if written by their selected artist.

Other Evidence:

- Compare how two different contemporary Japanese artists communicate their ideas in their artworks using a double bubble map.

Rubic:

- Students will create an artwork in the style of their chosen artist.
3 points = Completed the artwork and written narrative
2 points = Partially completed the artwork and/or narrative
1 points = Completed the artwork, no narrative
0 Points = Failed to complete any part of the assignment

Self-Assessments:

Student Self- Assessment

Other Evidence:

Teacher observations

Stage 3 Learning Plan

LEARNING ACTIVITIES

Pretest: Students will answer these questions: (1) What is an art exhibition? (2) What is an Art Museum? (3) Why do we have Art Museums? (4) How do we behave in an Art Museum? (5) How do artists communicate in their artwork? (6) What do you know about contemporary Japanese art?

Introduction: Teacher prepared PowerPoint Presentation. "Contemporary Japanese Art" based upon the information contained in "Passage to the Future: Art From a New Generation in Japan"

Daily Objective: Students will gain an understanding of Contemporary Japanese art and artists.

Concept and Skill Development & Application: Students will select and research a contemporary Japanese artist.

Guided/Independent: Students will create an artwork in the style of their selected artist.

Closure: Students will visit the exhibit, "Passage to the Future: Art From a New Generation in Japan" at the Barrick Art Museum.

Post Visit Activity: Post-test: Students will answer these questions: (1) What is an art exhibition? (2) What is an Art Museum? (3) Why do we have Art Museums? (4) How do we behave in an Art Museum? (5) How do artists communicate in their artwork? (6) What do you know about contemporary Japanese art? Activity: Students will create 3 dimensional interpretation of their favorite artwork in the exhibit and write an accompanying artist statement.

RESOURCES

Images of Contemporary Japanese artwork:

<http://azito-art.com/>

<http://kumicontemporary.com/>

http://www.virtualjapan.com/wiki/Japanese_Contemporary_Art

<http://www.uk.emb-japan.go.jp/en/creativejapan/art/index.html>

<http://japaneseartshowcase.com/contemporary-japanese-art/>

<http://www.assemblylanguage.com/i.html>

<http://www.cca-kitakyushu.org/english/index.html>

<http://www.dnp.co.jp/artscape/eng/>

<http://www.watarium.co.jp/museumcontents.html>

<http://www.nyu.edu/pages/greyart/exhibits/japan/>

http://www.metmuseum.org/toah/hd/jafa/hd_jafa.htm

<http://sites.asiasociety.org/suda/>

<http://www.spencerart.ku.edu/exhibitions/extraordinary/izumi.shtml>

Additional Lesson Plans:

http://ncta.osu.edu/lesson_on_jp.html

<http://artsedge.kennedy-center.org/interactives/ipass/about.html>

http://aboutjapan.japansociety.org/content.cfm/popular_culture_and_japans_gross_national_cool

PASSAGE TO THE FUTURE

PRE-VISIT ACTIVITIES

Museum exhibit etiquette

"Why we don't touch the artworks." – Previsit class activity

Pass a small piece of paper around the class and have each student rub their fingers on the paper.

Show your students the resulting grime on the paper.

Explain that this is what would happen if everyone was allowed to touch the artworks.

"Why we are quiet in the museum." Teach students the process of observing and thinking about art.

1. "Everyone needs time to observe and think about the artworks."

- Look carefully.
- Describe, to yourself, what you are seeing.
- What do you think about the artworks?

2. Have the students practice by giving each student or group of students a picture or photograph and have them observe, describe and record their thoughts about what they see.

Introduction to Japanese Contemporary Art

Suggested pre-visit lesson ideas:

Have students, individually or in groups go to one of the suggested websites (listed below) and prepare a short report/presentation on their assigned artist and artworks.

A teacher led exploration and discussion of the artists and artworks using the images and information on the websites.

Katsuhiko Saiki

<http://www.azito-art.com/katsuhiko-saiki/>

Satoshi Hirose

<http://www.milleprato.com>

Yoshihiro Suda

http://www.vam.ac.uk/vastatic/microsites/1637_outoftheordinary/artists_more_images.php?artistTag=suda

Nobuyuki Takahashi

http://www.kennedy-center.org/explorer/artists/?entity_id=18100&source_type=B

Miyuki Yokomizo

<http://www.re-titled.com/artists/Miyuki-Yokomizo.asp>

<http://www.examiner.com/slideshow/miyuki-yokomizo-please-wash-away-detail-shots#slide=5>

http://irca.kyoto-art.ac.jp/fellow/2004/yokomizo/21_e.html

Tetsuya Nakamura

<http://tetsuya-nakamura.com/>

Tabaimo

<http://www.jamescohan.com/artists/tabaimo/selected-works/>

Maywa Denki

http://www.kennedy-center.org/explorer/artists/?entity_id=18100&source_type=B

Tomoyasu Murata

<http://yourdailycartoon.blogspot.com/2012/05/kem-oyasumi-tomoyasu-murata-2011.html>

Atsushi Fukui

http://www.tomiokoyamagallery.com/artists_en/fukui_en/

Masafumi Sanai

<http://www.claxtonprojects.com/books/masafumi-sanai/>

Raku Kichizaemon

http://www.raku-yaki.or.jp/e/museum/collection/collection_16.html

PASSAGE TO THE FUTURE

POST-VISIT ACTIVITIES

Some suggested Post Visit activities:

1. Have students make bubble/memory maps of:
 - What they saw at the museum.
 - What they did at the museum.
 - Have students write on one side of a postcard what they saw and draw pictures of their favorite artworks on the other side.
 - Have students create a mural by painting their depictions of the exhibit and the museum.
 - Have students create a 3 dimensional representation or conceptual extension of their favorite artwork in the exhibit and write an artist statement about their artwork.