



CANNON ART GALLERY

A GUIDE FOR EDUCATORS

VANISHING TRADITIONS

TEXTILES AND TREASURES FROM SOUTHWEST CHINA

Table of Contents

Steps of the Three-Part-Art Gallery Education Program	2
How to Use This Resource Guide	3
Making the Most of Your Gallery Visit	4
The Artful Thinking Program	6
Curriculum Connections	7
About the Exhibition	9
About the Collector	10
Southwest China Culture	11
Textile Techniques	14
Artistic Motifs of Southwest Chinese Visual Culture	17
Pre-visit activities	18
Lesson One: Introduction to the Exhibit	19
Lesson Two: Gallery Literacy—How Exhibits Communicate	20
Lesson Three: The Art of Identity	22
Post-visit activities	24
Lesson Four: Bookmark Weaving	25
Lesson Five: Geography: Physical Space	26
Lesson Six: Chinese Symbolism	28
Glossary	29
Resources	32
Appendix	34

Steps of the Three-Part-Art Gallery Education Program

Resource Guide:

Classroom teachers will use the preliminary lesson with students provided in the Pre-Visit section of the *Vanishing Traditions: Textiles and Treasures from Southwest China* resource guide. On return from your field trip to the Cannon Art Gallery the classroom teacher will use Post-Visit Activities to reinforce learning. The resource guide and images are provided free of charge to all classes with a confirmed reservation and are also available on our website at www.carlsbadca.gov/arts.

Gallery Visit:

At the gallery, an artist educator will help the students critically view and investigate original art works. Students will recognize the differences between viewing copies and seeing original artworks and learn that visiting art galleries and museums can be fun and interesting.

Hands-on Art Project:

An artist educator will guide the students in a hands-on art project that relates to the exhibition.

Outcomes of the Program

- Students will discover that art galleries and museums can be fun and interesting places to visit, again and again.
- Students will begin to feel that art galleries and museums are meant for everybody to explore and will feel comfortable visiting.
- Students will make art outside of the classroom.
- Students will expand their definition of what art is by viewing a range of artworks.

How to use this Resource Guide

This resource guide allows teachers and students to investigate the artworks on display in the William D. Cannon Art Gallery's *Vanishing Traditions: Textiles and Treasures from Southwest China* exhibition.

It is written for teachers to integrate these artworks with additional core content areas in grades 3 and 4 but can be adapted to different grade levels. The resource guide is provided as a part of the Three-Part-Art gallery education program and is aligned with the Visual and Performing Arts Framework for the State of California along with State English-Language Arts Standards. By spending time studying the included images, teaching the lessons found in this guide and participating in the tour and art project at the Cannon Art Gallery your students will have the opportunity to take part in a truly comprehensive visual art experience.

To Get Started:

- Begin reading through the guide before using it with your students. Familiarize yourself with the vocabulary, the images, the questioning strategies provided with each image, and the suggested art activities.
- Each lesson includes an image accompanied by questions. Teachers should facilitate the lessons by asking students the *Artful Thinking* questions developed by the Harvard Graduate School of Education, while looking at the image. To have a successful class discussion about the artworks, plan to spend at least 5-to 10-minutes on each image.
- Encourage looking! Encourage students to increase their powers of observation and critical thinking by seeing. Challenge students to look closely and be specific in their descriptions and interpretation of the artworks.
- Looking and considering take time. Wait a few seconds for students' responses.

Your students' responses to the questions in this guide may vary. Be open to all kinds of responses. Respond to your students' answers and keep the discussion open for more interpretations. For example, "That's an interesting way of looking at it, does anyone else see that or see something different?" Remind students to be respectful of others and to listen carefully to each others' responses.

Making the most of your Gallery Visit

Visiting the Cannon Art Gallery is “Part Two” of the Three-Part-Art gallery education program. A carefully planned gallery visit will greatly enhance your students’ classroom learning and provide new insights and discoveries. The following guidelines were written for visiting the Cannon Art Gallery, but also apply to visiting any other gallery or museum.

STUDENT NAME TAGS ARE GREATLY APPRECIATED.

Reservation Information:

School groups of all ages are welcome free of charge at the Cannon Art Gallery with advance reservations. Priority is given to third and fourth grade students attending any Carlsbad public or private school. Reservations are accepted by phone only at 760-434-2901 or via email at tonya.rodzach@carlsbadca.gov and are on a first-come, first-served basis. You will receive an email confirmation notice within 48 hours if your request can be accommodated. We require that at least one adult accompany every five students. If any of your students have any special needs, please let us know when you make the reservation. The docent-led tour and related hands-on art projects take approximately one hour each. The resource guides are written to address third and fourth graders, but the guides may be adapted for other grade levels as well.

Late Arrivals and Cancellations:

As a courtesy to our gallery staff and other visiting groups, please let staff know if your group will be late or cannot keep their reservation. We will not be able to accommodate any group that arrives later than 10 minutes from their appointed time without prior notice. To cancel your visit, please call **at least one week** in advance of your scheduled visit, so we can fill the vacated slot with a class from our waiting list.

It is the teacher’s responsibility to arrive promptly at the scheduled time and let the artist educator know that the group is ready for their visit. Please make prior arrangements for someone to cancel reservations in case of an emergency or illness. Schools and classes with a history of frequent cancellations, or late arrivals, are documented, and will be considered a lower priority for future tour reservations.

Gallery Visit Checklist:

- Allow appropriate travel time so that your tour begins on time.
- Plan ahead for chaperones. Make sure that they understand they are to remain with the students during the entire visit and that it is inappropriate to talk privately during the docent-led tour. Please remind chaperones not to bring their younger children on the field trip due to the poor acoustics in the gallery.
- Visit the exhibit beforehand so that you can preview the artwork.
- Make sure that your students understand the gallery etiquette written below.

Gallery Etiquette:

Please go over the following points with your students (and chaperones) and make sure they understand why each rule must be followed.

- No eating or drinking.
- Remember to look and not touch the artwork. Fingerprints damage the artwork.
- Please no talking when the artist educator is talking.
- Please remind all adults to turn off their cellphones while participating in the program.
- Please walk at all times.
- Classroom teachers and chaperones must stay with the group. The artist educators need to direct their full attention to helping your students learn about the exhibition and art project.

Program Evaluation:

In order to continue providing the highest quality resource guides, artist educator tours, and hands-on art projects, we ask that the classroom teacher complete an evaluation form after participating in the program. Careful consideration is given to teacher input so that we can best address your students' learning. Please feel free to share your comments and concerns with any gallery staff as well. Or, you may contact the arts education coordinator directly at 760-434-2901 or via email at tonya.rodzach@carlsbadca.gov.

The Artful Thinking Program

The purpose of the *Artful Thinking* program is to help teachers regularly use works of art (and music) in their curriculum in ways that strengthen student thinking and learning. The program's goals are: (1) to help teachers create rich connections between works of art and curriculum topics; and (2) to help teachers use art as a force for developing students' critical thinking.

Benefits of *Artful Thinking* Routines

- help to easily integrate art with other curriculum areas especially social studies and language arts
- questioning strategies are short, easy to learn
- questioning strategies are flexible and can be repeated to deepen student learning
- questioning strategies can be selected according to which type of critical thinking the teacher wants to emphasize; such as questioning/investigating, observing, describing, comparing and connecting, finding complexity, exploring viewpoints and reasoning

Understanding Harvard's Project Zero: Artful Thinking Palette

What is the *Artful Thinking Palette*? Why is it useful to teachers?

The *Artful Thinking Palette* is a series of questioning strategies that were created to help develop students' thinking dispositions and build a deeper understanding of content. The questions were designed to be used with works of art, music, and other primary resources. They are known as thinking routines and meant to be used over and over again in the classroom. The teacher chooses the content, time, and thinking skill they want to foster. The routines can be used all throughout a unit. For example, at the beginning without prior knowledge, during with prior knowledge, and at the end of a unit to challenge or extend.

Why use the *Artful Thinking Palette*? What are the benefits?

The questioning strategies that make up the *Artful Thinking Palette* help students to find connections and move beyond the given. They help students to build clear explanations, consider different viewpoints and perspectives, capture the heart of an idea and form conclusions based on reasoning and evidence. Regular use of the strategies helps to motivate students to think deeply and create a culture of thinking in the classroom.

Thinking Routine Categories: Reasoning centered, perspective taking, questioning and investigating, observing and describing, comparing and connecting, and complexity centered.

Note:

For more in-depth information on this valuable teaching tool check out the *Artful Thinking* website found at www.old-pz.gse.harvard.edu/tc/index.cfm

Curriculum Connections

Adapted from the 3rd and 4th grade California Content Standards

This guide is designed to assist teachers with the instruction of Visual Art and English-Language Arts lessons and are aligned with the 3rd and 4th grade California Content Standards. Each lesson concentrates on teaching those content areas through a meaningful exploration of the artworks in this guide.

Visual Arts Content Standards for California Public Schools

Grade 3

1.0 ARTISTIC PERCEPTION

- 1.3 Identify and describe how foreground, middle ground and background are used to create the illusion of space.
- 1.5 Identify and describe elements of art in works of art, emphasizing line, color, shape/form, texture, space, and value.

2.0 CREATIVE EXPRESSION

- 2.3 Paint or draw a landscape, seascape, or cityscape that shows the illusion of space.

3.0 HISTORICAL AND CULTURAL CONTEXT

- 3.4 Identify and describe objects of art from different parts of the world observed in visit to a museum or gallery (e.g., puppets, masks, containers).
- 3.5 Write about a work of art that reflects a student's own cultural background.

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

- 5.1 Describe how costumes contribute to the meaning of dance.

Grade 4

1.0 ARTISTIC PERCEPTION

- 1.5 Describe and analyze the elements of art (e.g. color, shape/form, line, texture, space, value), emphasizing form, as they are used in works of art and found in the environment.

2.0 CREATIVE EXPRESSION

- 2.4 Use fibers or other materials to create a simple weaving.

3.0 HISTORICAL AND CULTURAL CONTEXT

- 3.1 Describe how art plays a role in reflecting life (e.g. in photography, quilts, architecture).

4.0 AESTHETIC VALUING

- 4.1 Describe how using the language of the visual arts helps to clarify personal responses to work of art.
- 4.2 Identify and describe how a person's own cultural context influences individual responses to works of art.
- 4.4 Identify and describe how various cultures define and value art differently.

English-Language Arts Content Standards for California Public Schools

Grade 3

1.0 LISTENING AND SPEAKING STRATEGIES

Comprehension

- 1.1 Retell, paraphrase, and explain what has been said by a speaker.
- 1.2 Connect and relate prior experiences, insights, and ideas to those of a speaker.
- 1.3 Respond to questions with appropriate elaboration.

Organization and Delivery of Oral Communication

- 1.6 Provide a beginning, a middle, and an end, including concrete details that develop a central idea.
- 1.7 Use clear and specific vocabulary to communicate ideas and establish the tone.

1.0 WRITING STRATEGIES

Organization and Focus

- 1.1 Create a simple paragraph:
 - a. Develop a topic sentence.
 - b. Include simple supporting facts and details.

Grade 4

1.0 WRITING STRATEGIES

Organization and Focus

- 1.1 Select a focus, an organizational structure, and a point of view based upon purpose, audience, length, and format requirements.
- 1.2 Use traditional structures for conveying information (e.g. chronological order, cause and effect, similarity and difference, posing and answering a question).
- 1.2 Create multiple-paragraph compositions:
 - a. Provide an introductory paragraph.
 - b. Establish and support a central idea with a topic sentence at or near the beginning of the first paragraph.
 - c. Include supporting paragraphs with simple facts, details, and explanations.
 - d. Conclude with a paragraph that summarizes the points.
 - e. Use correct indentation.

1.0 LISTENING AND SPEAKING STRATEGIES

Comprehension

- 1.1 Ask thoughtful questions and respond to relevant questions with appropriate elaboration in oral settings.
- 1.2 Summarize major ideas and supporting evidence presented in spoken messages and formal presentations.

About the exhibition



Vanishing Traditions: Textiles and Treasures from Southwest China

On display March 31 through June 2, 2013

Featuring the stunning private collection of local collector Bea Roberts, this exhibition showcases Chinese textiles, clothing and crafts of the Guizhou Province in Southwest China. Segregated both culturally and regionally from the main Chinese populace, the rich cultural identity of this province and other inaccessible regions is often preserved and almost unknown to the outside world. This exhibition is a rare opportunity to get a glimpse into the crafts, costumes and silver adornments of the region's cultures.

About the collector

Bea Roberts

The Bea Roberts collection is the culmination of more than a decade of collecting in the Guizhou Province, home of eighteen different minority groups.

Bea Roberts' fascination with Chinese minority wear began on her first trip into the Guizhou Province in Southwest China in 1997. At that time the beautiful province was little known outside the region where roads were few and poor, and villages were often accessible only by footpaths.

That initial trip was followed by others in 2001, 2003 and 2009, each covering provinces including Guangxi, Sichuan, and Yunnan, and most importantly, Guizhou, all in Southwest China. Not very many publications on the subject were available in English in the 1990s, but with an expert eye and passion, Roberts developed a vast knowledge of the subject. In 2010, she wrote a catalogue about the subject and her collection, which is considered to be one of the finest private collections of Chinese minority wear in the country.

Roberts was lucky enough to have seen, felt and collected her treasures from the region before the traditional infrastructure began to change with new roads, rapid advances of technology and commerce, and other influences of globalization. Today, few textiles and adornments are being produced in the villages, and many of these traditions are vanishing or gone. Most examples now exist only in museums and cultural venues.

Bea Roberts is fascinated with the various cultures of the world and how they express themselves through adornment and folk art. She continues to pursue this long interest in cultural anthropology. She led the docent program at the Mingei Museum for years and curates, lectures and shares her stunning collections with wider audiences such as the Cannon Art Gallery. Besides being an adventurous traveler and discriminating collector, she is an accomplished lapidary, silversmith and owner of her own company, *Ethnicity, Etc.*

Southwest China Culture:

Ethnic Minorities

Every large society contains ethnic minorities. Their style of life, language, culture and origin can differ from the majority. Ethnic minorities in China are the non-Han Chinese population. The population of China is 92% Han, the Chinese majority and world's largest ethnic group. The remaining 8% includes 120 million people in 55 acknowledged minority groups, many who have been segregated regionally and culturally from the main Chinese populace. These numerous ethnic groups share China's vast lands but at the same time many live in their individual communities. The relationships between them have been formed over many years. Ethnic group characteristics generally include a collective name, a common myth of descent, shared history, distinctive shared culture, association with a specific territory and a sense of solidarity.

Introduction to Region

Guizhou Province

Guizhou Province is in the subtropical zone of southwest China, surrounded by Yunnan, Sichuan, Hunan and Guangxi provinces. The origin of the name of the province is *gui* for 'Gui Mountains' and *zhou* for 'prefecture.' Its general terrain is mountainous with deep valleys and until recently, few roads. The province was not open to the west until 1987, and even the government knew little of the local people or the resources (forestry, hydroelectric power, coal, bauxite and the largest mercury deposits in China). The physical nature of the area, which is mountainous with steep terrain of limestone deposits, has resulted in preserving the minority groups' traditions and costumes, terraced agriculture and slash-and-burn crops.



In 1413, during the Ming Dynasty, Guizhou became an administrative province with its capital Guiyang. Today, the provincial capital, Guiyang in Anshun County, is a major transportation hub with highways linking it to all surrounding provinces, air and rail transport to many hubs in China, including Hong Kong, Further, and smaller villages now accessible by paved roads. The entire province is undergoing major infrastructure updating, as is all of China.

Brief History of the Miao and Dong People

Miao

The Miao are the largest ethnic group in the Guizhou Province. They live in close-knit mountainous communities. They are well known for their hospitality and sustain themselves mostly by farming and animal husbandry. The women make clothing for their entire family. They are well known for their creative and intricate textile work. In certain areas, the Miao also create beautiful silver crowns, bracelets, neck rings and other adornments that attach to jackets. The Miao had no historical written script until 1959. Prior to that year the group's history was passed from one generation to the next via visual imagery and performances of song and dance.

The Miao settled in Guizhou later than some other minorities, and mainly in the mountains, often living in temporary sites supported by slash-and-burn agriculture, and with few possessions. It is said that during the *Long March, Red soldiers often came upon these nearly nude people living in caves and other primitive abodes. What traditional clothing they had, they kept hidden, as the government did not support individual customs and traditions. It is therefore understandable how important these traditions are to them. Their most valuable possessions were their richly woven and embroidered festival costumes, which identify them as belonging to a specific group and also indicates their family wealth status. These traditions continue today; at festivals even the poorest families wear elaborate costumes—their form of living visual art.

Dong

The Dong population numbers 3,000,000 with the majority living in the Guizhou Province. The Dong villages stand out because of their unique style. A major feature of many homes or structures is a large wooden drum tower of elaborate design and constructed without the use of nails. They serve as places for the villagers to meet and hold their festivities. Their traditional costumes play an important role during the festivals identifying the wearer's nationality and social status by the garments colors, shape, needlework and patterns.



*The Long March:

In the 1930s the military retreat to the communist party to evade the pursuit of the Chinese Nationalist Party.

Textile Techniques

There are many different types of ornamentation techniques done to the fibers to create a unique distinction among the people who wear them. Ornamentation techniques include: dyeing, weaving and, embroidering—each of which has many types.

Great social importance is placed in a young girl's ability to maintain the group's textile traditions. Each group has its own identifiable embellishment style and tradition for its textile/costume. This is what makes the observation, research and collection of their works such a delight.

Braiding

Braiding is done on braiding stools with the bobbins weighted by various objects such as stones, clay balls, coins, etc. Many of these stools are beautiful works of art. Girls as young as seven years of age learn these techniques. The braiding technique is used to produce flat, pleated and multi-stranded knotted three-dimensional braiding. The flat style braids often decorate shoulder and neckbands while the multi-stranded braids are usually incorporated into embroidery adornment on traditional costumes.

Dyeing

Traditional vegetable dyes are still in use on a limited basis, however, chemical commercial dyes are taking over. Indigo is the most prevalent natural dye in use. Natural indigo production is still prevalent and one can buy paste and leaves in the markets. Synthetic indigo and commercial dyes are also widely available. These days artisans and groups use various traditional and "newly founded" techniques to create different texture and/or surface qualities to the cloth, along with developing a wide range of colors with varying sheen.

Pleating

Pleating is the most common skirt style and is considered a textile technique that is manipulated by hand to the multiple yards of base textile. The pleating process, or processes, vary greatly by individual groups and are very labor intensive. Generally, basic fabric, which is plain, indigo dyed and/or batiked, and/or calendared (beaten) to a shine, is 1) placed around a barrel or basket or laid on a flat surface; 2) fabric is moistened; 3) pleats are formed by hand, tool and/or stitching, or combinations thereof; 4) tied in place or weighted down and often steamed, sometimes smoked; 5) dried on foundation, and sometimes glazed with egg white.

Weaving

Weaving of the base fabric is done by these groups and is as diverse as the groups themselves. Home-based weaving is not as common as in the past. The process begins with fiber preparation, spinning and spooling if the materials are not commercially acquired. There are many types of looms that the artisans use to create their weavings. The most common weaves are plain (unpatterned); twill built from floats (warp and weft pass over two or more fibers) forming a faint diagonal pattern; and alternating float weaves, which use floats over three to five threads on alternating warps and wefts to build a pattern.

Embroidery Embellishment

Embroidery embellishment is a very important aspect in costume décor for an accurate representation of individual identity. Some groups consider this refined “art” as important for women as are the household arts or child-rearing skills. It is the blending of different stitchery techniques on cloth using a variety of types of thread. Threads may be of many materials, such as ramie, cotton, silk and metallic foil. Other thread versions include wrapped threads known as “gimp” where an inner core (sometime horsehair) is wrapped with a finer thread such as silk—used extensively by the Miao, Dong and Shui for outlining designs. Multiple strand (8 to 18) braided yarn formed on a braiding stool gives embroidery a three-dimensional look; these braids are labor-intensive to make and expensive. It is often couched flat, for outlines and fillings. The Miao tightly pleat the braid and the Dong twist the braid in a unique manner forming small three-dimensional cones which when couched down resembles “caterpillar-like” animals or silkworms.

Generally, stitch patterns are either; non-counted flat running, stain, chain, knotted “dazi,” couching with gimp; or counted (resembling weft-facing weaving—cross stitch, herringbone, darning stich, etc.) Each of these basic techniques has several enhanced versions.

Art Spotlight

The art making technique of Batik

Miao Batik

Miao batik has a long history. In some place they even have batik songs describing the origin of batik. The batik fabric has been made into dresses; in some places, people used it for sheets, curtains, etc.

The procedure steps include; putting a white cloth on a table, melting wax in a pot at 60 to 70°C, using a wax knife to dip into the wax liquid and drawing on the cloth. Normally people do not have patterns or designs attached to the cloth ahead of drawing. They draw freely without the aid of stencils, rulers or mechanical drawing tools. When the drawing is complete the cloth is placed into the dyeing jar. After dyeing, the cloth is boiled in water. The boiling melts the wax away and white patterns are left on the fabric. The batik cloth has an all blue background color as it is the only color that could be dyed in cold water.



A Miao Folk Story about the Origin of Batik

A wise and beautiful girl, who was not satisfied with her only colored dress, had been thinking how to put some flower patterns onto her skirts. She drew some on the skirts, it was too complicated, and she couldn't find out any better methods.

She had been sad about it for days. One day, again, she was looking at beautiful flowers, thinking, thinking, and went into sleep. She saw a flower fairy, wearing a beautiful dress, taking her into a beautiful garden. She saw various flowers, birds, butterflies, and bees there. She was amazed by them.

When she woke up, she realized that was a dream. However when she looked down to her skirt, the bees flew away from the flowers, and kept dots of honey and wax on the skirt that made her skirt ugly looking. She decided she could throw the skirt into the blue dyeing jar, in order to cover those dots, after dyeing, she got some boiled water, to wash her skirt. When she took the skirt out from the boiled water, she was amazed: beautiful white flowers appeared on the places which were covered by the beeswax!

Immediately she took some bee wax, melted it and drew some wax patterns with a stick on a white cloth, and then dropped the cloth into the blue dyeing jar. Next she used boiling water to get rid of the wax. She saw beautiful white flowers on the cloth. She got batik! Other women came to see her, listened to her dream, and based on her instruction, began to do the batik works.

Source: "Antique Chinese Textiles, from the collection of Marla Mallett."

Accessed on 26 January 2013.

Artistic motifs of Southwest Chinese visual culture:

Most of the following motifs originate from the “Creation Legend”

Sun

The *Dong*, as many ancient cultures, have worshiped the sun since ancient times. They believe that it gives light and heat to the earth which causes all things to grow. They refer to the sun as “the ancestral mother.” It is a major central motif of Dong embroidery.

Bronze Drum

Bronze drums date back at least 2,000 years based on excavations in the area. They are musical instruments used in ritualistic ceremonies to call up the gods and spirits, and, during war, the rhythmic beating was used to cheer up the warriors. Drums are symbols of power and prosperity. Usually a sun motif is inscribed on the surface.

Butterfly

This is one of the most important and often used motifs in Miao design originating from a legend. The legend is: The gods created the earth and planted many maple trees. From one maple tree sprung a butterfly that laid 12 eggs of which only 11 hatched. The last egg finally hatched after the Butterfly Mama consulted with the divine *Jiyu* bird, giving birth to Jiangyang, who the Miao believe is their ancestor and grants them their ability to procreate and therefore increase the Miao population. For this reason, the Miao people consider the butterfly the creator of all living beings and call it “Eternal Butterfly Mama.” Its image is made up of a face, and butterfly wings sprouting from its torso. Miao people believe it brings good luck and good health to children and fertility to women.

Birds

The *Jiyu* Bird is part of the above legend of the Butterfly Mama, the Genesis story of the Miao. Birds are considered to be divine messengers and aid in times of crisis. Costume adornment often depicts various formats such as mythical phoenixes. In Miao folklore, proposing and engagement are called “asking for chicken” as bird/fowl is related to the concept of “offspring.”

Maple Tree

Again related to the Miao origin legend, it is the source of the nurturing seeds and blossoms. As the Miao believe this tree is related to their ancestry, it is deified and worshipped.

Fish

According to Miao legend, fish come from the maple wood sawdust flying into water although it is not in water in their embroidery. Fish is an auspicious feminine symbol for pregnancy and prosperous offspring.

Phoenix Headed Dragon

The Miao depict dragons in a free, creative and childlike way. They appear in many forms of them and are a symbol of happiness. In their embroidery, the dragon’s head is often replaced with another animal or even human. Their tail is often a fish or centipede leg. They are also associated with rain and cultivation.

Whirlpool or Spiral

These are associated with gushing rivers from legend of their migratory past.

Pre-Visit Activities

Lesson One:

Introduction to the Exhibit

Related Subjects:

Visual Arts; English-Language Arts

Class Time Required:

One 40-minute class session

Lesson Overview Summary

Students will be introduced to the people and culture of Southwest China, in particular people who live in the Guizhou Province. Students will be prompted with questions and discussion points throughout this lesson. This lesson will spark interest in the students about their upcoming visit to the Cannon Art Gallery to see the *Vanishing Traditions: Textiles and Treasures from Southwest China* exhibition at the William D. Cannon Art Gallery, along with provide them with background information.

Materials/Resource Guide Images

- Image 1: Woman's Jacket, Geija, Matang, Mid-20th century
- Image 3: Miao's Child's Hat, Mid-20th century
- Image 4: Miao Comb Crown, Langde, Mid-20th century
- Image 6: Man's Coat, Dong, Mid-20th century

Procedures

1. Begin the lesson with an introduction to the exhibition. Ask your students to discuss the following question: "Why is it important to preserve clothing from the past from different ethnic groups?"
2. Write the following words (Southwest China, Guizhou Province, minority, traditions, textiles and motifs) and their definitions on a white board, overhead transparency or smart board for your class to review as you discuss.
3. Engage your students in a conversation about the selected group of images included in *Vanishing Traditions: Textiles and Treasures from Southwest China* Resource Guide. Present the images one at a time, leading a discussion about each work before moving on to the next image. Allow for approximately 5-minutes per image. The questioning strategies on the back of each laminated image, which address all of the terms above, will help you guide the discussion with your class.
4. Revisit the discussion question from step one and consider how answers have changed or deepened.
5. Ask your students to keep their new vocabulary words in mind when they visit *Vanishing Traditions: Textiles and Treasures from Southwest China* exhibition at the William D. Cannon Art Gallery. All of the terms that they discussed in class can be used to evaluate and discuss the works that they will see on their fieldtrip to the gallery.

Extension(s)

Ask your students to write a brief statement about their own family tradition. If time permits, select a few students to share their family tradition. Encourage your students to identify "What makes this a special tradition? Is there anything that takes places to make this unique for their family?"

Ask each student to complete the "KWL Chart" (page 32). Ask students to write down questions they may have and bring them along so they can ask a gallery arts educator.

Lesson Two:

Gallery Literacy

How Exhibits Communicate; Interpreting the Exhibition's Title

Related Subjects:

Visual Arts; English-Language Arts

Class Time Required:

One 30-minute class session

Lesson Overview Summary

Gallery curators and exhibit designers worked with Bea Roberts to display her collection so that it will communicate ideas about the textiles, silver ornaments, and the people who created them. The exhibition's title *Vanishing Traditions* gives the gallery visitor important information about the collection before you even enter the exhibition space. This exhibition asks us to pause and learn more about the beliefs, values, and skills of people in an area of the world that is quickly changing due to 21st century globalization*.

Procedures

1. Begin lesson by holding a class discussion and asking students to share answers to the following questions:
 - Ask students if they know the meaning of their last name. For example "Cooper" means barrel maker. Ask if anyone can explain how his or her first or second name was chosen. Was it given in honor of a certain person such as a grandparent or other relative? Is their name one that is frequently found in a specific region? Is their name based on an important cultural or natural site?
2. Discuss how names are an important part of our personal identity and help answer the question "Who am I?" The question "Who am I" is also linked to "Who are we?" - we being for example the ethnic group, the nation or faith we are members.
 - Ask student if they can describe treasures or traditions that are unique and important to the citizens of the United States, for example the Declaration of Independence or celebrating the Fourth of July. Ask students to consider how these things might have changed over time.
 - The world is moving so fast, and the majority of the people are rushing into the twenty-first century forgetting their origins. Where it should be the other way around. We should appreciate our roots, our culture, and keeping that as foundation. We should build our future.*
3. Introduce the exhibition's title "Vanishing Traditions" and ask the students to interpret the title's meaning and consider why it was selected. Create a two column chart listing on one side at least five things that might threaten Maio' traditional craftsmanship (ready made fabric and clothes, lose of interest and desire for movies, television, internet, new job opportunities etc and on the other at least five things that might help to preserve the traditions (art and craft schools, tourism, museums, etc). Keep the chart up as you use the additional lesson plans in this packet.

Extensions

This lesson was inspired by ideas found in the United Nations Education, Scientific, and Cultural Organizations (UNESCO) *World Heritage Kit*. For more information on their work and resources access <http://whc.unesco.org/en/activities/567/>

*Globalization is primarily an economic phenomenon, but has important social and cultural implications. One of these is the tendency in almost all parts of the world for people, especially you people, to prefer certain products of mass consumption that are advertised worldwide, including popular music, films, television, clothing and fast food. (From UNESCO's *World Heritage Kit*).

Student Recommendations, World Heritage Youth Forum, Beijing, China.

Lesson Three:

The Art of Identity

Related Subjects:

Visual Arts; English-Language Arts

Class Time Required:

One 60-minute class session

Lesson Overview Summary

Throughout many regions in China, textiles are important signifiers of status. The size, shape, patterning, and use of motifs (figurative and non-figurative forms) in textiles are all used to declare the age, gender, marital status, along with other important signifiers. In this lesson, students will design their own two-dimensional robe collage using found and created images, words, and symbols that declare aspects of their own identity, including interests, family heritage, age and aspirations.

Materials

- Magazines, newspapers and/or other periodicals
- Robe template included in the appendix of this Resource Guide (*page 33*)
- Markers, colored pencils and/or crayons
- Construction paper in a variety of colors
- Glue sticks
- Scissors

Teacher Preparation

- Photocopy one robe template for each student in your class.
- Collect a variety of magazines, newspapers and other periodicals for your students.

Procedures

1. Discuss the use of decorative robes, baby carriers, hats, aprons and other adornment features in Southwest China as signifiers of status, age, gender, lineage, marriage status, region of residence, etc.
2. As a class, brainstorm possible images, symbols, and words that could be used to declare aspects of their own identity.
3. Distribute the robe template and materials to your students. Explain that they will create a decorative robe collage within the template distributed, using found words or images from the collected periodicals. They may also choose to include words or images that they create.
4. Wrap up by asking students to answer the question: "What did you learn, like or notice while you were creating your robe artwork?"

Extensions

Instruct your students to prepare short, descriptive presentations on their robe collages. Encourage them to use the images and text from their artworks as a basis from which to speak about aspects of their own identity.

Direct your students to create single paragraph or multi-paragraph narratives on the robe collages that they created. Encourage them to describe each of the images and words or phrases that they included in their artwork, and how each of those items describes an aspect of their own identity.

Post-Visit Activities

Lesson Four:

Bookmark Weaving

Straw weaving: An introduction to weaving

Related Subjects:

Visual Arts

Class Time Required:

One 60-minute class session

(This project you may start and come back to.)

Lesson Overview Summary

Students will be introduced to the process of weaving and recognize that the over and under pattern of threads repeated across a looms surface can create fabric. This lesson will spark a deeper appreciation for the time and care that went into each of the handmade textiles on display in the *Vanishing Traditions: Textiles and Treasures from Southwest China* exhibition.

Materials

- Five drinking straws per child, cut short by $\frac{1}{4}$ to permit easy handling.
- Yarn (Five 18-inch pieces per student), along with one 3-ft piece per student) Additional yarn may be needed depending on length of project.
- Tape

Procedures

1. Cut five pieces of yarn (18 inches each)
2. Thread each piece of yarn through a straw. Insert the yarn about an inch into the straw and thread it through and out the other side.
3. Fold yarn over the end of the straw by about an inch and tape it.
4. Even up tops of straws, straighten out the yarn and tie a knot at the end.
5. Next, using the 3-ft piece of yarn, hold end of yarn and straws in one hand. Begin weaving over and under each straw.
6. Once students have a few inches woven on the straws, direct them to move the bottom inch off the straw. Caution: always leave an inch of weaving on straws or it will be very difficult to continue working, students can change colors by cutting and tying new color onto end of old yarn.
7. To complete project slide all of the weaving down off of the straws and down to the knot at the far end. Take the tape off of the straws and pull the straws off the yarn. Tie a knot at the end.

Lesson adapted from;

<http://unprocessedfamily.blogspot.com/>

Accessed on 27 February 2013.

Lesson Five:

Geography: Physical Place

Related Subjects:

Visual Arts; English-Language Arts

Class Time Required:

One 60-minute class session

Lesson Overview Summary

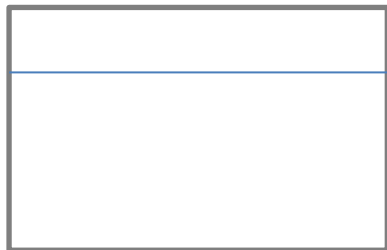
In this one-session lesson, students will be introduced to the terrain in southwest China, specifically relating to the Guizhou Province.

Materials

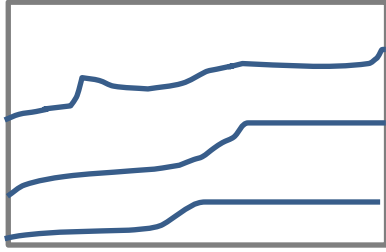
- Terraced image included in the appendix of this Resource Guide (*page 34*)
- Pencils and/or colored pencils

Procedures

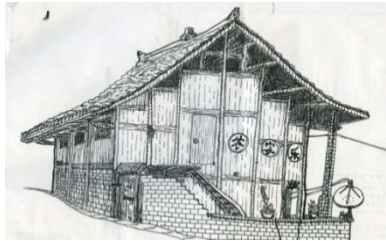
1. Begin with leading your students in a discussion about the “landscape” of southwest China.
2. Discuss drawing terms:
 - Foreground:** Term used to describe the section of a landscape that appears closest to the viewer.
 - Middle ground:** The area in a landscape composition that lies between the foreground and the background.
 - Background:** The area of a landscape composition that appears the farthest back from the viewer.
 - Overlap:** Objects drawn in front of others will make the front objects appear closer to the viewer.
 - Horizon line:** The line that divides the sky from the land or body of water. Artists rarely place this in the middle of the paper.
 - Space:** The illusion of depth on a flat surface.
 - Relative size** (also known as scale): The size of one object or part of a landscape in relation to another. For example; a tree in the foreground would be much larger than a tree in the background.
3. Create a landscape drawing that of a village in the Guizhou Province. Each students landscape should display an understanding of foreground, middle ground and background as they will be guided to change the scale of their homes and landscape details in each of the three sections.
4. Direct students to begin their landscape composition by placing a horizon line approximately three fourths of the way up their papers. This will aid the drawings ability to suggest the region steep terrain.



5. Ask students to now draw two more sloping lines so that they have divided their composition into the three sections; foreground, middle ground and background.



6. Students should now add an odd number of homes. They should be drawn in each of the three sections with the largest in the foreground and the smallest in the background. If possible, use Google images to share what homes in the region look like by searching “Guizhou Houses.”



7. Students should then add in trees, roads, grasses and other landscape details, always remembering to make sure to draw them using the correct relative size.
8. When students have completed their landscapes ask students to share what they learned, liked or noticed while they were creating their landscape art.

About the terrain

- Guizhou Province is in the subtropical zone of southwest China, surrounded by Yunnan, Sichuan, Hunan and Guangxi provinces. The origin of the name of the province is *gui* for ‘Gui Mountains’ and *zhou* for ‘prefecture.’ Its general terrain is mountainous with deep valleys and until recently, few roads.
- The physical nature of the area, which is mountainous with steep terrain of limestone deposits, has resulted in preserving the minority groups’ traditions and costumes, terraced agriculture and slash-and-burn crops.
- Though rich in natural minerals and with abundant water, the province is strongly agricultural. Rice has been the most important staple since the sixth century A.D. Rice seed is sown in nursery fields and transplanted by hand in the spring into paddy fields in the valleys, and also on ancient handmade terraces that are kept flooded during its growing time. Hand harvesting takes place in the fall--September and October. The rice is dried in clumps, threshed, and stored with the husk in place.
- The province supports as many as thirty varieties of the grain—two favorites are glutinous and black rice. Water buffalo or oxen are used for plowing and fertilizing—one sees very little mechanization, owing to cost and terrain. Rapeseed is often planted after the rice harvest; it provides a cash crop and animal fodder. Winter wheat, whose flour is used for noodles, is another common crop. In the spring the process repeats.

Lesson Six:

Chinese Symbolism

Related Subjects:

Visual Arts; English-Language Arts

Class Time Required:

One 60-minute class session

Lesson Overview Summary

Chinese art has contained symbolism since the Neolithic period. Plants, sun, birds, animals and fantastic creatures such as dragons have been used artistically to symbolize wishes for power, happiness, long life and fortune, as well as virtues such as resilience, flexibility and integrity.

Materials

- Image 1: Woman's Jacket, Geija, Matang, Mid-20th century
- Image 5: Miao Sleeve Panel, Shidong, Mid-20th century
- Image 6: Man's Coat, Dong, Mid-20th century
- Lined paper
- Pencils

Procedures

1. Begin this lesson by revisiting Images, 1, 5 and 6 in the resource guide. Ask students to reflect on what they learned by visiting the Cannon Art Gallery by adding to the statement "I used to think, Now I think . . ." about each of the selected garments.
2. Students will next pick a symbol or motif from Chinese art to represent a wish or a virtue they hope to acquire and write a paragraph on why they made their choice.
3. Ask for volunteers to share writings with class.

Glossary

Glossary

Additive: Additive refers to the process of joining a series of parts together to create a sculpture.

Art criticism: An organized system for looking at the visual arts.

Background: The area of a landscape composition that appears the farthest back from the viewer.

Color: Light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

Art Collector: An individual who collects and privately owns precious art and artifacts.

Complementary Colors: Colors that are opposite one another on the color wheel. Red and green, blue and orange, and yellow and violet are examples of complementary colors.

Composition: The arrangement of elements in a work of art. Composition creates a hierarchy within the work, which tells the viewer the relative importance of the imagery and elements included.

Content: Message, idea, or feelings expressed in a work of art.

Elements of art: Sensory components used to create works of art: line, color, shape/form, texture, value, and space.

Ethnic group characteristics generally include a collective name, a common myth of descent, shared history, distinctive shared culture, association with specific territory and a sense of solidarity.

Foreground: Term used to describe the section of a landscape that appears closest to the viewer.

Form: Form, along with shape, defines objects in space. Form has depth as well as width and height.

Horizon line: The line that divides the sky from the land or body of water. Artists rarely place this in the middle of the paper.

Intensity: Intensity refers to the brightness of a color (a color is full in intensity only when pure and unmixed). Color intensity can be changed by adding black, white, gray, or an opposite color on the color wheel.

Line: A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin.

Medium: The medium is the material an artist uses to make his or her artwork. Paint is an example, photography is another.

Middle ground: The area in a landscape composition that lies between the foreground and the background.

Motif: A unit repeated over and over in a pattern. The repeated motif often creates a sense of rhythm.

Narrative: A narrative is a story or an account of an event or experience.

Negative space: Negative space refers to spaces that are or represent areas unoccupied by objects.

Overlap: Objects drawn in front of others will make the front objects appear closer to the viewer.

Pattern: Anything repeated in a predictable combination.

Positive space: Positive space consists of spaces that are or represent solid objects.

Primary colors: Primary colors are the basis for making all other colors (red, blue, yellow).

Proportions: The size relationships of one part to the whole and of one part to another.

Relative size (also known as scale): The size of one object or part of a landscape in relation to another. For example; a tree in the foreground would be much larger than a tree in the background.

Representational: An art form that is inspired by the visible world and the completed art form contains recognizable subjects.

Secondary colors: Secondary colors are made by mixing any two of the primary colors (red + yellow = orange; red + blue = purple; blue + yellow = green).

Shape: Shape, along with form, defines objects in space. Shapes have two dimensions, height and width, and are usually defined by lines.

Space: Space, in a work of art, refers to a feeling of depth. It can also refer to the artist's use of the area within the picture plane.

Style: Characteristics of the art of a culture, a period, or school of art. It is also the characteristic expression of an individual artist.

Subject: In the visual arts, the subject is what the artist has chosen to paint, draw, sculpt, or otherwise create.

Texture: The feel and appearance of a surface, such as hard, soft, rough, smooth, hairy, leathery, sharp, etc.

Visual literacy: Includes thinking and *communication*. Visual thinking is the ability to transform thoughts and information into images; visual communication takes place when people are able to construct meaning from the visual image

Visual metaphor: Images in which characteristics of objects are likened to one another and represented *as* that other. They are closely related to concepts about symbolism.

Resources

Resources

Resources used in the development of the *Vanishing Traditions: Textiles and Treasures from Southwest China*

Roberts, Beatrice E., Vanishing Traditions: Textiles and Treasures from Southwest China. UC Davis Design Museum, 2010.

“Antique Chinese Textiles - 1 from the collection of Marla Mallett.”

<http://www.marlamallett.com/chinese.htm>

Accessed on 04 February 2013.

“Chinese Minority Textiles: Miao and Others – 1, 2, 3, 4 from the collection of Marla Mallett.”

<http://www.marlamallett.com/miao.htm>

Accessed on 10 February 2013.

“Artful Thinking Routine, Project Zero.”

www.old-pz.gse.harvard.edu/tc/index.cfm

Accessed on 14 February 2013.

“Objects in Focus: Miao Festival Outfit”

www.artsmia.org/education/teacher.resources/pnt-objectinfofocus.cfm?v=142

Accessed on 2 March 2013.

“World Heritage Kit.” From the United Nations Education, Scientific, and Cultural Organizations (UNESCO)

<http://whc.unesco.org/en/activities/567/>

Accessed on 15 March 2013.

Appendix

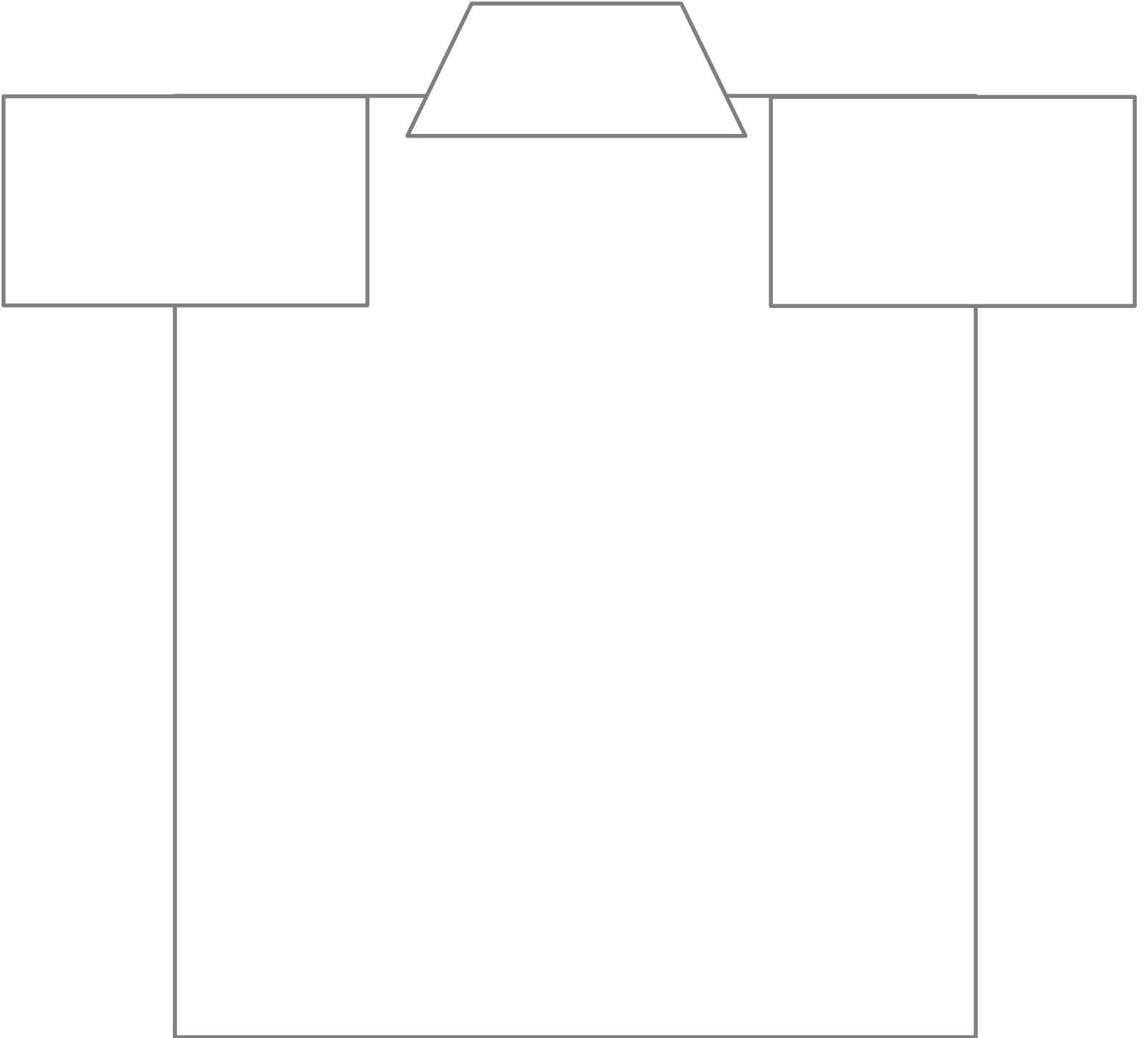
NAME: _____

KWL Chart

Before Your Trip

After Your Trip

What I know about art	What I want to know about art	What I learned about art
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____





Speak Chinese

Hello! Ni hao! (Nee haow)

How are you? Ni hao ma? (Nee haow ma?)

I am (insert your name). Wo shi ... (for girls); Wo shir ... (for boys)

I like you. Wo xihuan ni (Wo shee-hwang nee)

She/He is Chinese. Ta shi Zhongguoren (Ta shir Jong gwo rin)

I am not Chinese. Wo bu shi Zhongguoren (Wo boo shir Jong-gwo-rin)

I am American Wo shi Meiguoren (Wo shir May-gwo-rin)

I want to go to China. Wo yao qu Zhongguo (Wo yaow choo Jong gwo)

I like Chinese art. Wo xihuan Zhongguo meishu
(Wo shee-hwang jong-gwo may-shoo)


C A N N O N A R T G A L L E R Y



VANISHING TRADITIONS

TEXTILES AND TREASURES FROM SOUTHWEST CHINA

C O L O R I N G B O O K



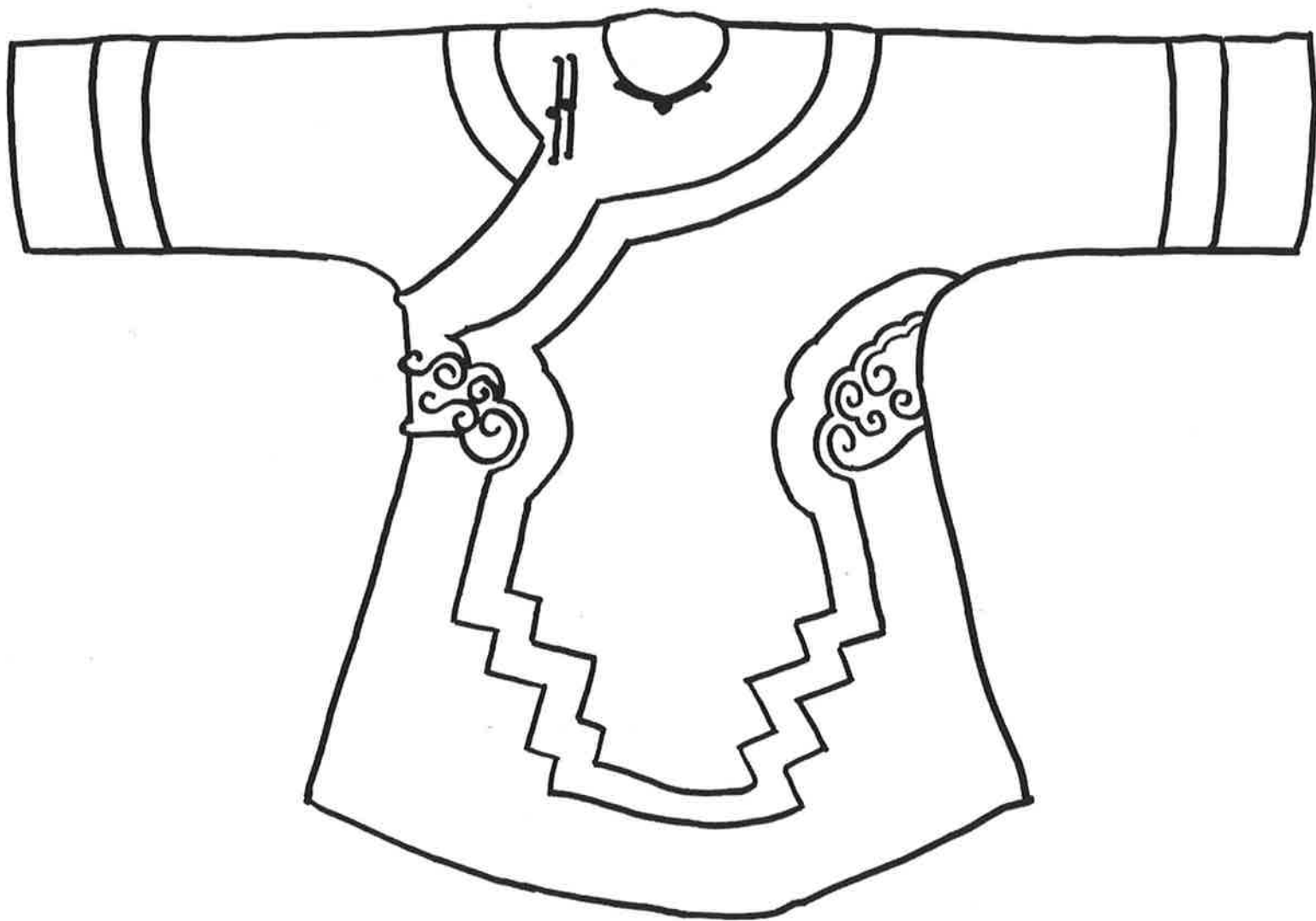
See if you can find
these textiles in the exhibition
to inspire you!

GET
COMFORTABLE
AND
COLOR!

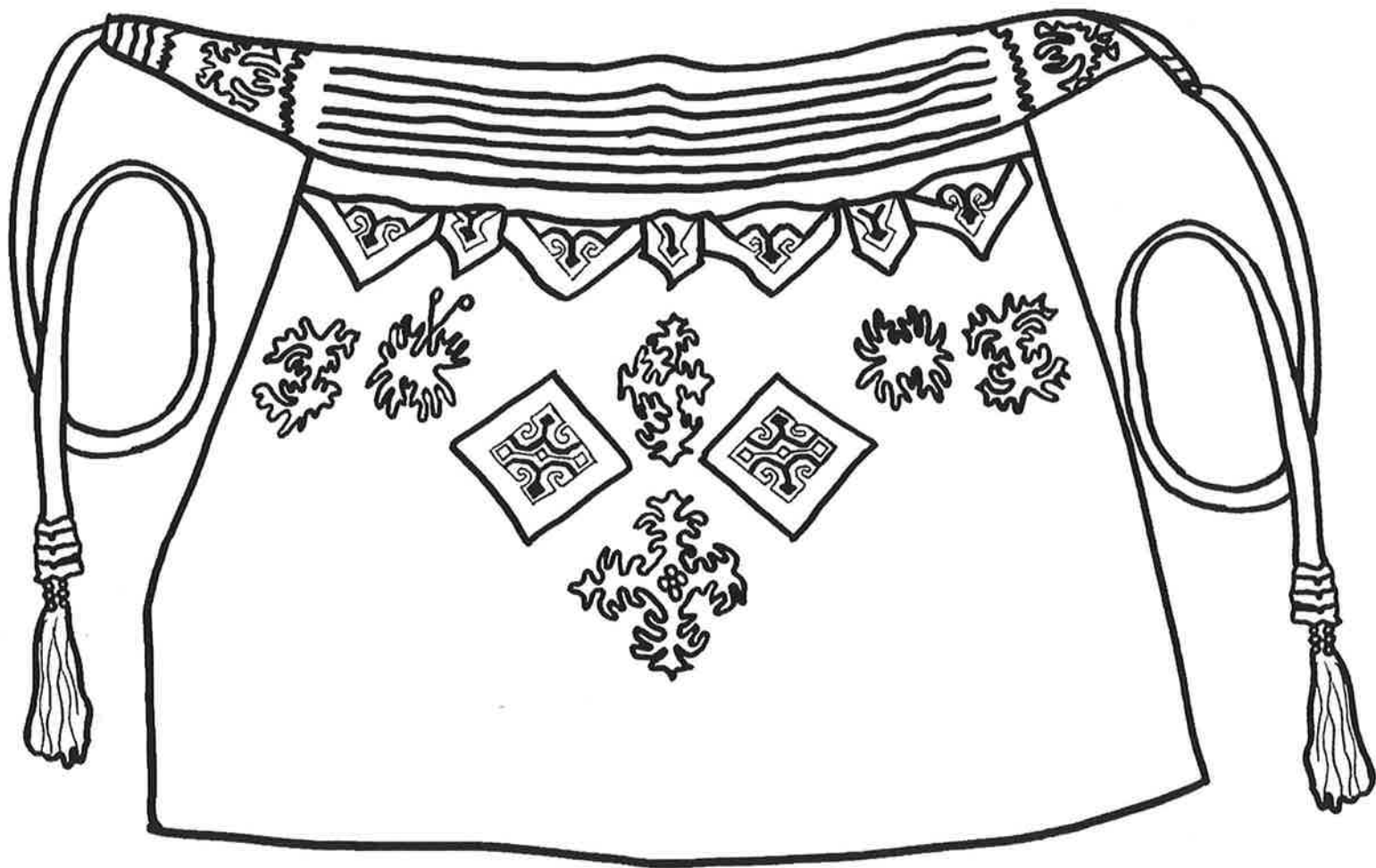
We have crayons and a carpet
square ready for you to use.
Just ask the attendant at the desk.



Ladies shoes
"Dazi" embroidery on silk shiny cloth
Mid-20th century



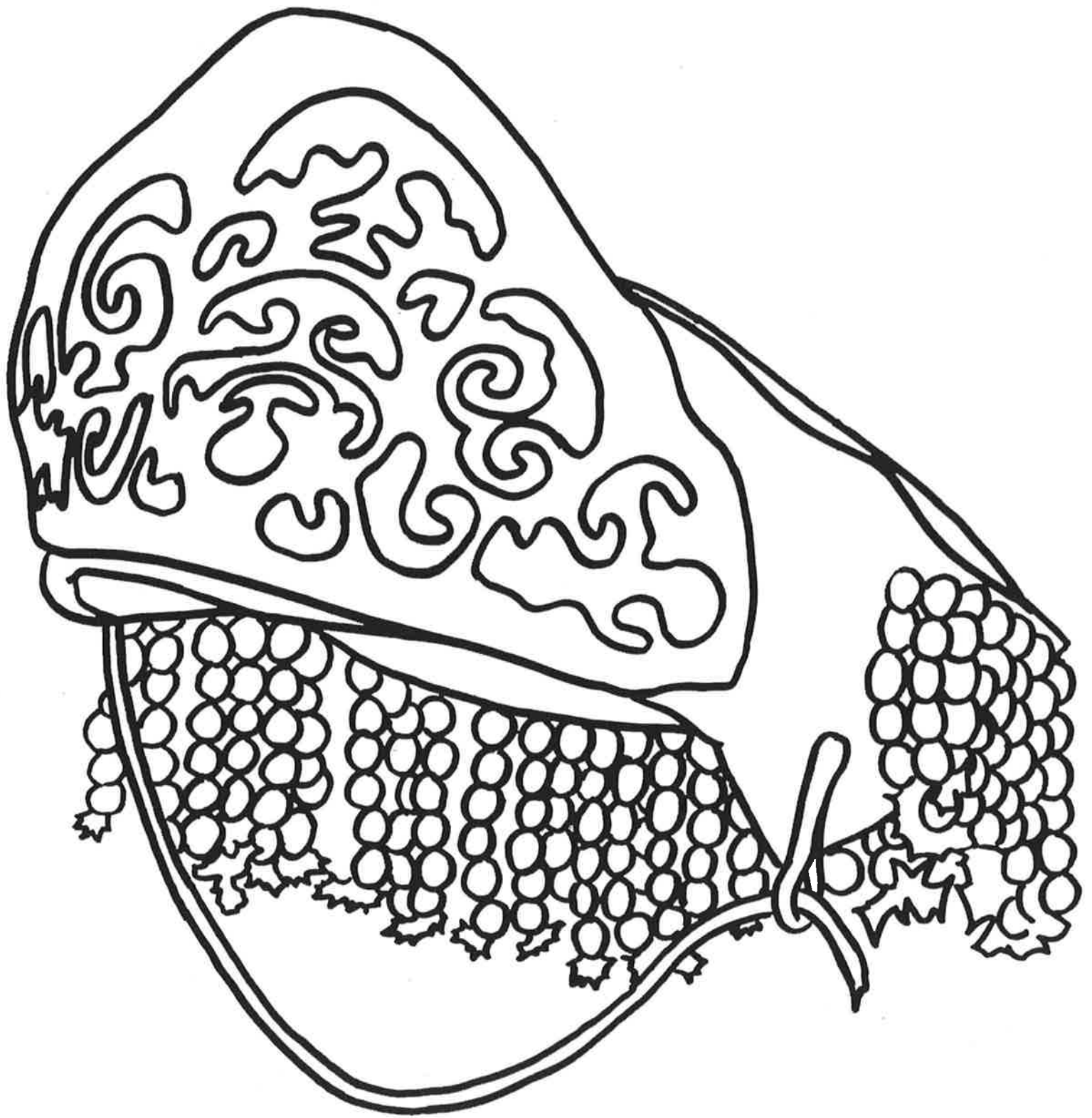
Woman's jacket
Shui, Guizhou
calendared with embroidered braid and
scroll-cut design applique
Mid-20th century



Yao Woman's Apron
Indigo hemp with embroidery and applique
Mid-20th century







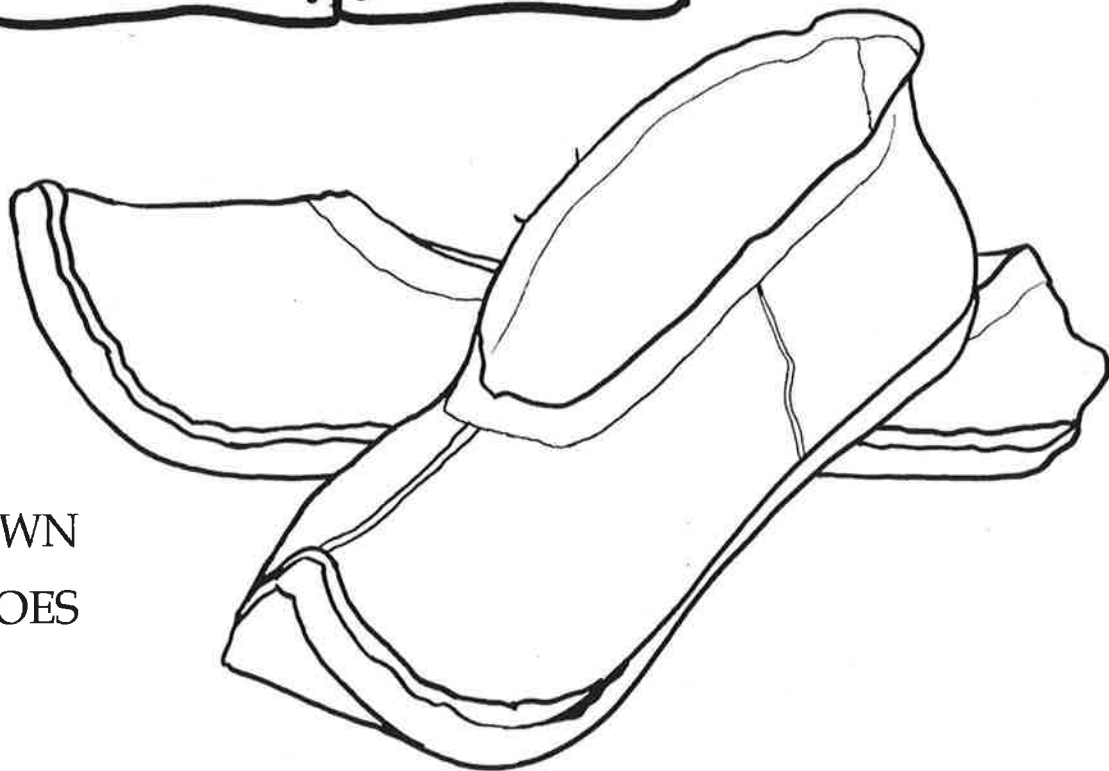
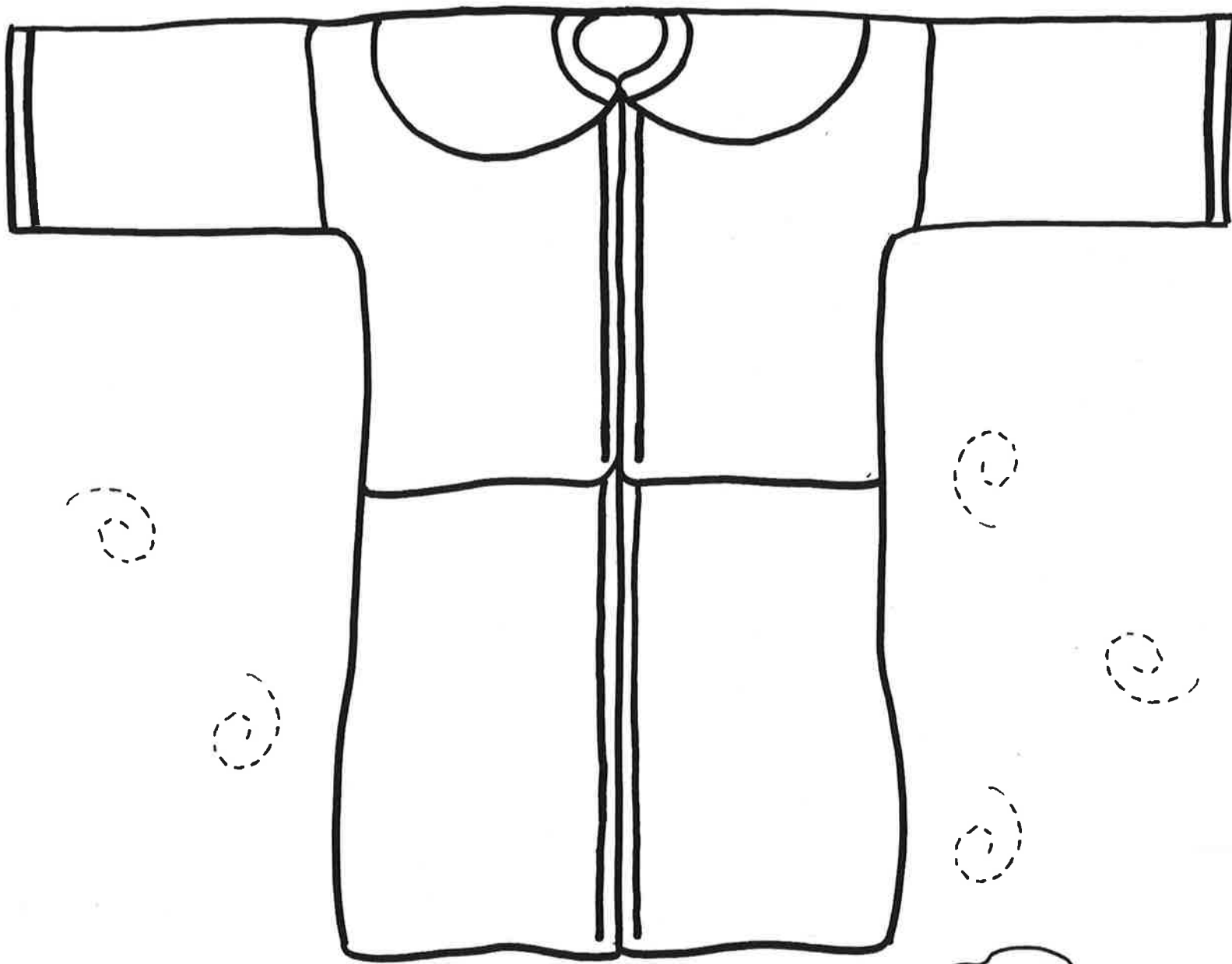
Child's hat
Long Horn Miao, Suoga
Mid-20th century



Miao Baby Carrier
Embroidery and applique on velvet
Mid-20th century



Miao Sleeve Panel
Shidong
Satin Stitch over papercut
Mid-20th century



CREATE YOUR OWN
JACKET AND SHOES



This coloring book was printed in conjunction with the exhibition
Vanishing Traditions: Textiles and Treasures from Southwest China
from the Bea Roberts Collection
Organized by the William D. Cannon Art Gallery
City of Carlsbad Cultural Arts Office
April 2 - June 2, 2013

COVER: Man's Coat, Dong
Embroidery on shiny cloth (detail)
Mid-20th century

CENTER FOLD: Contemporary folk panel,
Shidong Miao, Guizhou
embroidered satin stitch

Design by Jillian Buccola



The William D. Cannon Art Gallery's Three-Part-Art gallery education program for the fiscal year 2012-13 is funded in part by Mrs. Teresa M. Cannon, The Cannon Endowment Fund of the Carlsbad Library and Arts Foundation, and the Carlsbad Friends of the Arts. Funds for busing are provided in part by a donation from Mrs. Graciela Quesada.

The William D. Cannon Art Gallery is a program of the City of Carlsbad's Cultural Arts Office

William D. Cannon Art Gallery
Carlsbad City Library complex
1775 Dove Lane
Carlsbad, CA 92011


CITY OF
CARLSBAD
Cultural Arts Office