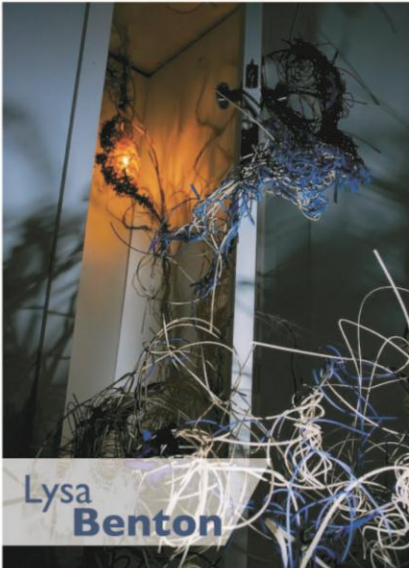


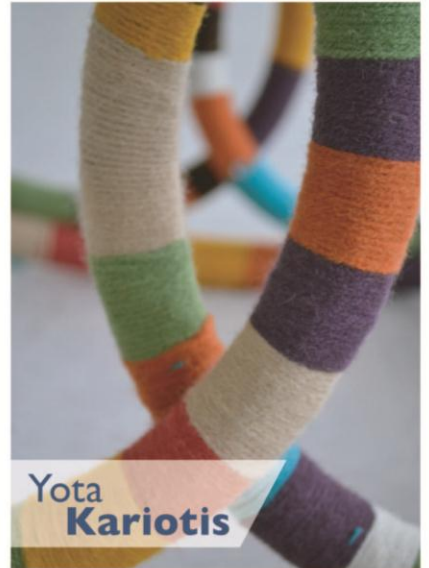
MASSACHUSETTS COLLEGE OF ART AND DESIGN



Lysa  
**Benton**



Erin  
**Kirk**



Yota  
**Kariotis**

THE OFFICE OF GRADUATE PROGRAMS AND DEPARTMENT OF ART EDUCATION PRESENT:

**msae**  
MASTERS OF SCIENCE IN ART EDUCATION  
2012 **thesis**  
show

Arnheim Gallery  
August 6-24, 2012  
Opening Reception:  
Tuesday, August 7  
5:00 to 7:00 pm

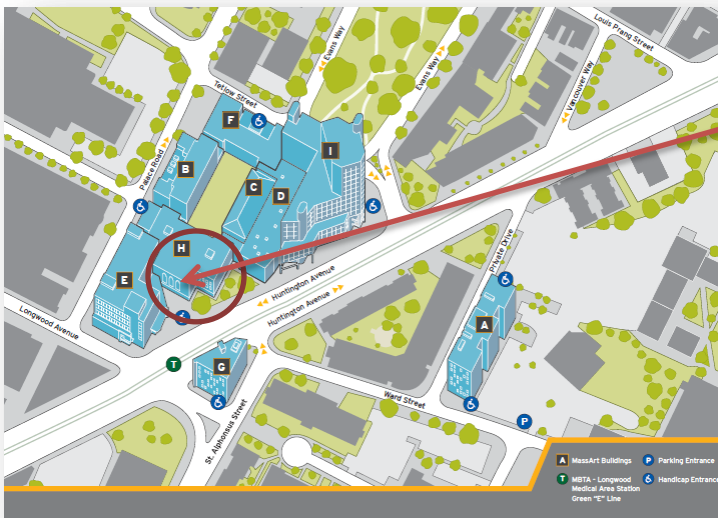
# About MassArt and the Arnheim Gallery

## About the Graduate Program in Art Education

*The Art Education program at MassArt is a leader in the field, with curriculum that reflects core beliefs that dynamic art teachers have a commitment to their own art making, and that art making and teaching carry a broad social responsibility which extends beyond the classroom into the wider community. The mission of the program is to develop an understanding of learning, studio, and teaching practices and how these areas interact and inform one another in dynamic, messy ways so that the students become reflective, resourceful, socially-committed artists and educators.*

## About MassArt

*Massachusetts College of Art and Design, founded in 1873, is the only public, independent college of art and design in the country. The college's professional baccalaureate and graduate programs prepare students to participate in the creative economy as fine artists, designers, and art educators, and to engage in the well being of their society. As a national leader in visual art and design education, the college influences contemporary culture through the accomplishments of its alumni and the creative activities of its faculty and staff.*



### Gallery Location\*:

Arnheim Gallery, 621 Huntington Avenue,  
South Building, Ground Floor

### Gallery Hours:

Monday-Saturday 12:00-6:00 pm,  
except Wednesday 12:00-8:00 pm

### Admission:

Free and open to the public.

Handicapped accessible.

Information: 617 879 7166 or [MassArt.edu](http://MassArt.edu)

\* Driving Directions on next page.

## Directions to the College

[Massachusetts College of Art and Design](#)

621 Huntington Ave

Boston, MA 02115

(617) 879-7000

If traveling to MassArt by car, follow the directions below. The campus is also accessible by [public transportation](#).

### From the west:

Follow I-90 east toward Boston.

Take exit 22, Prudential Center/Copley Square. Stay to the left toward Prudential Center.

Follow ramp to Huntington Avenue.

Continue straight on Huntington Avenue. MassArt is on the right, two blocks after the Museum of Fine Arts.

### From the south:

Follow route I-93 north toward Boston.

Take exit 18, Massachusetts Avenue, and follow frontage road to third set of lights.

Take left onto Mass Ave.

Follow ramp to first set of lights, crossing Massachusetts Avenue to Melnea Cass Boulevard.

Follow Melnea Cass Boulevard to Tremont Street.

Turn left on Tremont Street and drive one block.

Turn right onto Ruggles Street.

Follow Ruggles Street to Huntington Avenue (at trolley tracks) and turn left. MassArt is one block ahead on the right.

### From the north:

Follow I-93 south toward Boston.

Take exit 26, Storrow Drive/North Station and follow signs to Storrow Drive.

Travel Storrow Drive to Copley Square/Back Bay exit (exit left).

Turn Right onto Beacon Street and follow to Exeter Street.

Take a left onto Exeter Street and follow to Huntington Avenue. Turn right onto Huntington Avenue. MassArt is on the right, two blocks after the Museum of Fine Arts.

## Parking

Parking is available at a number of commercial public parking facilities near campus; hourly rates vary. MassArt does not validate parking.

Evans Way and Palace Roads

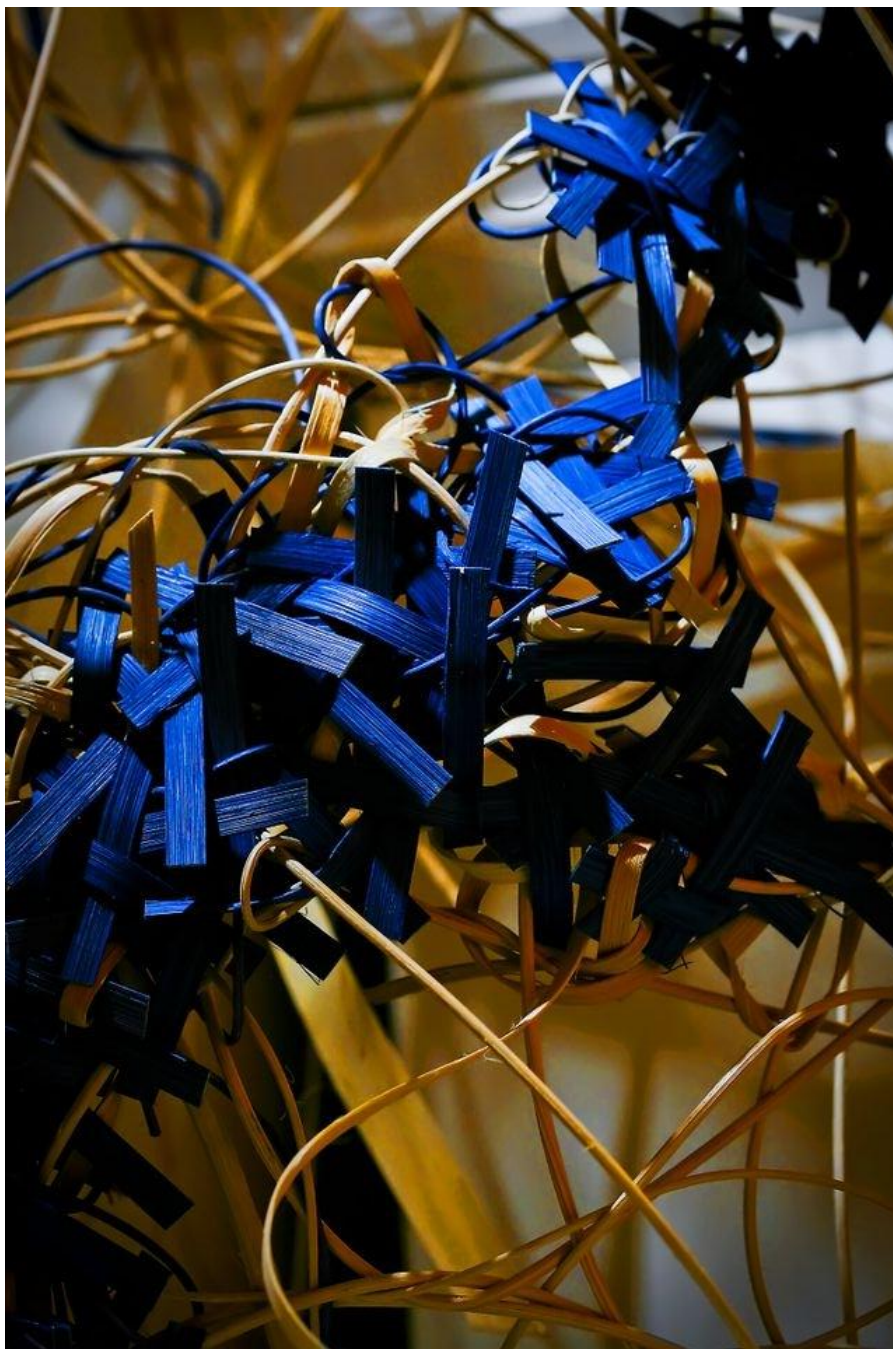
Metered street parking near the MassArt Tower Building.

Standard Garage, 333 Longwood Avenue, 617 632 2765

On east side of Longwood Avenue, between Blackfan Street and Binney Street.

Museum of Fine Arts, 20-26 Museum Road, 617 369 3657

On Museum Road off of Huntington Avenue, between Louis Prang Street and Forsyth Way.



*Symbiosis (the closet)*  
Site responsive sculpture, reed, wire, found materials  
Spring 2012





## **sym·bi·o·sis**

a biological term meaning : A close, prolonged association between two or more different organisms of different species that may, but does not necessarily, benefit each member.

Over the course of my thesis research, I have been interviewing and dialoguing with individuals afflicted with or touched by emotional/mental conditions, particularly mental illnesses which affect everyday functions. A common thread in these discussions was the suggestion that the illness itself acts as a parasite. It attaches to a person's spirit and to their relationships, and the basic survival of the relationship is challenged.

As I have transformed the interpretation of my research into visual form, I have discovered that my work does not necessarily only reflect the mental illness that *I* have witnessed and been affected by. Those I interviewed taught me that what I consider a monster might not necessarily be defined by others in the same way.

These ideas and attitudes towards emotional/mental conditions are deeply personal, sometimes controversial, and not always discussed. Through architectural sculptural responses to relationships, with a particular focus on the symbiotic, I seek to allow my audience to react to these forms which inhabit, invade, and investigate the spaces within us.

*Lysa Benton is an artist-teacher from Cape Cod, Ma. When not in her studio, she can be found in her parallel passion of teaching artistic behavior to her k-4 elementary students at a beautiful public school on the upper Cape. She thanks her spouse and family for allowing her structures to over-take her humble home.*



"I have just the thing!" I exclaim at the eight-year-olds desire to have a telescope on his painstakingly constructed *water-land-dinosaur-time-machine-traveling-ship*. I dash into my supply closet quickly returning with an overloaded armful of assorted recyclable materials. The student's eyes widen with delight as he carefully chooses just the right specimen and plucks it from my arms before he engrosses himself once again in his artwork.

This is just a snippet of one forty minute art studio experience provided for my k-4 elementary students. I practice modified choice-based instruction according to *Teaching for Artistic Behavior* <sup>TM</sup>, a pedagogy concreated by MassArt professors. The science of this practice has the teacher serving as the catalyst, providing techniques, inspiration, and questioning in order to have students delve into their own experiences and imagination so they may respond with artistic solutions to inquiries the educator puts forth.

My student studio is a teaching and learning environment cultivating artistic behavior. It is a place for discovery and safe-risk taking. It is a creative community where students learn and teach one another. As my students become engrossed in their work I hear them speak the language of informed artists, albeit at their age appropriate level, which is, to me, truly inspiring.

As a mature artist I believe that it is important for my students to witness my own artistic behavior. I enjoy working side by side with them, asking their advice, and respecting their contributions. Working in the same studio as my students allows them to observe, question and begin to understand that the process of creating art involves thoughtful consideration, research, and plenty of mistakes.



**Lesson Plan** inspired by the work of **Lysa Benton**, Shea Hembrey, and Laura Ellen Bacon  
*written by Erin Kirk*

**Title:** Creating an Emotional Space

**Grade:** 9-12

**Medium:** weaving

**Essential Question:** How can we create a woven sculpture that has the ability to change both the physical nature and the emotional feeling of a space?

**Objectives:** Students will:

- review their knowledge of reed weaving
- become familiar with three contemporary artists who utilize weaving to transform space and invoke emotion
- collaborate as a team in the creation of a woven work of art that is site-specific and successfully expresses an emotion

**Vocabulary:** weaving, sculpture, site responsive

**National Standards:**

Pre K-12 STANDARD 1 Methods, Materials, and Techniques

Pre K-12 STANDARD 3 Observation, Abstraction, and Expression

Pre K-12 STANDARD 4 Drafting, Revising and Exhibiting

**Procedure:**

Students will review the basics of weaving with reed and create a small sample piece to show their comprehension and ability.

Students will look at the work of Lysa Benton, Shea Hembrey, and Laura Ellen Bacon and discuss what emotions their works convey to the viewer and how the sculptures themselves successfully convey those emotions. “How does this work make you feel? What did the artist do with the weaving and the space to make you feel that way?” Students will work in teams of 4 to design, create, and install a large-scale weaving in a specific location that expresses an emotion.

**Assessment:**

Each team of students will present their work to the class, explaining their emotion and the specific choices they made while creating their piece that help to convey that emotion. The teacher will facilitate a discussion. “Use specific examples to explain how these artists were successful in conveying their emotion. How does the chosen installation space assist in portraying the chosen emotion?”

**Resources:**

- <http://massartonline.org/labenton>
- <http://www.lauraellenbacon.com/gallery.htm>
- <http://www.sheahembrey.com/whirl.php>



*Shea Hembrey nizados (whirl),*  
straw, cardboard, aviary netting, package tape, and  
charcoal (installation dimensions variable)  
Images via <http://www.sheahembrey.com/whirl.php>



*Laura Ellen Bacon Into the Weave*  
*Derby Museum, 2010*  
Images via <http://www.lauraellenbacon.com/gallery.htm>



*Lysa Benton Symbiosis (closet)*  
reed, wire, found materials, 4x8x8, 2012  
Images via <http://massartonline.org/labenton>





Erin Kirk, *Constructed Scenarios*, 2012



My work, **Constructed Scenarios** is based on the gaze and its political and emotional implications on representations of the female form in painting. I am looking to remove the female figure from its usual place of objectivity and beauty in paintings and replace that stereotype with uncomfortable and sometimes disconcertingly honest portrayals of the female figure. In this way, I am looking to de-eroticize and re-humanize the role of women in paintings.

In personally staging, posing in, and photographing each scene, I am able to become both the viewer and the viewed, the photographer and the photographed, the gazer and the gazed-upon, this means that, in each work, I am taking on both the assumed male and female roles. I enjoy the dichotomy of acting as both the photographer (traditionally assumed to be male) and the female model and find it to be an important part of the process and outcome of my work.

These constructed scenarios are meant to serve as a moment in time, a simple snippet of a seemingly habitual routine. By providing a mere fragment, I am allowing the viewer to fill in the before and after, thus forcing them to interact with the scene and give life and story to the woman, the subject, in the image.



I believe that art is not an elusive talent, one that can be attained only by the rare genius. We are not born gifted artists. For all of us, a great deal of learning must take place in order to allow our inner artist to be set free. Art is the outcome of a lifestyle of creativity and exercise. It involves a new way of learning; a new and unique way of thinking and expression that comes only with practice, effort, and disciplined process.

I believe that an effective artist-teacher has the skills and attitudes necessary to motivate children to achieve the best of which they are capable. An integral precept of my classroom community is knowing when to be non-judgmental and open-minded and when to urge analysis and criticism; taking any and all steps necessary for children to feel emotionally, intellectually, physically, and socially secure to express themselves through art. I extend this teaching by staying motivated in my own personal practice, for I cannot teach what I do not know myself.

I believe that an encouraging and safe space is essential to the growth and nourishment of self-expression and original experiences. These innovative experiences are necessary for the advancement of a child's problem solving abilities, an essential part of any education in any subject matter. Art stimulates a child's imagination, helps to further their development of self-introspection and fosters openness towards the attitudes and opinions of their peers. Art allows for children to view their differences as remarkable, their feelings as beauty, and their ideas as possibilities.



Lesson Plan inspired by the work of **Erin Kirk**, Joan Semmel, Cindy Sherman, and Jeff Wall

**Title:** Manipulating the Gaze

**Medium:** drawing/painting, photography

**Essential Question:** How can we consider the concept of “the gaze” as it applies to the narrative created in portraits?

## Objectives:

- to understand the meaning of “the gaze” as it applies to visual art and media.
- to identify active and passive subjects in visual art and media.
- to gain an historical perspective of the concept of the gaze and develop an understanding on how traditional ideals have influenced popular media and contemporary art practices.
- to understand the way the gaze impacts the narrative of an image.
- to develop skills to manipulate the gaze in visual art practice.

## Procedure:

View the suggested images with your students, use the following questions as a guide for discussion:

- Who’s looking at who? What are the gaze relationships that can exist within these works? What other types of gaze exist when an image is viewed within the context of a space -- gallery or in a subway ad, for example?
- Are we led to make any assumptions about the identity of the gazer and the gazed based solely on what we see? How does knowing who the artist is and elements of their identity affect what we perceive the gaze to be?
- What does the gaze add to the narrative in the image? Does it give us any clues or make us feel a certain way about what’s going on in this moment?
- What connections can be made between the historical images and the contemporary advertisements?
- What comparisons and contrasts can be made between Erin Kirk’s image and the shoe advertisement (image of Jenny MacCarthy sitting on a toilet)?
- What is within the artist’s control and what is out of their control as it relates to the gaze?

## Creating a Self-portrait Diptych

Students will have already created a first self portrait in painting or drawing medium of choice, using only one mirror as a tool. Students will create a self portrait from a photograph (using same painting or drawing medium of choice). They may use mirror (or multiple mirrors), cable release, or timer setting to manipulate gaze. Portraits should be the same size, elements of the portraits should be relatively similar. The focus should be on manipulating the gaze without making significant changes -- relying mostly on the camera, mirrors, and eyes to change the dynamics. However, some adjustments can be made to the composition or lighting if they assist in altering the gaze .

## Assessment/Reflection:

Students will write a brief statement about a peer’s diptych comparing the two images. Writing should:

- Identify the gaze relationships taking place. Who’s looking at what (or whom)? Who is active and who is passive?
- Identify the tools used to manipulate gaze.
- Identify the ways in which gaze affects the narratives of each drawing. (How does gaze change the story of what’s going on in each image?)



Suggested images (clockwise from top):

Cindy Sherman. *Untitled Film Still #3* (1977)

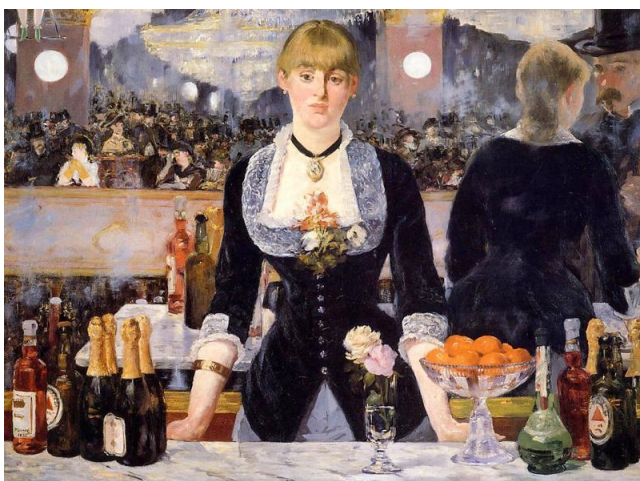
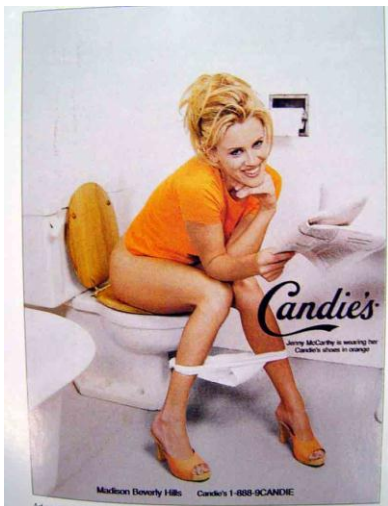
Erin Kirk, *Constructed Scenario 2 (On the Toilet)*, 2012

Jeff Wall, *Picture for Women*, 1979

Édouard Manet, *A Bar at the Folies-Bergère*, 1882

Candie's Shoe Advertisement

Joan Semmel. *Knees Together*, 2003.





*Curb Alert (Detail)*  
*Multi media participatory experience*  
2012



I want to create objects that are completed by the viewer/participant in a physical and creative way. As an artist and educator, I am interested in the natural instinct, especially apparent in children, for creative play; that is, a curiosity to make things, to figure things out, to let objects and actions lead them wherever they may.

By creating objects that invite the viewer/participant to act on their curiosity, even in a small way, I hope to re-introduce this path to meaning and understanding that is very deeply and richly part of us.

Each object contains within it a way forward and a way towards completion, but the final result is determined by the decisions of the participants. In the case of the cloud piece and the sweater lamb, how a group of viewer/participants over a period of time respond to the object and what others have done before them complete the works. In the case of the chair, it is a single participant who will unwittingly complete the piece by making the choice to take it home for free and by deciding how they will use it.

While these objects are unified by their participatory nature, and perhaps by my own sense of aesthetics, it is important that each be a unique vessel of meaning for the viewer/participant. The objects and their content should be fodder for meaning: what people see in the clouds, the wool returning to the lamb, the value of “free stuff”. It is not my intent to spell out what each piece means exactly, or what it will/should look like in the end; but rather to create a situation in which the piece may be completed in form and/or meaning by the viewer/participant.

*Yota Kariotis is an artist and educator living and working in the Boston area.*



I believe learning is instinctual. As an educator, it is my responsibility to guide students and encourage them to identify and trust their learning instincts. In practice, this means acting as a researcher; observing the individual learner, understanding how they best process information, and recognizing their strengths and personal interests. My task is to consider this information carefully when developing lessons.

I feel strongly that an education in the arts is necessary in teaching students the 21st century skills they need to be successful lifelong-learners as well as well-rounded individuals who find fulfillment and enjoyment in their life and work. A successful curriculum is balanced with the structure required for students to develop technical and communicative skills but open ended enough to foster creativity, critical thinking, and problem solving skills.

By teaching students to trust their learning process, to be led by their curiosity, to engage in experimentation, to develop ideas, to persevere when problems are encountered, to collaborate with others in developing creative solutions, to reflect on outcomes, and to ask new questions, I hope to foster an appreciation for the cyclical nature of meaning-making.

In addition to a practical application of art, I value knowledge of art theory as well as an understanding and appreciation of art in an historical and global context. I want my students to identify the values and roles of visual art and how they differ over place and time. This is achieved by viewing and discussing traditional and contemporary art and visual media. Learning about the life and work of real artists empowers children with the knowledge that art is a vehicle for us to express our ideas and emotions.

My students should understand that I am not only their teacher; I am also an artist and a learner, as they are. Like them, I sometimes make mistakes and my mistakes can be as important to my learning as my success. I do not wish for my students to view me as an absolute authority on the subject of art. To do so would undermine their own ability to create work that is meaningful to them and to find meaning in the work of others. I want my students to view me as a person who cares about their lives and futures, who honors their work and ideas, and who advocates the arts as integral in their education.





**Lesson Plan** based on the work of **Yota Kariotis**, Yayoi Kusama, Amy Franceschini and Myriel Milicevic. *Written by Lysa Benton.*

**Title:** Community Arts Practice/ Participatory and Relational Aesthetics

**Grade:** k-4

**Medium:** mixed and discretionary

**Essential Question:** How can we present a creative process to an audience which will encourage participation?

**Objective:** The students will be introduced to contemporary artists who practice community arts/relational aesthetics, in order to become the catalysts for their own community participatory/relational artwork.

## Vocabulary:

Artist, Relational Art, Participatory Art, community, catalyst

## National Standards:

Pre K–12 STANDARD 1 Methods, Materials, and Techniques

Pre K-12 STANDARD 6 Purposes and Meanings in the Arts

Pre K-12 STANDARD 7 Roles of Artists in Communities

## Introduction:

Also known as **participatory art**, the art practices of these artists are part of an emerging movement identified by French philosopher and critic, Nicolas Bourriaud, as **Relational Art**. In this movement the contemporary artist entices audience participation through the creation of objects and/or settings.

As the **catalyst**, the artist poses a creative problem which the audience must choose to (or not to) respond to. This audience, whether it be the random stranger, passerby or purposeful visitor, participates in the art process through their own responses to the work and to the responses of others, resulting in a **community** work of art completed by participants.

## Informational Sources and background information

These links highlight the artists who inspire this lesson.

### Artists:

- Yota Kariotis: [https://campus.digication.com/YotaKariotis/Thesis\\_Proposal](https://campus.digication.com/YotaKariotis/Thesis_Proposal)
- Amy Franceschini and Myriel Milicevic: <http://www.futurefarmers.com/play/doc.html>
- Yayoi Kusama, [http://interactive.qag.qld.gov.au/looknowseeforever/works/obliteration\\_room/](http://interactive.qag.qld.gov.au/looknowseeforever/works/obliteration_room/)

Information: these links provide additional information on participatory/relational art.

- An Introduction to Relational Art: [http://place.unm.edu/relational\\_art.html](http://place.unm.edu/relational_art.html)
- YouTube video clip: [http://www.youtube.com/watch?v=AS\\_LPoQE6uo](http://www.youtube.com/watch?v=AS_LPoQE6uo)

## Procedure:

To have young students feel invested in any experience it is best to give them an open ended concept for which they can help plan. This planning process is also true to the foundation of Participatory/Relational Art whereas the students become the catalyst for a community art project and must decide how to entice the audience.

Show students examples of works by Kariotis, Franceschini and Milicevic, and Kusama. Discuss how the artist invited their audience to participate.

Logistics: Share with the students the materials available for use, any guidelines to be followed by the school.

## Procedure:

1. Show students examples of works by Kariotis. Discuss how the artist invited their audience to participate.
2. Plan a small project as a warm up. One example could be embellishing stones and leaving them on the playground. Inside the school, an area could be designated as an area to place the found stone. As students add their stones to the designated area they will begin to respond to the physical space, as well as the decisions of others.

It is important to have students be the decision makers for the project and the teacher serves only as the facilitator, supply manager, and guide for safety and legality.

(Possible project could also incorporate sticky notes, pencils, random words on papers, etc.)

**Assessment:** Assess the results of the warm up project. The teacher will facilitate a discussion. Did the audience react in ways in which the students (the catalyst) expected? How many students found it difficult to let the audience react in ways you did not want them to? How many students were not bothered? What concerns or changes might the students want to address? How was this art making experience different than creating an entire artwork start to finish? The students will plan a larger project which they may also repeat on school grounds, or, if allowed to, at another venue. Repeat the assessment (above) after the larger project is complete.



*pareidolia*, 2012, Yota Kariotis  
[https://campus.digication.com/YotaKariotis/This\\_is\\_Proposal](https://campus.digication.com/YotaKariotis/This_is_Proposal)



*Title*, 2012, Yota Kariotis  
[https://campus.digication.com/YotaKariotis/This\\_is\\_Proposal](https://campus.digication.com/YotaKariotis/This_is_Proposal)



Obliteration Room 2011 Queensland Gallery of Modern Art  
(image via.  
[http://interactive.qag.qld.gov.au/looknowseeforever/works/obliteration\\_room/](http://interactive.qag.qld.gov.au/looknowseeforever/works/obliteration_room/))



Observation/Collection/Field Research, 2006  
Amy Franceschini and Myriel Milicevic  
Images via.  
<http://www.futurefarmers.com/play/workshop.html>