

***Reclaiming an appropriated voice through needlecraft using appliqué, and embroidery
to illustrate a social issue***

Grade Level: Art 2-3, Independent Studies.

This assignment is based on the work of Professor Pip Brant - Florida International University, Miami. Step-By-Step process was adopted by Anna Youngyeun. Lesson plan adapted by Elisa Convers

Objectives:

- ❖ Art History: Students will examine the Amazwi Abesifazane: Voices of Women website <http://www.cas.org.za/about/about.htm> as prerequisite homework and become familiar with the process that the South African artists utilized to voice their memories of apartheid; previously outlawed by the government
- ❖ Design: Students will design a storyboard for a single quilt piece inspired in a social issue that is present in their community such as domestic violence, poverty, sexual abuse, discrimination, etc. To make this design they will use photos found in internet and altered in photoshop. The piece will illustrate scene/motif from their perspective and cultural influence. The story is global. Students should feel free to tell the story influenced by their culture rather than embracing an imposed stereotype. Understanding the concepts of fibers construction using appliqués.
- ❖ Skills: Ability to make a portrait shaping shadows, highlights, and textures from selected pieces of commercial fabric.

GLEs:

I1D-H1 Create an artwork using a fiber arts process (e.g., weaving, paper-making, book arts, quilting, appliqué, basketry, knotting, batik)

I1D-H4 Select and apply fiber media and techniques that demonstrate: Sensitivity and subtlety in use of media, engagement with experimentation and/or risk taking and/or informed decision-making.

I3A-H2 Communicate ideas through the creation of a: • portrait, still life, landscape, non-objective, architecture.

I3C-H2 Create an original artwork that communicates ideas through the following themes (e.g., cultural identity, social commentary, ceremony/ritual, myth/legend, reflection/transparency)

II1B- H2 Identify and use complex shapes

II1E-H3 Identify and use arbitrary color and symbolic color

II1F-H2 Identify and use a range of values to create the illusion of complex forms

Vocabulary:

Wonder-under, appliqué, range value, non-local color

Motivation/Discussion:

I develop students' interest by asking whether they have ever made something out of fibers and whether they know artists that work with fibers. I will introduce "Amazwi Abesifazane" as an archive of "memory cloths" that illustrate individual women's memories of apartheid (<http://www.cas.org.za/about/about.htm>). At the end of apartheid, the Truth and Reconciliation Commission sought to develop a cultural and historical archive of apartheid related events. Rural South African women's recollections were not included in the official public hearings. The memory cloths have become a public record as well as a memorialized artwork. I will also show images of "Women of Mampujan" in Colombia. "Women of Mampujan" is a group of weavers who depicted in their tapestry the memories of the massacre of Mampujan, their native town. I will show examples of the memory cloths to the students. I will lead critical discussion about the way fibers can document social injustice, be a vehicle for resilience, and about the women's collective and the reasons to create a memorialized artwork. Students will critically examine the positions of women and men and how they effect and reflect societal beliefs. Students and teachers will analyze their own positions within society. Finally, I will show in pictures the process of the technique that we will practice.

Learning Activities:

Procedure:

Have your photograph *posterized* and trace the values onto a piece of white butcher paper, freezer paper, and transparent plastic with a thick *Sharpie* marker. Arrange your fabrics into a "gradient" of darkest values to lightest values. Pin fabric on the wall and step back about five to ten feet from it. At this time, determine which ones are too close in value to be placed close together.

SETTING UP

NOTE: It is ideal to set up your tracings on a table with an ironing board, iron, and cutting mat nearby.

1. Tape one piece of plain white fabric onto a table with two pieces of tape. Orient it however your picture is oriented.
2. Place a sheet of transparent plastic on top of the white fabric so that the image is centered. Place one long piece of masking tape across the top. Firmly press the tape.
3. Wonder-Under is an iron-on adhesive. It is two-sided—one side is covered in paper to protect your ironing board and iron. Iron Wonder-Under onto small portions of your fabric. You will

have to be the judge of how much fabric to prepare based on how much of each fabric you will use for various values.

IMPORTANT: Remember that your FINAL dimensions will be 8" x 11"—trimmed and bound. This means that you need to make your edges *at least* 1 inch larger than the size of your drawing.

How to apply *Wonder Under* to Fabric:

- Set your iron to the hottest setting.
- Cover the ironing board with brown paper if you are unsure of which side of *Wonder-Under* to use. The soft side goes on your fabric—the paper side faces away.
- Cut out fabric and *Wonder Under*. Fabric needs to be larger and *Wonder-Under* smaller so the adhesive does not go over the edges and get on the ironing board or on the iron.
- Place washed and ironed fabric, design side down, on the ironing board. This allows you to see where to place the *Wonder Under*. Place *Wonder-Under* on the back/wrong side of the fabric, paper side facing you.
- Iron for at least 10-20 seconds to ensure that the *Wonder-Under* has adhered.

MAKING YOUR IMAGE. You will be making your image by selecting light colored fabrics for light values in your image, dark for dark, etc. Make absolutely sure that there is enough contrast in your fabric choices. Putting two fabrics that are too close in value/hue next to one another is a waste of time. Be as detailed as possible.

4. Cut out your shapes from the freezer paper using an X-Acto blade. Iron each piece onto the front of your fabric as you cut them out WAX SIDE DOWN.

A SUGGESTION: When doing a new area—that is, your colored fabric is going directly onto the white fabric—always cut the shape out slightly larger than necessary. When you move onto shapes that will touch other colored fabric, you should be more accurate. This ensures that there is significant overlap so no white fabric shows.

5. After your shapes are traced for your first value, cut out pieces. Remove the freezer paper. BE SURE THAT THE PAPER BACKING IS REMOVED FROM THE WONDER UNDER.

6. Lift the plastic from your white fabric and roughly place the cutout. Lower the plastic to check for accuracy, adjusting whenever necessary. Pin each cutout down, frequently lowering the plastic to check for accuracy.

**It is strongly recommended that you place each cutout on the white butcher's paper immediately OR pin each cutout to your fabric one at a time. It is very easy to forget where these little squiggly shapes go. Doing them one at a time helps you keep track! Likewise, focus on one value at a time instead of drawing out multiple values.

7. Once you have your first value cut out, flip the freezer paper back and remove the white fabric from the table. You can leave the painter's tape on the edges as long as you do not iron on those areas.

8. Iron your cutouts onto the white fabric, removing the pins as you go and taking great care not to move any of the pieces. If your pieces are not sticking, it is probably because the backing is

still on. Once all the pins are out, run your iron over your piece for an additional 15 seconds to ensure that the wonder under has been heat activated.

9. Continue steps 4-8 for the rest of your values. Refer back to your color photo frequently.

Materials:

White butcher paper

Freezer paper

Transparent plastic

Thick *Sharpie* marker

Ironing board

Iron cutting mat

Exacto knife

Sharp scissors

Ruler

Pins

Pre-washed and ironed cotton commercial fabric

Wonder under

Conclusion of the lesson: We discuss the various concepts and techniques learned from this project and the difficulty/ease of the project. I allow each student to critique their own work and what they would do differently if they did it again.

Cleanup: During every session each table will be released to clean and put away their materials at least three minutes before the period ends.

Time Management: Approximately 2 and a half weeks.

THEME 10 POINTS	CRAFTSMANSHIP 10 POINTS	DESIGN 10 POINTS
<p>3 POINTS:</p> <p>STUDENT DOES NOT SHOW AN UNDERSTANDING OF THE CONCEPTS AND DID NOT USE ANY CRITICAL APPROACH IN THE CREATION:</p> <p>The piece does not illustrate scene/motif from their perspective and cultural influence. The story is not global. The story is stereotyped.</p>	<p>3 POINTS:</p> <p>FIBERS PROJECT HAS MAJOR DAMAGE DUE TO INCORRECT TECHNIQUE</p> <p>There are visible white spaces between the different patterned fabric. The piece was carelessly finished if finished. The scene is not recognizable.</p>	<p>3 POINTS:</p> <p>DESIGN SHOWS LITTLE/NO CONSIDERATION IN THE USE OF VALUES AND/OR NO OBJECT IS SHOWN</p> <p>Student did not show any ability to make a portrait shaping shadows, highlights, and textures from selected pieces of commercial fabric.</p>
<p>5 POINTS: LITTLE UNDERSTANDING OF CONCEPTS SHOWN AND ATTEMPTED TO DEPICT SOME CRITICAL THINKING IN THE CREATION.</p> <p>The piece attempted to illustrate scene/motif from their perspective.</p>	<p>5 POINTS: FIBERS PROJECT HAS MINOR DAMAGE.</p> <p>There are few white spaces in between the fabric. There are some crooked edges. The representation of the figures in the scene is a little confusing</p>	<p>5 POINTS:DESIGN SHOWS SOME CONSIDERATION IN THE USE OF VALUES AND SCENE IS SHOWN</p> <p>Student attempted to show ability to make a portrait shaping shadows, highlights, and textures from selected pieces of commercial fabric.</p>
<p>10 POINTS: STUDENT SHOWS GOOD UNDERSTANDING OF CONCEPTS AND HAS A CLEAR CRITICAL THINKING APPROACH IN THE CREATION.</p> <p>The piece illustrates scene/motif from their perspective and cultural influence. The story is global. It is not limited by stereotypes.</p>	<p>10 POINTS: FIBERS PROJECT HAS NO DAMAGE. THE FINISHING IS NEAT.</p> <p>No white spaces. Aligned edges. Clearly depicted figures in the piece.</p>	<p>10 POINTS: DESIGN SHOWS FULL RANGE OF VALUES AND SHOWS A RECOGNIZABLE SCENE</p> <p>Student shows ability to make a portrait shaping shadows, highlights, and textures from selected pieces of commercial fabric.</p>

The project that I am doing entails the making of a video of approximately 7-8 minutes. I intend to tie four different stories. These stories on one hand, relate to the four different elements of nature, and on the other hand, deal with characters who commit suicide. Each story is independent, but they interconnect at a certain point in a particular place. Despite the fact that the main topic – committing suicide- is dense, the visual treatment of the video wants to reflect some kind of lightness and fragility. These visual -formal- elements are as central as the content of the stories. Moreover, the visual symbols that (surround/accompany) the story are metaphors of the essential rhythm of life and death, and even highlights characters' emptiness and decisions.