



DIVERSITY, EQUITY, & INCLUSION: PART II

TEACHER RESOURCE

WELCOME TO THE NEWARK MUSEUM OF ART!

Dear Teachers,

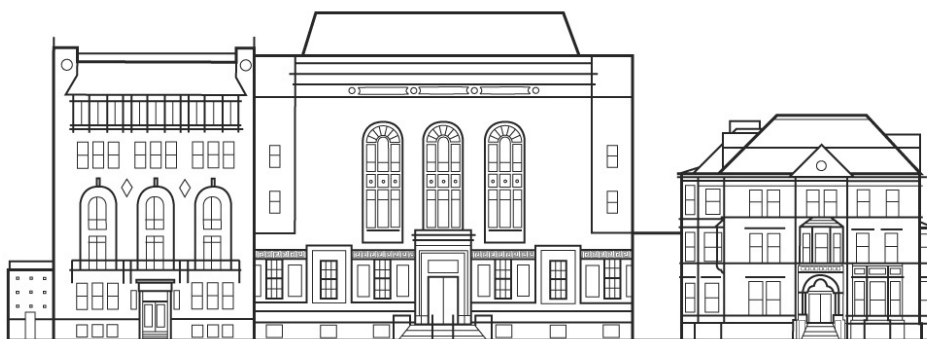
We are happy to present *Diversity, Equity, and Inclusion Part II* Teacher Resource. The goal of our school and teacher programs is to provide students an opportunity to connect museum objects with their own lives and understand how these objects connect to subject matter they are learning in their classrooms.

This teacher guide is based on our collection and provides a framework for you and your students. The discussions and activities introduce some key themes and concepts for classroom reflection and lessons.

We look forward to the conversations sparked among your students.

Thank you for choosing The Newark Museum of Art!

NMOA School Programs Team



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ABOUT THE PROGRAM

DIVERSITY, EQUITY, & INCLUSION P. II

This guide is meant to be used by teachers to help implement a diverse and inclusive art curriculum utilizing art objects, activities and art projects from the Newark Museum of Art. Art is for everyone and is created by everyone. This is why the arts are a great way to incorporate D.E.I. into the classroom. Students can thrive in an inclusive class by feeling represented and finding ways that they can identify to the conversations and experiences shared. They can also celebrate the differences in others as they explore the rich histories and stories of people from all backgrounds. Use this guide in support of your current curriculum or on its own to expose and include stories and art created by people of all backgrounds represented in the Newark Museum of Art collections.

Representation goes hand in hand when creating a successful D.E.I. curriculum and classroom. When students are learning from teachers of similar backgrounds, they are provided with positive and encouraging leadership, as well as an understanding that they too can succeed and be included in the systems that we live in. How can we support students better if they are not seeing themselves represented in their own school? What can we do as educators to ensure that representation is encouraged in our school? The lessons in this guide are inclusive to all backgrounds but also provide ways to properly incorporate representation.

This guide provides the following:

- Early childhood activity and art project
- Elementary/Middle School activity and art project
- High School activity and art project
- Special Needs guides for each activity/project

PRE-VISIT

SPARK A CONVERSATION

Exploration:

Teacher Preparation

Look through the images to familiarize yourself with the works of art and the information on the labels. Distribute or share them images to each student group. Allow 10-15 minutes per conversation prior to art activity.

Activity

Each activity involves a discussion aspect where students can engage in subjective conversation and reflect through personal experience. These activities are inclusive to all students and their backgrounds. There are no right or wrong answers and focus on connecting to museum objects through reflection and teaching students how to share their own stories.

Discussion Ideas

When looking at objects, teachers should always engage with the following questions:

- What do you notice about the artwork?
- What makes you say that?
- What more can we find?

These questions allow students to acknowledge what they see, use evidence to support their observations, and continue to find more in the artwork and connect to other student's observations. These questions support evidence-based learning, critical thinking, and visual literacy. In addition, it can help students to connect personally to an art work, artist or fellow students who are sharing their experience.

More questions to ask after an observation:

- Who is this work meant for?
- How can it connect to the artist's life?
- Why was it made?
- How does it connect or not connect to your life?
- What makes this work of art special?
- What questions do you have about the artwork?

JUDITH SCOTT

UNTITLED



Judith Scott, *Untitled*, 1994
Mixed fibers on support, 27 1/2 x 11 1/2 x 7 1/2 in.
(69.9 x 29.2 x 19.1 cm)
Gift of Carl D. Lobell, 2006 2006.58.2
Collection of The Newark Museum of Art

Judith Scott (1943-2005) was isolated as a result of being institutionalized for most of her life due to Down syndrome and deafness, Scott began creating art at age forty-three, after being introduced to Creative Growth, non-profit organization based in Oakland, California that serves artists with developmental, intellectual, and physical disabilities, in 1987. Fabric quickly became her passion and medium of choice, and for the next eighteen years of her life, Scott created sculptures using yarn, twine, and strips of fabric, to wrap and knot around an array of mundane objects she discovered around her, such as keys, plastic tubing, bicycle wheels, and a shopping cart.

Scott's vivid and enigmatic sculptures, which evolved in shape and material throughout her career, expressed her imagination in ways she could not through speech. Her abstract works have been compared to nests and cocoons while her processes alluded to both ritual and play. Described as hermetic and complex, the wrapping suggests protection and concealment.



ALISON SAAR

SKILLET STUDY: BEATRICE

Alison Saar, *Skillet Study: Beatrice*, 1999
Paint on skillet, 12 × 5 × 2 1/4 in. (30.5 × 12.7 × 5.7 cm)
Purchase 1999 Emma Fantone Bequest Fund and
Estate of Clara Streissguth 99.76
Collection of The Newark Museum of Art

Alison Saar (1956-present) credits her mother, acclaimed collagist and assemblage artist Betye Saar, with exposing her to metaphysical and spiritual traditions. Assisting her father, Richard Saar, a painter and art conservator, in his restoration shop inspired her learning and curiosity about other cultures. Saar studied studio art and art history. In 1983, she became an artist-in-residence at the Studio Museum in Harlem, incorporating found objects from the city environment. Saar completed another residency in Roswell, New Mexico, in 1985, which augmented her urban style with Southwest Native American and Mexican influences.

Saar's style encompasses a multitude of personal, artistic, and cultural references that reflect the plurality of her own experiences. Her sculptures, installations, and prints incorporate found objects including rough-hewn wood, old tin ceiling panels, nails, shards of pottery, glass, and urban detritus. The resulting figures and objects become powerful totems exploring issues of gender, race, heritage, and history. Saar's art is inspired by the artist's deep interest in the art and cultures of Africa, communities shaped by the African diaspora, and native populations in the Americas. history, identity, and cultures of the African diaspora.



HENRY CLAY ANDERSON A BEAUTY CONTEST

Henry Clay Anderson, *A Beauty Contest*, 1960
Gelatin silver print, 13 1/4 x 10 1/4 in (33.7 x 26 cm)
Purchase 2011 Emma Fantone Endowment Fund 2011.21
Collection of The Newark Museum of Art
© Smithsonian Nation Museum of African American
History and Culture

From the late 1940s into the 1970s, Henry Clay Anderson (1911–1998) created a remarkable record of the lively African American community in Greenville, Mississippi. He photographed ordinary people in portraits and at events, including weddings, funerals, baseball games, and school proms and homecomings. Anderson worked as a teacher before serving in the military, and he studied photography on the GI Bill. He also served as a minister and helped African Americans pass the literacy test to obtain a voter's card. Anderson said, "A photographer understands that pictures will show what is in the person.... [M]aking pictures is a lot like telling a story." The story Anderson recorded concerns an aspect of mid-twentieth-century American history that has largely been ignored—the existence of thriving, middle-class African American communities throughout the South.

Local beauty contests, including the one pictured here in the flourishing Black community of Greenville, Mississippi, celebrated African American beauty and encouraged racial pride. In the face of Jim Crow laws, which insulted and humiliated African Americans in the broader society, Greenville and other Black middle-class enclaves—with their own schools, businesses, churches, restaurants, hospitals, and nightclubs—were a vital source of self-respect and optimism. By capturing everyday events, photographers who lived in these vibrant towns in the South tell a little-known story about mid-twentieth-century African American life.

MARION POST WOLCOTT

JITTER-BUGGING IN A NEGRO "JUKE JOINT" ON SATURDAY NIGHT



Marion Post Wolcott, *Jitterbugging in a Negro "Juke Joint" on Saturday Night*, 1939
Selenium-toned gelatin silver print, 11 x 13½ in. (21.6 × 27.5 cm)
Gift of George A. Tice, 2002 2002.46.3
Collection of The Newark Museum of Art

Marion Post Wolcott (1910-1990) was born in Montclair, New Jersey, and educated in New York and Vienna. Wolcott is best known for the more than 9,000 photographs she produced for the Farm Security Administration (FSA) from 1938 to 1942. Before Wolcott became a government photographer, she earned her living making photographs for magazines and newspapers. Initially she worked freelance, but, as a staff photojournalist in 1937 and 1938, Wolcott broke gender barriers in the newspaper darkroom.

When she worked for the FSA, she covered thousands of miles of the United States with her camera to document and publicize the need for federal assistance to those hardest hit by the Great Depression and agricultural blight. Drawing on her social concerns and her artistic vision to illustrate issues that needed redress, Wolcott produced an extraordinary number of images and her occupation challenged many social mores about the propriety of young women living away from the family home and traveling on their own. Although she worked professionally for only a few years, her artistry and perseverance have inspired many articles, books, and exhibitions, and her photographs created a lasting record of American life on the eve of World War II.

ROBERT S. DUNCANSON

MOUNTAIN LANDSCAPE WITH COWS AND SHEEP



Robert S. Duncanson,
***Landscape with Cows
and Sheep***, 1866
Oil on canvas, 29 in x 49
in (73.7 x 124.5 cm)
Purchase 2002 The Mr.
and Mrs. William V.
Griffin Fund, Frances E.
Simkins and The North
Jersey Chapter of the
LINKS, Inc. 2002.3
Collection of The
Newark Museum of Art

Robert S. Duncanson (1821-1872) was born in Fayette, New York, into a family of free African-Americans skilled in carpentry and house painting. When he was a boy, the family moved to Monroe, Michigan, where he took up the family trade as a teenager, advertising a new business as a painter and glazier in the Monroe Gazette. Duncanson taught himself fine art by copying prints and drawing still lifes and portraits.

Duncanson is believed to have helped create the images in the anti-slavery presentation, *Ball's Splendid Mammoth Pictorial Tour of the United States*. The painting itself no longer exists, but evidence suggests that it was Duncanson's brushwork. Presented in theaters across the country, the 600-yard-wide panorama utilized narration and special sound and lighting effects to portray the horrors of human bondage from capture and trans-Atlantic passage to slave markets and escape to Canada.



WENDY RED STAR SPRING- THE FOUR SEASONS SERIES

Wendy Red Star (Apsáalooke/Crow),
Spring- The Four Seasons Series, 2006,
2006
Archival pigment print on sunset fiber rag,
23 x 26 in. (58.4 x 66 cm)
Gift of Loren G. Lipson, M.D., 2016
2016.46.1.4
Collection of The Newark Museum of Art
© Wendy Red Star

Growing up on the Apsáalooke (Crow) reservation in Montana, Wendy Red Star (1981-present) was immersed in Crow culture and art.

Red Star's early self-portrait series, *Four Seasons* (2006), signals a point of departure for several serial photographic projects that followed. This is one of the earliest series in which Red Star used herself as a subject, and it captures the humor and playfulness integral both to Crow culture and to her artwork. In the series, Red Star poses within constructed dioramas filled with inflatable animals and artificial materials, a project that pokes fun at the boundaries between conceived authenticity and stereotypical portrayals of Native subjects. The portraits encourage self-reflection, making viewers aware of the deeply ingrained stereotypes of Native Americans in popular culture. By staging herself in artificial scenes, Red Star evokes precedents like Cindy Sherman's *Untitled Film Stills* from the late 1970s, in which the artist posed in fictitious scenes that make visual reference to Hollywood B movies. Like Sherman, Red Star draws on feminine stereotypes constructed and reified through popular culture. Red Star is driven by the complex narrative of her identity as an Apsáalooke woman and by an awareness of the difficulties that Native women encounter navigating the art world. In this sense, her series represents a strategic mode of intervention into the conventions of portraiture and can be understood through its signifiers of race, cultural rootedness, and female agency, tying this body of work to self-portraiture precedents such as Carrie Mae Weems, Ana Mendieta, and Laura Aguilar.



SAYA WOOLFALK SELF-PORTRAIT (WORDS BY SOJOURNER TRUTH)

Saya Woolfalk, ***Self Portrait (Words by Sojourner Truth)***, 2021
Hand painted stained rice paper, and Bristol paper, Japanese Gold foil paper, watercolor, gouache, Gudy Glue, Acrylic Gel Medium, digital print on Hannemule paper, methyl cellulose, Gum Arabic, Substrate: Nepalese Lhakpa paper chinecolled on Arches, 32 x 74 in. (81.28 x 187.96 cm)
Purchase 2022 Contemporary Art Society of Great Britain Fund 2022.2
Collection of The Newark Museum of Art
© Saya Woolfalk Photo by Richard Goodbody

As artist in residence at Newark Museum of Art, since 2019, artist Saya Woolfalk (1979-present) has immersed herself in the Museum's American art and natural science collections. With *Saya Woolfalk: Tumbling Into Landscape* the artist has created an intervention exploring questions of identity and belonging in relationship to the land and multiple histories of the United States. Drawing attention to what is represented—and more often not represented—in these luminous, Eden-like paintings, *Tumbling Into Landscape* features a new self-portrait by Woolfalk with a selection of the Museum's Hudson River School paintings, including six recently conserved works on view for the first time in decades.

Saya Woolfalk is a New York-based artist who uses science fiction and fantasy to re-imagine the world in multiple dimensions. Working with a wide range of traditional and new media, Woolfalk creates immersive installations that activate themes of hybridity, technology, and human culture.

POST-VISIT ACTIVITIES

Early Childhood: Wrapped Sculptures

Often times people look at disabilities in ways to diminish what a person is capable of. Throughout history, people living with disabilities, from physical to mental, have achieved great feats that we rarely learn about. Artist from Vincent Van Gogh to Chuck Close to Judith Scott, have all experienced adversity living with a disability but have created unimaginable masterpieces of art. Sharing success stories of people who live or lived with a disability can help students with special needs feel acknowledged and understood. It shows that everyone can persevere and not give up.

Introduction:

1. Observe the work of Judith Scott.
2. Share the video from Art21: <https://art21.org/artist/judith-scott/> with students.
3. Discuss what her art looks like and what it reminds them of. How might it feel?

Materials:

- A toy that students no longer use or found objects in nature
- Yarn of different sizes and colors

Instructions:

1. Have students bring in something from home that they no longer use-such as a toy or cup/bowl or brush.
2. Have them choose 2 or 3 different colors of yarn.
3. Have students wrap the toy to transform its shape. Keep wrapping until they no longer can see the original form.

Students can look at each others wrapped sculptures and discuss what they think it might be or what it looks like now.

REPRESENTATION: How can I provide my students with proper representation when discussing topics around disabilities and special needs? Sharing videos like the Art21 video of Judith Scott as she creates one of her sculptures is a way for the artist to share her process.

Reach out to local organizations for a guest speaker or video conference. Students should learn about topics by people who live it. Experience is key when understanding what people go through on a day to day basis. If you are looking for an artist who lives with a disability, these organizations can help you to find the best person to share their story.

POST-VISIT ACTIVITIES

MODIFICATIONS

Project: Wrapped Sculptures

Image: Judith Scott



IMAGE COURTESY OF TEXTILEARTIST.ORG

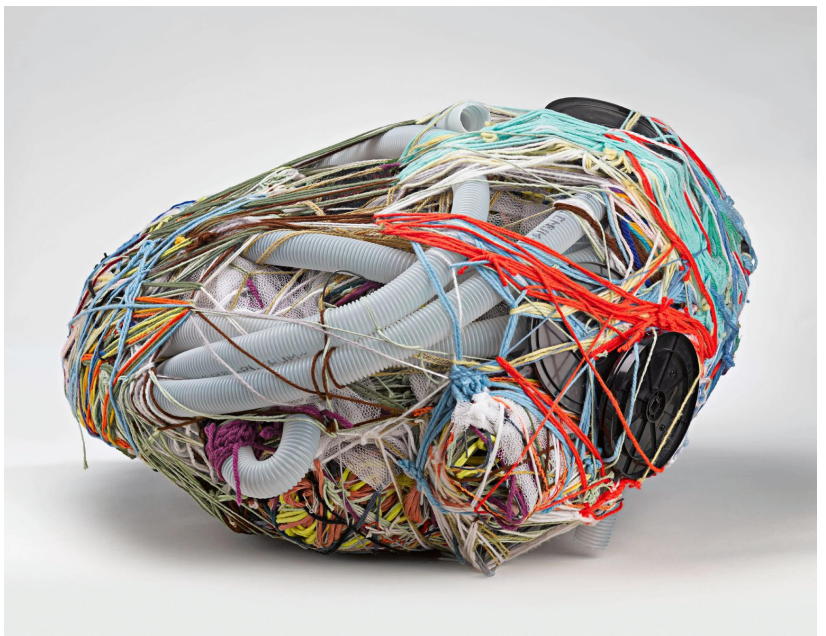


IMAGE COURTESY OF [HTTPS://WWW.NEWYORKER.COM/MAGAZINE/2014/12/01/WRAP-STAR](https://www.newyorker.com/magazine/2014/12/01/wrap-star)

Children with sensory fixations may benefit from a project that provides repetitive physical motions such as wrapping yarn or string around an object. This project can provide some calming or soothing feelings for students who engage in "stimming" or self-stimulating behaviors. The continuous wrapping may help students channel their energy through creative expression.

POST-VISIT ACTIVITIES

MODIFICATIONS

Project: Wrapped
Sculptures

Image: Judith Scott

Step 1:

Go on a search for something to wrap. This could be sticks from outside or other things from nature or a toy from home

Step 2:

Wrap your object or objects with different color yarn as many times as you like. Try to make the texture of the object different by adding more layers and different textured yarn or string.

Step 3:

See how the shape of your original object changed. How does it feel?



POST-VISIT ACTIVITIES

Elementary & Middle School: Photo Transfers

Essential Question: How do I create a transfer and successfully evoke an emotion from the use of color?

Materials:

- Any surface (cardboard, wood, canvas, paper)-pre gessoed
- Acrylic Paint watered down
- Tool to scratch in marks
- Ink Jet printer
- Images printed out in black and white
- Paint brushes
- Spray bottle with water
- Acrylic Medium-semi gloss medium

How do color schemes help evoke emotion of an image? How can we take an image and alter it to express your perspective and your mood to the events?

Instructions:

1. Choose a digital image or take one that reflects your life. Make sure to turn it into a black and white photo and print on an inkjet printer only. Decide some color schemes and see how these may integrate with your image of choice.
2. Paint on the gesso'ed board with acrylic wash (watered down acrylic-should become transparent like a watercolor). Incorporate textures through scratching and sgraffito. Markings can help evoke emotions. You can also dab the wet paint with a paper towel.
3. Let dry.
4. Add gloss medium.
5. Cut and eliminate specific areas of the photograph that you want.
6. Press images down onto wet gloss medium.
7. Roll over with brayer and make sure the entire print is wet and attached to board.
8. Let dry (full day or blow dry).
9. Spray with water and rub off the paper.
10. You can tear the paper to create specific edges or leave straight.

POST-VISIT ACTIVITIES

MODIFICATIONS

Project: Photo Transfers

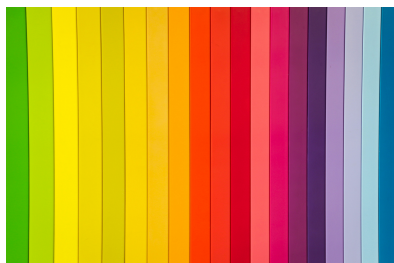
Images: Marion Post Wolcott &
Henry Clay Anderson



Step 1:

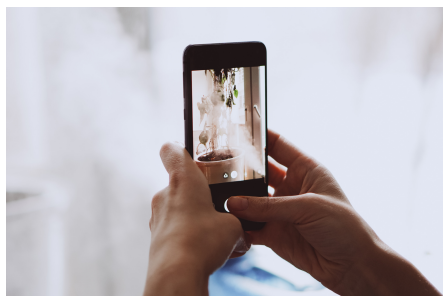
What do you see?

How do they feel?



Step 2:

If these were color photographs, what
colors could show these emotions?



Step 3:

Take a photograph of everyday life.
Print it in black and white. Color it in
with colors that remind you of the
emotion conveyed.



Henry Clay Anderson, *A Beauty Contest*, ca. 1960.
Gelatin silver print, 13 1/4 x 10 1/4 in. Purchase 2011 Emma Fantone Endowment
Fund 2011.21.
© Smithsonian Nation Museum of African American History and Culture



Marion Post Wolcott, *Jitterbugging in a Negro "Juke Joint" on Saturday Night*,
1939
Selenium-toned gelatin silver print, 11 x 13 1/2 in. (21.6 x 27.5 cm)
Gift of George A. Tice, 2002 2002.46.3

POST-VISIT ACTIVITIES

High School: Mixed Media Landscapes

Students should feel that culture, ethnicity, gender or way they identify is being represented and integrated into the stories that we learn in the classroom. Often times, we are only learning through the Western lens and omit a large portion of our population. By providing stories from people who represent your student population, your classroom can become a place of acceptance, wonder, community and open dialogue.

The Hudson River School-a Western, Caucasian male art group-created luminous and utopian landscapes of America, to convey what they perceived to be a great land of opportunity and purity. These images tend to be void of people who lived on the land for centuries, Native Americans. They are also void of the stories of war, bloodshed, slavery, slave labor and the ugliness that occurred on these lands. Observing landscapes by artists from diverse backgrounds, such as Robert S. Duncanson, Wendy Red Star, and Saya Woolfalk, we can learn and understand more perspectives on what America means to everyone.

Materials:

- Heavy weight paper
- Acrylic Paint
- Paint brushes
- Scissors
- Glue
- Pencil

Instructions:

1. Find a landscape that your students would like to recreate. Write or discuss the landscape location and what interest them. Discuss perspective and how visiting a place like this may differ from someone who lives there. How might your perception change if you lived at this location?
2. Create sheets of colored paper by mixing only primary colors. Students will paint sheets of paper trying to reimagine this landscape on their own terms.
3. Draw the landscape as an outline drawing first.
4. Cut paper into small pieces. They will fill in their outlined landscape with the paper to create a mixed media collage.

POST-VISIT ACTIVITIES

MODIFICATIONS

Project: Mixed Media

Landscapes

Images: Robert S. Duncanson
& Saya Woolfalk



Saya Woolfalk, ***Self-Portrait (Words by Sojourner Truth)***, 2021
Hand painted stained rice paper, and Bristol paper, Japanese Gold foil paper,
watercolor, gouache, Gudy Glue, Acrylic Gel Medium, digital
print on Hannemule paper, methyl cellulose, Gum Arabic, Substrate: Nepalese
Lhakpa paper chine collod on Arches, 32 x 74 in. (81.28 x 187.96 cm)
© Saya Woolfalk Photo by Richard Goodbody



Robert S. Duncanson, ***Landscape with Cows and Sheep***, 1866
Oil on Canvas, 29 in x 49 in
Purchase 2002 The Mr. and Mrs. William V. Griffin Fund, Frances E. Simkins and
The North Jersey Chapter of the LINKS, Inc. 2002.3

POST-VISIT ACTIVITIES

MODIFICATIONS



or



1. **Tear or cut** colored paper into small pieces.
2. Glue pieces on black and white landscape filling in each section to create a collage influenced by the artwork by Duncanson (above) or create an imagined landscape.

LINKS

Judith Scott

https://www.brooklynmuseum.org/exhibitions/judith_scott/

<https://art21.org/artist/judith-scott/>

Alison Saar

<https://nmwa.org/art/artists/alison-saar/>

<https://www.nytimes.com/2020/11/05/arts/design/alison-saar-los-angeles.html>

Henry Clay Anderson

<https://www.blackpast.org/african-american-history/reverend-henry-clay-anderson-1911-1998/>

<https://www.npr.org/2002/11/20/836578/photographs-of-henry-clay-anderson>

Marion Post Wolcott

<http://www.howardgreenberg.com/artists/marion-post-wolcott>

<https://www.icp.org/browse/archive/constituents/marion-post-wolcott?all/all/all/all/0>

Robert S. Duncanson

<https://www.smithsonianmag.com/arts-culture/americas-forgotten-landscape-painter-robert-s-duncanson-112952174/>

<https://www.artnews.com/feature/robert-s-duncanson-landscape-painter-who-was-he-1234582541/>

Wendy Red Star

<https://www.wendyredstar.com/>

<https://www.samuseum.org/artwork/exhibition/wendy-red-star-a-scratch-on-the-earth/>

Saya Woolfalk

<https://newarkmuseumart.org/exhibition/woolfalk-landscape/>

<http://www.sayawoolfalk.com/>

AT THE MUSEUM

The Museum supports teachers, administrators, and parents through an array of programs carefully designed to connect different levels of curricula to the Museum collections.

For more, visit: <https://newarkmuseumart.org/learn/school-programs/>

Field Trips

Field trips are available to students, educators, and parents. Designed to include our permanent collection, Planetarium, and special exhibitions, our programs provide curriculum connection in all subject areas.

Professional Development

The Museum provides professional development opportunities for educators, administrators, and parents.

Residencies

For art and STEM residencies, the Museum partners with schools with teaching artists to create projects that connect to Museum objects.

Scout Programs

Each onsite experience is a fun and educational way to earn badges while connecting with the global offerings of the Museum.

Birthday Parties

With the magic of the Museum as a backdrop, our educators lead a one-of-a-kind activity for your child and your guests.

Camp NMOA

Summer begins here! Join us for six weeks of building community through project-based learning where campers can develop their skills in art and science.

ABOUT THE MUSEUM

We welcome everyone with inclusive experiences that spark curiosity and foster community.

The Newark Museum of Art, in Newark, Essex County, New Jersey, is the state's largest museum. It holds fine collections of American art, decorative arts, contemporary art, and arts of Asia, Africa, the Americas, and the ancient world. Its extensive collections of American art include works by Hiram Powers, Thomas Cole, John Singer Sargent, Albert Bierstadt, Frederick Church, Childe Hassam, Mary Cassatt, Edward Hopper, Georgia O'Keeffe, Joseph Stella, Tony Smith and Frank Stella.

Founding Director John Cotton Dana believed that museums were established to promote the appreciation, understanding, and enjoyment of the arts and sciences. Together with a group of public officials, prominent businessmen, and local collectors, he established the Museum in 1909 at the Newark Public Library. He provided the intellectual leadership that made it one of the most progressive cultural institutions in the country.

LEARNING STANDARDS

81.5.12acc.Cr1b, 1.5.12adv.Cr1a, 1.5.12adv.Cr1b; 1.5.12prof.Cr2b; 1.5.12adv.Cr2c, 1.5.12prof.Cr3a, 1.5.12adv.Cr3a, 1.5.12prof.Pr6a, 1.5.12acc.Pr6a, 1.5.12prof.Re7a, 1.5.12acc.Re7b, 1.5.12adv.Re7b, 1.5.12adv.Re7a, 1.5.12prof.Re8a, 9.1.2.FP.1, 9.1.5.CR.1, 9.1.8.CR.2, 9.4.2.Cl.1, • 9.4.2.Cl.2, 9.4.2.CT.2, 9.4.2.CT.3, 9.4.2.GCA:1,

IMAGE CITATIONS

Marion Post Wolcott
<https://www.loc.gov/pictures/item/2017805261/>

Henry Clay Anderson
<https://americanart.si.edu/education/oh-freedom/rev-henry-clay-anderson>

Cover Photography by [Mike Peters](#)