



# **SOCIAL & EMOTIONAL LEARNING: PART I**

## **TEACHER RESOURCE**

[newarkmuseumart.org](http://newarkmuseumart.org)

THE  
NEWARK  
MUSEUM  
OF  
ART

# WELCOME TO THE NEWARK MUSEUM OF ART!

Dear Teachers,

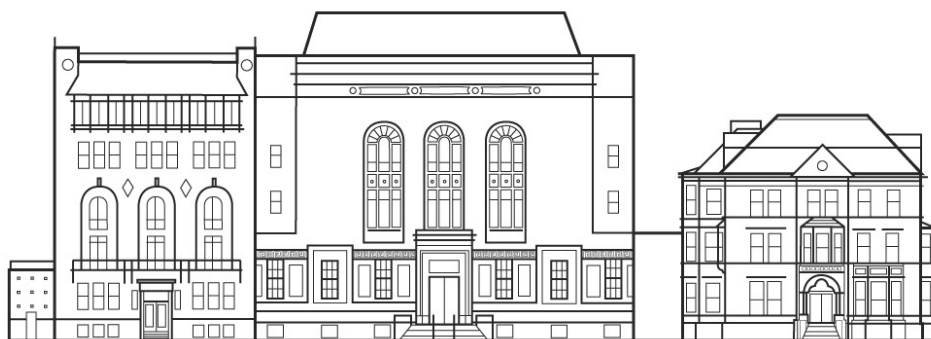
We are happy to present *Social and Emotional Learning* Teacher Resource. The goal of our school and teacher programs is to provide students an opportunity to connect museum objects with their own lives and understand how these objects connect to subject matter they are learning in their classrooms.

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



# CONTENTS



---

## 04

ABOUT THE PROGRAM

---

## 05

PRE-VISIT ACTIVITIES

---

## 06

WORKS & INFORMATION

---

## 11

POST-VISIT ACTIVITIES

---

## 12

RESOURCE LINKS

---

## 13

AT THE MUSEUM

---

## 14

ABOUT THE MUSEUM &  
LEARNING STANDARDS

---



# ABOUT THE PROGRAM

## SOCIAL & EMOTIONAL LEARNING

*"Art is a natural way to practice mindfulness. The colors, textures and sounds of creating pull us into the moment. You don't need any previous training to meditate through art, just a willingness to draw like a child, with freedom and a sense of curiosity."*

— Amy Maricle, artist, art therapist, and founder of Mindful Art Studio

In this age of a global pandemic and social unrest, Social and Emotional Learning (SEL) is especially important for students. The process gives students the tools to navigate and manage their emotions, set and achieve goals, experience empathy for others, create positive relationships, and make responsible decisions. These skills will serve as the foundation for students to thrive.

Art and museums provide many opportunities for students to achieve SEL's goals. It exposes students to diversity, collaboration, and social engagement, and the artistic process increases students' self-awareness and ability to self-manage. The artwork featured in this program promotes these goals through mindfulness, as the artists were at the forefront of recognizing the importance of mindfulness.

Students will be encouraged to engage in slow observation and conversation, form connections to their personal lives, listen to diverse perspectives and cultures, participate in activities, and think critically. Most importantly, they will look inward, reflect on their sense of self, and practice the tenets of Social and Emotional Learning.

# **PRE-VISIT**

## **SPARK A CONVERSATION**

Before getting into the meat of the lesson, we recommend that you and your students explore and discuss the themes of the resource. We have included some selected images from the collection, along with relevant information. You can print out the images or project them in your classroom.

### **Pre-visit Objectives:**

- Introduce students to the artists and works in the collection
- Examine themes and topics students may encounter
- Explore how artists practice mindfulness and how that practice is reflected in their work

#### **1. Social and Emotional Learning: What is it and why is it important?**

Social and emotional learning promotes self-awareness, self-management, social awareness, relationship skills, and responsible decision making. Why are these skills important? How does the action of an individual impact the larger community? Start small with families then grow larger from school to community to state to country to world.

Create a word cloud and ask students to reflect on times when they demonstrated one of the previous skills. Are there any areas that they struggle in? Ask them to brainstorm ways they can improve their skills. Revisit this conversation after the program and see if their answers change.

#### **2. Mindfulness: How does mindfulness impact artists and their artwork?**

Divide your students into small groups and ask them to define mindfulness. How does one practice mindfulness? How do they think artists practice mindfulness? How would it impact their practice? Encourage them to expound upon their ideas. Why do they think what they think? Can they think of any people who practice mindfulness? What does it look like for that person? Ask students in groups to share and discuss their findings.



# CHARMION VON WIEGAND

## THE SIGN OF KEEPING STILL

Charmion von Wiegand, *The Sign of Keeping Still*, 1953  
 Oil on canvas, 30 x 25 in.  
 Gift of Mr. and Mrs. Robert Miller, 1956 56.47,  
 © Estate of Charmion von Wiegand; Courtesy of  
 Michael Rosenfeld Gallery LLC, New York, NY

Charmion von Wiegand (1896–1983) began to make abstract paintings in 1941, in response to the work of her friend, the Dutch artist Piet Mondrian. The enigmatic title of this work is taken from the ancient Chinese text the *I Ching (Book of Changes)* and suggests opposing states: "keeping still" implies a cessation of movement, while this painting's arrangement of rectangular forms in the shape of a logarithmic spiral implies dynamic outward movement.

After 1950, von Wiegand, who spent much of her life in New York City, created widely acclaimed paintings and collages that fused the Western tradition of geometric art with a spiritual aesthetic primarily molded by Eastern sources of inspiration. A relative newcomer to the practice of abstract painting, she had long been intimately familiar with the New York scene: as an active member of literary circles of the 1920s and a reporter from the Soviet Moscow of the 1930s, she had made a name for herself as an art critic. It was in this function that she contacted Mondrian shortly after his arrival in the United States. She subsequently became an avid student of Mondrian's theory of "neoplasticism." His reflections sparked her own engagement with abstraction. What makes her oeuvre fascinating is the diversity of her artistic and intellectual interests. Von Wiegand studied Tibetan Buddhist artifacts with the same zeal with which she immersed herself in the paintings and collages of, say, Kandinsky, Mondrian, and Schwitters.





# PHUNTSOK DORJE TIBETAN BUDDHIST ALTAR

Phuntsok Dorje, *Tibetan Buddhist Altar*, 1988–1990  
Commissioned by The Newark Museum of Art, 1990 90.997.1-71

Phuntsok Dorje was commissioned to create the *Tibetan Buddhist Altar*. In 1967, at the age of nine, he became a Buddhist monk at the Rumtek Monastery in Skkim, India. He learned the technique of Tibetan art under his mentor, Tragyal Tashi Gamtso. Dorje learned the meaning of symbols through making art, studying, and meditating.

A Tibetan Buddhist altar is traditionally constructed as a sacred space to house images of the Buddha and his teachings. The Museum's altar serves as a focus of Buddhist religious ritual and as a place for contemplation. The shapes, colors, and symbols in the altar space are appropriate for the abode of Buddhist deities, evoking the "Pure Land," which can also be envisioned as a paradise. All the images, paintings, textiles, and manuscripts and ritual objects on the altar are from The Newark Museum of Art's permanent Tibetan collection. These sacred objects are displayed in the traditional manner.

The altar is painted in very rich colors including reds, greens, blues, and yellows. A display of vibrant dragons hangs from the ceiling, while several paintings hang on the walls. On the floor is a decorated rug where Buddhist meditators sat. Within the altar is a library of 45 sacred texts. The collection of books includes important Lamaist scriptures. Each book is placed in its own rectangular niche and considered an artwork unto itself. The scriptures appear as lavish Tibetan characters written in gold on black paper. Some of the texts have a small painting of a Buddhist deity and the female deity associated with him. The rich and lustrous painted altar now houses parts of the original altar from 1935 and continues to be the centerpiece of The Newark Museum of Art's Asian art galleries.



# WILLIE COLE

## SOLE SITTER

Willie Cole, ***Sole Sitter***, 2013  
Bronze, 72 x 27 x 42 in. (182.9 x 68.6 x 106.7 cm)  
Purchase 2013 Helen McMahon Brady Cutting Fund 2013.27 © Willie Cole

Willie Cole, contemporary African American sculptor and conceptual artist, is best known for assembling and transforming ordinary domestic and everyday objects, such as irons, ironing boards, water bottles, and high-heeled shoes, into imaginative and powerful works of art and installations. Through the repetitive use of single item assemblages, Cole's sculptures acquire a transcendent, almost spiritual vibration, and a renewed metaphorical meaning that often becomes a critique of our consumer culture. Cole's work is generally discussed in the context of postmodern eclecticism, combining references ranging from African and African American imagery to Dada's readymades and Surrealism's transformed objects to icons of American pop culture.

Just as African tribes of the Côte d'Ivoire employed humble, everyday materials to create fierce masks in the 19th and 20th centuries, Willie Cole assembled women's shoes to create an icon of his own. The *Sole Sitter* is based on principles of the religion of the Yoruba people in West Africa, in which specific deities are believed to lead worshippers to the gods. The sitter is waiting and hoping for a deity to come. The work reflects Cole's longtime interest in African art and culture, which he was first introduced to as a child growing up in Newark and visiting The Newark Museum of Art.







# 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

Marion Post Wolcott was born in Montclair, New Jersey, and educated at the New School for Social Research, New York University, and the University of 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.

She then worked for the Farm Security Administration, one of the largest news photography projects in the world. 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.



# NAM JUNE PAIK SPINNING BUDDHA



Nam June Paik, *Spinning Buddha*, 1994  
Mixed-media video sculpture,  
54 x 11 x 15 in. (137.2 x 27.9 x 38.1  
cm)  
Purchase 1994 Membership  
Endowment Fund 94.216A-V  
© Nam June Paik. Courtesy  
Nam June Paik and Holly  
Solomon Gallery, New York

Nam June Paik, "the father of video art," began working with television sets in the 1960s, influenced by TV's pervasive impact on global society. *Spinning Buddha* sets up a temporal conversation between the long history of Buddhism (originating in the 7th century BCE in India and arriving in Korea about 600 years later) and the rapid proliferation of 20th-century technologies. Paik's use of a video feed featuring a rotating Buddha head contrasts mindfulness with impermanence and the constant passing of time.

Born in 1932 in Seoul, Korea, to a wealthy industrial family, Paik and his family fled Korea in 1950 at the outset of the Korean War, first to Hong Kong, then to Japan. Paik graduated from the University of Tokyo in 1956 and then traveled to Germany to pursue his interest in avant-garde music, composition, and performance. In 1963, Paik had his legendary solo exhibition at the Galerie Parnass in Wuppertal, Germany, that featured altered television sets. After immigrating to the United States in 1964, he settled in New York City, where he expanded his engagement with video and television. In 1965, Paik was one of the first artists to use a portable video camcorder. In 1969, he worked with the Japanese engineer Shuya Abe to construct an early video-synthesizer that allowed Paik to combine and manipulate images from different sources. The Paik-Abe video synthesizer transformed electronic moving-image-making. Paik invented a new artistic medium with television and video, creating an astonishing range of artworks that broke new ground.



# POST-VISIT ACTIVITIES

## Post-visit Objectives:

- Enable students to reflect upon and discuss some of the themes and ideas from the exhibition
- Have students explore some of the artists' ideas through discussion, art-making, and writing activities

### 1. Reflection

After viewing the works, ask your students to take a few minutes to write about their experience. What new ideas did the works give them? Discuss the impact of seeing the works. For instance, did they notice if artists captured the state of mindfulness or action of mindfulness in their works? Did any of the works change their perception of mindful practices? Explore more work by the artists in this resource by using the links on page 12.

### 2. Mindful Mandalas

Encourage your students to create their own works of art inspired by mindfulness and the artworks. Using Nam June Paik and Charmion von Wiegand as inspiration, have the students think about repetition and its use in mindful practices. What shapes and colors bring them peace? Bonus inspiration: Islamic architecture and use of repetition and symmetry.

### 3. Go with the Flow

Central to the ancient practice of yoga is discipline and meditation, with the Western adaptations focusing on relaxation and stress relief. All of the aforementioned are paramount to social and emotional health. Challenge the students to do the following yoga practice: [https://www.youtube.com/watch?v=Td6zFtZPkJ4&feature=emb\\_title](https://www.youtube.com/watch?v=Td6zFtZPkJ4&feature=emb_title)

How did they feel before the session? After the session? What effect does slowing down and breathing have on their state of mind? Encourage the students to channel those feelings and emotions into a watercolor. What types of strokes will they use to convey their body movement? What colors reflected their inner thoughts as they participated in the session?

# LINKS

## Charmion von Wiegand

<https://americanart.si.edu/artist/charmion-von-wiegand-5179>

<https://www.metmuseum.org/art/collection/search/482092>

<https://www.moma.org/artists/6188>

## Phuntsok Dorje

<https://www.nytimes.com/1990/04/29/nyregion/crafts-tibetan-treasures-on-view.html>

## Tibetan Buddhist Art

<https://rubinmuseum.org/collection/about>

[https://www.metmuseum.org/toah/hd/budd/hd\\_budd.htm](https://www.metmuseum.org/toah/hd/budd/hd_budd.htm)

<https://asia.si.edu/exhibition/encountering-the-buddha-art-and-practice-across-asia/>

## Willie Cole

<https://www.metmuseum.org/art/collection/search/495572>

<http://artistproject.metmuseum.org/2/willie-cole/>

<https://www.moma.org/artists/7057>

## 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>

## Nam June Paik

<https://www.moma.org/artists/4469>

<https://americanart.si.edu/artist/nam-june-paik-3670>

<https://www.guggenheim.org/artwork/artist/nam-june-paik>



# 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

Charmion von Wiegand  
*Photo by Arnold Newman Properties/Getty Images*

Willie Cole  
<https://bombmagazine.org/articles/willie-cole/>

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

Nam June Paik  
<https://m.theartstory.org/artist/paik-nam-june/>

Cover Photography by Mike Peters