



# A Teacher Guide

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## Cross-Curricular and Cross-Cultural Learning



Artura.org is powered by Brandywine Workshop and Archives and is a project of the Institute for Inclusion Diversity and Equity in Education and the Arts (IIDEEA)



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## Introduction

**The Brandywine Workshop and Archives (BWA)** was founded in 1972 in Philadelphia, Pennsylvania as a diversity-driven visual arts organization. It is dedicated to the art of printmaking because of the medium's ability to foster collaboration, its easy embrace of new technologies, and its ability to be shared broadly due to its nature as an original multiple (edition). BWA is widely recognized for the quality of what it creates and its innovative working processes — distinguishing accomplishments developed through a Visiting Artist-in-Residence Program that is regional, national, and international.

- BWA maintains a permanent collection of original prints dating from the 1960s, which includes works created in both its own print studios and those created in other professional workshops in the U.S. and Cuba.
- BWA's collection includes over 1,700 images by artists such as El Anatsui, Belkis Ayón, Robert Blackburn, Elizabeth Catlett, Sam Gilliam, Edgar Heap of Birds, Richard Hunt, Jacob Landau, Jacob Lawrence, Kenneth Noland, Jules Olitski, Juan Sanchez, and William T. Williams, among others.
- Sixteen *Satellite Collections* of BWA prints have been established nationally at art museums, universities, and heritage centers.

In an effort to share these artworks and the stories of the artists who made them, BWA established [Artura.org](https://www.artura.org), an open educational resource. This free image library of artworks and related archival material, is supported by the passion and expertise of art scholars, educators,

professors, and curators (many affiliated with *Satellite Collection* institutions) who are advisors and members of the virtual **Institute for Inclusion, Diversity, and Equity in Education and the Arts (IIDEEA)**, founded in 2018. Since the private launch of [Artura.org](https://www.artura.org) in March 2020 —and in urgent response to dramatically increased need for remote-learning resources resulting from the COVID-19 pandemic— members of IIDEEA and BWA have accelerated the development of [Artura.org](https://www.artura.org) to include sample lesson formats and the first in a series of [Teacher Guides](#) to facilitate the use of the database by educators, artist-instructors, parents, and independent learners.

The focus of this *Teacher Guide* is to encourage professors of pre-licensure teachers and current classroom teachers (K-12) to use [Artura.org](https://www.artura.org) as a primary resource for advancing multiculturalism in the curriculum. In the guide — printed and digital versions — we offer content to share and connect with diverse student populations, which we encourage parents to explore as well. We also encourage readers to explore *Cross-Curricular* and *Cross-Cultural Learning* — art, math, literature, social studies, and history. To make these resources easier to find, we have created the [Learn.Artura.org](https://www.learn.artura.org) extension to the main database.

For background information on the artwork and individual artists, go to [www.Artura.org](https://www.artura.org) and search by the last name.

Artura.org will continue to add and provide new content and instructional resources at [Learn.Artura.org](https://www.learn.artura.org) and related media will be accessible through [Youtube.com/user/BrandywineWorkshop](https://www.youtube.com/user/BrandywineWorkshop).

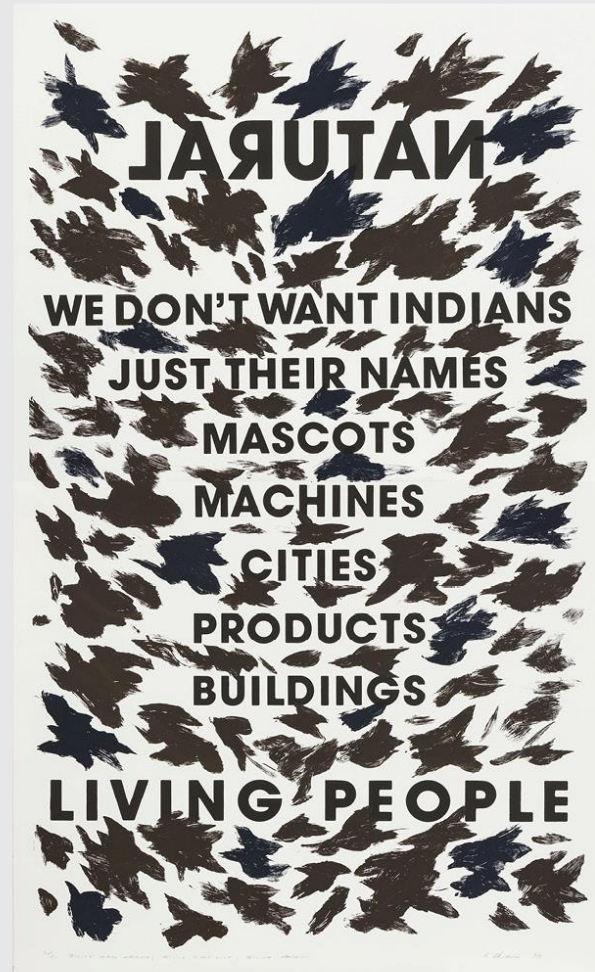


**1. Edgar Heap of Birds' 1989 Silk Screen**

*Telling Many Magpies, Telling Black Wolf,  
Telling Hachivi* (Hoch E Aye Vi)

Words written boldly in black letters in reverse on a white background filled with bird-like shapes to represent the magpie bird.

**Mag·pie** (*mag.pī*) *Noun* — “any number of jaylike passerine birds characterized by...a habit of noisy chattering; a person who chatters.” (Webster’s New World Dictionary, Third Edition)



## Visual Literacy and Re-Imagining History

### *History: The Global Struggles for Freedom*

The works of art presented and referenced on the following pages are a form of visual cultural analysis that present expressive responses to historical instances of societal OPPRESSION. Artists address the struggle for human dignity through many themes. Imaginative responses through the arts — images, poetry, song, and films — are conscious acts of RESISTANCE that challenge powerful forces that benefit from systems of oppression.

There are at least three forms of OPPRESSION: marginalization, exploitation, and genocide. All three of these forms of oppression are acts of erasure. These are systematic attempts to deny an individual's humanity.

Marginalization assumes that an individual's ability to perform a job is determined by their identity (Latin Americans are gardeners, African Americans are domestic servants, women are clerical assistants—while Native Americans are not seen as individual, living human workers but as symbolic mascots for sports teams, etc.). An example of marginalization is the prominent television news commentator who told LeBron James to “shut up and dribble.” Marginalization claims to respect minorities as groups and individuals, but only to the degree that they successfully and cheerfully fulfill their preassigned roles. Anyone who dares step out of this stereotype is demonized. Artists can present powerful challenges to marginalization, but the power of art can also reinforce and confirm marginalization as well.

Exploitation is a process of dehumanizing a group of people to justify forcing them to provide labor and services at little or no pay. Slavery has been and is often justified on the basis of skin color, religion, or ethnic affiliation—those deemed to have undesirable identities are regarded as less than human and, therefore, they do not deserve equal treatment. However, the arts are color-blind. Through an image or a poem, an individual's humanity can sing and be undeniable.

Genocide is the most brutal form of erasure. It attempts to deny the existence of a group of people by eradicating them—killing them and destroying all evidence of their lives. Artists fight against genocide by creating memories of people whom powerful forces have attempted to erase. Genocides have happened throughout history and continue to happen in the present day. The arts provide means of remembrance and warning so these horrific crimes are never forgotten and cannot be denied.

In response to OPPRESSION, artists marshal their creative work as forms of RESISTANCE. Leaders like Martin Luther King advocated that the most powerful forms of resistance are nonviolent. The arts are especially effective forms of nonviolent resistance as they give voice to the human spirit, emphasize our shared humanity, present startling juxtapositions by showing how oppression creates brutal realities for some and pleasure for others, and inscribe iconic aesthetic images that reverberate in our contemporary awareness and historical imaginations.

### Curriculum Connection

**Social Studies and U.S. History:** This print reflects the artist's desire to challenge stereotypes about Native American people — including the exploitative and caricaturing use of their names and images for sports and other commercial purposes — while the economic, educational, and cultural oppression of his people continues. The Black Lives Matter movement, which began in 2013 and gained increased urgency in in 2020, has focused renewed attention on stereotypes, marginalization, and oppression of people based on race, ethnicity, and religion. The awareness raised by Black Lives Matter has spurred many businesses to reexamine their branding and media strategies.

### Questions to Consider?

- What examples can you think of that further explores these ideas in real-time?
- Have you ever met or had a conversation with a Native American?
- The end of the Civil War started a period of aggressive westward expansion of the United States, war waged on Native American tribes by the U.S. army, and seizing or destroying natural resources. What impact did the mass slaughter of buffaloes by whites have on the survival and displacement of Native Americans?

### Related:

[\*"Now that the Buffalo's Gone"\*](#) sung by Buffy Sainte-Marie

### Related/Multicultural:

**"America Calling"** by Haki R. Madhubuti  
(Don L. Lee)

*America calling.  
negroes.  
can you dance?  
Play foot/baseball?  
nanny?  
Cook?  
needed now. negroes  
who can entertain  
ONLY.  
others not  
wanted.  
(& are considered extremely dangerous).*

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**"AWARENESS"** by Haki R. Madhubuti  
(Don L. Lee)

BLACK	PEOPLE	THINK
PEOPLE	BLACK	PEOPLE
THINK	PEOPLE	THINK
BLACK	PEOPLE	THINK—
THINK	BLACK.	

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## Visual Narratives within Creative Art-Making

The early history of American art was highly influenced by the classical traditions of Western Europe, due to the fact that the overwhelming majority of colonists who settled in North America's British colonies hailed from Western Europe and imposed the traditions and culture they knew in the new world. This was evident at the first American art museum and art school, the Pennsylvania Academy of the Fine Arts (PAFA), founded in 1808 in Philadelphia.

It was not until the last decade of the 19th century that a homegrown American art movement — the Ashcan School — emerged that broke firmly with the classical ideals of Western Europe. Associated with PAFA, the artists of the Ashcan School shifted focus away from upper-class life and its materialistic sensibilities and embraced a more egalitarian approach that illuminated the conditions of average working families and their lives.

During the beginning of art history in the U.S., very few Black artists were recognized by the dominant white society. Many of these artists — including David Bustill Bowser and Henry Ossawa Tanner — went west and painted landscapes or traveled to Europe where galleries and patrons were more receptive to their talents. This idea of relocating to develop one's craft and find success resulted in several Black artists (singers, musicians, and writers) using the G. I. Bill to travel to Europe after the end of World War II.

It was not until the Civil Rights Movement of the 50s and 60s that Black artists began to find their own aesthetic interests

and identity as artists from a particular ethnic group and experience. In 1963, the year of the famous March on Washington, the voice of the Black artists spoke to a collective consciousness with the formation of Spiral, a group that assembled in New York to develop a shared vision of what it meant to make art within the context of the Civil Rights Movement. This began conversations on the concept of a Black aesthetic as a challenge but also an assertion of their empowerment and desire to self-identify beyond an aesthetic based solely on race.

These two approaches and sensibilities among Black artists — one rooted in shared Black identity and the other emphasizing individual creative expression independent of a racial context — continue today as strong forces in how artists from oppressed communities use their art for protest and resistance. As a result, in contemporary art by people of color, we see a wide diversity of ideas borrowed from other cultures and personal experiences, which transform private narratives into accessible public information. As the country became more diverse during the latter part of the 20th century, Latinx, Asian and African immigrants became more present in American art.

The following artworks and related materials explore the psychological and emotional aspects of experiences such as love and family, pain and sorrow, faith and hope. The experiences and emotions these artworks relate to are distinguished by their authenticity — inspired by real life as lived by the artist or someone they knew.

**28. *Just Because She Could, She Put  
the World on its Side***

**Floyd Newsum**

Floyd Newsum's print is a powerful and sensitive depiction of a woman soaring, transcendent.

**Related:**

- "Superwoman" performed by Alicia Keys
- "Ego-Tripping (there may be a reason why)"  
by Nikki Giovanni

*I was born in the Congo  
I walked to the Fertile Crescent and built  
The Sphinx  
I designed a pyramid so tough that a star  
That only glows every one hundred years falls  
Into the center giving divine perfect light  
I am bad*

*I sat on the throne  
Drinking nectar with Allah  
I got hot and sent an ice age to Europe  
To cool my thirst  
My oldest daughter is Nefertiti  
The tears from my birth pains  
Created the Nile  
I am a beautiful woman*

*I gazed on the forest and burned  
Out the Sahara desert*



*With a packet of goat's meat  
And a change of clothes  
I crossed it in two hours  
I am a gazelle so swift  
So swift you can't catch me*

*For a birthday present when he was three  
I gave my son Hannibal an elephant  
He gave me Rome for mother's day  
My strength flows ever on*

*My son Noah built New/Ark and  
I stood proudly at the helm  
As we sailed on a soft summer day  
I turned myself into myself and was  
Jesus*



## Math in Art

The study of **mathematics** as a “demonstrative discipline” began in the sixth century B.C. with the Pythagoreans, who coined the term “mathematics” from the ancient Greek (máthēma), meaning “the subject of instruction.” Later, Islamic mathematicians developed and expanded the sphere and understanding of mathematics in the Islamic and Greek worlds and beyond.

**Algebra** means restoration or completion and is referred to as the union of broken parts and their unique relationships. In mathematics, it is a system that uses symbols and letters to help connect and has formal rules and finite results. (Webster’s New World Dictionary, 3rd Edition)

The source of the development of higher math may be debatable — Greece or the Arabian Peninsula — but the use of mathematical systems in the arts and culture of a society are most distinct in the Arab world and in Northern parts of Africa where textiles, ceramic facing on walls, decorations on architecture, and furniture reflect a strong cultural aesthetic.

Concepts of math are directly observable and visible in prominent aspects of our built environment — architecture, city planning, transportation, etc. Many visual artists rely heavily on mathematics in working out schemes for constructing and/or deconstructing ideas into imagery.

While creativity is more intuitive, there are several elements and principles used in art that trace directly to concepts and systems found in math and most directly to higher math such as basic algebra and geometry.

The purpose of sharing the following models is to encourage teachers of higher math to explore **Math in Art**. Our intent is to make connections between math education and the art images in the **Artura.org** library and illustrate how creativity is often enabled by the use of math concepts. Art principles such as balance, movement, proportion, pattern, harmony, and unity can all be articulated using math concepts. In addition, line, shape, form, and space are all elements of art that can be manipulated — length, scale, and proportion — as part of a composition that is abstract and realistic.

The purpose of sharing the following images is to display connections between math and art — and are, therefore, instructive examples of Math in Art.

### 35. *Cut*

**Odili Odita**

This color abstraction by Odili Odita, who is a professor at Tyler School of Art and Architecture in Philadelphia, employs geometric shapes in colorful contrasting values. Movement is suggested by the diagonal split that causes a disruption in, or slippage of, the forms in which the multiple shapes could be viewed as sliding down or moving upward in the picture plane. This suggestion of movement raises notions of space, gravity, and tension.



### 36. *Sunflower*

**John Allen**

This abstract print by John Allen explores an understanding that the transposition of geometric shapes in dimensional space produces an image that is flat but presents the illusion of spatial perspective.

For a more complex view of how lines create shape, form, and a sense of perspective in works of art, view the [video animation](#) of the print *Sunflower* by John Allen, designed and created by students from Philadelphia high schools who participated in a Brandywine Workshop summer program. In the animation, the original printed image begins with a line that first forms a 90-degree triangle and goes on to rotate into the forms of a pyramid, diamond, trapezoid, rectangle, and — ultimately — three-dimensional shapes that, while moving through space, form a pattern.

