

Youth Art Saturday School Unit Plan
Setting the Table: Food for Thought

Rachel Vredenburg

Vredenburg YASS 2024

Department of Art Education, Old Dominion University

ARTE 480: Capstone in Art Education

Dr. Natalia Pilato

November 5, 2024

YASS Unit Capstone in Art Education

Rachel Vredenburg, Artist Ojeriakhi, and Isabella Thompson

[Vredenburg_YASS_2024](#)

“Setting the Table: Food for Thought”

11 Students

Elementary School (3rd-5th)

3 hours per lesson

UNIT RATIONALE

The Museum Unit is important for students to explore as it creates an immersive experience to generate a new relationship with art that students might not have previously experienced in the classroom, or in their personal lives. The big idea for this unit is Cultural Identity, which emphasizes the importance of differing perspectives in a diverse environment, such as YASS, as well as students' everyday experience. Further, this unit is paired with the Chrysler Museum of Art's current exhibition *Farm to Table: Art, Food, and Identity in the Age of Impressionism* which demonstrates the importance of food in French culture. For our modern, diverse group of students, they will investigate how food parallels cultural identity from a variety of backgrounds. Like the exhibition statement, student “works [will] form a resonant picture of the intersection between...cuisine and...social discourse” (Herring, 2024).

Another artist that is important to discuss in relation to the Chrysler Museum tour is Kehinde Wiley, as he is “best known for his portraits that render people of color in the traditional settings of Old Master paintings.” (Wiley, 2024). The Chrysler Museum is renowned for its variety; therefore, by showcasing this instrumental aspect of the YASS unit, students will be able to see how their collective, finished works will also celebrate variety. Similarly, working alongside the ideals and visuals of the museum's current exhibition fosters a sense of artistic perspective beyond what students might have encountered in their daily lives as some of them may have never entered a museum. Also, the museum expands students' creativity and inspiration by encouraging them to elevate their artworks like those that are currently displayed. By observing art on this large-scale, within a professional installation at the Chrysler, students will be able to explore the concept of the museum as well as the specific collection of elevated pieces and transfer their findings to their own projects. This fosters a sense of excitement as well as a learning opportunity for students observing and interacting with the exhibition. Finally, another artist that will be included in this unit is Sarah Grilo, an Argentine artist currently on display at the Chrysler Museum. This piece, in the Contemporary Gallery entitled *Bandera* is an excellent example of visual balance and abstraction in painting in

contrast to Wiley's photorealism. This will provide students with an abstract example as they work on their collaborative abstract painting.

As students tour the galleries, specific works are chosen to exemplify certain criteria. For instance, they will experience the colossal oil painting *St. Andrew* by Kehinde Wiley in Gallery 205, as well as the soft style of *The Artists' Wives* by James Jaques Joseph Tissot located in The Special Exhibition Gallery. By drawing attention to these differing moments in history using the same medium, students will gain an understanding of the versatility of painting through a juxtaposition of eras and styles. Further, they will see how differing historical contexts and cultural backgrounds can impact one's choice of subject. Regarding the *Farm to Table* exhibition, students will be inspired by this exhibition as it is what many consider to be the "epitome" of art. While painting is a small percentage of art making, students will have the opportunity to explore intriguing skills such as blending, color theory, and layering. By first observing the soft, stylized paintings in the Special Exhibition Gallery, students will observe that the layering technique up close is not as 'realistic' as it seems from a distance. Therefore, they will develop patience as they layer using this painterly style in their own pieces.

After observing and experiencing the inspirational exhibits at the Chrysler Museum of Art, it will benefit students to use the creative lab space to create their own artwork based on the exhibition included in the Museum Unit. The unit covers 4 main projects: an individualized place card with the students' name and a drawing of their choice in colored pencil, an exploration of cutlery and culture through multimedia and text, a collaborative painting using an abstract technique to build skills, and a personal-joy painting. These seemingly unrelated processes will build sequentially in complexity, while also allowing students to collaborate, share perspectives, and generate in-depth ideas. Similarly, on the local level, the Chrysler Museum of Art offers a sense of community via student interaction as well as parent involvement with the institution. One example of this is the student art show housed in the museum at the end of the program in which parents have the opportunity to attend and observe their child's final projects and communicate with all three teachers. Additionally, visitors are connected geographically, and students will take pride in the exhibition's locality and generate excitement for their experience in YASS. By making and sharing art with the community students will understand the importance of cultural identity and inclusivity in their personal lives and community.

3 LESSON OVERVIEWS

Day 1: Defining Identity: Cultural and Social Cuisine

As soon as students arrive, they will work on a personal place-card by writing their names on half a piece of paper and folding the paper, so that it can mark their seat. This will allow the creative process to begin immediately as they choose their favorite colors and draw a personal doodle next to their name. Then, once all students have arrived, the teachers will lead the students in a “name game” icebreaker in which they will introduce themselves and name their favorite food. This conceptually leads into the lesson, in which students will explore how food coincides with other aspects of cultural identity. Then, they will briefly be introduced to museum etiquette before leaving the classroom. Then, our three teachers will lead them throughout the *Farm to Table* exhibition, pausing at relevant paintings to discuss what unifies this exhibit. For instance, questions such as “What do we bring to the metaphorical/literal table?”, “What do we take away?”, “What are some ways we might invite people to our space and practice inclusivity through kindness?” and “What is cultivation?” Some guided observations might include pointing out the idea that once can cultivate food, relationships, and knowledge. By making connections to these aspects of cultivation and cultural dining, students will learn from their peers and promote kindness and inclusivity. Then, these concepts can be applied to the larger ideas of collective cultural identity exemplified in the exhibition. Overall, this will create a scaffold for student learning as they first explore how their perspective can have an impact on not only their own life, but also the larger community. and participate in a discussion to help make connections and generate ideas. After the museum discussion, students will return to the class for a guided, collaborative painting. For instance, one of the instructors will demonstrate an essential skill, then students will collaborate on a large-scale mark making, skill building exercise. This is important for students to learn such scaffolding techniques in order to familiarize themselves with the techniques and tools of painting. This exercise will then be followed by a class discussion about collaboration and working together with a beautiful result. Lastly, students may use the remainder of the class to sketch out two ideas on a paper plate to simulate the round canvas. This will be used as the basis for their identity painting the following day.

Day 2: Collaborative Skill Building: Abstract Painting Practice

Students will briefly revisit artworks explored last class in groups and return to the classroom to deepen the discussion of color theory. For their warmup, students will brainstorm how they use their strengths to nourish themselves and others and write them on paper cutlery. These will be character traits that they can write on the paper cutlery such as “caring, kind, fair, happy, smart, etc.” This reinforces positive aspects of self that are important to share and metaphorically bring to the table. To build on the imagery of cutlery, students will be introduced to the concept of the circular canvas as a metaphorical plate that they are going to paint what nourishes them. Teachers can then begin an interactive discussion of how nourishment can be literal, like one’s favorite food we mentioned yesterday, or mental, like spending time with your loved ones. This can help students re-enter the creative mindset from last week and continue their two ideas from the previous class. Once students have their ideas started, they may begin

working on their final projects. These projects will benefit from layering so this will likely take part of the day tomorrow. After observing the pattern-rich designs in Wiley's painting, as well as the softer layered tones of the Impressionist artworks, students will paint their chosen subjects paying close attention to these details. For instance, a student might pick "grandma" as their inspiration, but it does not have to be a photographic portrait, it could be grandma's famous chicken noodle soup that the student might paint. Further, they might paint an abstract portrait of how the soup makes them feel warm and cozy. For this project, the emphasis will be on symbolism, reflection, and pattern as prominent characteristics. For students having trouble brainstorming ideas, they might be partnered with another student to think about their family/friends and how food might be a connecting theme.

Day 3: Making an Impression: Personal Joy Painting

Students will warm up with a final gallery tour and really focus on the final layers and textures that the artists used in the galleries. They will use these observations to complete their own paintings back in the classroom. By continuing to methodically layer onto their paintings, they will learn that painting takes patience and practice, as well as how to elevate their artworks. Some students might have had time for this during the previous class, but active making to overcome decision-paralysis is a valuable skill for artists to learn as early as possible. Students will spend time in the gallery discussing what it means to set a table. Students will discuss the elements of creating an exhibition space and the effect it gives to the audience. After students have a better understanding of these key points, they will complete their paintings. This will take time as they are layering and blending the paint to form an abstract or representational subject that nourishes them mentally, physically, or spiritually. Once students have completed their artworks, they will then prepare for the art show. This includes helping with cleanup, preparing for the critique, and setting the final works at the table. Students will exercise kindness as they practice giving one complement and one note of helpful feedback. Incorporating critique, family involvement and art exhibits are essential to students' development. Constructive critique encourages students' growth by helping students understand their strengths and weaknesses, but also building confidence as they express their ideas and receive positive feedback. Students can learn from a young age how to communicate their artistic styles. Inviting families to take part in art exhibits creates a sense of community, celebrates students' achievements, and inspires future creativity. Students will work together to create an artistic atmosphere by rearranging the tables, decorating the table with collaborative tablecloth, and setting finished works on easels. Transforming the classroom into a gallery-like atmosphere encourages and boosts students to further their exploration and interactions with the artworks. Students become proud and valued to have something displayed for everyone to witness and appreciate. The thoughtfulness behind rearranging tables, setting up artworks and props, draws attention to pieces and facilitates meaningful conversation among students, families, and teachers, overall enriching the artistic experience. Once the setup is complete and the room is transformed into a vibrant gallery, parents will come in and marvel at their child's creativity on display.

PROCESS

Colored Pencil/graphite Name Card, Graphite Brainstorming/Drawing Practice, Collaborative Abstract Painting, and Personal Acrylic painting.

* ARTISTS:

Kehinde Wiley: Born in 1977, Kehinde Wiley is a contemporary artist working in painting. “He holds a BFA from the San Francisco Art Institute, an MFA from Yale University, and honorary doctorates from the Rhode Island School of Design and San Francisco Art Institute” (Wiley 2024). According to Wiley (2024), he seeks to “challenge and reorient art-historical narratives, awakening complex issues that many would prefer remain muted.” This is especially evident in that he portrays his black subjects with the photorealistic quality associated with the Renaissance and other historically celebrated eras in painting.

James Tissot: James Jaques Joseph Tissot was born in 1836 and began his painting career by studying at Beaux-Arts in Paris (Ripley, 2024). After the Franco-Prussian War of 1870, he moved to London and began painting as a means of making money (Ripley 2024). These paintings were influenced by the then-contemporary Impressionist movement.

Sarah Grilo: Sarah Grilo was born in 1917 and passed away in 2007. Through her lifetime, she became an influential abstract, Argentine artist. Starting more than five decades past; she transformed from post-cubist figuration to a more explosive abstract expressionism (Grilo, 2014). Sarah was born in Buenos Aires, where she studied art under the guidance of Spanish painter Vicente Puig. She finally achieved international fame after moving to the United States of America in the year 1962 due to a substantial research grant won after winning the USA Guggenheim Foundation Fellowship that year. During the time when she was working in the city of New York, she began to incorporate figures and text that were very close to street art, thus graffiti and urban posters in particular blurring the city's formation and use of materials as well as forming the figure (Grilo, 2014). This addressed populational themes and coalesced her work right at the border of abstract expressionism and pop art of the postmodern age as both characterized the city life. Up in the international level, still her influence and contribution to the global abstraction are left behind in the mainstream of art history (Grilo, 2014).

Marie Bracquemond : She was born on December 1, 1840 in Argenton-en-Landunvez, France. She was referred to as one of the greatest female artists by art historian Henri Focillon in 1928; however, it is interesting to note that “it was her husband, the evidently domineering Felix who resented her career and loathed the Impressionist style, who played a significant role in downplaying the importance of Marie Bracquemond in the larger context of the Impressionist movement” (The Art Story, 2017). Despite this male-

dominated era, Braquemond made a name for herself and worked with other prominent artists of the time such as Degas and Monet (The Art Story, 2017). This is important to show to our modern, diverse YASS groups as it promotes the success of female artists as well.

BIG IDEA/s: Cultural Identity/Inclusivity

LEARNER OBJECTIVES:

- Students will make connections between their personal artmaking and the art museum.
- Students will explore and participate in connecting ideas through brainstorming.
- Students will create community by collaborating on projects and using the museum as a conduit.
- Students will experience art differently than the classroom and use the museum experience to further their own artmaking.
- Students will explore the big idea of Cultural Identity and how culture is utilized in the Chrysler Museum's exhibition *Farm to Table: Art, food and identity in the Age of Impressionism*.
- Students will understand the importance of cultural diversity and how it can impact their understanding of both peers and larger, global issues.

5 National Standards for Visual Arts (VAS): (list numbers and full description for each standard) <https://www.arteducators.org/learn-tools/articles/219-national-visual-arts-standards-at-a-glance>

VA:Re9.1.4a: Apply one set of criteria to evaluate more than one work of art.

VA:Pr4.1.8a Develop and apply criteria for evaluating a collection of artwork for presentation.

VA:Re9.1.5a Recognize differences in criteria used to evaluate works of art depending on styles, genres, and media as well as historical and cultural contexts.

VA:Cn10.1.4a Create works of art that reflect community cultural traditions.

VA:Cn11.1.4a Through observation, infer information about time, place, and culture in which a work of art was created.

MATERIALS NEEDED FOR UNIT

A. *** Art Supplies:** A complete set of acrylic paint that includes the ROYGBIV colors plus black and white, a box of surgical gloves, 10 sets of colored pencils, 25 pairs of scissors, 25 no. 2 pencils, 25 Pink Erasers, 50 sheets of copy paper size 8.5x10", a pack of 70 paper plates, 20 large flat 1" brushes, 20 medium round brushes, 11 8" round canvases, 11 aprons, and 12 plastic cups to serve as water cups.

*** B. Additional Materials:**

[Kehinde Wiley Studio | Brooklyn, NY](#)

[Farm to Table: Art, Food, and Identity in the Age of Impressionism | Chrysler Museum of Art](#)

[St. Andrew - Works - eMuseum](#)

[Marie Bracquemond Paintings, Bio, Ideas | TheArtStory](#)

PowerPoint presentation attached in Canvas

*** VOCABULARY/DEFINITIONS:**

- **Collaborative:** When multiple people come together to create one larger piece out of smaller, individual pieces.
- **Abstract:** Not realistic colors/shapes arranged aesthetically on the page or canvas
- **Value:** The use of light and shadow in a piece.
- **Impressionist art:** Art that utilizes light and shadow to create form in a recognizable, but non-realistic manner.
- **Impression:** The idea/vibe a person or place gives off
- **Cultural Identity:** The way that culture shapes who you are as a descendent of that background. Will vary between students.
- **Painterly:** allowing the brushstrokes to be broad rather than controlled to mimic a photograph. A loose technique of painting.
- **Nourishment:** can be physical, metaphorical, or spiritual. Will help students select a subject.
- **“Hotdog” vs “Hamburger” fold:** Folding paper in half along the longest side or the shorter side, respectively.

*** MOTIVATING STUDENTS: PERSONAL and SOCIAL RELEVANCE**

Students will use collaborative learning activities to socialize with peers and contribute personalized ideas to each of the projects introduced. Therefore, they will have some autonomy over their experience and artmaking practice. Further, students will use multiple processes over the course of the unit to familiarize themselves with different means of art making. This will provide students with the opportunity to experiment and play with the materials prior to committing to their final pieces. Similarly, the geographical similarities will likely create a sense of pride and belonging for students as they will all have the 757 area in common and use that to motivate their participation in each of the projects outlined in this unit.

* LESSON PROCEDURES

A. Teacher/Classroom Prep:

- Day 1: The teacher will create a parent sign in sheet as well as a printed schedule, YASS flyer, and ODU signage. Then, regarding supplies, they will make sure that there is one box of colored pencils for each group of 6 students as well as pencils and erasers for each student. The teacher will make sure there are enough sheets of copy paper for all students. The teacher will provide 15 pieces of paper to yield 15 place cards. That way, there is one per student with some extras. Next, the teacher will set up two cups for each table and 4-5 graphite pencils per group, these will be stored on the countertop until after the students return from the museum tour. Similarly, the teacher will procure and stage a large sheet of Pellon for the collaborative project. Teacher will trace the areas that students will avoid when painting. The teacher will also make sure that the PowerPoint is loaded on the computer and is ready to introduce the lesson to students. Teacher will make sure that the parent sign-in sheet is easily accessible at the front desk. Similarly, the teacher will write all students' names on name tags so that they can claim theirs upon arrival.
- Day 2: The teacher will make sure that the PowerPoint is loaded, and that the projector is functional. Then, the teacher will place the warmup cutlery activity and student checklists at the students' assigned seats. The teacher will prepare another list of key discussion questions to introduce and lead the conversation to generate ideas among students. As for supplies, the teacher will make sure all students have a paper plate, and graphite pencils to sketch out their two ideas as well as a couple paper plates per student for them to practice. Just like the previous day, the teacher will make sure that the parent sign-in sheet is at the front desk and write all students' names on name tags so that they can claim theirs upon arrival.
- Day 3 The teacher will make sure the organizer's presentation is loaded and that the front table has a healthy supply of canvasses, paper towels, cups, brushes, and paint. The teacher will fill cups only halfway in case of spills and have pairs of students share water cups. The teacher will

prepare a brief overview of paintbrush etiquette to ensure that the brushes are less likely to experience damage. Finally, the teacher will make sure to retain the consistency and have the sign in sheet and name tags ready at the front desk. The teacher will also have a teacher sample prepped and rationale cut out to display at the end for the exhibition

B. * Pre-assessment:

- Day 1: Students will understand that cuisine and culture are often interconnected. Students will explore large-scale paintings from a variety of cultural backgrounds and further their collaboration skills as they paint and learn skills in the classroom. Then, students will use their communication skills to effectively make decisions together, when working to create a larger image.
- Day 2: Students will likely be familiar with the idea of painting for the activity for day 2. However, they will further this knowledge by deepening their concept and tying their subject to their own identity. Students will also have a general understanding of composition and unifying ideas but will be challenged to include the ideas from day one, as well as personal perspectives, and ideals inspired by the exhibition. Students will have a general idea of how to use acrylic paint, but there will be a refresher on color meanings as well as a discussion on the layering process specifically, as well as a discussion of representation in contrast to the abstraction conversation from the previous day. Students will also be reminded of how to properly use paint brushes so that there is no severe damage to the brushes (i.e. no rough stabbing with bristles, replacing them in the water to prevent drying when not in use, etc.)
- Day 3: Students will understand that painting successfully relies on repeated layering. Further, they will have a general idea of how feedback works based on prior assignments. Students will also have a brief knowledge of the meaning of critiques. Finally, they will understand that the curation process is a way of elevating artworks as a collective body of work.

C. * Behavioral Expectations:

Students are expected to think creatively when completing their projects, ask questions, draw connections to the exhibition when prompted, use their indoor voice when moving through the communal exhibition space, and exercise the proper museum etiquette while still enjoying their experience.

D. *** Organizer:**

Students will have student and teacher samples from test groups to visualize the possibilities of each project. The exhibition itself will also offer inspiration for the projects, especially since the product reflects the medium primarily used in the exhibition. Finally, for each specific lesson, students will be introduced to the big idea via PowerPoint presentation. This presentation will have a section for each activity and will be used each day.

E. *** Extension Activity:**

- Day 1: After finishing the collaborative painting, students who finish early will begin sketching their ideas for the next projects and discussing what they learned from the collaboration process.
- Day 2: Students who finish early will begin writing an exit ticket: 3 sentences about how their composition reflects their culture and personal experience and joy in their lives.
- Day 3: Students who finish painting early may help the teacher begin the cleanup process and begin creating a title/sentence for their artwork. As well as creating a DIY button to go along with their artwork or the exhibition.

LESSON SEQUENCE (scripting and timing).

Teacher Actions (include teacher questions and explanations)

10:00: Greet students as they arrive at the Chrysler.

10:00-10:05 Greet students and direct them to sit in the lobby before proceeding as a group to the classroom.

10:05-10:15: Walk as a group back to the classroom and the teacher will quickly demo how to fold a name card. And instruct students to begin drawing their name cards. Teachers will walk around the class and begin asking students about their name card and why they chose certain colors or doodled a certain drawing as a means of getting students excited about the museum. Next, the teacher will have everyone introduce themselves and name their favorite food.

10:15-10:35: Teachers will interactively review/introduce museum etiquette with students before taking them into the museum. Then, they will walk students through the exhibition, *Farm to table Art, Food, and Identity in the Age of Impressionism* to James Tissot's *The Artists' Wives* and ask them questions such as "You know the theme, what do you think this piece means, given the big ideas?" Students will engage and answer questions about who they would invite to their table, which defines their loved ones. Next, teachers will stop at *The Etienne Prosper Berne-Bellecour (French b. 1838-1910) The Dessert (The Remains of the Meal)* and ask students "How does the museum setting impact this piece?" "Would you say this painting is realistic or abstract?" "I think that the museum makes the art more special so people can come and look at it!" "So true Jenna, the museum elevates the artwork and invites others to analyze it." Students will talk about how it almost looks like a photo, so it is representational. How does this affect the viewer's perception of the subject? Students might note that it is "powerful, detailed, and elevated like famous historical art."

Expected Learner Actions

10:00: Enter museum and sign in

10:00-10:05: Students will enter the lobby and greet their new teacher. They will sit in the lobby with peers until all students have arrived. Once all are present, they will walk quietly with their group to the classroom.

10:05-10:15: Students will pick a seat and listen to directions on how to fold their paper. They will begin drawing their name artistically on their paper. Students will interact with the teacher's questions with answers such as, "I have always loved drawing, especially animals, they're so cute!" Students will listen to directions, without talking, and then wait their turn to introduce themselves and name their favorite food.

10:15-10:35: Students will listen attentively and participate in the museum expectation discussion. Then, they will walk with the teachers and examine particular works that the teacher draws attention to such as *The Artist Wives*. When asked about this piece, students will use critical thinking to answer: "I think this is about history." "Great analysis, what makes you think this is about history?" "Well, all their clothes are pretty old-timey and their shoes too." "Great observations! Similarly, Students will ask questions like "Is this a photo?" When introduced to Etienne Prosper Berne-Bellecour's work. "No, these are all oil paintings, good question, Addi! Great that you're thinking of what kind of media these are made with." Students will think about how the scale and subject viewer experience? "How do these paintings make you feel?" "I feel like they are really calm but also really hungry because of all the food."

10:35-10:40: Students will walk calmly as a group back to the group's space. They will keep in mind the rules that we went over a few minutes ago in class about museum etiquette. Further, they will walk quietly back to the classroom and be rewarded with art making time.

10:35-10:40: Teacher will walk with students back to the classroom retaining their museum etiquette. After introducing students to a variety of paintings in the museum they will invite Students to make their own collaborative painting and learn some painting skills based on teacher demos!

10:40-11:00 Teacher will begin a set of brief discussions and demos. These will include a conversation about the spectrum of realism to Impressionism, to abstraction so students understand that their works do not have to be realistic to be meaningful. Next, teachers will demonstrate how to use a paintbrush without damaging it. Finally, teachers will conduct a brief demo to show how to blend with two colors, how to make different line weights. Using different colors to show the possibilities of different combinations they will initiate guided practice with students. Next, instruct students to practice these skills together “think of what 2 colors or mark making techniques you all will use. Then, think about how we can be kind and courteous to our peers when sharing the painting space.”

11:00-11:30: Teacher will continue this discussion and encourage students to begin their collaborative painting. Teachers will invite each student to pick two colors of mural paint and two brushes and supervise them closely so that there is no immediate conflict. Teachers will walk around and ask students what their goals are and what they are representing about themselves. “I like your blue and white mark making Stella, what made you pick those colors? “It’s my favorite color and I thought they would look cool together, like snow.” That is a great way of thinking about abstraction! It doesn’t have to be a photo subject, but it can be related to snow, great job!”

11:30-11:40 Teacher will initiate a “pause” on the collaborative painting and ask students to put their brushes in the water and take one step back from the group painting. During this time the teachers will invite students to observe and reflect on the collaborative piece just like those that they observed in the museum. “How does this piece make you feel?” “This piece makes me feel proud cause we all worked on it!” “This piece makes me feel happy because it is so colorful.” Teacher will reinforce the effectiveness of taking a step back and thinking

10:40-11:00: During the conversations and demos, students will ask questions such as “can I use 2 different colors than you are using?” “Yes, that would be so cool, glad you are thinking ahead, Jackson. However, remember that opposite colors cancel each other out, so I would suggest not using opposites.” “I want the most chaos EVER so I can just push down really hard right?” “No, we don’t want to hurt our brushes Colin, so you would just pick a bigger brush if you need HUGE lines.” Students will think about color theory and what brushes they will need as they start their scaffolding project.

11:00-11:30: Students will begin brainstorming. “I want to use purple and pink cause those are my two favorite colors, and they are not opposite colors “I want to do REALLY bold lines cause then they will stand out!” “That’s awesome Cam! Students will use the information learned in the demo to make choices about their section of the collective painting. Students will begin painting and use manners when painting. I.e. being respectful of their friends’ lines and not painting on their friends’ arms/clothes. “Colin almost painted over my side:(“That’s ok, Asher! he’s going to stay on his own side now. Colin, please be respectful of painting with your friends and focus on painting the paper together.”

11:30-11:40: Students will stop painting, carefully place their brushes in the paint water, and take a step back from their collective painting. Students will note observations when prompted such as “I see a lot of colors like a rainbow!” and “I think that blue swirl looks like a snowstorm!” Students will also note that the painting makes them feel happy or proud, etc. Finally, students will answer teacher questions about changes they would make to their sections. “I would use more pink cause i LOVE pink.”

11:40-11:45: Students will work for five more minutes before splitting into groups for cleanup. They will take into account changes that they mentioned during the discussion as this is an opportunity for them to add these extra details.

11:45-12:00: Students in the cleanup group will pay attention to how one cleans brushes without damaging them as they wash their hands in the ‘kitchen’ area. Students in the bathroom group will use their museum etiquette skills to walk quietly to the bathroom. All students will meet back in the classroom for a brief snack break and keep chatting at a reasonable noise level.

more in depth about how a work impacts the viewer. "Is there anything you would add if you had five more minutes?" "I would add more blue dots and a black outline!" Very good Jenna, that would continue the pattern and add rhythm throughout the piece."

11:40-11:45: Teacher will invite students to keep working for 5 more minutes, focusing especially on practicing the patterns and techniques.

11:45-12:00: One teacher will set aside the collaborative painting and begin cleaning up. The cleanup teacher will rotate each day. The other two teachers will bring other students to the nearest bathroom for a break and clean up before their snack break.

12:00-12:15: Teacher will walk remaining students back to the classroom for a brief snack break before introducing the lesson. Students might draw connections outside the curriculum as they compare the contents of their individual lunches. Teachers will encourage students to chat at a low volume to not disturb other visitors.

12:15-12:30: Teacher will introduce the highlights of the main lesson for day two. Using a PowerPoint presentation, they will ask students to direct their focus to the front of the classroom. They will ask students some essential questions to scaffold the ideas of identity as it relates to food and culture. "What do we bring to the metaphorical/literal table? What do we take away?", "What are some ways we might invite people to our space and practice inclusivity through kindness?", "Does anyone know what 'cultivation' means?"

12:30-12:35: After this discussion, the teachers will scaffold the discussion towards the student's planning process. For instance, the teacher will prompt students to think of what makes them feel happy and have them draw two ideas on a paper plate as practice for the painting. students may use colored pencils to map out what colors they will use.

12:35-12:50: Teacher will walk around and make meaningful conversation with students as they brainstorm. They will also provide extra

12:00-12:15: Students will have a brief snack break in the foyer and keep the conversation volume at a reasonable level.

12:15-12:30: Students will listen to the teachers with little to no interruptions. Until they are asked questions. Then, students will respond thoughtfully: "I would bring my favorite food to the table, and my best friend, and my dog." "I would be nice to everyone at the table." "Very good everyone! That is very kind of you all to welcome all your friends! But what if it was someone you didn't like?" I would still be nice; we all need to eat." "That is a great way of working with others, and spreading kindness no matter what, Sylvia." Students will engage with the teacher's questions. Students will respond thoughtfully to remaining questions such as the meaning of nourishment and cultivation. Isn't cultivation like gardening? "Yes! Definitely. Cultivation can also be thought of like nurturing. We nurture plants to grow, but we can also nurture thoughts, skills, and ideas." "In that case, I cultivated all week at school!" "Exactly Ryan!"

12:30-12:35: In response to the teachers' questions on what nourishes them, and what makes them happy, students will respond thoughtfully. "I feel like my mom nourishes me cause she makes great strawberry shortcake with me, but I'm not good at drawing people..." "that's ok, we're not really focusing on portraits unless you want to. But let's think about the shortcake, we can draw that as a symbol." Maybe I'll use sunflowers too, because those colors look good together." "That sounds perfect, Sylvia."

12:35-12:50: Students will brainstorm and ask the teacher questions on how to draw some things. They will break it down into basic shapes and will probably not do portraiture. They will spend plenty of time on their ideas so that they are ready to start painting on Day 2.

12:50-12:58: Students will gather and tune in for the last couple minutes of class. "Today I learned that I like warm colors and like to help others feel warm and welcome." "I learned that we all see art differently." "Those are great points to make! We are happy that you all are learning about art with us today."

1:00 Students will place their drawings on the table, walk as a group to the lobby for pickup, and say goodbye to the teachers as they leave.

help generating ideas for students who may get stuck.

12:50-12:58: Teacher will gather all students together and ask them to answer a couple questions to summarize the day such as “We have collaborated and examined each other’s perspectives today. What did you learn about yourself and your classmates? How does perspective influence our art choices?” Teacher will continue the discussion as parents arrive for pickup.

12:58-1:00 Teacher will remind students to turn in their drawings on the table for next weekend! Teacher will walk students back to the lobby, then wish students a fantastic rest of their weekend as they leave!

Day 2

10:00-10:10 Greet students and direct them to sit in the lobby before proceeding as a group to the classroom.

10:10-10:15: Teachers will pass out a worksheet with cutlery for students to write their strengths they use to nourish themselves and others. “Class, what are these?” “A spoon!” “A Fork!”. “That is correct! They are also tools we use to eat and nourish our bodies.” “What is nourish?” “Good question, to nourish means to provide health and wellness. Nourishing things are things that make us feel good and help us grow. I want you all to think of things about yourself that nourish people around you, and it doesn’t have to be just food!”

10:15-10:25: Teachers will review/introduce museum etiquette, classroom rules, daily objectives, and essential questions before taking students into the museum. Then, the class will split into three groups, each led by a separate teacher. Group 1 will visit Claude Monet’s *La Meule*, group 2 will visit Sara Grilo’s *Bandero*, and group 3 will visit Kehinde Wiley’s *St. Andrew*. Each Teacher will ask their group questions relating to color and its relation to the mood of each of the works. Examples of questions are: “What colors are in this piece?”

Day 2

10:00-10:10: Students will enter the lobby and greet their new teacher. They will sit in the lobby with peers until all students have arrived. Once all are present, they will walk quietly with their group to the classroom.

10:10-10:15: Students will listen to directions, without talking, and then write things on their cutlery that nourish those around them.

10:15-10:25: Students will listen attentively and participate in the museum expectation discussion. Then they will stand up and get in line with the rest of their group. After, they will walk with their teacher and examine the particular works that the teacher draws attention to. Students will use critical thinking to answer the questions: “There is green and red in this piece.” “Great analysis, what do these colors make you think of?” “Green is like nature and money. The red is angry and loud.” “Great observations! Similarly, Students will ask questions like “Why are the colors so gray?” when introduced to Monet or Grilo’s works. “They are a little gray! The art term for this would be desaturated. Many artists may use desaturated colors to convey a mood. How do these colors make you feel?” Students will think about how color affects viewer experience.

“Are they cool or warm colors?” “What does the color pallet say about what the artist wants you to feel?” “What other things may relate to the colors in this piece?” The teacher will then get students excited to share what they have learned with the class by saying something such as, “Now that we know how color affects this painting, let us get back to class. We will all share what we have learned with the other groups and talk about our plans for our artworks!”

10:25-10:35: Teacher will walk with students back to the classroom retaining their museum etiquette.

10:35-10:50: The lead teacher will draw student attention to the presentation for Day 2. The first 3 slides will consist of each group's artworks. The teacher will prompt each group to present what they learned about color and mood as the artwork they viewed comes on the projector. “Okay group one, what are some things you learned or noticed about the color in Le Muele’?” Following the discussion of colors in the example artworks, the teacher will introduce students to a few examples of cultural differences relating to color. The teacher will then briefly discuss the various forms of color utilized in the Farm to Table exhibition. Teacher should ask, “What are some colors we have seen in the Farm to Table gallery yesterday? Do you remember how those colors felt?” Finally, one teacher will pass out the plate drawings from the last class as the lead teacher asks how the students plan on using color in their artworks.

10:50-11:10: The teacher will instruct students to stand up and practice museum etiquette as they embark on the first scheduled bathroom and energy break of the day. The teachers will then lead the students to the bathroom, then the children's gallery, and back to the classroom, reminding them of museum etiquette if there are any complications in this process.

11:00-11:20: Teacher will lead class back to the communal artwork to build their painting skills and practice good brush etiquette. When students begin painting, teacher will mark off skill completion allowing students to move to the next step.

10:25-10:35: Students will walk calmly as a group back to the group's space. They will keep in mind the rules that we reviewed over a few minutes ago in class about museum etiquette. Further, they will walk quietly back to the classroom and be able to share what they learned with their fellow students.

10:35-10:50: Students will quietly pay attention as the teacher is presenting. Then, as each group has their turn to talk about what they learned, they will walk to the front and speak about what they observed in the galleries. “The Kehinde Wiley piece was really green.” “Bandera is very blue and sad.” Following this discussion, students will resume listening to the teacher's presentation, raising their question if they have any questions. Finally, students will share their ideas of how they plan on using color in their paintings. “I want to use pink because it is happy and full of love!”

10:50-11:10: Students will be respectful and participate in museum etiquette as they take a bathroom and energy break.

11:00-11:20: Students will listen intently as they watch the teacher demonstrate proper brush etiquette. Then, students will practice creating wide, narrow, and wiggly lines properly with a 1” brush. The teacher will mark off these skills on their checklist letting them move onto the next step.

11:20-11:40: Students will look at their sketches from last week. Using what was covered in the presentation and gallery talks today, they will decide on which elements they like and some they may want to add. They will then lightly sketch onto their final design onto the canvas using a pencil. Students will consider why they are choosing the subject matter to paint and what nourishment means in this class's context.

11:40-11:50: Students will set down what they are working on to take a lunch break.

11:50-12:10 Students will choose a light color to paint their canvas, ensuring the sketch will continue to show through the paint.

12:10-12:40 Students will begin color blocking their sketches. Students will choose about 3 colors for the first layer of color blocking. Students will not blend or add small details at this stage of the painting.

11:20-11:40: Teacher will instruct students to decide on which elements of their sketches they like and begin drawing their composition on the circular canvas using pencil. As students are sketching the teacher should ask questions to the students such as, "What does this sketch mean to you?", "How did our essential question make you think about this painting differently? What colors do you plan on using?" "Why?" Teachers should also remind students of why we are choosing the subject matter to paint and what nourishment means in this class's context.

11:40-11:50: Teacher instructs students to set down their pencils and grab their lunches from the back of the classroom

11:50-12:10: Teacher will instruct students to pick a light color to wash their canvas. This color does not have to relate to the final painting but should be light enough to see the sketch underneath. "Alright kiddos, it is time to put a wash of color on the canvas. This will make it easier to feel comfortable placing paint and being confident in our brushstrokes!" Teacher will check if any students need to darken their sketch and will let them know.

12:10-12:40 Teacher will instruct students to begin color blocking in their sketch. "Alright class, we are moving on to step two. We will begin color blocking. This means lying flat colors. Choose 3 colors and try painting the areas of your sketch that use them. Once we are done with color blocking, we can move on to step 3!

12:40-12:50: Teachers will take students in groups to use the bathroom, wash their hands, and clean up any mess. The groups waiting to wash their hands and go to the bathroom can assist the teacher in cleaning up the paint and paint brushes. One teacher should help guide students on how to properly wash and clean brushes.

12:50-12:55: When all students are clean and back in their seats the teacher will ask the students if anything changed while they were working on their paintings. "Did anyone change their idea from the first sketches on the plates?" "Yes, I added flowers to my doggy because we have flowers at my house!" "That's awesome! Why did you think you should add the flowers?" "Because my dog makes me happy, and he is

12:40-12:50: Students will go in groups to the bathroom respectfully and learn how to properly clean brushes.

12:50-12:55: Students will consider how their initial designs have changed since last week. They should consider what was covered in class today and if it had any impact on what they decided to use for colors or symbolism.

12:55-12:58: Students will participate in the group discussion and recap of what was learned today in class as they head to meet their parents.

12:58-1:00 Students will remember what they learned about color and mood for next week! Teacher will then wish students a fantastic rest of their weekend as they leave!

1:00 Students will say goodbye to the teacher as they leave.

at my home and home makes me happy too.” Teachers should also try to tie in the essential questions to why some of these changes may have been decided.

12:55-12:58: Teacher will gather all students to begin heading towards the lobby together and ask them to answer a couple questions to summarize the day such as “We have looked at colors and thought about nourishment. What did you learn about yourself and what nourishes you? How does perspective influence our art choices?” Teacher will continue the discussion as parents arrive for pickup.

12:58-1:00 Teacher will remind students to remember what they learned about color and mood for next week! Teacher will then wish students a fantastic rest of their weekend as they leave!

Day 3

10:00-10:05 Greet students and direct them to sit in the lobby before proceeding as a group to the classroom.

10:00-10:15: After all students arrive, the teacher will review museum etiquette as students form a line and prepare to go on their final museum tour. An assisting teacher will prepare painting supplies as the class splits into two groups.

10:15-10:35: After the class splits into two groups, the teacher leads their students to view *Bernard Conda: A Day in the Life* exhibition. The purpose of this visit is to give students a final experience in the museum space during YASS and to allow them to think about how to elevate their artworks. Teacher will pick a painting, ex. Bernard Conda *Self* artwork and discuss the element of layering. “Okay guys let’s all take a look at this artwork by Bernard Conda called *Self*. What is the first thing that pops out to you?” Teacher will listen to students' responses. “Great answers let’s talk more about the techniques used to create this artwork. Can anyone tell me what they think may be the technique used to create this style of painting? Well, this was created with oil painting but also with a special tool called a

Day 3

10:00-10:05: Students will enter the lobby and greet their new teacher. They will sit in the lobby with peers until all students have arrived. Once all are present, they will walk quietly with their group to the classroom.

10:00-10:15: Students will then listen to the instructions of forming a line to go on their final museum tour. They will then split into two groups lead by assisting teachers.

10:15-10:35: Students will follow the teacher into *Bernard Conda: A Day in the Life* exhibition. Students will pay attention to the teacher explaining how to elevate your artwork. Teacher will ask students “What is the first thing that pops out to you? when looking at this artwork” Students will give responses such as “I see a person with glasses. I see a colorful face, etc. Students will then pay attention as the teacher describes the technique used to create this artwork, *Self*. Students will then be introduced to palette knives and will get the chance to view a palette knife. After students will walk around and observe artworks to find ways it displays layering. Students will then be led into the *Farm to Table: Art, Food, and Identity in the Age of Impressionism* gallery to view *The Dessert (The Remains of the Meal)* by Etienne-Prosper Berne-Bellcour. Here students will discuss what an

palette knife. Now this is not like your regular kitchen knife, but a special tool used in painting to help mix colors together and to create cool techniques like this to display texture and layers.” Teacher will take out a palette knife and let students pass it around to view. Assisting teachers will watch students to make sure no one rough plays. “Now the reason we’re talking about this today is because I want you guys to think about how we can elevate our artworks to a new level. Can you add a new color on top of another color you’ve previously chosen, can you layer drawings on top of each other to show more abstraction, can you darken a color in your artwork to show depth or texture. These are things all artists think about when creating artwork. Just because you did everything you said you were going to do doesn’t mean that’s the end, your artwork is not finished until you say so, so feel free to add more, be bold and be brave.” Teachers will ask students to walk around and find interesting things they notice in artwork that display layering.

Briefly after, students will walk back into the *Farm to Table: Art, Food, and Identity in the Age of Impressionism* gallery to view *The Dessert (The Remains of the Meal)* by Etienne-Prosper Berne-Bellcour.

“Hello everyone, So I wanted to stop here briefly before we head back to the classroom because as we’ve discussed we are having an exhibition at the end of today’s class. What is an exhibition? An exhibition is a public display of a collection of items, in our case it’s all the artworks we’ve made these past Saturdays. An exhibition can be displayed in various ways, it’s up to the artist to determine how they want the audience to view their artwork. For our exhibition, we’re going to create a long dining table set. So, let’s look at this painting.” Teacher will ask students various questions to get them to create a visual of what the student’s exhibition may look like. “What do you see in this painting? List items that stand out to you. What does setting the table mean to you? What items do you think are important on a dining room table? How can we express the importance of sharing meals through our artwork? If you could create a dream table setting, what would it look like?” After, students will form a line to walk to the restroom area for

exhibition means and push their thoughts to discuss how their students’ exhibition will go.

“Setting the table means to me getting everything ready for a meal, like placing the plates, utensils, and glasses so everyone can eat together.”

When finished with discussion, students will then line up for a bathroom break.

10:35-10:40: Students will get to use the restroom and get some water if needed. When finished students will return back into their line and walk back to the classroom quietly.

10:40-11:40: Students will return back to the classroom and take their seats to listen to further instructions. After announcements are given, students will either finish their artwork, elevate their artwork and/or create a title/ sentence to go along with their artwork. Students who need additional help will ask for assistance, whether that being brainstorming titles or painting technique to elevate their artwork.

Students will be attentive to the 10-minute warning and begin wrapping up.

11:40-12:10: Students will listen to the announcement of clean up and stop what they’re doing. After helping the teacher clean up all painting supplies, each student will arrange their artwork with their name tags on top of the table to resemble a dining set. Once completed, students will settle down for instructions on critiques.

12:00-12:30: Students will then be introduced to the critiquing session of class. They will participate in the game of musical chairs. Students will walk around the tables while the music is playing, then when they hear it stop, they will freeze and listen for their name to be called. If they hear their name called, they will get the chance to give a compliment, constructive criticism and another compliment. For example, “I really like your artwork David, the way you painted your dog is very vibrant and reminds me of a rainbow. I wish the dog was bigger because everything else is very small. I also like the sky; you added a lot of different color blues.” Students will all get a chance to participate with different artworks.

12:30-1:00: As parents arrive, students may greet them but are ready to present their pieces as well!

Ojeraikhi, Thompson and Vredenburg_Final YASS Unit_11-5-2024

a break before going back to the classroom to work.

10:35-10:40: The teacher will wait for students to use the bathroom and get water if needed. Then the teacher will lead students back into the classroom to work.

10:40-11:40: Teacher will instruct students to return to their seats and begin working on their artworks. “Okay guys, we have one hour before cleaning up and critiques then your parents will begin to arrive for the show!! Those of you who are not done yet, please continue to work. For everyone else, you are going to come up with a title or one sentence that goes along with your artwork. This can be anything you want it to be. If you need assistance on this, feel free to ask any one of the teachers for help. But also, don't forget today's discussion in the exhibit, look at your artwork, are you satisfied? how can you elevate it into something even more spectacular. Also, even those who aren't finished working, you can still think about a title to go along with your artwork. Lastly, I have another fun extension activity for those who are finished early, but also this can be made after the critiques. I have a button maker here, and to use it you create a freestyle drawing of your choice then with assistance from the teachers create a button. You can create something to go along with your artwork but really it could be anything, maybe something to add to our dining table exhibition. There are some samples here to give you some ideas on what the buttons look like. Okay guys, let's have some fun making one last time together, you may begin”

The teachers will walk around and assist students who may be still finishing up their artworks, those looking to elevate and students who are creating a title or sentence to go along with their artwork. There will also be station with a teacher assisting students create a button

10 minutes to 11:40 teacher will give students a warning about clean up time.

11:40-12:10: Teacher will give an announcement of clean up time. “Okay everyone, it's officially time to clean up. I hope everyone is proud of their beautiful artwork. I'm very proud of each and every one of you. I'm excited for everyone's parents to see! Assisting teachers will request student help as they clean

As parents walk around to view the artworks, students will introduce their pieces.

“This is my artwork and it's called *Beach day*, it shows my favorite family vacation, which is at the beach. So, I created a painting of the sand, ocean and sky. I used a layering technique from a painting we saw in the museum to create texture in the sand)”

Parents squint at it and are amazed when they see the connection

Students will engage with theirs and other parents until it's time to go. Students will say goodbye to the teachers as they leave with their parents.

“Thank you, Ms. Artist, Rachel and Isabella.”

up materials before critique. When the cleaning is done, students will place their finished artworks with their name tags on the table all around to resemble a dining set. Each student will have their designated area with their artwork being displayed clearly to see. After everything is displayed as desired, the teacher will quiet students down to give instruction on critique.

12:10-12:30: Teacher will begin with directions on how they will go about critiquing the artwork. "Okay guys, so we are going to critique our artworks. What does it mean to critique? Well, it's giving constructive feedback or sharing opinions about someone else's work or ideas. It involves carefully looking at what someone has created or said, identifying both its strengths and areas for improvement, and offering suggestions or comments to help them learn and grow. Critique is not about being mean or finding faults, but rather about helping each other improve and do their best.

So how we're going to go about this is by playing musical chairs. I'm sure you guys have all heard about musical chairs. If not, no worries. What we're going to do is, I'm going to let you guys walk around the table while the music plays, when the music stops everyone will freeze and I will draw a name from the bin. whoever I call will then give a compliment, something constructive they think could have worked better than one more compliment." For example, "I really like the way you shaded your circle, that's the first compliment. Criticism, I wish the sky had more colors to make it pop, and another compliment, I also like the way you layered the different blues on each other. So again, one complement, constructive criticism, and another compliment." Remember we are being respectful of others and not purposely trying to be mean. Okay, everyone ready?" Teacher will begin playing music and stop. This will continue until everyone gets a chance to speak.

12:30- 1:00: At this time, parents begin to arrive, the teacher will encourage students to stand by their artwork and present it to parents as they walk by. Using the information reviewed throughout the Saturdays and critique, students will impress their parents with their artistic accomplishments! While this celebration is going on, a slideshow will be displayed on the

projector screen of pictures from the program. The teachers will also walk around and socialize with parents discussing and answering any thoughts or questions they have.

Parent: Thank you for organizing this! My child has been so excited about this, and everything looks amazing. What kind of projects are being displayed?

Teacher: Thank you so much! It truly was an experience to work with these groups of kids. Well, the big idea for this project is Cultural Identity, which emphasizes the importance of differing perspectives in a diverse environment, such as this program, YASS, as well as students' everyday experience. So, students used everything we discussed to create this final painting artwork to display something important to them."

"Goodbye everyone, thank you for spending time with us to create art! Have a great remainder of the year!"

ADAPTATIONS AND RECOMMENDATIONS:

Students with dexterity, attention deficit, or mobility issues will be paired with one of the three teachers to help with the collaborative painting. Similarly, they might use a bigger brush to help grip the handle easier. Students who struggle with anxiety will be able to work on the teachers' side of the table with less students crowding around so that they may focus on creating without overstimulation. Students who have a sensitivity to textures will have access to gloves to assist in the painting process. Students will have the option to wear headphones while working if they are easily overwhelmed by verbal stimuli. Classroom management strategies include a commanding presence and genuine enthusiasm for the subject matter. Another strategy involves breaking up the day into different places in the museum. The change of scenery periodically, can increase focus when students return to their workspace.

DIFFERENTIATION STRATEGIES:

- Flexible grouping
- Open-ended activities
- Exploration by interests
- Negotiated criteria
- Anchoring/Extension activities
- Independent studies
- Tiered activities/products
- Journal prompts
- Multiple levels of questions
- Scaffolding
- Choice: Learner profile, Readiness, Interest

ASSESSMENT & DOCUMENTATION OF TEACHER/STUDENT LEARNING**A. Assessment:**

For these lessons, the teacher will be able to gauge students' understanding based on their class discussions and interaction with the exhibit. Further, the teacher will ask questions as documented in the scripting section that facilitate students connecting ideas with the exhibit as well as each individual activity. Finally, the discussion and final critique with the parents will show much of what students have learned about perspective as well as the impact of art in a museum setting and how one's cultural identity, especially cuisine, can influence the subject their artmaking, like in *Farm to Table: Art, Food and Identity in the Age of Impressionism*.

B. Documentation:

Documentation will be shown through photographs of student work as well as their final portfolio completed at the end of the three-weekend class session. These photos can then accompany the lessons in the form of student samples. These photos might also be shared with the museum's online following, including their website and social media, provided that all parents agree to the photo release. This can help spread the information to potential students for future class sessions

References

Grilo, S. (2014). *SARAH GRILO*. SARAH GRILO. <https://www.sarahgrilo.com/biography/>.

Herring, K. (2024, August 26). *Farm to Table: Art, Food, and Identity in the Age of Impressionism* Opens at the Chrysler Museum of Art. Chrysler Museum of Art. <https://chrysler.org/farm-to-table-art-food-and-identity-in-the-age-of-impressionism-opens-at-the-chrysler-museum-of-art/>.

Ripley, P. (2024). *James Jacques Joseph Tissot - 191 artworks*. Art Renewal Center. <https://www.artrenewal.org/artists/james-jacques-joseph-tissot/12>.

The Art Story. (2017). *Marie Bracquemond*. The Art Story. <https://www.theartstory.org/artist/bracquemond-marie/>.

Wiley, K. (2024, January 14). *Kehinde Wiley Studio | Brooklyn, NY*. KEHINDE WILEY STUDIO. <https://kehindewiley.com/about/>.