



What Needs to Be Said

**Hallie Ford Fellows
in the Visual Arts**

Teachers Guide

ABOUT THIS GUIDE

This guide is to help teachers prepare students for a field trip to the exhibition, *What Needs to Be Said: Hallie Ford Fellows in the Visual Arts*; to offer ways to lead their own tours; and to propose ideas to reinforce the gallery experience and broaden curriculum concepts. Teachers, however, will need to consider the level and needs of their students in adapting these materials and lessons.

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ABOUT THE EXHIBITION

What Needs to Be Said: The Hallie Ford Fellowships in the Visual Arts

When philanthropist Hallie Ford died at 102 in 2008 the Ford Family Foundation, working with a committee of arts leaders, envisioned a grant program that would both honor and recognize her, and assist Oregon's most promising visual artists. The Hallie Ford Fellowships in the Visual Arts offers up to five unrestricted annual fellowships, each in the amount of \$25,000, to Oregon visual artists who have demonstrated a high-level studio practice and display significant potential.

What Needs to Be Said: Hallie Ford Fellows in the Visual Arts features the work of Hallie Ford Fellowships in the Visual Arts recipients from 2014, 2015, and 2016: Karl Burkheimer, Ben Buswell, Tannaz Farsi, MK Guth, Anya Kivarkis, Geraldine Ondrizek, Tom Prochaska, Wendy Red Star, Jack Ryan, Blair Saxon-Hill, Storm Tharp, Samantha Wall, and Lynn Woods Turner. As curator Diana Nawi states, these artists "evidence the rich and nuanced field of visual and cultural production in this region. There is no single theme that unifies their diverse practices, but rather, seen together they illuminate the breadth of approaches that define our globalized art world."

Who was Hallie Ford?

Hallie Ford (1905-2007) was a philanthropist who left a significant legacy across the state of Oregon through her generosity and support, primarily in the fields of higher education and the visual arts. Her appreciation for the visual arts began in her youth. When she was in the fourth grade her teacher told Hallie's mother that her daughter had artistic talent and suggested special art lessons for her. Unfortunately, her parents couldn't afford the lessons and, not wanting to disappoint her daughter, Hallie's mother waited until she was grown to tell her about the suggestion.

Inspired by her grade school and high school teachers, Hallie went to college to become a schoolteacher and graduated from East Central University (formerly East Central State Normal School) in Ada, Oklahoma. As a young and adventurous woman, she moved to Oregon, and there she met lumberman Ken Ford. Working together they helped build Roseberg Forest Products into a worldwide leader in the forest products industry.

As a result of her early interest in education and the visual arts, Hallie Ford dedicated a large part of her philanthropic life to giving others the opportunity to realize and fulfill their talents and dreams: through college scholarships to students from Oregon and Northern California, through college scholarships to nontraditional students, and through her support of the visual arts.

BEFORE THE VISIT

- If possible, visit the exhibition on your own beforehand.
- Use the images, background information, and suggested discussion prompts and activities to introduce students to the works in the exhibition. **With each work, include visual scanning (see below).** A good way to start is by asking, “What is happening in this picture?” or “What do you see here?” Follow with questions that will help students support their observations: “What do you see that makes you say that?” or “Show us what you have found.”
 - Describe what you see here: your first impressions of subject matter, and where applicable, scene, mood, and atmosphere.
 - How has the artist used the elements of art (line, color, shape, form, texture, and space) and the principles of art (the way they are organized, i.e. pattern, contrast, balance, proportion, unity, rhythm, variety, and emphasis)?
 - Is the artist sending a message about his or her life and/or culture, telling a story, making associations for the viewer, etc.; or is the work about how the artist uses color, texture, contrast, space, etc.? Or both? Explain.
 - What materials and techniques has the artist used? Do they, along with the compositional elements (how the artist puts together the visual elements) contribute to the message or associations? Explain.
 - How does the work relate to the theme of the exhibition (What Needs to Be Said)? Explain.
 - After spending some time with the work, have any of your first impressions changed? Explain.

IN THE GALLERIES

- Review with students what is expected – their task and appropriate behavior.
- Be selective – don’t try to look at or talk about everything in the exhibition.
- Focus on the works of art. Encourage students to look closely at each work of art.
- Consider beginning with the visual scanning used in the classroom.

WHAT NEEDS TO BE SAID: Works in the Exhibition



MK Guth (b. 1963, Portland; lives in Portland)

What Needs to Be Said, 2017

Five artist books

11 x 9 x 3 ½ inches each

Courtesy of the artist, Cristin Tierney Gallery, New York, and Elizabeth Leach Gallery, Portland

Photo: Dan Kvitka

MK Guth is a Portland artist who makes artwork that brings people into a cultural conversation with one another. Her work asks viewers to pay attention, especially to the things we tend to overlook; the everyday actions we take for granted, such as reading or writing; and the small rituals we perform unconsciously. It makes us aware of how we interact with objects and with other people, in different contexts and spaces. It asks us to have a conversation, maybe one we have had before and didn't pay much attention to, or about something we have never considered. It asks us to think about the nature of art, how we engage with it, and the ways in which art mirrors society and social interactions.

What Needs to Be Said is an installation of five bound books with blank pages that invites visitors to write down their thoughts and feelings on the diverse topics of Love, Politics, Identity, Ecology, and Art. Each book has one thousand pages and when filled, it will be fastened and sealed with a ribbon. Although the books are meant to remain sealed, the collected thoughts will always be contained on the inside, while titles on the books' spines invite continued reflection on the outside.

Discussion prompts:

- Curator Diana Nawi titled the exhibition after MK Guth's work, *What Needs to Be Said*. She states:

Guth's books are objects that encourage, record, and contain critical expressions without fully revealing them – an apt metaphor for the possibilities of artistic practice. Art is something we do for ourselves, and something we undertake in the spirit of the collective, sharing our thoughts and investigations with others through exhibitions and conversations. It is, simply, the expression of what needs to be said.
- Discuss the above quote from Diana Nawi as it relates to Guth's work.
- What do **you** think needs to be said? When you visit the exhibition, add your thoughts to *What Needs to Be Said* and be part of the conversation, be part of the art.

- As you look at and talk about the next four images, and as you visit the exhibition, consider the title, “What Needs to Be Said.”
 - Why do artists make art? Some like Tom Prochaska and Lynne Woods Turner have something to say about the process itself, like putting pencil to paper and the importance of a daily art practice; while others, like Tannaz Farsi and Jack Ryan use their art to explore big ideas like history and science, and how they are revealed through individual experience.
 - The artists in this exhibition ask us, as viewers, to actively engage with the art: to look (and listen) a little longer, and more *closely*; to look at familiar objects or notions in new ways; to consider and be aware of the space around us and what we are experiencing; and perhaps, to have a conversation.



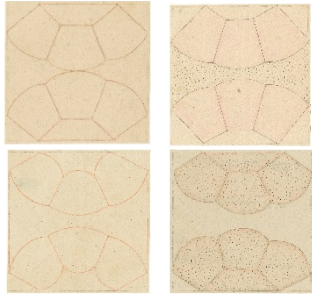
Tom Prochaska (b. 1945, Chicago; lives in Portland)
Austin, Nevada, 2016
 Graphite on laid paper
 11 x 8 ½ inches
 Courtesy of the artist and the Froelick Gallery, Portland
 Photo: Dan Kvitka

*It all starts with the drawing....[M]ake a mark a day. It's like exercising [or] practicing your imagination.*¹

Tom Prochaska

Tom Prochaska is a painter and printmaker who draws every day as part of his artistic practice. He uses line descriptively, quick marks to set down his impressions of an observed object, person, or place. As curator Diana Nawi notes, “Prochaska uses mark-making to both depict and to suggest, at times creating clearly legible images and at others offering us a tone and feeling determined by the density and speed of his gestures.” We see both of these approaches in *Austin, Nevada*. The structure is more descriptive; we see each brick (or stone), the door and windows, and we get a sense of the building’s solidness, and its age – it is part of the landscape and looks like it has been for a long time. The figures, on the other hand, are more gestural, more immediate. The quick outlines merely suggest the presence of people – we get the feeling that they are just passing through the landscape, and may be gone in the next instant.

¹Tom Prochaska, from a conversation on OPB *Art Beat*, Season 9, Episode 29, aired May 14, 2018.



Lynne Woods Turner (b. 1951, Dallas, lives in Portland)
Twenty-one untitled drawings, 2013
Pencil and colored pencil on paper
Approx. 3 x 3 inches each
Courtesy of the Miller Meigs Collection
Photo: Tim Turner

Like Tom Prochaska, Lynne Woods Turner draws every day, and like Prochaska, she explores the possibilities of line. However, while Prochaska uses line to record what he observes, Turner’s observation is of the line itself. She makes deliberate, careful marks; concentrating on and contemplating the act of laying them down, and considering where they go next.

Charlie Tatum, author of the essay on the artist for the exhibition catalogue, said about Turner’s process:

[She] considers her drawings studies, or exercises – not for another yet-to-be created artwork, as is often assumed of sketches. Instead, she sees them as finished works in their own right, part of a meditative practice in which the artist...continually reconsiders a vocabulary of recurring forms and techniques to inspire viewers to look more closely.”²

The works shown here are four of the twenty-one drawings that make up the series *Twenty-one untitled drawings*, on view in the exhibition. For this series Turner drew freehand in pencil on found paper with slight variations in color, thickness, sheen, as well as existing creases or blemishes. Through subtle alterations of polygonal shapes from drawing to drawing – often revisiting and revising individual drawings in the series – Turner explores both shape and perception. Her work is very precise, but she also sees it as organic: “Nature works this way,” she said in an interview with writer Sarah Sentilles. “If you look at a branch and stem and leaves, their arrangement is precise, but there is immense variation and interest.”³

Discussion prompts:

- Compare and contrast the drawings of Tom Prochaska and Lynne Woods Turner. How are they similar? How are they different?
- Both artists rely on observation: how are their approaches similar? How are they different?
- Compare and contrast the four works from Turner’s *Twenty-one untitled drawings*. How are they similar? How are they different?

² Charlie Tatum, “Lynne Woods Turner: Variations on a Theme” in exhibition catalogue, *What Needs to Be Said*.

³ Sarah Sentilles, “Lynne Woods Turner: In Defense of Small Art,” *Oregon Arts Watch*, April 27, 2015

- When you visit the exhibition, spend time with Turner’s works, looking for the following:
 - real texture and implied texture
 - color variations of a limited palette (pencil *and* paper)
 - the changes in the quality of the line (i.e. from the pressure of the artist’s hand)
 - symmetrical alterations of polygonal shapes
 - play of negative and positive space
 - changing perspectives/perceptions
- Turner’s work is often described as “meditative” (something that's reflective or deeply thoughtful). Discuss the definition and how it can apply to the artist’s practice, as well as to the viewer’s experience.



Tannaz Farsi (b. 1974, Tehran; lives in Eugene)
Strata of Empire (Cross Section), 2016-ongoing
 Digital print and hand-knit sweater
 28 x 44 inches
 Courtesy of the artist

Tannaz Farsi uses recognizable images and found objects in her sculpture and installations, but their meanings may remain ambiguous or reveal themselves in different ways. Her work references her own life and Iranian heritage (she immigrated with her family at age twelve) through themes of identity and memory, but it is also about the connections between grand historical narratives and the individual experiences that make up our personal histories.

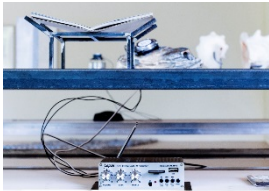
Strata of Empire (Cross Section) is one piece of the multi-part installation, *Strata of Empire*, on view in the exhibition. It combines two objects: a photographic image and a found article of clothing. The image of the Alexandrine parakeet may refer to Iran (they were historically prized by royalty, and more recently depicted on a postage stamp), or be a symbol of empire (the bird was named after Alexander the Great, who conquered and destroyed Persepolis, an ancient city in what was then Persia, and is now Iran). The piece of clothing, a sweater made by Farsi’s mother, reflects her personal history.

With the juxtaposition of the two objects, Farsi asks us to reflect on the way we understand history, its symbols, and how meaning is communicated. From the rise and fall of great cities and civilizations to the recorded stories of great men (and less often, women), the symbols of history rarely capture the impact of that history on the day-to-day lives of individuals (war and revolution, occupation, colonialism, displacement), impact that is still unfolding today.

Discussion prompts:

- Discuss the idea of history, not as a single, unquestioned narrative but one that is more ambiguous, and open to interpretation. Who is telling the story? Who or what is the subject of the story? What (or whose) stories may be left out?

- Describe the work, its components, and how they are arranged (the composition). Note how both objects are “displayed” in museum-style cases. However, while the photograph is placed in a more traditional manner, the sweater spills out as if it cannot be contained.
 - What else do you see?
 - When you visit the exhibition, how does the way you engage with the work as a 3-dimensional object affect your experience of the work? Explain.
 - What do you think the artist is trying to say with this composition?
- Discuss the title, *Strata of Empire (Cross Section)* and its possible meaning(s) in relation to the work. Think about the various definitions of “strata,” “empire,” and “cross section.”
- *Strata of Empire* is an ongoing installation, with the artist continually creating new works and showing its many individual pieces separately or in various combinations. Why do you think the artist chose this approach to the artwork instead of creating one that is completed or “finished”? How are the themes of the installation reflected in her process?
- When you visit the exhibition, consider the above discussion prompts with other works in the installation *Strata of Empire*. Look for themes of history, identity, memory, and interpretation (both how we communicate and how we understand).



Jack Ryan (b. 1967, Portland; lives in Eugene)

Schumann Resonance Conduction Unit, 2015-19

Wood, electric components, acrylic, found objects, transducers, amplifiers, custom electronics, felt, and mixed and found media

36 x 32 x 48 inches (approx.)

Courtesy of the artist

*I wanted to move beyond the observable and the knowable.*⁴

Jack Ryan

Jack Ryan works in a variety of media, but his primary interest is sound. In much of his work, Ryan begins with everyday objects recognizable to viewers, but expands our experience of these objects to include the empty space surrounding them, a space filled with what essayist Charlie Tatum calls “sonic vibrations both within and beyond the human range of hearing.”⁵

In *Schumann Resonance Conduction Unit*, a free-standing installation in the exhibition, Ryan has displayed found objects, including a seashell, modified to receive and amplify the frequency of the earth’s electromagnetic field – the so-called Schumann resonance. This low humming sound is as much a part of the work as the objects themselves. Together, they prompt the viewer to not only listen as well as look, but also to be aware of how the unknown, as well as the known, is all around us.

⁴ Jack Ryan, in “A Conversation Between Jan Tumlir and Jack Ryan”, March 15, 2017, *The Lost Chord*, Art Gym at Marylhurst University, 2017.

⁵ Charlie Tatum, “Jack Ryan: The Politics of Sound,” in exhibition catalogue, *What Needs to Be Said*.

Discussion prompts:

- Why do you think Ryan uses everyday, often old-fashioned, objects in his installation? What if he has used more modern, or obviously scientific equipment? How would that change your experience of the work? Explain.
- Learn more about the Schumann resonance:

<https://svs.gsfc.nasa.gov/cgi-bin/details.cgi?aid=10891>

- Consider Ryan’s choice of using a seashell – and in previous iterations of *Schumann Resonance Conduction Unit*, a tin can – to receive and amplify sound. Both are associated with non-electrical ways of transmitting sound: hearing the “ocean” in the seashell, and the popular childhood game of talking on tin can telephones. Have students research these phenomena, and what produces the sound in each.
- After you visit the exhibition, discuss how Jack Ryan’s work expanded your experience of an artwork beyond just looking.
 - What senses did you use?
 - How has he made known the unknown?

RESOURCE

Nawi, Diana, et. al., *What Needs to Be Said: Hallie Ford Fellows in the Visual Arts*. Hallie Ford Museum of Art at Willamette University, Salem, OR, 2019.

LESSON PLAN

Line Drawing: Shapes, Pattern, and Design by Sonia Allen, art educator

ARTISTS: Tom Prochaska, Lynne Woods Turner

ART ELEMENTS:

Line

Shape

DESIGN PRINCIPLES

Pattern

Texture

AGE RANGE

Grades 4-8

GOAL: To draw a two or three dimensional shape decorated with pattern or texture

OBJECTIVES

1. Create a gesture drawing of an object to get a feel for its overall shape and bulk.
2. Observe/examine natural objects using a magnifying glass.
3. Create a reference sheet with three to five observed samples of linear patterns or textures.
4. Draw a simple two dimensional shape or three dimensional form.
5. Fill the shape with at least 3 different repeated linear elements to create pattern or suggest texture.

VOCABULARY (Definitions 1-6 modified from Art Fundamentals by Ocvirk et. al, 1998)

1. Line: the path of a moving point made by a tool or medium as it moves across an area
2. Shape: area distinct from surrounding space due to a defined or implied boundary
3. Pattern: repeated elements and/or designs creating interconnections and movement
4. Texture: the surface character of a material experienced by touch or illusion of touch
5. Geometric Shape: shape related to geometry such as circles, triangles, rectangles
6. Organic or Biomorphic Shape: irregular shape resembling curves of living organisms
7. Gesture drawing: loose quick lines drawn to capture the presence or movement of an object
8. Impressed Line: linear design dented into a surface
9. Flat Wash: even application of a wet medium
10. Graded Wash: value (light/dark) or color shift in an application of a wet medium

MEDIUM (Choose one)

1. COLORED PENCIL

Supplies: pencils, erasers, colored pencils, sharpeners, copy and drawing paper, natural objects to observe, magnifying glasses

2. WALNUT INK

Supplies: walnut or water soluble drawing ink, dry twigs sharpened w/blade, small containers for ink, paper towels, natural objects to observe, magnifying glasses

ACTIVITY #1: GESTURE DRAWING

1. With pencil, gently draw continuous scribbly lines as if you were touching all surfaces of the object.
2. The pencil remains on the paper as you draw lines that mimic the 2D shape and 3D form of the observed object.
3. Remember to keep looking at the object, not the paper. Imagine you are wiping or washing all surfaces.

ACTIVITY #2: PATTERN AND TEXTURE

1. Study selected natural objects under magnification.
2. With pencil on copy paper, draw 3-5 samples of linear pattern or texture copied from observed items. This will be a reference sheet for the final drawing.
3. On drawing paper, make a large pencil line drawing of a simple 2D shape or 3D form without adding embellishments or details. Think silhouette not details. Example: tree, shell, starfish, building.
4. Using the chosen medium and the created reference sheet, fill areas of the shape or form with at least three different linear elements to create pattern or suggest texture.

Colored Pencil

- a. Use a single color for some linear designs.
- b. Draw some linear designs with layers of colored line.
- c. Fill some areas with a single flat color.
- d. Fill some areas with layers of different colors

Walnut Ink

- a. Dip point of twig into ink. Do not shake off ink.
- b. Draw with twig and re-dip when ink runs out.
- c. Dip twig and use the side of the tip for varied linear effects
- d. Draw with the ink atop a dry line to darken it.

EXTENSIONS FOR COLORED PENCIL OPTION

1. Impressed Line
 - a. Lay tracing paper atop a drawing.
 - b. With a dull pencil, press marks onto the tracing paper to dent the paper beneath.
 - c. Remove tracing paper.
 - d. Color atop the impressed lines using the side of the colored pencil.

EXTENSIONS FOR WALNUT INK OPTION

1. Wash
 - a. Use a damp paintbrush to blend the edge of an ink line to pull out the ink.
 - b. Evenly pulling out the ink creates a flat wash.
 - c. Fading the ink creates a graded wash.
2. Layer
 - a. Darken an inked area by adding a second layer to dry ink.

OREGON STATE CONTENT STANDARDS: Grades 4-HS

(The following standards may be addressed, depending on artwork and discussion/activities selected)

Visual Arts:

Anchor Standard 1: Creating—Generate and conceptualize artistic ideas and work.

VA.1.CR1.4

VA.1.CR1.5

VA.1.CR1.6

VA.1.CR1.7

VA.1.CR1.8

Anchor Standard 2: Creating—Organize and Develop artistic ideas and work.

VA.1.CR2.4

VA.1.CR2.5

VA.1.CR2.6

VA.1.CR2.7

VA.1.CR2.8

Anchor Standard 3: Creating—Refine and complete artistic work.

VA.3.CR3.4

VA.3.CR3.5

VA.3.CR3.6

VA.3.CR3.7

VA.3.CR3.8

Anchor Standard 7: Responding—Perceive and analyze artistic work.

VA.7.RE1.4

VA.7.RE1.5

VA.7.RE1.6

VA.7.RE1.7

VA.7.RE1.8

VA.7.RE1.HS1-2

Anchor Standard 8: Responding—Interpret intent and meaning in artistic work.

VA.8.RE2.4

VA.8.RE2.5

VA.8.RE2.6

VA.8.RE2.7

VA.8.RE2.8

VA.1.RE2.HS1-2

Anchor Standard 10: Connecting—Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

VA.10.CO1.HS1-3

Anchor Standard 11: Connecting—Synthesize and relate knowledge and personal experiences to make art.

VA.11.CO2.4

VA.11.CO2.5

VA.11.CO2.6

VA.11.CO2.7

VA.11.CO2.8

Math: Geometry

Grade 4: L. Draw and identify lines and angles, and classify shapes by properties of their lines and angles.

4.G.1

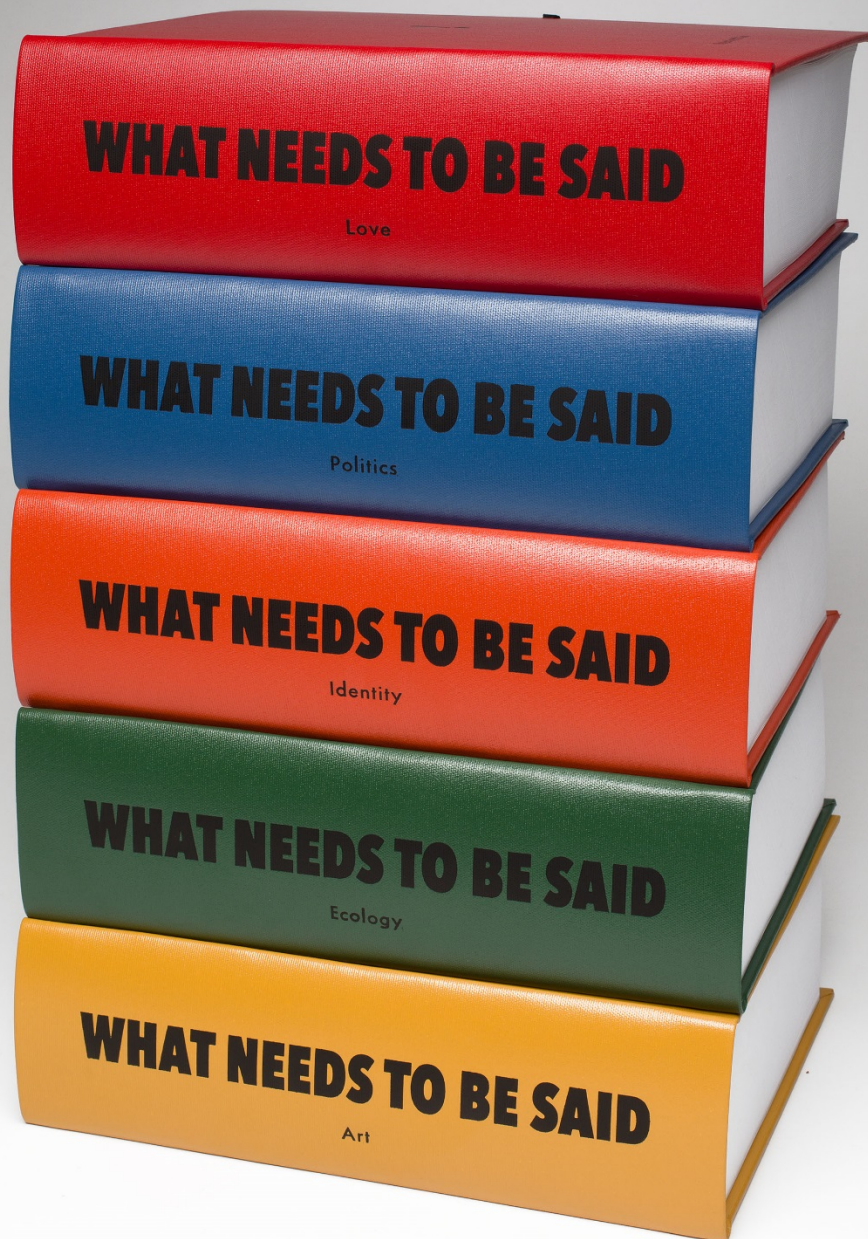
4.G.2

4.G.3

Grade 5: K. Classify two dimensional figures into categories based on their properties.

5.G.3

5.G.4



WHAT NEEDS TO BE SAID

Love

WHAT NEEDS TO BE SAID

Politics

WHAT NEEDS TO BE SAID

Identity

WHAT NEEDS TO BE SAID

Ecology

WHAT NEEDS TO BE SAID

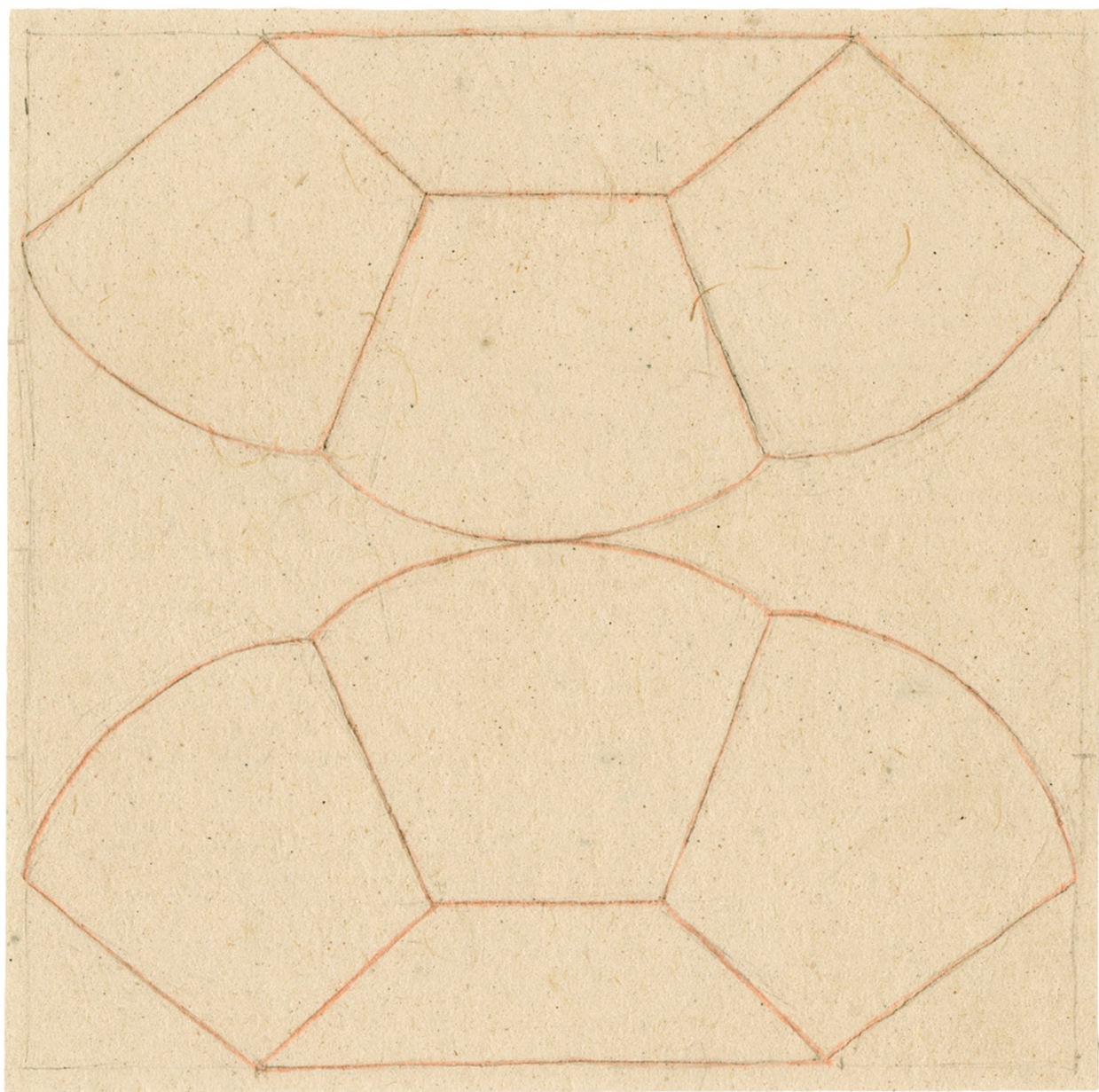
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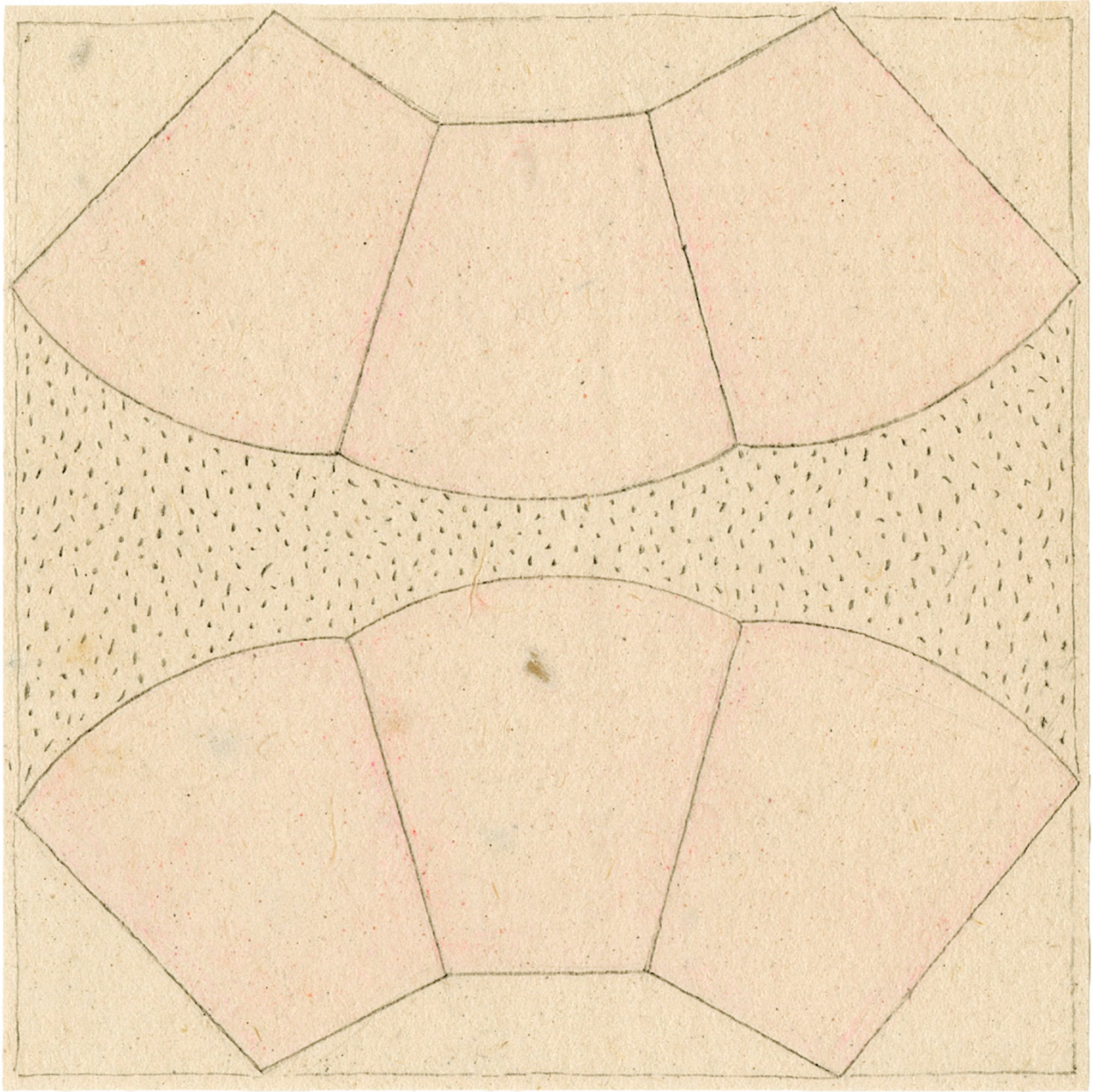
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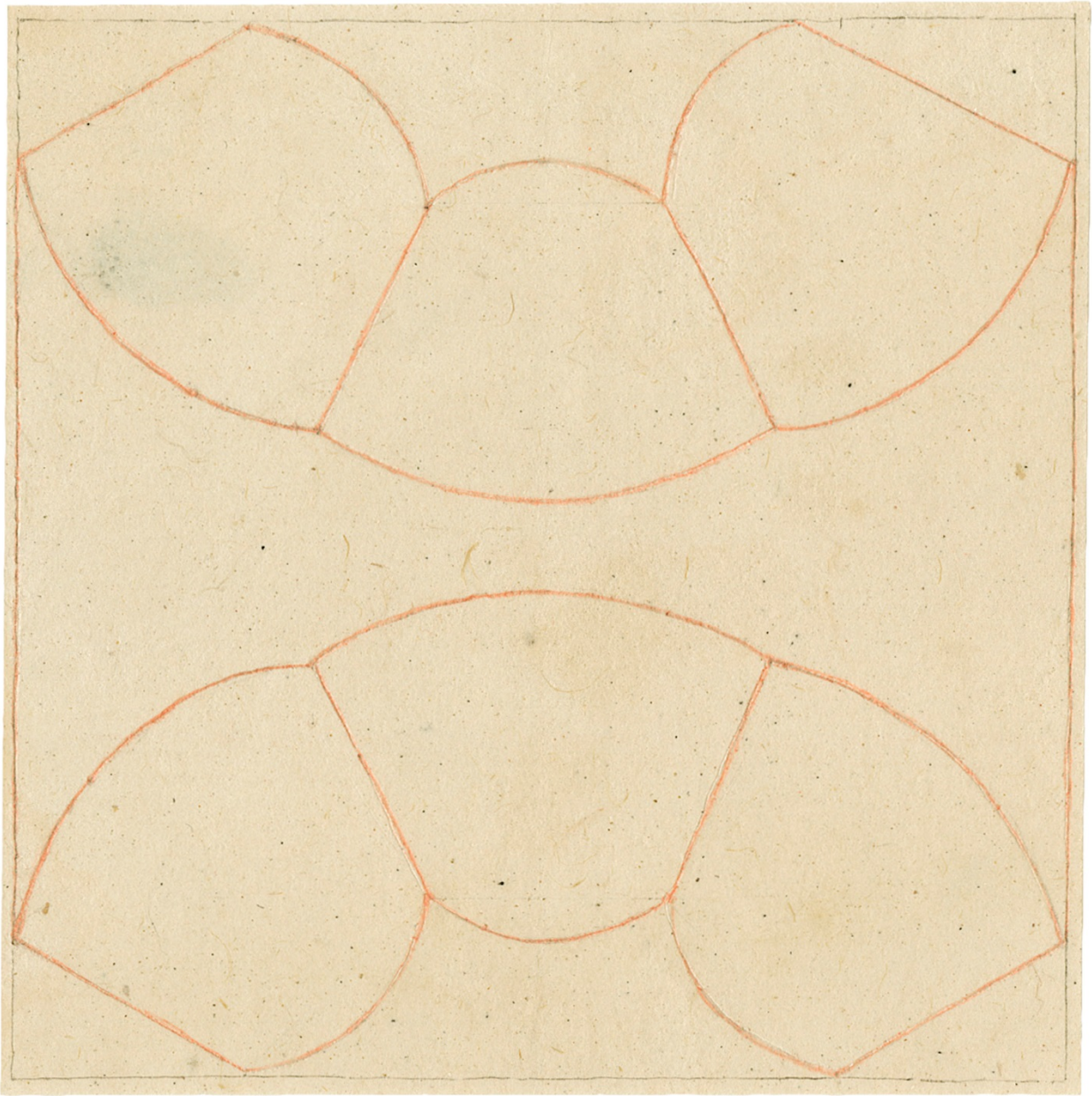


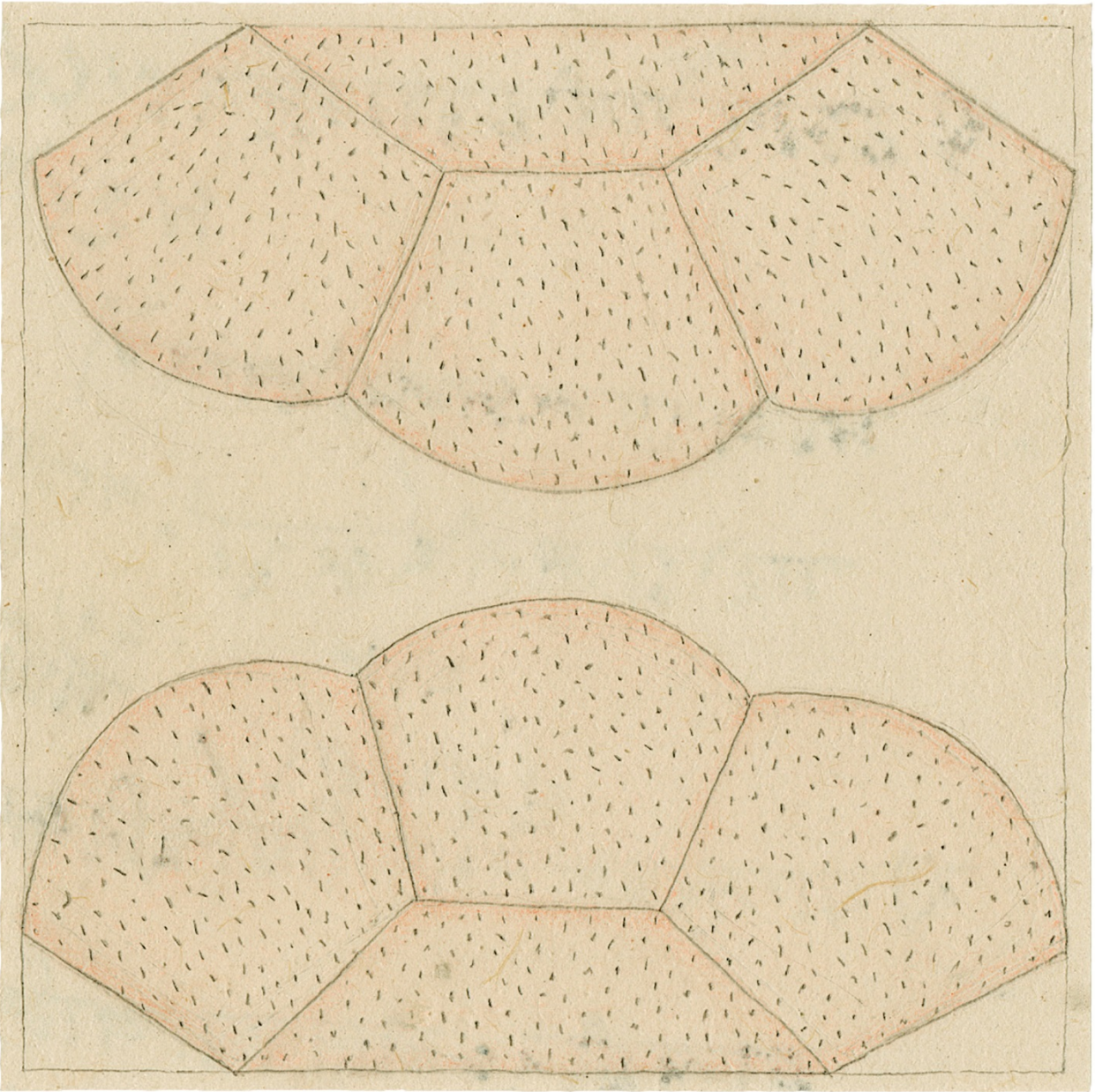
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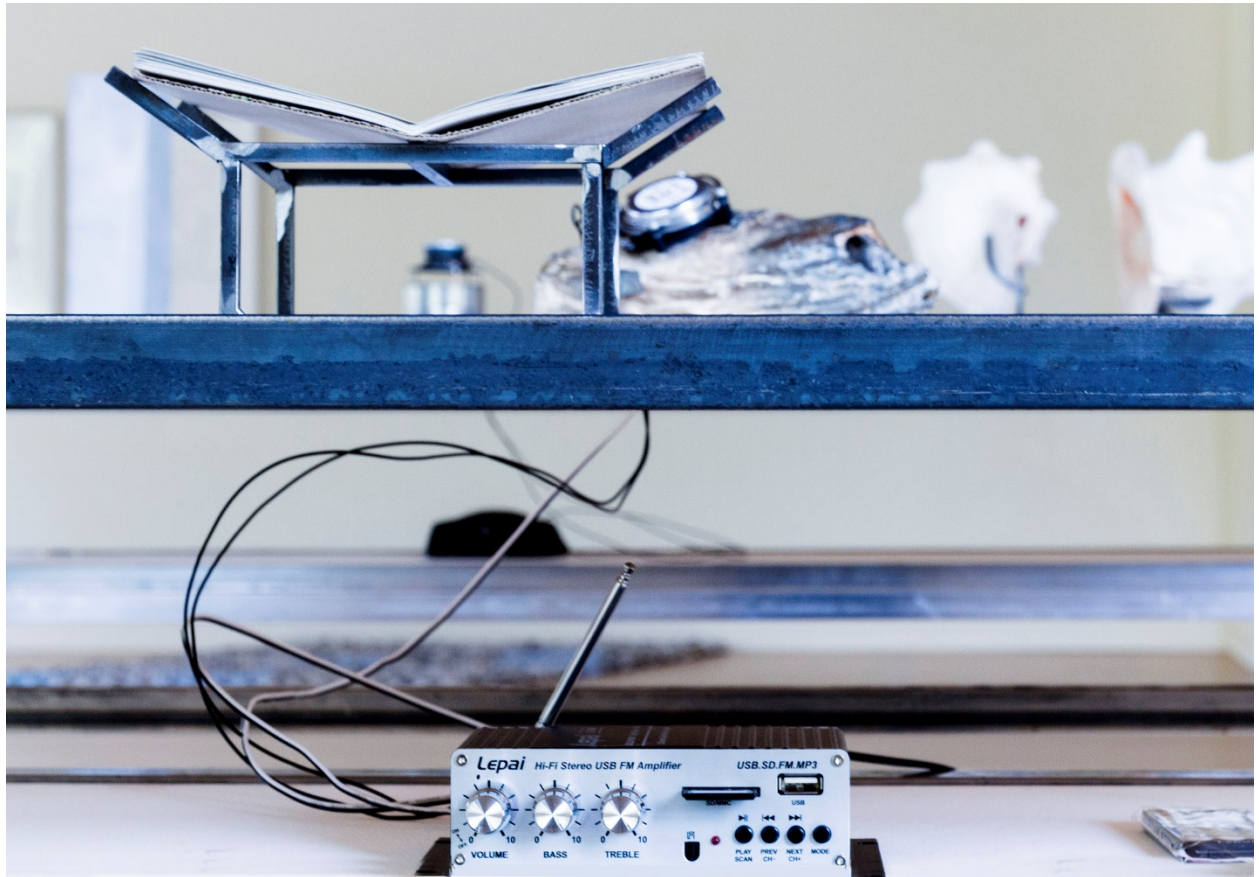














Schumann Resonance Conduction Unit (detail)



Schumann Resonance Conduction Unit (detail)