



## **OVERVIEW**

Artists living in America have often visualized and engaged with social issues through their artistic practice. Students will examine 18<sup>th</sup>-21<sup>st</sup> century art to discover the range of approaches artists have used to make their voices heard.

Through active discussion about thought-provoking works, students will be better able to:

- Understand the difference between making an observation about an issue and inspiring engagement with a cause;
- Identify an issue's multiple causes and effects and compare and contrast the ways artists have drawn inspiration from them;
- Assess how artistic practices range from reflecting upon historic circumstances and current issues to disrupting or even transforming the status quo;
- Interpret visual and contextual evidence to articulate meanings of issues and actions.

# **HIGHLIGHTED STANDARDS**

## **Historical Thinking**

K-12.2: Draw upon the visual data presented in photographs, paintings, cartoons, and architectural drawings to clarify, illustrate, or elaborate upon information presented in the historical narrative, and appreciate and consider past historical perspectives

K-12.3: Analyze and interpret multiple perspectives in history to compare and contrast differing sets of ideas, values, personalities, behaviors, and institutions, and to challenge arguments of historical inevitability

K-12.4: Obtain and interrogate historical data from a variety of sources, including library and museum collections, in order to formulate historical questions from encounters with art and other records from the past

### **US History**

5-12, Eras 5, 7, 8, 9, and 10

#### Civics

5-12.1: Civic Life, Politics, and Government

K-12.5: Roles of the Citizen in American Democracy

# **KEY CONCEPTS**

Civil Rights, heritage, diversity, protesting, Bill of Rights, discrimination, equality, stereotype, communication, fact vs. fiction, symbol

To request this FREE program, visit <u>CILC.org</u> or contact Rebecca Fulcher at <u>FulcherR@si.edu</u>. More information and a full list of standards are at <u>AmericanArt.si.edu/education/k-12/videoconferences</u>.

## RELATED ARTWORKS

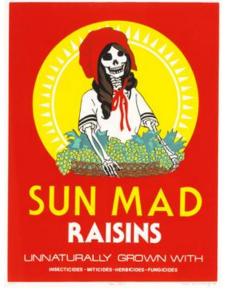
Many artworks in our collection support this videoconference. A representative sample appears below. Please note that images used during your videoconference may vary.



Paul Revere, *The Bloody Massacre* [Detail], Museum purchase, 1976.24.4.



William H. Johnson, *Crispus Attucks*, ca. 1945, oil on paperboard, 29 1/2 x 30 7/8 in., Gift of the Harmon Foundation, 1983,95.53.



Ester Hernández, <u>Sun Mad</u>, 1982, screenprint on paper, 20 x 15 in., Gift of Tomás Ybarra-Frausto, 1995.50.32. © 1982, Ester Hernández



Jaune Quick-To-See Smith, *State Names*, 2000, oil, collage and mixed media on canvas, 48 x 72 in., Gift of Elizabeth Ann Dugan and museum purchase, 2004.28.

### ADDITIONAL ARTWORKS

Alfredo Jaar, *Life Magazine*, *April 19*, *1968*, 1995, three chromogenic prints, overall: 61 x 120 in., Museum purchase through the Luisita L. and Franz H. Denghausen Endowment, 2013.39A-C. © Alfredo Jaar, Courtesy Galerie Lelong, New York

R. Luke DuBois, *George Washington / 1789-1797, from the portfolio Hindsight is Always* 20/20, 2008, letterpress on paper, 21 1/4 x 28 1/4 in., Museum purchase through the Luisita L. and Franz H. Denghausen Endowment, 2011.9.1. © 2008, R. Luke DuBois