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Sources: Portraiture, Kehinde Wiley, Identity

Student Demographics:

Enduring Idea: Power

Summary and Rationale:

We will be creating projects inspired by the work of Kehinde Wiley, a contemporary artist who explores issues of power and race through elaborate, larger than life portraiture. Wiley's portraits depict people of ethnic and racial background replicating classical portraits by painting masters throughout history. Wiley's paintings are meant to encourage viewers to contemplate the role that power plays in portraiture.

By utilizing Wiley's approach to art-making as a starting point, students will create their own portraits with screen prints and acrylic transfer techniques and connect to how they feel about power within society as young people. They will be asked to contemplate the meaning of power and through discussion, examine different types of power and how it is used in their families, school, social groups, cities, and the world. Throughout the project, students should be thinking of ways that they are powerful as individuals and complete the assignment with a statement, "I am powerful because…."

Early adolescence is a time that is overwhelmed by change: physical, mental, social, intellectual, and emotional. While at times this age group can be very egocentric, they are also highly influenced by how the rest of the world perceives them.

This lesson aims to expose students to the importance of individuality but also serves as an examination of power, perception, and identity while introducing the complexities of portraiture throughout history.

Key Concepts:
Power is used in many ways and in many places.
Power can be misunderstood or misused.
Power can be influenced by various things (including race, gender, interests, social status, personality, etc.)

Essential Questions:
How and where do we see power being used?
What influences power?
How can power be misunderstood or misused?

Learning Targets and Evaluation:
- I can examine power in my family, school, social life, city, country, world, etc. through discussion in class and through creation of a portrait. (content)
- I can construct a portrait emulating the style of Kehinde Wiley. (technical)

Art-making Method Taught:
Screenprint, portraits with digital photography, acrylic (skins) transfer, mounting a print

"Seeing Into" Activity:
From a grid of blank circles, students will take 5-7 minutes to transform the circles into something new.

Common Core Standards:

VA: Cr1-7.a- Apply methods to overcome creative blocks.
VA:Cr2-7.c- Apply visual organization strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.
VA:Cr3-7.a- Reflect on and explain important information about personal artwork in an artist statement or another format.
VA:Re8-7.a- Interpret art by analyzing art-making approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.

Pre-Class Preparation

Physical Supplies	Technical Support and Other
Day One: ● notes ● name tags ● AHOP-colored paper, markers ● tape ● seeing into activity Day Two: ● 3-5 different colors paper EXTRAS ● black paper for mounting (pre-measure/mark frame area) ● art history posters? ● screenprint ink (red white and blue) ● 3 pre-burned screens, 3 squeegies ● brush to wash screens, tub for screens ● hinged boards ● gold paint pens to make frames ● box fan ● newsprint for proofs ● protection paper (printing area) ● desk protectors ● rags to clean ● aprons ● latex gloves ● Camera for photos Day Three: ● 11X17 photos ● gel medium ● dishes for gel medium ● brushes ● desk protectors ● small cardboard tags (for spreading medium) ● latex gloves ● prints/black paper to mount ● paper to write artist statement/questions Day Four: ● sponges ● dishes for water	● thumb drive or internet access for slideshow ● extension cord ● make a plan for work areas: -frame building, screen printing, photographs, drying area for prints ● extra box(s) for carrying prints, gel photos

- scissors - gel medium (to adhere) - mounted prints - desk protectors - vaccuum - acrylic paint (red white and blue) - small brushes - packing tape to hang	

Game Plan-Go!

Day One: - Introductions/Name Tags - AHOP -------------> (Attention, Hook, Objective, Predictions) - Presentation: Kehinde Wiley/Identity - Definition of Power - use key concepts, essential questions to generate discussion/ideas - Seeing Into Activity-Circles Everywhere - Reminder: bring something that you can be photographed with that represents your individual power…and think about poses that signify power	-sticky nametags that they can write on themselves **A:** Pass out colorful paper strips **H:** Have students write what they believe **power** means on the circle, no names What is power? How is power used? Where do we see power being used? What influences power? How can power be misunderstood or misused? **O: I can explain why Kehinde Wiley uses portraiture for his subjects.** **P:** What kind of predictions do you have of your art project while we are here? -bring a posters with definitions of power and subject matter
Day Two: (arrive early to begin setting up stations) - Nametags - Screenprinting: Behind the scenes video - Screenprinting Demo - Divide into groups	**Objectives:** **I can pose in a classical portrait pose.** **I can create a successful screen print.** -fresh name tags -either our own video or youtube link

● Provide examples of frame designs (large printed from computer to see detail) ● Clean-up	-1 proof on news print, 1 final each -photo, screen print, frame making (start with 3 each in photo and print, the rest can be working on frames..as students get done with photo they move to print, get done with print, move to frames, frames move to photo) -display in visible area of frame making station
Day Three: ● Nametags ● Revisit Power Discussion ● Kehinde Wiley ● Demo: Applying gel medium to photographs using cardboard squares and brushes ● Mount prints onto black frames ● Clean up	**Objectives:** ● **I can compare and contrast different ideas/definitions of identity.** ● **I can prepare a gel medium skin of my portrait.** - ask volunteers to choose a student's meaning (from the circles in AHOP) and explain it. -ask students what artist we are emulating -maybe have a slideshow of his different paintings running while working -keep students at separate desks or in pairs...keep noise level down to concentrate on smooth application. Let dry about 1-2 minutes in between applications -as students finish, they can be given a brief demo on how to mount their prints...rubber cement.
Day Four: ● Nametags ● Write on a strip of paper "I am powerful because…." Post strips beneath finished portraits. ● Gel Skins Removal Demo ● Clean up messes ● Paste gel skin portraits onto prints, paint part of pattern onto skin	**Objectives:** ● **I can express my representation of power.** ● **I can assemble all of the parts of my art to create a final piece.** -students should dampen with a sponge and carefully rub the paper away with fingers, try to keep piles on desks -use gel medium to adhere the skins to prints, apply pressure and let sit for a few minutes b

● Discuss where portraits will be hung ● Debrief/Discuss	-if in a public part of the school, discuss how people might react to them -Give each student a chance to explain their choices in colors, pose, and costume and/or object that has supported their individual portrait-**note unity and variety by examining the similarities and differences in the portraits.**
Extended Activity 1. Question/Artis Bio Sheet 2. Free Draw	 -Have them work on this during time that they have finished early. -Provide drawing paper for students that finish art AND artist bio