

“artists exchanging ideas...



<http://www.pctinitiative.com/about.html>

We thank The Lighton International Artists Exchange Program who works to make the world a smaller place by giving artists of different cultures the opportunity to work together in the hope that lasting friendship and understanding will develop.

Our story begins with artist Asheer Akram and his visit to Pakistan where he first sees the Pakistani Cargo Truck!



Mideast meets Midwest

Our truck will be carrying possibility, potential and a little bit of magic.”

~Asheer Akram

As the Midwest Cargo Truck takes shape in Asheer Akram’s workshop at the Belger Crane Yard Studios in Kansas City, MO—we will be working with youth in underserved regions of the state! Our studio will be constructing life size cargo trucks from cardboard, strong enough to carry possibility, potential and a little bit of magic!



The initiative is intended to engage people from all professions, races, classes, backgrounds and educations. Our goal is to inspire people to want to learn and research cultures outside of their everyday surroundings, thoughts and backgrounds. To reflect this concept, we’ve mapped out directions for your involvement building a cardboard Cargo Truck!!

Take a ride with the creativity workshop!!!

Social Sculpture explores new values, new forms of thinking and new ways of being in the world. Our goal is to inspire others to investigate cultures outside of their everyday surroundings and to influence the understanding of social and cultural identities.

Community Art is creating art in which professional artists collaborate more or less intensively with people who don't normally actively engage in the arts. How can you collaborate? Is there a school nearby? A retirement home familiar with intergenerational activities, maybe the Habitat for Humanity will consider helping? There are many groups you can seek out for the collaborative process. Brainstorm during class about the endless possibilities.

We'll bring the professional artists to visit, you bring the community to learn and participate!

Participatory Art needs communication. Use the school newsletter to attract and engage parents and especially retired grandparents. Request names and phone numbers for us to follow up with. Now that you've identified communities connected to your school, let's make a plan to build a personalized truck carrying the cargo of your imagination!!

The more ornate and beautiful the truck is, the more valuable the goods they will be carrying.

Maquette will be used to begin the process. A small design on cardboard submitted to compete for the final design structure can receive a monetary award for the student's art club or group. The maquette should work exclusively with collage and formatted around the visual aesthetic of the cargo trucks of Pakistan and the ideas that surround their intended purposes.

Collage is our process for building a life size cargo truck from cardboard. We will bring together different forms to create a new whole. Again, you will want to have the community involved in finding magazines, scraps, ribbons, beads, nearly anything to make an interesting pattern/design for an area of the truck. *note: flags and polished steel cutouts in the shape of animals are a direct influence from Pakistan.*

Appropriation refers to the use of borrowed elements in the creation of a new work. In most cases the original 'thing' remains accessible as the original, without change. We will borrow, recycle and sample aspects of man-made visual culture.

<http://suite101.com/article/how-collage-artists-can-avoid-copyright-infringement-a287255>

Collage Artists to research

Historical Artists working with *collage*

—Kurt Schwitters, Louise Nevelson, Hannah Hoch, Romare Beardon, Marcel Duchamp

Contemporary Artists working with *collage*

—Karin Weiner, Jacob Hashimoto, Terrence Campagna, Meg Hitchcock

SAMPLES NEXT PAGE

We are happy to give advice, call us at 573-690-2556 or e-mail carlasteck@embarqmail.com



Collage Artists to research

Louise Nevelson

<http://www.albrightknox.org/education/lesson-plans/lesson:putting-it-all-together/>

- What shapes do you see? What shapes are repeated? How many rectangles? Circles? Squares? Other shapes?
- What materials do you think Louise Nevelson used to make this sculpture?
- If you wanted to recreate this yourself, what would you do first? Second? Third?

ADDITIONAL SUGGESTED ACTIVITIES

Choose a cardboard box and paint it one color. Arrange found or junk objects inside. Glue with a glue-gun or Elmer's. You may need to find other ways to attach things besides glue-tape, staples, tying with string or yarn, etc. (It's a great learning process to struggle with getting something to stay together. Often you must go back to the drawing board and re-think your original idea, but that is part of the problem-solving of art making.)

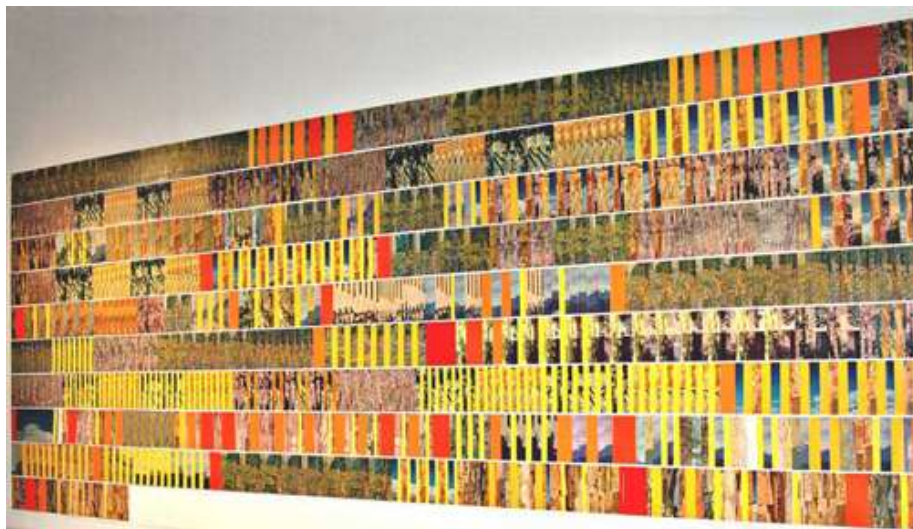
After all the parts are attached, paint them the same color as the box. Here again, some objects will take paint and some won't. Perhaps these objects could be left as is, or covered with colored construction paper. If you make more than one box, stack them on top of and next to each other to create a Nevelson-like piece.

- Shut out the lights and view the boxes with a flashlight to see how light and shadows change the work. These boxes could also be stapled as a unit to a bulletin board, if each box's bottom is glued to a piece of paper larger than the box itself.

Terrence Campagna (Contemporary Artist)

Campagna made several field-collection trips to Dafen, an oil painting village on the outskirts of Shenzhen, China. DaFen is famous for its hundreds of galleries and thousands of Chinese artists who produce oil on canvas paintings, many in the western tradition—from Pollocks and Klimts to Dutch still lifes, among many others. The majority of the artworks in Dafen are set in picture frames, also produced in the village. Laborers in the frame workshops toss remnants and damaged pieces into the streets at the end of each day. Campagna collected the cast-off materials during visits to the village. Later, in his studio at the DaWang Culture Highland, he took the material in his own direction.





(left) **Jack Ox interprets URSONATE with shape and color**
(below) **lyrics for sound recording by Kurt Schwitters**

Fumms bo wo taa zaa Uu,
pogiff,
kwii Ee.
Oooooooooooooooooooooooooooooo,
dll rrrr beeeee bo
dll rrrr beeeee bo fumms bo, (A)
rrr beeeee bo fumms bo wo,
beeeee bo fumms bo wo taa zaa,
bo fumms bo wo taa zaa,
fumms bo wo taa zaa Uu:

http://www.curriculumsupport.education.nsw.gov.au/multicultural_art/artists/construct_ourselves/co_art9_kurt.html

http://www.uic.edu/classes/ad/ad382/sites/Projects/P010/P010_process.html

http://www.uic.edu/classes/ad/ad382/sites/Projects/P010/10B_EvidenceProcess.pdf

Take a walk around your block or school or one of your hangouts. Collect found objects. Collect objects that interest you. Deliberately collect objects that you don't find interesting. Be sure you are collecting "throw- aways," not someone else's personal property!!

Have students lay their evidence out on their desks.

Have them walk around the room and look at one another's evidence.

Ask them to think about what the evidence does and does not reveal about each person.

Have students arrange their evidence.

Artmaking Practice:

New forms and the exploration of new techniques and use of new materials were developed by Dada artists in their material artmaking practices. Collage was a form of artmaking most favoured by the Dadaists and this can be seen in the paper collages of Schwitters and also in the collage like merzbau sculptures of Schwitters. Collage was a form based on the use of fragments collected from different sources and this method of working seemed symbolically appropriate in an age of fragmentation. It also down-played the use of the traditional skills of image-making and gave artists a tool which was more immediate in its impact. The use of text, many different types of typography, by itself or in combination with images can be seen in Schwitters works on paper.

Romare Beardon

<http://www.princetonol.com/groups/iad/lessons/middle/connie-Romare.htm>

What is a collage? What kinds of media do you think the artist used?

What do you notice about the different papers? How does overlapping create space? What do you think the artist was trying to tell us? Would this picture look the same if it was all done with paint? Explain the 3 simplified theories of art, imitation, emotionalism, and formalism. Have student categorize their chosen masterpiece. Demonstrate Decorative Paper techniques. Discuss Texture. Play Jazz CD while students work.

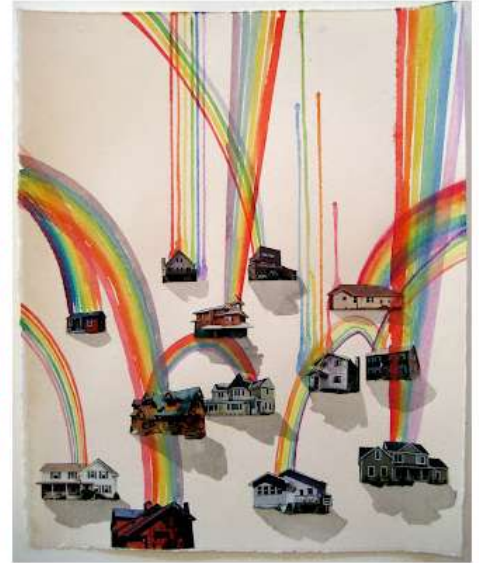


Collage Artists to research

Jacob Hashimoto



Karin Weiner



Meg Hitchcock



Hannah Hoch

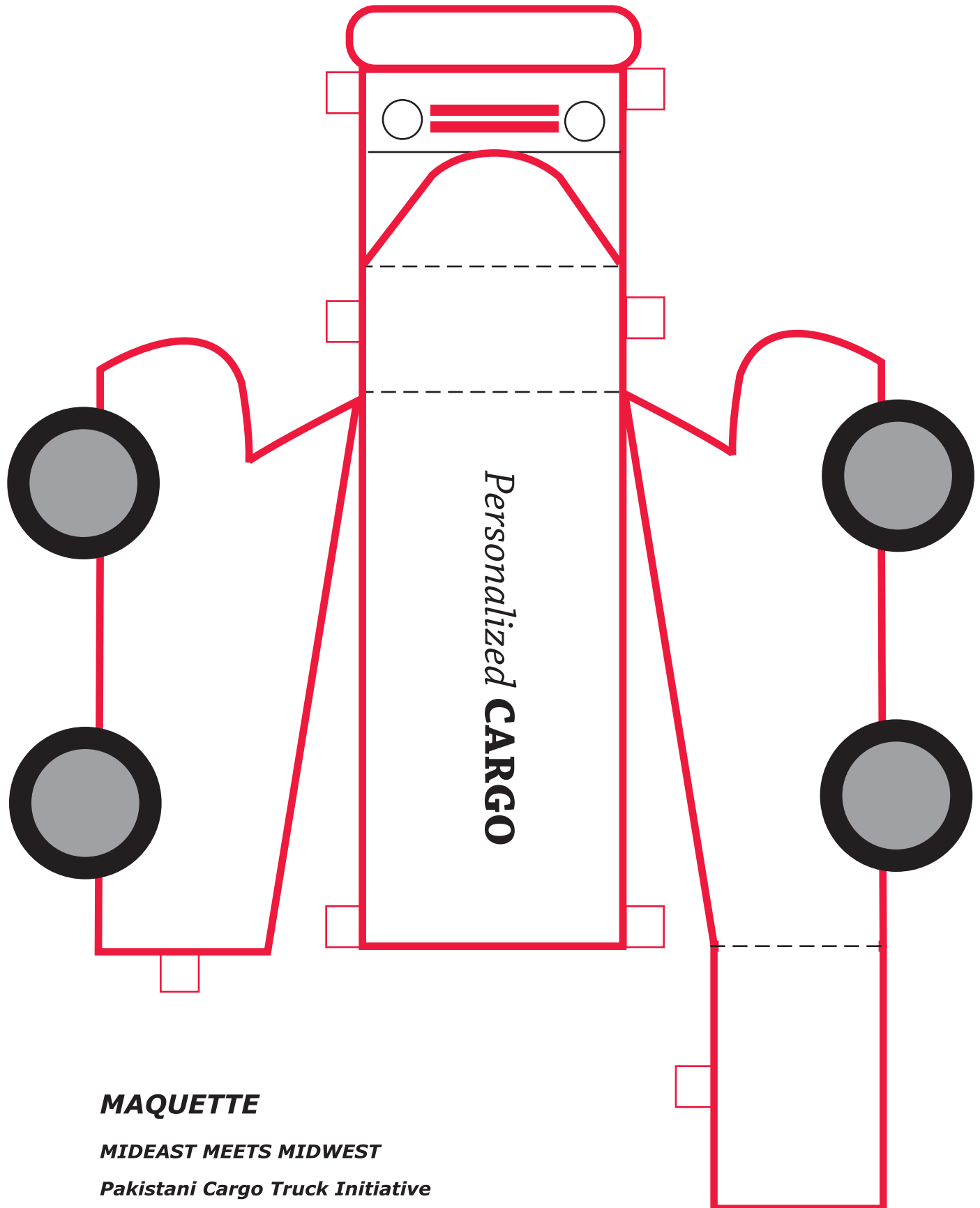


Marcel Duchamp



http://www.npg.si.edu/exhibit/duchamp/lesson_plans.html

Your truck will be carrying possibility, potential and a little bit of magic. **ART INSIDE THE PARK 2012**



Location of **PAKISTAN** in World



0
1800 km

