This guide is designed to prepare your students for a meaningful Art Truck experience. A basic understanding of the artist, his style, and aesthetic approaches prior to the Art Truck’s visit will heighten your students’ enthusiasm and greatly enhance their appreciation of this unique opportunity.

Included in this guide is an introduction to this year’s Art Truck by artist Carlos Rosales-Silva, as well as three lesson plans that will help your students navigate through the Art Truck. These lessons explore themes of cultural identity, race, and stereotypes. All three lessons are designed so that you can adapt them to students in grades K-12.

Provocative Questions

- How is our response to an artwork affected by how and where it is displayed?
- Can the artist’s creative process be as important as the finished work?
- How do history and popular culture influence contemporary art?
This section, in conjunction with your Art Truck experience, will help your students understand the nature of installation art and how it differs from traditional art presentations and exhibitions.

**I am immortal**

**I have inside me blood of kings**

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**Q & A**

**Q** What is installation art?

**A** Installation art is often created specifically for one location, has three-dimensional components, and is intended to transform perceptions of the space in which it is located.

**Q** How is the installation experience different from the traditional art museum experience?

**A** The visitor cannot view the same work at a later time in a different location. Once the installation is taken down, it will never again be reconstructed in exactly the same way. Why? Because installations are site specific; that is, they are conceived and created for a specific exhibition space. Another exhibition space would require the artist to re-think the materials, configuration, and even the message of the installation.

Also, unlike more traditional displays, installation art is meant to immerse the viewer in a transformed environment that evokes our emotions and senses. Installations can vary widely in the experience they present. For example you may encounter a multitude of visual stimuli in a fictional world, or the experience may be subtler in its change to a particular environment. You may be asked to participate, or just observe. Installations can include an array of materials from found objects to new media, including video or sound.

Often experiences of installation art are focused on the viewer's interpretation of the experience, rather than solely on the artist's intention or materials. For example, in this particular truck installation the viewer is called upon to examine their understanding of stereotypes, the effect they have on others, and their own identity. Carlos uses found objects, wall drawings, photography, and paintings as vehicles to explore his cultural background. These varied processes provide the viewer multiple points of entry to develop an understanding of Carlos' work.

**Q** Do artists know exactly what their installations are going to look like before they arrive at the exhibition site?

**A** They usually have a general idea, but often the pieces evolve as the artist begins to work within the actual exhibition space. Often, the nature of the space itself will prompt changes and revisions in the artist's original conception. For instance in the Art Truck, the artist, Carlos Rosales-Silva made several alterations to his installation based on the limitations and opportunities presented by an old vegetable truck. Other considerations included safety, cost and meeting timelines of other collaborators that were involved.

**Q** Where do artists obtain their materials?

**A** Contemporary installation artists utilize a wide variety of materials depending on their concept. These can include everyday ordinary objects, personal belongings, recycled materials, technological gadgets, or fabricated objects. Artists may collect, create or purchase these materials. Keep in mind that an artist's materials often communicate meaning, and sometimes the way in which they gather materials can be a meaningful part of the artwork too.

**Q** Do installation artists assemble their work by themselves, or do they have assistance?

**A** Installations are sometimes so multifaceted and complex, they require a fabrication team to assist the artist.

**Q** Should an installation be perceived as one artwork or many?

**A** It depends on the installation. In the case of this Art Truck installation the inside and outside of the truck work in conjunction with one another to communicate different aspects of the artist’s exploration. These could be seen as both personal and historical.

**Q** What happens to the installation art after the exhibition is over?

**A** Unlike traditional works of art, installation are disassembled when their time is done. Some of the materials are thrown away. Others are recycled. Yet other materials are re-used in future installations.
INTRODUCTION
About the Art and the Artist

CARLOS ROSALES-SILVA

Carlos Rosales-Silva is an artist from Austin Texas, currently living and working in New York. He received his BFA in Studio art from the University of Texas at Austin in 2010. About his art, Rosales-Silva says, “Formally the work is as varied as the source material…Through paintings, drawings, performances, videos, sculpture, installation, and photographs the individual pieces are representative of the larger cultural and social structures that make up the dense urban areas that Americans occupy.”

The artwork of Carlos Rosales-Silva is greatly influenced by his cultural heritage. The son of a Mexican mother and a Native American father, he notes that “Revisionist history, pop culture, oral familial history, personal experience, and grade school lessons all collided to make a very confusing mess for me to sort through.” His work reflects his cultural experiences by exploring stereotypes associated with minority cultures through a variety of artistic styles and techniques.

Carlos Rosales-Silva uses various media and art historical references to share his ideas about the cultural exchange of different social groups in America. He aims to renew old modes of representation with relevant subject matter and a sense of humor. He lists Formalist painting and sculpture as an important influence on his work which can be seen in his use of color and strong visual images.

INFLUENTIAL ART

Carlos is influenced in his work by representations of minorities in popular culture, using these images as inspiration for his own commentary on cultural heritage. His work borrows imagery from influential art historical styles such as Op art* and Abstract Expressionism*, reusing these well known images in a way that imbues them with new meaning.

*http://www.theartstory.org/movement-op-art.htm
*http://www.theartstory.org/movement-abstract-expressionism.htm

DISCUSSION TOPIC

Our identity is influenced by many different factors. Family, race, ethnicity, interests, religion, education, and media all contribute to the way we view ourselves. Carlos Rosales-Silva explores the various ways identity can be influenced by society’s depictions of race.

Many stereotypes exist which can influence our view of different people and cultures. In his work the artist reacts to many of the stereotypes associated with his cultural identity.

What is a stereotype? What stereotypes are you familiar with? Are they always accurate?

Why do people create stereotypes?

What does your identity mean to you? What factors influence your identity?
INTRODUCTION
About the Art and the Artist

THE ARTISTIC PROCESS
The following discussion will help your students understand that the artistic process – research, creative thinking, collaboration, choice of materials, and manipulation of these materials – can be as important and meaningful as the completed work.

Research & Biography
The work of many artists is often autobiographical. This may include research into one’s own culture as well as others that may have had similar interests and practices. Carlos’s work reflects his investigation into subjects such as art history, sociology, philosophy, and theology. Contemporary life and our access to information offers us a never-ending source of ideas, processes and artistic identities that are open for sampling, recycling and exchange.

Media
Just as a poet carefully chooses his words to create meaning, an artist carefully chooses his materials to convey ideas and thoughts. For this exhibit, the artist has used a variety of materials, including photography, painting, and text to express his ideas.

Carlos Rosales-Silva uses many different artistic styles as well as various media in his artwork. His works reference Op art and Abstract Expressionism as well as popular images similar to those encountered in everyday life. The decision to represent ideas about culture in a variety of ways reflects the artist’s mixed and confusing experiences with racial identity in our society.

Why do you think the artist chose to use various media rather than selecting just one method of representation?

Mobile Gallery
The space in which we view a work can influence the way we see it. Normally, artwork is viewed in a museum setting. Here the context has been changed. Rather than travelling to a gallery to see artwork, the gallery has the ability to travel to you.

How is viewing art in a truck different from visiting a museum? Does it change the way you see the art?

What are some advantages to having an art gallery exhibited in a truck? What difficulties might there be with creating a gallery in a truck rather than in a museum?

ART ANALYSIS - UNDERSTANDING WHAT YOU SEE

1. Ain’t Funny Man
The artist has taken stereotypical images of Native Americans and turned them into the eyes and nose of a frowning face, commenting on depictions of race in pop culture. Based on the work, how do you think the artist sees these images? Why might the artist have decided to create a frowning face from these pictures?

2. Texas Comanches
The image of Native Americans and the style of text in this work are suggestive of a high school or team banner. The dates, however, reveal that the artist is referring not to a team but to the actual Comanche Indians. The artist is contrasting the stereotyped image of the Comanches as a mascot with the reality of Native American history. How does the artist employ a sense of humor to make a statement about identity?
INTENTIONS
Students will discuss how different artistic methods have been used historically to convey emotion and create artwork based on Abstract Expressionism.

BACKDROP
Many artists use their art to portray things they see in the world around them. Abstract artists such as Rothko, however, decided to simply paint color and texture in an attempt to free art from the physical world around it and create something that was based on an idea. Rothko believed that this was the best way to express emotion through art and created many influential works by painting blocks of abstract color.

Carlos Rosales-Silva used the ideas of the Abstract Expressionist artists in his own art which can be seen in his stylized painting of a sunset. This work uses many of the same elements and techniques that can be seen in Rothko’s paintings. Artists often reference or build upon ideas of past artists as a way to incorporate another layer of meaning into their art.

CONVERSATIONS
When you create art, where do you get your ideas? Are you ever inspired by other artworks?
Carlos Rosales-Silva uses Rothko’s style of art but adapts it to make it his own.
How is his artwork similar to Rothko’s? What makes it different?
Why might an artist choose to reference another artist’s style in his own work? What advantages or disadvantages might this have?
Carlos Rosales-Silva’s sunset is stylized, meaning that he represented something in this case a sunset, but did it in a way that looks abstract.
Why would he choose to stylize the sunset rather than painting it in a way that might be more recognizable to the viewer?

ACTIVITY
Using tempura or acrylic paint, have your students create their own abstract works of art based on the style of Rothko. Be creative! Try using different combinations of colors, keeping the colors separate, or letting them run together. Artworks can be purely abstract or can represent something in a stylized way.

Have the students compare their artworks. How are all the works similar? How are they different? Discuss how the students were able to take the style of another artist and make it their own.

Ask the students how the experience of creating abstract art is similar to or different from creating representational art.

http://www.theartstory.org/movement-abstract-expressionism.htm
LESSON 2
Creating Borders

INTENTIONS
Students will explore political and personal geography by creating a collaborative art project that deals with the idea of borders. They will learn how borders can be used to connect or separate different groups of people.

BACKDROP
The borders of countries, states, and territories can be influential in defining, creating, or breaking apart cultural identity. Carlos Rosales-Silva explores political and personal identity and how it is influenced by borders. His work Texas Comanches also looks at how borders can change. What is now Texas used to be a part of Mexico. How might changing borders influence identity?

Creating borders can be a way for a person or a group of people to define their surroundings in a thematic way. Borders can define cultural and social practices by helping us understand the environments where people live. They have also sometimes been used to as a way to break apart cultures or groups of people. In this project, you will use borders to connect your own artworks.

CONVERSATIONS
What words would you use to describe your own identity? Do any of these descriptions have to do with borders?
How do borders help us form identities? In what ways do they connect or separate different groups of people?
How can borders be a good thing? Can they cause problems? Why?
Why do people create borders?

ACTIVITY
• Have each student create a drawing of their own made up country or state. They can name cities, towns, roads, lakes, and rivers, etc.

• Have the students compare their artworks with their classmates. What elements do they share? How do their artworks differ? What makes each work unique?

• After comparing their drawings, ask the students to remove portions of the borders around their country or state. This will allow the students to connect their drawings to each others to create one large classroom continent. Once the drawings are attached to one another, have the students draw lines to connect the roads and rivers. The final step is to draw a single line around the entirety of the newly created continent and pin the drawing to the wall.

• Discuss this new border. What made the students decide on the initial shape of their country or state? How does the new single border change their individual artworks? What elements of the artwork remained the same? Explore how these borders connected or separated the individual artworks.

MATERIALS
Paper,
Colored pencils,
Scissors,
Tape

LINKS:
Artist-Jules De Balicourt:

Artist-Brian Dettmer:
http://briandettmer.com/

Artist-Francesca Berrini:
http://francescaberrini.com/Welcome.html
INTENTIONS
Students will use writing to explore the similarities and differences between themselves and their classmates in terms of cultural identity.

BACKDROP
As people, we all share similarities that connect us with each other, but at the same time we are each unique and come from different families, cultures, and backgrounds. Through learning about our similarities and differences, we can come to appreciate and accept people of all backgrounds and learn to embrace our own cultural heritage.

The artwork of Carlos Rosales-Silva deals extensively with the idea of accepting cultural differences without stereotyping those who come from a different cultural background than ourselves. The ideas for his artwork are influenced by his own identity as an American of Mexican and Native American parents. He uses his art as a way to reconcile and explore the multiple aspects of his identity.

CONVERSATIONS
Why do people sometimes stereotype those who come from different background?
What stereotypes can you think of? Why might they not be accurate?
What are some things that your class all has in common? What things make people unique?
What is identity? How does it affect the way you think of yourself or of others?
Can a person have many different identities at the same time?
What elements of identity change throughout your life? What stays the same?

ACTIVITY
• Have students write a description of their identity including culture, family traditions, and things that make them unique. The students could also write a brief autobiography or a story about their family or ancestors.

• Have the students get into groups and share with each other then discuss what they wrote. What similarities or differences can they find? Did anything surprise them? Did they learn something new?

LINKS:
Artist-Harrell Fletcher:
http://www.harrellfletcher.com/#
http://www.learningtoloveyoumore.com/

Artist-Rikrit Tiravanija:
http://www.moma.org/explore/insideout/2012/02/03/rikrit-tiravanija-cooking-up-an-art-experience

Book:
What We Want Is Free: Generosity And Exchange In Recent Art
Ted Purves
UTAH STATE OFFICE OF EDUCATION CORE CURRICULUM LINKS

Visual Arts – Grades 3-6
Core Standard 1, Objective 2
- Predict the processes and techniques needed to make a work of art.
Core Standard 2, Objective 1
- Analyze and reflect on works of art by their elements (line, shape, color, form, texture, space, and value) and principles (e.g., balance, emphasis, and pattern).
Core Standard 3, Objectives 1 and 2
- Explore possible content and purposes in significant works of art.
- Discuss, evaluate, and choose symbols, ideas, subject matter, meanings, and purposes for artworks.

Core Standard 4,
Objectives 2 and 3
- Connect various kinds of art with particular cultures, times, or places.
- Recognize the connection of visual art to all learning.

Secondary Fine Arts – Visual Arts: Art History and Criticism
Core Standard 1 Visual Arts - Making, Objectives 1 and 2
- Understand techniques and processes in a variety of media.
- Explore how works of art are organized using art elements and principles.
Core Standard 2 Visual Arts - Perceiving,
Objectives 1 and 2
- Critique works of art.
- Evaluate works of art.
Core Standard 3 Visual Arts - Expressing, Objective 1
- Perceive content in works of art.
Core Standard 4 Visual Arts - Contextualizing, Objectives 1, 2 and 3
- Align works of art according to history, geography, and personal experience.
- Synthesize visual art with other educational subjects.
- Evaluate the impact of visual art on life outside school.

HOW TO SCHEDULE A VISIT

The Utah Museum of Contemporary Art makes the Art Truck available free-of-charge for a wide variety of educational and charitable purposes. To schedule an Art Truck visit, please contact elly.baldwin@utahmoca.org.

SUGGESTIONS FOR FAMILY FUN

After visiting the Art Truck, students and their families can make a record of art in unexpected places through photography, drawing, and writing.

Ask them to share their discoveries with us by sending ideas, comments, and images to: elly.baldwin@utahmoca.org.