



Artful Connections Teacher Guide:

Contemporary Craft: Clay Works

Grades 4+



**Videoconference programs at the
Smithsonian American Art Museum are supported
by the Smithsonian Women's Committee.**



Tips for a Successful Videoconference

Before the Videoconference

- ❑ Check with your technology coordinator to ensure your school has compatible videoconferencing equipment (H.323 protocol).
- ❑ **At least four weeks prior** to your preferred dates, schedule your videoconference with the Center for Interactive Learning and Collaboration (CILC): <http://www.cilc.org>. Search the list of content providers for Smithsonian American Art Museum to view a list of our programs. All requests made on CILC will be routed to the museum and our staff will contact you to set up a test call.

Please note: We recommend you book early due to high demand for limited time slots.

- ❑ **At least one week prior** to your program date:
 - Staff will contact you with the assigned videoconference presenter's name and e-mail. Contact the presenter to discuss your plans for integrating this topic with your curriculum. Your videoconference presenter may suggest ways to customize the content of the videoconference to your needs.
 - Complete a successful test call at the scheduled time with the American Art Museum staff. This is a good time to practice turning the equipment on and off and locating the volume and other functions of your videoconference equipment.
 - Identify a space where all your students will be able to sit comfortably within your camera's view, see a projected PowerPoint, and hear the videoconference presenter.
 - Review videoconference rules and expectations with your students. Students should speak loudly and clearly to the presenter, one at a time. It's helpful to have students raise their hands and for you to call on them before they speak.
 - Review the pre-visit material (available to download at <http://AmericanArt.si.edu/Education/Video>). Encourage your students to write down questions for the videoconference presenter elicited by the pre-visit activities. Questions about the content, artwork, museum, and (within reason) the presenter are welcome!

During the Videoconference

- ❑ Make sure students are comfortably seated within view of the camera and can readily see the videoconference screen and projected PowerPoint presentation.
- ❑ Classroom-appropriate behavior is essential to a successful videoconference program. Students should listen to the presenter as well as each other and should behave respectfully.
- ❑ Encourage your students to ask and answer questions and give their opinions and ideas. Remind students to speak loudly and clearly for the presenter.
- ❑ Encourage your students to exercise the observation and interpretation skills you introduced with the pre-visit materials.



- ❑ Help the videoconference presenter maintain classroom management. Call on students to prompt them to ask and answer questions. Consider rephrasing or restating a question if you know your students have something to say but are shy or may not understand the question. If the presenter cannot hear students, repeat their answers for the presenter.

After the Videoconference

- ❑ Incorporate the appropriate videoconference post-lesson into your classroom curriculum (available to download at <http://AmericanArt.si.edu/Education/Video>).
- ❑ Contact the videoconference presenter with any follow-up questions from your students.
- ❑ Contact American Art staff (AmericanArtEducation@si.edu) with your comments and suggestions. Evaluation and program improvement are a priority and we welcome your comments.
- ❑ Follow the link to CILC below and complete a brief survey about your videoconference experience.
 - Contemporary Craft: Clay Works <http://cilc.org/evaluation.aspx?pass=3vEt13HB65>



Contemporary Craft: Clay Works (Grades 4 +)

Overview

Whether traditional or cutting edge, artists employ skill and creativity when using clay as their medium. This videoconference may also include works made of glass, fiber, metal and wood. After an introduction to contemporary craft through a pre-visit activity, participation in the videoconference, and a post-visit lesson to cement concepts, your students will be better able to:

- Understand the material and traditions artists use as they create craft works
- Identify ways artists have manipulated clay, breaking from traditions to express their ideas
- Reflect upon and assess clay works using visual vocabulary
- Discuss the purpose of both functional and non-functional artwork

National Standards

Visual Arts

K-12.1 Understanding and applying media, techniques, and processes;

K-12.2 Using knowledge of structures and functions;

K-12.3 Choosing and evaluating a range of subject matter, symbols, and ideas;

K-12.4 Understanding the visual arts in relation to history and cultures.

K-12.6 Making connections between visual arts and other disciplines.



Vocabulary

Visual Arts

ceramic – (n.) a man-made solid created by exposing a mineral to high heat and then cooling; including glass and pottery¹

composition – (n.) the arrangement of elements such as shape, line, value, and form within an artwork

craft – (n.) a type of artwork that is made to be both beautiful and useful²

decorative – (adj.) having no specific use beyond enjoyment

earthenware – (n.) one of the oldest forms of pottery, made with opaque clay fired at low heat

functional – (adj.) having a use beyond enjoyment

interpret – (v.) to derive meaning from observed features or traits

kiln – (n.) an electric, gas, or wood-burning furnace used to fire and harden clay

landscape – (n.) a picture representing natural scenery

museum – (n.) an organization traditionally concerned with acquiring, conserving, studying, and exhibiting objects

observe – (v.) to note the visible features or traits of an artwork

porcelain – (n.) a hard and usually translucent ceramic fired at high heat

portrait – (n.) a pictorial representation of a person, usually showing the face

process – (n.) a combination of methods and techniques used to create an artwork

stoneware – (n.) more opaque than porcelain; a hard, usually brown or grey ceramic fired at high heat

subject – (n.) the principal idea conveyed by a work of art

symbol – (n.) something that stands for something else due to a relationship, association, or accidental resemblance³

¹ *Merriam-Webster's Collegiate Dictionary*. 11th ed. Springfield, MA: Merriam-Webster, Inc. 2004. [adapted]




² Ragans, Rosalind. *ArtTalk*. IL: Glencoe/McGraw-Hill. 1988. [Glossary, adapted]

³ *Merriam-Webster's Collegiate Dictionary*. [adapted]



Topic Related Artworks

A representative sample of the artworks in our collection that support the videoconference topic appears below. These are suggested for use during pre-videoconference activities. Images used during your videoconference may vary.

<p>TITLE: Cowboy Boots DATE: 1980 ARTIST: William Wilhelmi MEDIUM: slip-cast, airbrushed-underglaze and glazed porcelain with gold lusters DIMENSIONS: left boot: 14 1/4 x 10 1/4 x 4 in. (36.2 x 26.0 x 10.2 cm) right boot: 14 1/4 x 10 1/4 x 4 1/8 in. (36.2 x 26.0 x 10.5 cm) Smithsonian American Art Museum CREDIT LINE: Gift of the artist ACC. NUMBER: 1981.107A-B WEB LINK: http://www.americanart.si.edu/collections/search/artwork/?id=27712</p>	
<p>TITLE: Convertible Car Kiln DATE: ca. 1971 ARTIST: Patti Warashina MEDIUM: ceramic with gold and silver luster and glazes, plastic, fabric on a wood base DIMENSIONS: 14 1/2 x 35 1/2 x 14 1/2 in. (36.9 x 90.2 x 36.9 cm) CREDIT LINE: Smithsonian American Art Museum Gift of the James Renwick Alliance ACC. NUMBER: 1994.37.1 WEB LINK: http://americanart.si.edu/collections/search/artwork/?id=33915</p>	
<p>TITLE: Feast Bracelet DATE: 1974 ARTIST: Richard Mawdsley MEDIUM: fabricated sterling silver, jade, and pearls DIMENSIONS: 3 3/4 x 2 3/4 x 4 1/2 in. (9.6 x 7.0 x 11.5 cm.) CREDIT LINE: Gift of the James Renwick Alliance in honor of Lloyd E. Herman, director, emeritus, Renwick Gallery ACC. NUMBER: 1983.52 WEB LINK: http://americanart.si.edu/collections/s</p>	



<p>TITLE: Temple's Gate Pass DATE: 1988 ARTIST: Wayne Higby MEDIUM: hand-built, raku-fired, and glazed earthenware DIMENSIONS: overall: 14 x 33 x 8 in. (35.6 x 83.8 x 20.3 cm) CREDIT LINE: Smithsonian American Art Museum Gift of KPMG Peat Marwick ACC. NUMBER: 1993.54.6A-J WEB LINK: http://americanart.si.edu/collections/search/artwork/?id=33783</p>	<p>earch/artwork/?id=16609</p>	
<p>TITLE: Wedding Cake Basket DATE: 1986 ARTIST: Mary Adams MEDIUM: woven sweetgrass and ash splint DIMENSIONS: 25 1/2 x 15 3/4 in. (64.8 x 40.0 cm) diam. CREDIT LINE: Smithsonian American Art Museum Gift of Herbert Waide Hemphill, Jr. ACC. NUMBER: 1989.30.1A-E WEB LINK: http://americanart.si.edu/collections/search/artwork/?id=99</p>	<p>TITLE: Wedding Cake Basket DATE: 1986 ARTIST: Mary Adams MEDIUM: woven sweetgrass and ash splint DIMENSIONS: 25 1/2 x 15 3/4 in. (64.8 x 40.0 cm) diam. CREDIT LINE: Smithsonian American Art Museum Gift of Herbert Waide Hemphill, Jr. ACC. NUMBER: 1989.30.1A-E WEB LINK: http://americanart.si.edu/collections/search/artwork/?id=99</p>	
<p>TITLE: Ghost Clock DATE: 1985 ARTIST: Wendell Castle MEDIUM: bleached Honduras mahogany DIMENSIONS: 86 1/4 x 24 1/2 x 15 in. (219.0 x 62.2 x 38.1 cm) CREDIT LINE: Smithsonian American Art Museum Museum purchase through the Smithsonian Institution Collections Acquisition Program ACC. NUMBER: 1989.68 WEB LINK: http://americanart.si.edu/collections/search/artwork/?id=31977</p>	<p>TITLE: Ghost Clock DATE: 1985 ARTIST: Wendell Castle MEDIUM: bleached Honduras mahogany DIMENSIONS: 86 1/4 x 24 1/2 x 15 in. (219.0 x 62.2 x 38.1 cm) CREDIT LINE: Smithsonian American Art Museum Museum purchase through the Smithsonian Institution Collections Acquisition Program ACC. NUMBER: 1989.68 WEB LINK: http://americanart.si.edu/collections/search/artwork/?id=31977</p>	



Additional Resources

Masters of Their Craft

<http://americanart.si.edu/exhibitions/online/highlights/main.cfm?id=MC>

The studio crafts movement was defined by tradition and function. Today, crafts are a hybrid form that combines traditional decorative arts, pure sculpture, and design. The objects in this slideshow hint at the vast imaginative spirit that characterizes contemporary crafts.

White House Craft

<http://americanart.si.edu/exhibitions/online/whc/index.html>

Discover the White House craft collection with video footage of former First Lady Hillary Clinton, curator Michael Monroe, museum director Elizabeth Broun, and the artists themselves.

Celebrating Excellence in Ceramics

<http://artswork.asu.edu/cec/>

Online tutorial for secondary students. The program introduces: traditional ceramic processes; ways ceramic artists use proportions (size relationships) and profiles; and concludes by featuring ways to finish and fire ceramics and ways to use expressive patterns.

Tour + Workshop = DESIGN: Form Follows Function

http://www.educatorresourcecenter.org/view_lesson.aspx?lesson_plan_id=845

Using the Cooper-Hewitt National Design Museum's on-line catalog, this lesson plan encourages students to consider form and function in developing a design for a task chair.

Common Threads

<http://www.textilemuseum.org/commonthreads/>

The Textile Museum's interactive online learning experience features resources for teachers and suggestions for using the site in the classroom.

Masters of Their Craft: Highlights from the Smithsonian American Art Museum by Kenneth R. Trapp (Washington, DC: Smithsonian American Art Museum: 2003).

The studio crafts movement evolved from ancient workshops, medieval guild trades, and the Industrial Revolution and was defined by tradition and function. Today, crafts are a hybrid form that combines traditional decorative arts, pure sculpture, and design. *Masters of Their Craft* highlights artists who apply superb technical mastery and a deep understanding of their materials—clay, glass, fiber, wood, and metal—to produce works that beg to be touched.

Skilled Work: American Craft in the Renwick Gallery by Kenneth R. Trapp and Howard Risatti (Washington, DC: Smithsonian American Art Museum: 1998).

Published as a celebration of the Renwick Gallery's twenty-fifth anniversary, this book masterfully illustrates the intellectual and tactile excitement found in American crafts. Photographs of exquisite clarity give this volume an optical effervescence. Each fiber, each woodgrain, each coil of rope has depth and dimension that tempt us to touch. Kenneth Trapp, curator-in-charge of the Renwick, and Howard Risatti, professor of art history at Virginia Commonwealth University, discuss the profound meaning these objects have in our lives.



The Pot That Juan Built by Nancy Andrews-Goebel (New York: Lee and Low Books: 2002).

Unearth the mystery of Mata Ortiz pottery with this biographical children's book based on the life of master potter, Juan Quezada. Your students will hear how he digs his own clay, creates his own paint, and fires in a handmade kiln. The award winning illustrator brings the tale to life with his unique color palette and use of ancient symbols.



Learning to Look: Pre-Visit Lesson

Grades 1 – 4

Overview

After completing these activities, students will have strengthened their visual vocabulary by making observations of and expressing their interpretations of artwork.

Discussion

Define “observation” with students. Observations are statements of fact relating to what students see, not what they think might be happening.

Define “interpretation” with students. Interpretations are statements that ascribe meaning to the artwork based on observations.

Present students with one artwork that relates to your scheduled videoconference topic. (A selection of artworks related to each tour is included in the “Tour Information” document available to download at <http://AmericanArt.si.edu/Education/Video>). Have students begin by sharing only their observations. When students offer interpretations, or ideas about what they think is happening in the artwork, ask: “What do you see that makes you say that?”

Questions that prompt observations:

- *Who or what do you see in this artwork?*
- *What is the largest thing you see in this picture?*
- *What is the smallest thing you see in this picture?*
- *What colors do you see in the artwork?*
- *Is the scene outside? Inside?*
- *If there are people, are their clothes similar to or different from what you are wearing? How?*
- *Is the scenery similar to or different from where you are? How?*
- *What can you tell me about the colors in this artwork? What color do you see the most?*

Next, invite students to share their interpretations about what is happening in the artwork if they haven’t already done so. It is acceptable for students to have different interpretations of the same object. Make sure students support their interpretations with direct observations about the artwork. You may notice that some observation-focused questions lead directly to interpretation-focused questions. All interpretations should be founded on answers to observation questions.

**Questions that prompt interpretations:**

- *What is going on in this picture?*
- *Where do you think this scene is taking place?*
- *What season is it? What time of day is it?*
- *When was this artwork made?*
- *What do the scenery and the clothing or objects tell us about when this artwork was made?*
- *Does this scene look like it could be taking place today? Why or why not?*
- *Indicate a figure in the artwork:*
 - *Who is this person?*
 - *Is s/he similar to or different from you? In what ways?*
 - *What is s/he doing?*
 - *What do you think s/he does for a living?*
 - *How does s/he feel?*
 - *Where do you think s/he is?*
 - *What do you think it sounds like where s/he is?*
 - *What do you think it smells like where s/he is?*
 - *What kind of weather is this person experiencing?*
- *How do you think the artist feels about this person or thing in the painting?*
- *How does this artwork make you feel?*
- *How do you think this artist made this artwork?*
- *What types of materials do you think the artist used? Paint? Clay? Wood?*
- *How long do you think it took to make?*
- *What kind of mood or feelings do the colors give the artwork?*
- *Do you like the colors that are in the artwork? If you were the artist, would you have used different colors?*
- *Why do you think this artist made this artwork?*
- *What do you think the artist is trying to say?*

Activity

Either working in groups or independently, have students select a person or object in the artwork and complete the included worksheet, "Give this artwork a voice!" Have students refer back to their observations to support their interpretations of the person or object they chose. To take this activity further, have students create their own artwork based on the worksheet writing prompts "I wish..." or "Tomorrow, I am going to..."

Questions to ask students:

- Who or what did you choose to write about and why did you choose them?
- What in the artwork helped you make decisions about what the subject is thinking or feeling?
- Did you use the title or date of the artwork to inform your decisions? If so, how did they influence what you wrote? If not, do they contradict or reinforce your interpretation?



If your students want to know more about the artwork or learn about other interpretations from scholars, art historians or curators, visit <http://AmericanArt.si.edu>, <http://AmericanArt.si.edu/Luce/>, and your school library to research more about the artwork. If you have specific questions about an artwork, you can ask Joan of Art at <http://AmericanArt.si.edu/Research/Tools/Ask>.



Give this artwork a voice!

Choose an artwork and pretend you are one of the people or things in it. How would you finish these phrases?

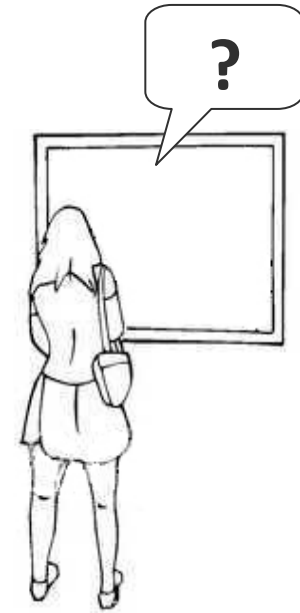
Here I am...

Boy, am I...

I wish...

I think I might...

Tomorrow I'm going to...





Learning to Look: Pre-Visit Lesson

Grades 5 – 12

Overview

After completing these activities, students will have strengthened their visual vocabulary by making observations of and expressing their interpretations of artwork.

Discussion

Define “observation” with students. Observations are statements of fact relating to what students see, not what they think might be happening.

Define “interpretation” with students. Interpretations are statements that ascribe meaning to the artwork based on observations.

Present students with one artwork that relates to your scheduled videoconference topic. (A selection of artworks related to each tour is included in the “Tour Information” document available to download at <http://AmericanArt.si.edu/Education/Video>). Have students begin by sharing only their observations. When students offer interpretations, or ideas about what they think is happening in the artwork, ask: “What do you see that makes you say that?”

Questions that prompt observations:

- *Who or what do you see in this artwork?*
- *What is the largest thing you see in this picture?*
- *What is the smallest thing you see in this picture?*
- *What colors do you see in the artwork?*
- *Is the scene outside? Inside?*
- *If there are people, are their clothes similar to or different from what you are wearing? How?*
- *Is the scenery similar to or different from where you are? How?*
- *What can you tell me about the colors in this artwork? What color do you see the most?*

Next, invite students to share their interpretations about what is happening in the artwork if they haven’t already done so. It is acceptable for students to have different interpretations of the same object. Make sure students support their interpretations with direct observations about the artwork. You may notice that some observation-focused questions lead directly to interpretation-focused questions. All interpretations should be founded on answers to observation questions.

**Questions that prompt interpretations:**

- *What is going on in this picture?*
- *Where do you think this scene is taking place?*
- *What season is it? What time of day is it?*
- *When was this artwork made?*
- *What do the scenery and the clothing or objects tell us about when this artwork was made?*
- *Does this scene look like it could be taking place today? Why or why not?*
- *Indicate a figure in the artwork:*
 - *Who is this person?*
 - *Is s/he similar to or different from you? In what ways?*
 - *What is s/he doing?*
 - *What do you think s/he does for a living?*
 - *How does s/he feel?*
 - *Where do you think s/he is?*
 - *What do you think it sounds like where s/he is?*
 - *What do you think it smells like where s/he is?*
 - *What kind of weather is this person experiencing?*
- *How do you think the artist feels about this person or thing in the painting?*
- *How does this artwork make you feel?*
- *How do you think this artist made this artwork?*
- *What types of materials do you think the artist used? Paint? Clay? Wood?*
- *How long do you think it took to make?*
- *What kind of mood or feelings do the colors give the artwork?*
- *Do you like the colors that are in the artwork? If you were the artist, would you have used different colors?*
- *Why do you think this artist made this artwork?*
- *What do you think the artist is trying to say?*

Activity

Have students select a different artwork and complete the included Observation/Interpretation worksheet. To take the activity further, have students refer to it as they write about the work of art. Students can choose words or phrases that they think best describe the artwork and use them as material in a poem, story or podcast.

Questions to ask students:

- Why did you choose that artwork?
- Who did you choose to write about and why did you choose them?
- What in the artwork helped you make decisions about what the subject is thinking or feeling?
- Did you use the title or date of the artwork to inform your decisions? If so, how did they influence what you wrote? If not, do they contradict or reinforce your interpretation?



Student: _____

Artwork Title: _____

Artist: _____ Date: _____

Observation	Interpretation
<i>Definition: What you see?</i> <i>Example: Dark grey sky, no rain, dry ground</i>	<i>Definition: What you think based on what you see?</i> <i>Example: A storm is approaching</i>
What is the main idea of the artwork?	



Imagine yourself inside this work of art.

What do you hear?	What do you smell?
What do you taste?	What do you feel?

Imagine that the artwork is one part of a larger story.

What happened right before this moment?
What will happen next?



Post-Visit Lesson: Contemporary Craft: Clay Works

Grades 4 – 7

Overview

After completing this lesson, students will be better able to incorporate artistic and functional design considerations into their artwork, taking into account the factors that differentiate functional and non-functional ceramics.

Background

Crafts emphasize materiality—clay, glass, fiber, wood, metal—and the technical means by which the properties of these materials are manipulated. The contemporary crafts movement is a fairly recent phenomenon, although the origins of the art can be traced to prehistoric time. Evolving from ancient workshops, medieval guild trades and the Industrial Revolution, which gave rise to the very industries associated with crafts today, studio crafts often pay homage to function at the same time that they discard utility as a concern.

The term “teapot” calls to mind a functional object with a spout, handle, finial and base, however some contemporary craft artists have created teapots that were never intended to brew tea but to be enjoyed as a purely visual and tactile experience. When creating the teapot as a craft object, many artists are concerned with the physical construction that lends the piece functionality while also incorporating inspirations from nature, memory and sometimes other artistic traditions.

Discussion and Activity

Open discussion by having students look carefully at Ragner Naess’ *Teapot with Lid*. Encourage discussion by asking the following questions:

- What is this object? What physical features tell you that this is a teapot?
- How would you use it?
- What features did the artist need to incorporate to make the teapot useful?
- What other things did the artist need to keep in mind to make sure the teapot is easy and safe to use?

Have students fold a plain piece of paper into thirds. On the top third, have students sketch a basic, functional teapot of their own design. What features should they include to make sure that their teapot works?

Have students compare and contrast *Teapot with Lid* with Ralph Bacerra’s *Teapot*. Encourage discussion by asking the following questions:

- What are the similarities between this and the teapot we just looked at? What are the differences?
- Does it look like this teapot would be easy and safe to use? Why or why not?
- When might you use this teapot? When might you use the other teapot? Why?
- Bacerra’s *Teapot* was inspired by nature. What do you see that reminds you of nature?



On the middle third of the paper, have students sketch a functional teapot of their own design inspired by Nature. Direct them to make sure that the teapot is functional.

Finally, show students Joan Takayama-Ogawa's *Tropical Island Teapot*. Encourage discussion by asking the following questions:

- What features make this artwork recognizable as a teapot?
- Does it look like this teapot would be easy and safe to use? Why or why not?
- Takayama-Ogawa's *Tropical Island Teapot* was inspired by the artist's experience snorkeling in Hawaii. What do you see that reminds you of a tropical island?

On the bottom third of the paper, have students sketch a teapot that is inspired by a place they have been. Direct them to show their inspiration while making sure that the teapot is both functional and safe to use. Have students select one of their teapots to create in clay, keeping in mind the utility and structural considerations of their artwork.







Joan Takayama-Ogawa *Tropical Island Teapot* 1996 2000.33A-D



Post-Visit Lesson: Contemporary Craft: Clay Works

Grades 8 – 12

Overview

After completing this lesson, students will be better able to incorporate artistic and functional design considerations into their artwork, taking into account the factors that differentiate functional and non-functional ceramics.

Background

Crafts emphasize materiality—clay, glass, fiber, wood, metal—and the technical means by which the properties of these materials are manipulated. The contemporary crafts movement is a fairly recent phenomenon, although the origins of the art can be traced to prehistoric time. Evolving from ancient workshops, medieval guild trades and the Industrial Revolution, which gave rise to the very industries associated with crafts today, studio crafts often pay homage to function at the same time that they discard utility as a concern.

The term “teapot” calls to mind a functional object with a spout, handle, finial and base, however some contemporary craft artists have created teapots that were never intended to brew tea but to be enjoyed as a purely visual and tactile experience. When creating the teapot as a craft object, many artists are concerned with the physical construction that lend the piece functionality while also incorporating inspirations from nature, memory and sometimes other artistic traditions.

Discussion and Activity

Open discussion by having students look carefully at Ragner Naess’ *Teapot with Lid*. Encourage discussion by asking the following questions:

- What are the characteristics of this object that tell you this is a teapot?
- What are the functions that a teapot must be able to perform? What design considerations has the artist incorporated into the teapot to make it functional?
- Taking into account that a teapot may hold scalding water, what did the artist need to do to make sure the teapot is safe to use?

Show students Joan Takayama-Ogawa’s *Tropical Island Teapot*. Encourage discussion by asking the following questions:

- What makes this artwork a teapot?
- How is it similar to and different from Naess’ *Teapot with Lid*?
- Takayama-Ogawa’s *Tropical Island Teapot* was inspired by the artist’s experience snorkeling in Hawaii. What do you see that reminds you of a tropical island?



Finally, show students Nancy Selvin's *Quilted Teapot #1*. Explain that *Quilted Teapot #1* is from a series Nancy Selvin began during the 1970s in which she decorated teapots not intended for use with airbrushed china paint and decals. Selvin made *Quilted Teapot #1* to look as though it was made from soft quilted fabric and includes images of her local barber and coffee shop. Encourage discussion by asking the following questions:

- What features tell us that this is a teapot?
- Why might Selvin combine images of her local barber and coffee shop with the appearance of quilted fabric to create the shape of a teapot? What do these elements have in common?
- Why do you think Selvin was more concerned with the form of her teapot rather than it being able to function as a teapot?

Have students consider a functional object that has personal meaning for them.

- What features allow this object to function?
- How might they reinterpret this object to incorporate their personal connection to the object while ensuring the object remains functional?
- Finally, how might they reinterpret this object to convey deeper meaning if they are not concerned about functionality?

Have students sketch the functioning object of their choice and include symbols or images that allude to the deeper meaning of this object. Their interpretation of this object may or may not cause the object to become nonfunctional. Have students create their personal object, keeping in mind what traditional elements of their object they want to include along with their symbolic elements (i.e. using clay to make a teapot).





Joan Takayama-Ogawa *Tropical Island Teapot* 1996 2000.33A-D



Nancy Selvin *Quilted Teapot #1* n.d. 1998.135A-B