

Crossing Borders

The movement of people, things, and ideas between geographic regions is nothing new. Migration and cultural exchange are as old as human history, and their impact on people's everyday lives can be traced through many forms of material evidence. For those of us living in Los Angeles, migration and cultural exchange between California and Mexico are both significant and familiar: more than fifty percent of the current populations of both California and L.A. County are Latino, and Los Angeles is home to the largest number of Mexican-descent people outside of Mexico City. While California and Mexico's interdependent relationship extends back many centuries, LACMA's exhibition *Found in Translation: Design in California and Mexico, 1915–1985* explores twentieth-century connections between the two regions.

Each of the focus objects in this packet engages with the relationship between Mexico and California differently, revealing a plurality of creative influences and traditions, materials and production techniques, political views, and individual perspectives. We hope that teachers will feel inspired to connect the following four objects with lessons in history, civics and government, English language arts, visual arts, and geography.

- A printed and hand-painted cotton skirt by Mexican fashion designer Ramón Valdiosera (1918–2017) from around 1950 combines a variety of traditional motifs to forge a new and easily recognizable symbol of Mexican national identity during a period of rapid modernization following the Mexican Revolution (1910–20). His designs appealed to both Mexicans and Americans at midcentury, especially Californians.
- *The San Miguel Side Chair* (designed 1947), which incorporates materials indigenous to Mexico, such as agave fiber and ayacahuite pine wood, also appealed to consumers on both sides of the California-Mexico border. Made by American and German furniture designers Michael van Beuren (1911–2004), Klaus Grabe (1910–2004), and Morley Webb (1909–1986), all of whom migrated to Mexico in the late 1930s, the chair recalls historic examples as well as the streamlined, minimal furniture popular among middle-class consumers worldwide in this period.

- Dora De Larios's mid-1960s stoneware sculpture *Warrior*, which borrows elements from both West Mexican and Japanese ceramic traditions, speaks to the artist's understanding of community and regional identities in Los Angeles, a city that she has described as "a convergence of so many cultures."
- *The Goetz Map Guide to the Murals of East Los Angeles* (1975), a printed map created by the founders and collaborators of Goetz Art Studios and Gallery, one of the first Chicano arts organization in East L.A., calls attention to Mexican-descent culture, history, and identity's important presence in L.A. The map's three creators—David Botello (b. 1946), "Don Juan" Johnny D. González (b. 1943), and Robert Arenivar (1931–1985)—intended for it to spark tourism to East L.A., the home of 271 murals at that time, and serve as a collectable item and tool for social justice.

Art and design shape the built environment, cross cultural and geographic borders, and serve as markers of constantly shifting ideas about self and community. Because of this, they are unique entry points to topics of personal, cultural, and historical significance for students. As you and your students explore the objects highlighted in these materials, consider the following questions together: How do art and design help define national and regional identities? How do they help shape the physical and social character of your school or neighborhood? How do artists learn, transform, or appropriate aesthetic motifs and technical processes to create objects that speak both to history and the contemporary moment? How does learning about the relationship between California and Mexico impact your personal understanding of cultural exchange, community, and identity?

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San Miguel or San Miguelito Side Chair (silla), designed 1947, manufactured 1947–60 **Michael van Beuren, Klaus Grabe, Morley Webb**

Born in New York, Michael van Beuren (1911–2004) traveled to Dessau, Germany, in 1931 to study architecture at the Bauhaus (1919–33), an art school established by German architect Walter Gropius. All students were required to undertake manual training in a craft (ceramics, cabinetmaking, metalwork, weaving, etc.) as well as drawing, painting, materials sciences, and art theory. The school also cultivated relationships with leaders in craft and industrial production, and encouraged students to take on professional commissions. Because the Nazis closed the school in 1933, van Beuren was unable to complete his degree and thereby could not officially practice as an architect. However, the Bauhaus ethos of combining expert technical craftsmanship and aesthetic knowledge with an understanding of business and industry had a strong impact on his approach to furniture design.

When he migrated to Mexico in 1938, van Beuren was thrust into a society whose political structure, economy, and cultural values were undergoing major transformations. After the period of armed conflict during the Mexican Revolution ceased in 1920, the country's leading politicians, artists, and intellectuals began the long process of creating a unified nation state with a common culture. They hoped that a clearly defined national culture would help heal regional disputes and inspire lasting peace. In the 1930s and 1940s, many people believed that Indigenous and folk art traditions ought to form the basis of postrevolutionary cultural expression (Luis Barragán, Frida Kahlo, and Diego Rivera are associated with this movement). Yet others felt it was important for a new, modern Mexico to adopt an international aesthetic and instead draw on styles created by European and American avant-gardes.

Van Beuren and his collaborators, Klaus Grabe (1910–2004) and Morley Webb (1909–1986), chose a middle path between tradition and novelty when they founded the furniture company Grabe & van Beuren in Mexico in 1938. The designers were drawn to local plant fibers like jute and agave, which were accessible, cost-effective, and familiar to consumers. They combined these materials, typically associated with rural traditions and inexpensive crafts, with minimal, organic silhouettes championed by the Bauhaus and other modern designers. The production

of Grabe & van Beuren's designs involved both handwork and mechanized labor.

The *San Miguel or San Miguelito Side Chair (silla)*, designed in 1947 and manufactured until 1960, was one of Grabe & van Beuren's most popular pieces. The chair is based on Spanish and Mexican models dating back to the eighteenth century, known as *Campeche or Butaque/Butaca* chairs. Versions of the chair vary widely but most are low to the ground with curved wooden legs, a simple woven or leather seat, and an angled back that allows the sitter to stretch out. Historians believe that this chair form was especially popular in warm, humid, and tropical regions (such as Campeche, a Mexican state on the Yucatán Peninsula) because it wasn't upholstered (which attracts heat and bugs), yet still allowed the sitter to lounge comfortably.

The *San Miguel Side Chair* has a frame made of ayacahuite pine, which is native to southern Mexico and Central America. The chair's back and seat are formed by webbing consisting of woven strips of agave fiber, commonly called *ixtle*. The art of weaving *ixtle* is a lengthy process that involves extracting the fibers from the plant leaves, either by hand or with a machine, and then wetting and combing the fibers before spinning them into thread. When enough thread has been prepared, artists weave the threads on a loom. It is possible that Grabe & van Beuren either employed expert *ixtle* weavers in-house to make webbing for their furniture, or that they purchased the webbing wholesale from local producers.

Increased industrialization and significant economic growth in Mexico (known as the Mexican miracle) and the United States after World War II helped create strong middle classes that simultaneously celebrated new technologies and longed for handcrafted objects evocative of simpler times. Featured in exhibitions and trade shows in California and New York, and sold by numerous Mexican and American retailers, Grabe & van Beuren appealed to middle class consumers who sought to decorate their homes with affordable, high quality furnishings that embraced modern life, handcraft, and historical tradition.

Discussion Prompts

1. Thousands of people in Mexico and California purchased the *San Miguel Side Chair* for their homes in the second half of the twentieth century. What about the chair may have been appealing to them? Do you have a favorite chair? Why is it your favorite?
2. If you were to design a chair, what qualities would it have? What makes a chair comfortable or uncomfortable? Consider things like materials, texture, height, angle, size, and color as well as your favorite sitting position and your favorite activities to do when sitting in a chair. Sketch your chair design and share with a partner.
3. How did Grabe & van Beuren transform or appropriate aesthetic motifs and technical skills to create a chair that spoke to history as well as to the contemporary moment?



Michael van Beuren (United States, 1911–2004, active Mexico), Klaus Grabe (Germany, 1910–2004, active in Mexico and United States), Morley Webb (United States, 1909–1986, active Mexico), *San Miguel* or *San Miguelito Side Chair (silla)*, designed 1947, manufactured 1947–60, wood (pine/ayacahuite) and woven agave fiber (*ixtle*), 32 x 21 ³/₄ x 26 in. (81.28 x 55.25 x 66.04 cm); seat height: 15 in. (38.1 cm), purchased with funds provided by the Bernard and Edith Lewin Collection of Mexican Art Deaccession Fund (M.2015.42), photo © Museum Associates/LACMA



Artist unknown (New Orleans, Louisiana, United States), *Campeche Chair*, c. 1800–1810, mahogany and mahogany veneer, light and dark wood inlay, and leather, 39 x 26 ⁷/₈ x 27 ¹/₂ in. (99.1 x 68.3 x 69.9 cm), The Metropolitan Museum of Art, gift of Mr. and Mrs. Douglas Williams, 2000 (2000.451)

Skirt, c. 1950**Ramón Valdiosera, Maya de México****China Poblana (front), c. 1925****Unknown (Mexico)**

Many people consider Ramón Valdiosera (1918–2017) the father of Mexican fashion design. Raised in the port city of Veracruz, Valdiosera was interested in illustration and storytelling from an early age, publishing his first comic at the age of seventeen. His love of illustration and his interest in Mexico's diverse cultural traditions led him to travel throughout the country during the 1940s making sketches of regional customs and styles of dress. He subsequently published illustrated books on a wide range of topics pertaining to Mexican cultural history, including traditional textiles and costumes, dances, folklore, and children's toys.

Passionate about cultivating greater international respect for Mexican culture, Valdiosera also began creating garments of his own design in this period that reflected a patchwork of Mexican textile traditions. His vision was in line with that of Miguel Alemán Valdés, who served as president of Mexico from 1946–52. Both men were deeply invested in defining and elevating a unified national cultural identity—often referred to as *Mexicanidad* (Mexicanness) in the period following the Mexican Revolution (1910–20)—and promoting increased exchange with the United States and other Western countries. With the support of Alemán, movie star Dolores del Río, and textile entrepreneur Enrique Holtschmit, Valdiosera founded the fashion line Maya de México in 1949 and debuted his first international collection in New York that same year, the first Mexican fashion designer ever to do so.

Drawing inspiration from the forms, patterns, and colors used in traditional Mexican clothing as well as from contemporary garments produced by European couturiers such as Christian Dior, Valdiosera/Maya de México created high-quality garments unlike anything the fashion world had ever seen. Rather than use textiles popular in the United States and Europe at the time, such as silk, sateen, and mohair, Valdiosera consciously selected traditional Mexican fabrics for his garments, including cotton, *ixtle* (plant fiber, typically yucca or agave), and cambaya fabric (a multicolored woven fabric that is often striped).

Embellished with plastic sequins and glass beads, Valdiosera/Maya de México's printed and hand-painted cotton skirt is a classic example of the designer's aesthetic. The skirt recalls the *china poblana* style of dress, rumored to have been introduced in seventeenth-century Puebla, Mexico by a young Asian woman known as *la china poblana* (the Chinese/Asian woman of Puebla). Worn primarily by women in rural areas of the country, the outfit of the *china poblana*—consisting of a full skirt adorned with sequins and beads, an embroidered blouse, and a long *rebozo* (shawl)—became increasingly popular in the late nineteenth century and especially after the Mexican Revolution (1910–20) as a symbol of national cultural identity.

While the skirt draws on elements of the *china poblana* outfit, it also echoes French fashion designer Christian Dior's New Look. Dior created waves when he debuted the New Look in 1947: the hourglass silhouette with its padded hips and long skirt represented a radical departure from the loose-fitting, liberal looks of the 1920s and 1930s. Valdiosera/Maya de México's skirt has a tightly fitted, high waist and its alternating black and patterned vertical stripes create the illusion of pleats and accentuate the garment's volume. The skirt's bold, swirling pattern was sourced from Jorge Enciso's 1947 *Sellos del Mexico Antiguo (Design Motifs of Ancient Mexico)*, a book of ornamental designs derived from the Aztec, Maya, Zapotec, Olmec, and other Indigenous Mexican cultures.

Shortly after his New York debut and with Dolores del Río's unflagging support, Valdiosera began dressing some of the most famous Mexican and American movie stars of the era, among them Maria Félix, Rita Hayworth, and Elizabeth Taylor. He also added to his seven Mexico-based shops, opening an eighth location in Beverly Hills in December of 1949. Circulating in Mexican and American press, television, films, and in the closets of women all over Mexico and the United States (especially in Southern California) throughout the second half of the twentieth century, Valdiosera's designs capture a specific moment in Mexico and California's dynamic relationship.

Discussion Prompts

1. Compare Valdiosera's skirt with the other outfit pictured here. What is similar about them and what is different?
2. Why do you think Valdiosera's designs might have appealed to women in Mexico as well as in the United States, and especially in Southern California?
3. What are a few of your favorite things to wear? Why? Do they represent an aspect of your personality or your culture?



Unknown (Mexico), *China Poblana* (front), c. 1925, blouse: cotton plain weave with bead and sequin embellishment; skirt: felted cotton plain weave, printed and with sequin embellishment; shawl (rebozo): rayon plain weave with ikat-dyed patterning; center back length: 24 3/4 inches (blouse), RISD Museum, Costume and Textiles Collection, gift of Barbara White Dailey (1996.84), photography by Erik Gould, courtesy of the Museum of Art, Rhode Island School of Design, Providence



Ramón Valdiosera, Maya de México, *Skirt*, c. 1950, printed and hand-painted cotton, plastic sequins, glass beads; center-back length: 31 in., collection of Leigh Wishner, photo © Museum Associates/LACMA

Warrior, mid-1960s
Dora De Larios**Standing Male Figure with Club, 200 BC–AD 500**
Unknown**Haniwa: Tomb Sculpture of a Seated Noble, late Tumulus period, c. 500–600**
Unknown

Born and raised in East Los Angeles, artist Dora De Larios (b. 1933) has produced handmade sculptures, large-scale public artworks, and functional ceramic wares for more than sixty years. Both of De Larios's parents migrated to the United States from Mexico; her mother moved from Durango with her own mother at the age of four and her father migrated from Mexico City as an adult in the early 1930s. De Larios says that the predominance of Mexican and Japanese culture in her childhood neighborhood had a strong impact on her. From a young age, annual family road trips to Mexico also ignited her creativity: the artist recalls being especially impressed by the vitality and spiritual strength of the Aztec Sun Stone at the National Museum of Anthropology in Mexico City as well as Maya, Aztec, and West Mexican clay and stone artworks representing animals, serpents, and deities.

De Larios first began experimenting with clay when she was a student at Dorsey High School in the early 1950s. She says she, “loved clay from the moment [she] touched the material,” often staying at school until evening to make sculptures in the studio on campus. She went on to major in ceramics and minor in sculpture at the University of Southern California (USC). After college, De Larios traveled the world for thirteen months and continued to expand her understanding of art history, philosophy, and religion. The artist has said that during her travels, she “began to see the patterns and similarities between myths in the various cultures....There were different names for the deities, but they served the same purpose. They were positive or destructive forces.”

Standing over two feet tall, De Larios's *Warrior* echoes clay tomb sculptures created in Nayarit, Mexico, nearly two thousand years ago, and Haniwa, hollow terracotta figures that were buried with the dead in early Japan. Artists from both cultures used handbuilding techniques to make their work. Handbuilding is an ancient pottery technique that involves creating pottery and sculpture using one's hands, fingers, and simple tools rather than

a pottery wheel. Pinch pottery, coil building, and slab building are the most popular handbuilding techniques.

In her practice, De Larios employs both handbuilding and wheel throwing techniques. *Warrior* was likely made by combining numerous wheelthrown clay segments to create a human form, which the artist then decorated using carving tools, stamps, and colored glazes. Over the course of her career, De Larios has produced a large number of warrior figures in different media. After her mother died of cancer in 1969, the artist created a series of bronze warrior sculptures—one of them entitled *Fallen Warrior*—to help ease her grief.

De Larios's creative practice is steeped in her unique approach to multicultural iconography and spirituality as well as her deep understanding of ceramic art's global history. Attuned to clay's historical and technical possibilities, she draws inspiration from the city of Los Angeles, her family heritage, and personal experiences to create contemporary works that traverse borders.

Discussion Prompts

1. De Larios is influenced by both Mexican and Japanese sculpture traditions. What elements can you find in *Standing Male Figure with Club* and *Haniwa: Tomb Sculpture of a Seated Noble* that may have influenced the artist when she was creating *Warrior*? Do you think *Standing Male Figure with Club* and *Haniwa: Tomb Sculpture of a Seated Noble* represent warrior figures? Why or why not?
2. Can you think of other cultures around the world that honor warriors and/or warrior-like traits? How would you describe your personal vision of a warrior?
3. Look closely at De Larios's *Warrior*. What kinds of tools do you imagine she used to create the designs on the sculpture's surface?



Unknown, *Haniwa: Tomb Sculpture of a Seated Noble*, Japan, late Tumulus period, c. 500–600, sculpture, coil-built earthenware with applied decoration, 31 x 14 7/8 x 15 in. (78.7 x 36.5 x 38.1 cm), Los Angeles County Museum of Art, Mr. and Mrs. Allan C. Batch Fund (M.58.9.4), photo © Museum Associates/LACMA



Unknown, *Standing Male Figure with Club*, Nayarit, Mexico, 200 BC–AD 500, slip-painted ceramic, 21 3/4 x 9 1/4 x 8 1/4 in. (55.25 x 23.5 x 20.96 cm), Los Angeles County Museum of Art, gift of Constance McCormick Fearing (M.86.311.28), photo © Museum Associates/LACMA



Dora De Larios (United States, b. 1933), *Warrior*, mid-1960s, stoneware, 27 x 16 x 10 in., collection of the Gralnik Family, photo by Robert Wedemeyer, © Dora De Larios

The Goetz Map Guide to the Murals of East Los Angeles, 1975 **“Don Juan” Johnny D. González, David Botello, Robert Arenivar**

First printed in 1975 by Goetz Publishing Company, *The Goetz Map Guide to the Murals of East Los Angeles* is a representation of East L.A. by artists “Don Juan” Johnny D. González (b. 1943), David Botello (b. 1946), and Robert Arenivar (1931–1985) that identifies 271 murals at 107 separate locations throughout the region. The map was published during the Chicano movement, which grew out of the broader civil rights movement that took place in the United States in the 1960s and 1970s. During this period, Chicanos—people of Mexican descent living in the U.S.—mobilized to demand social justice and equality. The movement’s primary goals included restoration to Mexican Americans of the land gained by the U.S. as a result of the Treaty of Guadalupe Hidalgo (1848), rights for farm workers, and education reforms to revise Eurocentric curricula.

The roots of the Chicano movement in art extend back to the period following the Mexican Revolution (1910–20), when artists like Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros were commissioned to paint murals that glorified the revolution and expressed pride in Mexico’s mixed Indigenous and Spanish heritage. Taking inspiration from the Mexican muralists, some of whom also painted murals in the United States, Chicano artists began painting large-scale murals throughout East Los Angeles in the 1960s and 1970s in order to critique racism and inequality, and affirm Mexican American cultural identity. Today, Chicano artists’ murals continue to beautify neighborhoods, recount stories of injustice, and present visual accounts of Indigenous, modern Mexican, Californian, and Mexican American histories that are not always taught in schools or adequately represented in popular media.

In 1969, brothers Jose-Luis and “Don Juan” Johnny D. González, along with David Botello, founded Goetz Art Studios and Gallery on East 1st Street in East L.A. The name “Goetz” combines the first and last two letters of the brothers’ surname. From 1969 until 1981, Goetz was a collaborative, multipurpose company that represented more than 300 artists and functioned as an art studio, gallery, import business, fine-arts restoration studio, school, and cultural center. Above all, the founders and collaborators behind Goetz promoted cultural pride, self-determination, art production and exhibition, and gainful employment for artists.

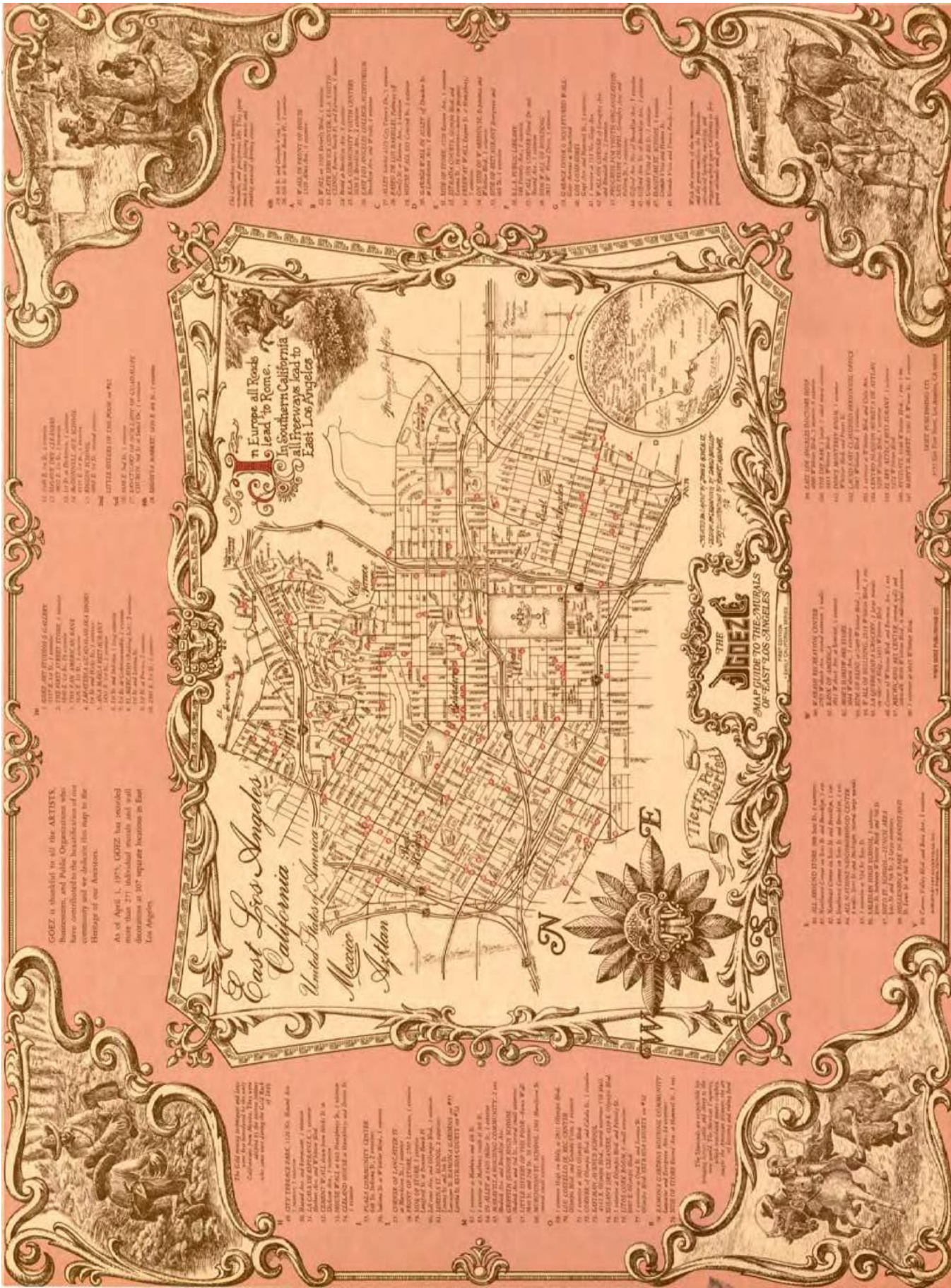
Goetz also promoted local, regional, and international tourism to East L.A. by organizing bus tours of existing murals, encouraging local businessmen to commission more murals, and creating printed souvenirs—postcards, calendars, posters, and maps—for tourists to buy. *The Goetz Map* helped educate both locals and outsiders about Chicano history; it is an example of Goetz’s unique approach to tourism, which combined social activism and cultural education with commerce.

The map’s iconography illustrates the fluidity and complexity of borders and Chicano identity. Surrounding the central map are two borders (a double meaning of the word ‘border’ may have been intended by the map’s creators) that weave over and under each other. The narrow geometric border is decorated with *Xicalcolihqui*, a common Mesoamerican motif composed of three steps linked to a hook that means “twisted gourd” in Nahuatl, an Uto-Aztecan language primarily spoken in western and central Mexico. In contrast, the curvilinear border is derived from rinceau or arabesque patterns, which originated in Ancient Greece and the Ancient Near East before being adopted by Europeans. As equally visible elements of a whole, the map’s borders subtly negate the idea of cultural and ethnic hierarchies, which was espoused by Europeans who migrated to the Americas beginning in 1492.

Other visual elements also reflect a mix of cultural and historical signifiers. The map’s compass rose features the head of the Mesoamerican god Quetzalcoatl, an earth and water deity associated with the creation of mankind and often depicted as a feathered serpent. A banner to its right reads “Tierra por Libertad,” (“Land for Liberty”) a revision of the Mexican Revolutionary slogan, “Tierra y Libertad” (“Land and Liberty”). Drawings in each of the four corners depict scenes from early California history that demonstrate shared Spanish and Mexican primacy in the region. A functional map, educational tool, and artwork, *The Goetz Map Guide to the Murals of East Los Angeles* affirms the importance of Chicano history and culture in Los Angeles.

Discussion Prompts

1. A form of public art, murals offer an alternative to private galleries and museums. Have you ever seen a mural or other public artwork? What is different about viewing public art versus art in a gallery or museum?
2. Artist “Don Juan” Johnny D. González coined the phrase, “In Europe all roads lead to Rome. In Southern California all freeways lead to East Los Angeles,” which appears on *The Goetz Map*’s upper right corner. How do you interpret this phrase? Study the map’s other imagery—what does each element communicate about the relationships between Europe, Mexico, California, and the United States?
3. What are all of the things that you associate with the word ‘border’? With your class, create a word list or web. Can you identify some of the sources of your associations i.e. do they come from personal experience, the news, books, etc.?



Created and designed by "Don Juan" Johnny D. González, design and drawing by David Botello, story illustrations by Robert Arenivar, The Goetz Map Guide to the Murals of East Los Angeles, 1975, offset lithograph printed by Goetz Publishing Company, 17 1/2 x 23 5/8 in., © 1975 "Don Juan" Johnny D. González and David Botello

Classroom Activity

Handmade Warriors

Essential Questions How do artists use clay to create expressive human figures with warrior-like traits?

Grades PK–6 and SDC

Time One class period

Art Concepts Hand building, scoring, expression, shapes, texture, embossing, base/foundation, human anatomy

Materials Red or gray self-hardening clay, rolling pins or dowels, tools for embossing (plastic straws, forks, spoons, cups, lids, etc.), cardstock, ultrafine black Sharpies, markers, crayons, toothpicks or skewers, scotch tape, white glue, cups for water and glue, brushes or sponges to apply glue

Talking About Art Artist Dora De Larios was born and raised in Los Angeles. She has said that she, “loved clay from the moment [she] touched the material.” Her artwork expresses her special love of clay as well as her interest in Mexican and Japanese cultural traditions. Her sculpture *Warrior* is an example of this interest.

Look closely at *Warrior*. Describe its head and face. What is it wearing on its head? What is its facial expression like? Why do you think its mouth is open? Look at each part of the sculpture’s body next—neck, chest, arms, hands, legs, and feet. How is it standing? Can you imitate it? See if you can tell how the artist made *Warrior* stand up so straight and proud (hint: look at its feet). How would you describe *Warrior*’s personality? Does it remind you of anyone you know? Can someone be warrior-like but not fight in any wars or battles? What does the word “warrior” mean to you?

Then, compare *Warrior* with *Standing Male Figure with Club*. What similarities and differences do you see? For example, both are wearing helmets, their mouths are open, and they have bare feet that make strong **bases** or **foundations** for supporting their bodies. You can also compare the two sculptures with *Haniwa: Tomb Sculpture of a Seated Noble*, noting the similarities and differences.

In addition, look carefully at how each sculpture was decorated with different shapes, lines, and colors.

Making Art Create a unique warrior sculpture inspired by the artworks discussed above as well as by your personal definition of a warrior. Begin with a slab of red clay on a piece of cardboard. Flatten the clay with a rolling pin, dowel, or with your hands. Use clay tools or popsicle sticks to cut the clay into sections for the different body parts: head, torso, arms, legs, etc. **Emboss** (carve, model, or stamp a design into a surface) designs in the clay using various tools (plastic straws, forks, spoons, cups, lids, the end of a paintbrush, and other things you have around the house or classroom). Join each of the body parts together by **scoring** them: make crisscross marks with a toothpick or other small tool on the two pieces of clay you want to stick together, then press the pieces together with your hands. When you are finished, you can brush white glue mixed with water onto your figure to help strengthen it.

Making Art (cont.)

Tips for PK and Special Education Classes

Encourage students to create simple figures or shapes and practice attaching pieces by scoring them. Discuss different shapes that can be made (ball or circle, triangle, rectangle, etc.) and help students emboss them with a variety of tools to create patterns and textures. Make the clay pieces thick; they will break off if they are too thin.

Teachers, you can also provide each student a flat, rectangular piece of clay to decorate, then help them stand it up and connect the two short edges (scoring them first) to form a cylindrical “body.” Students can draw heads, faces, arms, and legs on cardstock or construction paper. These can be cut out, taped to toothpicks, and then stuck into the clay “body.” See image of clay cylinder shaping below:



Reflection

Display your sculptures around the room and discuss them together. How do specific elements of the sculpture reflect your personal concept of a warrior? How is your warrior similar to the sculptures we looked at earlier? How is it different?

Curriculum Connections

NCAS. Visual Arts.K-6

CR.1.K Engage in exploration and imaginative play with materials. CR.2.2 Experiment with various materials and tools to explore personal interests in a work of art or design. CR.1.2.6 Formulate an artistic investigation of personally relevant content for creating art.

CCSS.ELA-LITERACY.SPEAKING AND LISTENING.K-6

K-6.2 Ask and answer questions about key details in a text read aloud or information presented orally or through other media.

CCSS.ELA-LITERACY.RL.K-6

3.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

Preschool Learning Foundations, Social Emotional Development: 3.1 Social and Emotional Understanding. Seek to understand people’s feelings and behavior, notice diversity in human characteristics, and are interested in how people are similar and different.

Preschool Learning Foundations, Visual Art: 3.1 Create, Invent, and Express through Visual Art 3.1 Intentionally create content in a work of art.

Classroom Activity

Diseño de la Silla/Chair Design

Essential Questions	How do designers from different cultures exchange ideas and use models from the past to create contemporary furniture designs?
Grades	K–12
Time	One class period
Art Concepts	Design, function, structure, form, balance, aesthetics, organic shapes, geometric shapes, chair anatomy, ergonomics
Materials	White Crayola® Model Magic® modeling clay, Crayola® washable markers, cardboard bases (approximately 6" × 6"), pencils, paper for sketching
Talking About Art	<p>The <i>San Miguel or San Miguelito Side Chair (silla)</i> was designed in 1947 and manufactured from 1947 to 1960 by the Mexican furniture company Grabe & van Beuren, whose chief designers were the American and German immigrants Michael van Beuren, Klaus Grabe, and Morley Webb. One of Grabe & van Beuren's most popular pieces, the chair has two main design inspirations: the Bauhaus (1919–33), a German design school that championed simplicity, organic shapes, and the use of locally available materials; and Spanish and Mexican chairs dating back to the eighteenth century, known as <i>Campeche</i> or <i>Butaque/Butaca</i> chairs.</p> <p>Compare images of the two chairs included in this packet and discuss the following questions in small groups or as a class:</p> <ol style="list-style-type: none">1. What is similar about the two chairs? What is different?2. Look back at the object essay in this packet to verify the materials used. Why do you think the chair designers might have chosen those materials?3. Compare the two chairs with the diagram pictured below. Match some of the individual parts with their names. Then, use the diagram to identify your classroom chair's different parts.4. Do you think you would sit in the <i>San Miguel Chair</i> and the <i>Campeche</i> chair differently than you sit in your classroom chair? Why or why not?
Making Art	<p>You are going to make a model of a chair based on the previous discussion and your new working knowledge of chair anatomy. Start out by making chair sketches in pencil for 10 minutes. Try combining organic shapes and lines with more geometric shapes and lines. As you work on your design, think about what makes a chair comfortable or uncomfortable for you. Also consider things like function (how will the chair be used?), angle, size, and proportion as well as aesthetic choices such as color, pattern, and texture.</p> <p>When the 10 minutes of sketching time are up, build a chair based on your design using a package of white Crayola® Model Magic®. You can add color to your chair using Crayola® washable markers.</p>
Reflection	Set up your Model Magic® chairs around the classroom and have a gallery walk and class critique. Then, take turns choosing fellow classmates' chairs to respond to. First, express your interest in their design by using one of the following sentence starters: I'm impressed by..., I'm interested in..., Tell me about..., This art piece made

Reflection (cont.)

me think about..., etc. Then, share constructive criticism with the artist using one of the following sentence starters: I would suggest..., In my own work I prefer..., One thing that might make this piece more dynamic is..., Have you considered adding..., etc.

After the critique, write a self-reflection about your work. How did you find the experience of first designing and then building a model chair? What were some challenges you ran into when designing and building? Why did you choose the colors you did? If you were to build a final, large-scale version of your chair, what materials would you use? Would the chair be part of a set or would it stand alone? Where would you place the chair and how do you imagine people would use it?

Curriculum Connections

CCSS.ELA-LITERACY.SPEAKING AND LISTENING.K-7

K-7.1 Participate in collaborative conversations with diverse partners. 3-7.6. Acquire and use accurately grade-appropriate conversational, general academic, and domain-specific words and phrases, including those that signal spatial and temporal relationships.

CCSS.ELA-LITERACY.READING.9-12

9-10.9 Analyze how an author draws on and transforms source material in a specific work. 11-12.5 Analyze how an [artist's] choices concerning how to structure specific parts of [an artwork] contribute to its overall structure and meaning as well as its aesthetic impact.

NCAS.Visual Arts.6-12

VA:Cr1.2.6 Formulate an artistic investigation of personally relevant content for creating art

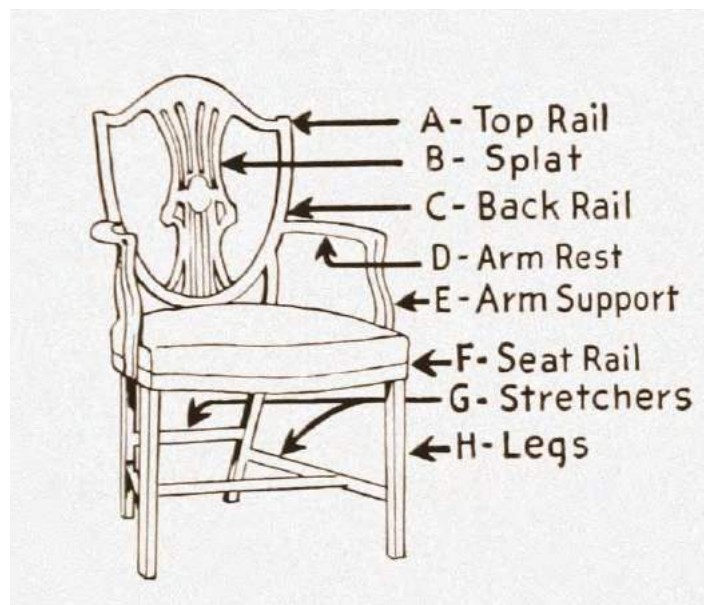
VA:Cr1.2.7 Develop criteria to guide making a work of art or design to meet an identified goal.

VA:Cr1.2.8 Collaboratively shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design

VA:Cr1.2.HSI

Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design

Images



Classroom Activity

Fashionably You: Color, Pattern, and Culture

Essential Questions How does clothing communicate or express unique cultures and traditions? What stories do the garments in your closet tell about you?

Grades 3–12

Time 1–2 class periods

Art Concepts Motif, pattern, organic, geometric, repetition, collagraph, textile, form, line, shape, colors, symmetry, Mesoamerican

Materials 8 ½" × 11" white Bristol or craft paper, foam paper sheets, pencils, Tempera or acrylic paints, paint brushes, water containers, paper towels, scissors, Elmer's glue, sequins, glitter glue, 6" × 6" cardboard squares, rulers

Talking About Art Mexico is a country with rich cultural traditions that have endured over many centuries. Textiles and clothing continue to be important vehicles for expressing Mexican culture through color, material, form, movement, and decoration. Traditional Mexican textiles are often infused with intricate, colorful patterns and embroidered with geometric, floral, animal, and human motifs. Although traditional Mexican clothing styles continue to change and adapt to contemporary ways of life, they have retained the beauty for which they are still admired by people worldwide.

Ramón Valdiosera was a Mexican artist, author, and fashion designer whose artistic career was fundamentally shaped by his infinite love for Mexican culture. In the 1940s, he began to design clothing that combined Pre-Hispanic decorative motifs, Mexican textile traditions, and contemporary European and U.S.-American styles to produce fashionable garments that appealed to women in both Mexico and the United States. Valdiosera's signature aesthetic is most recognizable in his full cotton skirts that are embellished with glass beads and sequins, and whose bold hand-painted patterns were sourced from Jorge Enciso's 1947 *Sellos del Mexico Antiguo (Design Motifs of Ancient Mexico)*, a book of ornamental designs based on the artwork of different Mesoamerican cultures.

View and discuss the images of Ramón Valdiosera's *Skirt* and the *China Poblana* outfit from the 1920s, which are included in the curriculum packet. You may also compare them with examples of Christian Dior's New Look (another of Valdiosera's inspirations) in the collection of the Metropolitan Museum of Art:

https://www.metmuseum.org/toah/hd/dior/hd_dior.htm.

What similarities and differences can you find between the designs? Who do you think might have worn each of the garments and for what kinds of occasions? In what ways do you think each one expresses something about the designer's cultural identity? Can Valdiosera's skirt help us understand certain aspects of Mexican culture?

Making Art Think about items of clothing or decorative motifs that represent something about a culture you identify with. Working with a partner or in small groups, ask and answer the following questions to prompt reflection and elicit memories: What traditional clothing items are worn by members of your family or cultural community? In what

Making Art (cont.)

ways are your cultural traditions and values communicated and interpreted through clothing designs? How do color, shape, and pattern help to define cultural identities? How do individuals establish their place in society or express their identities through clothing?

View images of Mesoamerican motifs (included on page three) with your partner or small group members. What shapes do you recognize? Do you think they represent animals, plants, or abstract ideas? Ramón Valdiosera used similar motifs in *Skirt*. Why do you think he made the design choices he did?

Inspired by Valdiosera's exploration of Mesoamerican cultures in his fashion designs, you will create a transfer print using a motif inspired either by your own cultural community or traditions, or by the Mesoamerican motifs we discussed.

1. Begin by drawing your motif on a piece of paper, then cut it out with scissors and trace the design with a pencil onto a small foam sheet.
2. Then, cut out the foam design and glue it onto a cardboard base, allowing it to dry for approximately 5 minutes.
3. Next, load a paintbrush with paint and go over the foam design with it.
4. Turn the design over and press it onto a sheet of paper. You may want to smooth the back of the cardboard with your hand so that the paint distributes evenly onto the paper.
5. If you would like to create a repeat pattern with your motif on the same sheet of paper, repeat steps 3 and 4.
6. Wait for the paint to dry completely and then add details and embellishments to your design using markers, sequins, or glitter.

Reflection

Participate in an in-class discussion, reflecting on the art-making experience and responding to the following questions in oral form:

How would you describe your motif? What shapes, colors, or patterns did you use and why? Does your motif carry purpose or meaning such as status, wealth, tribe, or ethnicity? Does it represent a distinctive trait of your culture?

Teachers may complement this activity by asking students to write a short narrative describing the meaning of their design and how it will be used (on clothing, furniture, art object), by whom (women/men, fashionistas, specific social or cultural groups), and for what occasion (dance, dinner party, social gathering, festival). Teachers can then select volunteers to read their narratives out loud to the class.

Curriculum Connections

CCSS.ELA.LITERACY.SPEAKING AND LISTENING.4-8

4.5.4 Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

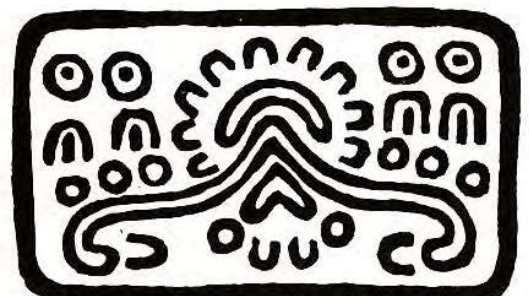
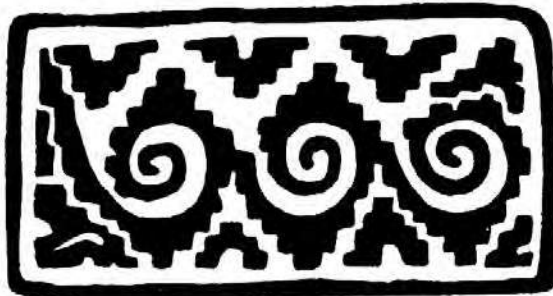
CCSS.VAPA.3-5

3.1.5 Identify and describe elements of art in works of art, emphasizing line, color, shape/form, texture, space, and value. 3.5.2 Write a poem or story inspired by their own works of art. 4.3.1 Describe how art plays a role in reflecting life. 4.4.3 Develop and use specific criteria as individuals and in groups to assess works of art. 4.4.5 Describe how the individual experiences of an artist may influence the development of specific works of art.

Images



Ramón Valdiosera, Maya de México, *Skirt* (detail), c. 1950, printed and hand-painted cotton, plastic sequins, glass beads; center-back length: 31 in., collection of Leigh Wishner, photo © Museum Associates/LACMA



Classroom Activity

Neighborhood Tours: Traditions & Trends

Essential Questions	How do artists use maps to share the cultural landmarks and special places in their neighborhoods with others? Which cultural landmarks and special places in your neighborhood would you include on a map or in a tour guide?
Grades	6–12
Time	Two class periods (for designing and printing) and one weekend homework assignment (for collecting interviews and conducting research)
Art Concepts	Design, symbols, patterns, imagery, color, font, typography, calligraphy, layout, maps, landmarks, identity, place
Materials	8 ½" × 11" white paper, computers with Microsoft Word® software and/or pencils, coloring pencils, scissors, glue sticks, colored markers, photographs and/or illustrations of tour subject matter
Talking About Art	<p>Based on written texts, artworks, and oral histories, we know that people from all over the world have immigrated to the United States and made it their home. In a large city like Los Angeles, the traditions and achievements of people from many different cultures continue to shape everyday life in new ways.</p> <p><i>The Goetz Map Guide to the Murals of East Los Angeles</i> is a guide to and an expression of pride in East L.A.'s Mexican American history and contemporary culture. First printed in 1975, the map was collaboratively designed by artists "Don Juan" Johnny D. Gonzales, David Botello, and Robert Arenivar. It depicts 271 public murals located at 107 different sites in East L.A., many of which were painted during the Chicano Movement in the 1960s and 1970s. At that time, Chicanos (people of Mexican heritage living in the U.S.) demanded social justice and equal rights. Chicano artists' large-scale murals critiqued racism and inequality while valuing Mexican American individuality. These images provide a public-facing visual guide to the histories of Indigenous, Californian, and Mexican American people.</p> <p>Study the map's imagery and text closely. You may also read the essay about the map in this packet. How did the artists who created it depict the cultural achievements of people in East L.A.? How does the map connect to history as well as to the time in which it was made? How can we preserve, value, and share some of the unique elements that characterize our neighborhoods and speak to the diversity of our traditions, cultures, and values?</p>
Making Art	<p>Four artists from the same part of Los Angeles worked together to create <i>The Goetz Map</i>. Like them, you will collaborate with a classmate from the same neighborhood as you to create an advertisement or bi-fold brochure that will entice people to visit the area where you live.</p> <p>Are there one or more cultural treasures in your neighborhood that are appreciated by you and your partner but may be overlooked by others? For example, unique architecture (commercial or domestic), parks, restaurants, specialty bakeries, public art, shops, salons, music, theater, street vendors, etc. Work together to make a list and narrow it down to your favorite places or those that you feel are most representative of the neighborhood. Think about how each place combines traditions with trends in order to keep the thread going in the community.</p>

Making Art (cont.)

As a weekend assignment, divide up the list with your partner and research each place. In order to sell a tour, you must know your subject very well. Research can be conducted in books or on the internet. You can also learn about the history and present-day activity of a store, restaurant, salon, etc. by scheduling a short interview with the owner, director, or manager (remember to bring a notepad or recording device!). Download or take your own photographs of each place that will arouse curiosity in the tour participant—remember that an advertisement or brochure’s main attraction is its visual elements. Think of a catchy title as you develop the text and visuals.

Assemble all of your materials and work with your partner to come up with your advertisement or brochure design. You may find that you have to cut some of your material! The final version can be created either by hand or with Microsoft Word®. Think about how font, colors, and style can help convey the “soul” of your tour. Use symbols, short but descriptive phrases, photographs, drawings, and/or illustrative borders to entice and spark curiosity in your prospective tour participants.

Reflection

Display the advertisements and brochures in class and walk around to view them. Then, present your project to the class with your partner, using persuasive language and tone of voice.

Prompts for oral or written reflection: How do the different places you chose to represent intertwine traditions and contemporary trends? Do you think your final project successfully conveys your ideas? Why or why not? How do the images, symbols, fonts, text, colors, patterns, and layout communicate information about both history and the present? Would your classmates want to go on your tour?

Curriculum Connections

CCSS.ELA-LITERACY.SPEAKING AND LISTENING.6–8

6–8.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners. 6–8.2 Interpret information presented in diverse media and formats and explain how it contributes to a topic, text, or issue under study. 6–8.4 Present claims and findings, using pertinent descriptions and details.

CCSS.HISTORY SOCIAL SCIENCE CONTENT STANDARDS.6–8

6–8.2 Determine the central ideas or information of a primary source; provide an accurate summary.

NCAS.Visual Arts.6-12

VA:Re7.2.6 Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions. VA:Re7.2.7 Analyze multiple ways that images influence specific audiences. VA:Cn11.1.6 Analyze how art reflects changing times, traditions, resources, and cultural uses.

Images



Created and designed by "Don Juan" Johnny D. González, design and drawing by David Botello, story illustrations by Robert Arenivar, *The Goetz Map Guide to the Murals of East Los Angeles* (details), 1975, offset lithograph printed by Goetz Publishing Company, 17 1/2 x 23 3/8 in., © 1975 "Don Juan" Johnny D. González and David Botello

Resources

Books for Students

City of Angels: In and Around Los Angeles

Julie Jaskol and Brian Lewis, illustrated by Elisa Kleven
This book takes readers on an expansive tour of Los Angeles, exploring Olvera Street, Angels Flight, San Pedro's Korean Bell of Friendship, Leimert Park's street fairs, and many other sites and events that give the city its unique character. Grades K-5

The Coiled Serpent: Poets Arising from the Cultural Quakes and Shifts of Los Angeles

Edited by Neelanjana Banerjee, Daniel A. Olivas, and Ruben J. Rodriguez
This anthology features the vitality and variety of verse in Los Angeles through the work of more than 150 poets. Grades 9-12

Design Motifs from Ancient Mexico

Jorge Enciso
Containing more than seven hundred decorative motifs drawn from a wide range of Indigenous Mexican cultures, this book was a source of inspiration for fashion designer Ramón Valdiosera. Grades K-12

Esperanza Rising

Pam Muñoz Ryan
Set during the Great Depression and the Dust Bowl, this book tells the story of a young girl who emigrates from Mexico to the United States with her mother. Grades 5-8

Manuel's Murals

Jeaninne Escallier Kato, illustrated by Rachel Smith
A passionate nine-year-old from Mexico who loves to paint murals like his hero Diego Rivera embarks on a journey to learn more about himself and his culture. Grades 3-5

Maybe Something Beautiful: How Art Transformed a Neighborhood

F. Isabel Campoy and Theresa Howell, illustrated by Rafael López
An International Latino Book Award winner that shows how mural art can transform neighborhoods and bring communities together. Grades PreS-2

Books for Teachers

Bauhaus

Magdalena Droste
This book traces the Bauhaus movement in art and architecture through the work of Walter Gropius, Marcel Breuer, Wassily Kandinsky, and Paul Klee.

California Design, 1930-1965: "Living in a Modern Way"

Edited by Wendy Kaplan
This exhibition catalogue documents how climate, immigration, and industry influenced California's modern design aesthetic.

The Children of the Revolución: How the Mexican Revolution Changed America

Lionel Sosa
A helpful guide to the Mexican Revolution, this book chronicles the bravery of refugees who began new lives in the United States.

Design in California and Mexico 1915-1985

Edited by Wendy Kaplan
This catalogue accompanies the *Found in Translation* exhibition, and looks at the influence California and Mexico have had on each other's architecture and design movements in the twentieth century.

Murales Rebeldes!: L.A. Chicana/Chicano Murals Under Siege

Erin M. Curtis, Jessica Hough, and Guisela Latorre
This book tells the stories of eight Chicana/o murals from the 1970s to the 1990s, and celebrates the artistic and personal achievements of the muralists who created them.

Online Resources

Irving Place Studio

Founded by artists Dora De Larios and Ellice Johnston in Los Angeles in 1968, the studio continues to produce handmade ceramics today.

<http://irvingplacestudio.com/>

Mural Conservancy of Los Angeles

Established in 1987 by a coalition of artists, public art advocates, city and state officials, and restoration specialists, the Mural Conservancy of Los Angeles restores, preserves, and documents the murals of Los Angeles.

<http://www.muralconservancy.org/>

Río Grande/Río Bravo Basin Ixtle Fiber Weaving

Photographic documentation of José Isabel Quiroz García, an *ixtle* (plant fiber) weaver, demonstrating how the fibers are prepared for weaving.

<https://folklife.si.edu/resources/festival1998/ixtweav.htm>

Tía Chucha's Centro Cultural

A cultural center and independent bookstore located in the San Fernando Valley, Tía Chucha's offers public programs and books on Latino and Chicano history, culture, and literature, Indigenous knowledge, and more.

<http://www.tiachucha.org>