

ADDISON

Addison Gallery of American Art

Make Your Mark: Creativity and Counterculturalism

TEACHER EXHIBITION GUIDE: SPRING 2014



***Street Talk: Chris Daze
Ellis in Dialogue with the
Collection***

***Loisada: New York's Lower
East Side in the '80s***

***POP! Selections from the
Collection***

Eye on the Collection

on view through July 31

FREE PUBLIC MUSEUM HOURS:

Tuesday-Saturday 10am-5pm & Sunday 1pm-5pm

FREE GROUP VISIT HOURS BY APPOINTMENT:

Tuesday-Friday 9am-4pm

EDUCATION DEPARTMENT:

Christine Jee, Education Associate for School & Community Collaborations, cjee@andover.edu or 978.749.4198
Rebecca Hayes, Curator of Educationn Jamie Kaplowitz, Education Associate & Museum Learning Specialist

**TEACHER RESOURCES, WORKSHOPS,
& EXHIBITION INFORMATION:**

www.addisongallery.org

INSTAGRAM:

[@AddisonGalleryofAmericanArt](https://www.instagram.com/AddisonGalleryofAmericanArt)

To see the location of each exhibition throughout the musuem, please *click on our gallery map here* (<http://bit.ly/1mZAJNp>).

CLASS VISITS TO THE ADDISON

Admission is always **free**. Two classes (*or up to 50 students*) at a time can be scheduled for Tuesday - Friday, 9:00am - 4:00 pm. Guided visits generally run between 1 - 1.5 hours depending on student age and class size and can also include time for student writing or sketching in the galleries.

- The Addison supports a **co-teaching philosophy** where our education staff's knowledge of the artworks combine with the teacher's objectives and expectations for the visit, as well as incorporating students' knowledge and experiences.
- We will work with you to plan and co-facilitate a visit that will be **inquiry-based** and **engages students in close looking and discussion**. Teachers are welcome to stop by our office, call, or email to learn more about our exhibitions and artworks and the ways in which they connect to your course topics.
- The Addison education staff collaborates with educators to create and support **long-term projects** inspired by exhibitions, collection themes, museum practice, or particular artists. Addison staff works with teachers to develop and support collaborative, creative, cross-disciplinary projects that meet multiple social and academic objectives.

CONNECTIONS TO THE COMMON CORE

Due to the customized nature of each group visit and the activities surrounding each class, the standards listed below are only examples of what can be addressed through actively looking at, discussing, and writing about art at the Addison and in students' classrooms. Class visits to the museum can also focus on reinforcing skills from subject areas such as reading or math. For more specific standards corresponding to specific projects, lessons, artworks, or exhibitions across disciplines, please contact **Christine Jee** for more details.

English Language Arts: College and Career Readiness Anchor Standards for Reading

CCSS.ELA-Literacy.CCRA.R.1, CCSS.ELA-Literacy.CCRA.R.2, CCSS.ELA-Literacy.CCRA.R.3, CCSS.ELA-Literacy.CCRA.R.4, CCSS.ELA-Literacy.CCRA.R.5, CCSS.ELA-Literacy.CCRA.R.6, CCSS.ELA-Literacy.CCRA.R.7, CCSS.ELA-Literacy.CCRA.R.8, CCSS.ELA-Literacy.CCRA.R.9, CCSS.ELA-Literacy.CCRA.R.10

English Language Arts: College and Career Readiness Anchor Standards for Writing

CCSS.ELA-Literacy.CCRA.W.1, CCSS.ELA-Literacy.CCRA.W.2, CCSS.ELA-Literacy.CCRA.W.3, CCSS.ELA-Literacy.CCRA.W.4, CCSS.ELA-Literacy.CCRA.W.5, CCSS.ELA-Literacy.CCRA.W.6, CCSS.ELA-Literacy.CCRA.W.7, CCSS.ELA-Literacy.CCRA.W.8, CCSS.ELA-Literacy.CCRA.W.9, CCSS.ELA-Literacy.CCRA.W.10

English Language Arts: College and Career Readiness Anchor Standards for Speaking and Listening

CCSS.ELA-Literacy.CCRA.SL.1, CCSS.ELA-Literacy.CCRA.SL.2, CCSS.ELA-Literacy.CCRA.SL.3, CCSS.ELA-Literacy.CCRA.SL.4, CCSS.ELA-Literacy.CCRA.SL.5, CCSS.ELA-Literacy.CCRA.SL.6

English Language Arts: College and Career Readiness Anchor Standards for Language

CCSS.ELA-Literacy.CCRA.L.1, CCSS.ELA-Literacy.CCRA.L.2, CCSS.ELA-Literacy.CCRA.L.3, CCSS.ELA-Literacy.CCRA.L.4, CCSS.ELA-Literacy.CCRA.L.5, CCSS.ELA-Literacy.CCRA.L.6

Mathematics: Standards for Mathematical Practice

CCSS.Math.Practice.MP1, CCSS.Math.Practice.MP2, CCSS.Math.Practice.MP3, CCSS.Math.Practice.MP4, CCSS.Math.Practice.MP5, CCSS.Math.Practice.MP6, CCSS.Math.Practice.MP7, CCSS.Math.Practice.MP8

Street Talk: Chris Daze Ellis in Dialogue with the Collection

A member of the “second generation” of New York graffiti artists, **Chris Ellis**—best known by his street name, **Daze**—has been hailed one of the most important ‘writers’ of his time. Daze began his career in graffiti as a teenager, tagging subway cars alongside Crash, Seen, Lady Pink, and Futura. Turning his focus from trains to canvas in the early 1980s, Daze has been one of the most successful graffiti artists of his generation to transition from street to studio. Using spray paint in combination with the more traditional media of oil and acrylic to capture the energy and essence of the urban scene, Daze’s large-scale paintings are a provocative blend of spontaneity and control, abstraction and representation. This exhibition presents recent works in juxtaposition with a group of paintings, prints, and photographs from the Addison’s permanent collection chosen by the artist. Revealing intriguing and unexpected resonances in artistic approach, theme, and subject matter, this conversation not only sets Daze’s work within the context of American art history, but provides new insight to some of the museum’s familiar favorites.

Curriculum Connections Can Include:

- Urban Landscapes
- Narrative in Juxtaposition
- Medium and Modes of Representation
- Self-Identification and the Power of a Name
- Appropriation of Public and Private Property as a Platform
- Visual Dialogues
- How Places Change Over Time

Questions for Observation, Reflection, and Discussion:

- Daze’s work focuses on places and experiences that are unique and “authentic” to New York. What are some special buildings, locations, or landmarks in your town or city? How have these places changed over the years?
- Graffiti artists like Daze have nicknames and their own writing styles that establish their individuality. How and where do you see people representing their unique identities today?
- Think like a curator and consider how the artworks from the Addison’s collection compliment Daze’s paintings. What connections do you see? How do different artists represent similar places or themes? What conversations could you imagine the artworks to have with one other?

Project and Activity Ideas:

- Choose a place in your community that holds special meaning for you. Use photography or writing to share why this place is an important part of your memories and what it means to you.
- Have an intergenerational conversation about how your city or town has changed over the years and how you feel about these changes.
- Daze often creates his images from compiled photographs, searching for the right characters to populate his scenes. Write from the perspective of one of these characters. What does he or she see? How does he or she fit into this setting?



A: © Chris Daze Ellis (b. 1962), *The Coney Island Pier*, 1996, oil on canvas, courtesy of the artist **B:** Bruce Davidson (b. 1933), *Brooklyn Gang*, 1959, gelatin silver print, purchased as the gift of Katherine D. and Stephen C. Sherrill (PA 1971, and P 2005, 2007, 2010), 2012.71.55, Addison Gallery of American Art, Phillips Academy, Andover, MA **C:** ©Chris Daze Ellis (b. 1962), *Kiddyland Spirits*, 1996, oil on canvas, courtesy of the artist



D: Chris Daze Ellis, *Life in the Fast Lane*, 2012, oil, acrylic, spray paint on canvas, 66 x 82 in., purchased as the gift of The Addison Contemporaries, John P. Axelrod (Class of 1964) in honor of Chris Daze Ellis, the Addison's spring 2014 Edward E. Elson Artist-in-Residence, and museum purchase

“Cities and the millions of stories that comprise them have always intrigued me. Those stories can be tragic, sad, and melodramatic or wondrous, inspirational, and intriguing.”

- Chris Daze Ellis, the Addison's spring 2014 Edward E. Elson Artist-in-Residence

With *Life in the Fast Lane*, Daze brings aspects of the 1980s vibrancy and exaggerated distortion of street graffiti back to life. The one-point perspective he uses to capture this cityscape is not only a nod to historical painting traditions, but also, combined with the speeding streaks of motion, a way of conveying the character of New York City street life and—perhaps—a reference to the origins of graffiti on the city's subway cars. The distinct qualities of a spray-painted line can be found on the yellow taxi, which, notably, is the only instance of color in the composition, much like the writers' initial intention of adding color to the otherwise drab cityscape. In contrast, the rectangular insert in the middle ground is executed in oil paint in a thoroughly calculated manner. Actually a picture within a picture, the center image is set within swirling clouds of acrylic paint in the sky and foreground. Both layers feature white and black tones, representative of intense light and darkness, and, at the same time, symbolic of the grayness of the cement metropolis. As curator Maurizio Vanni notes, “in the creation of his canvases, Daze has continued to use the quintessential tool of the graffiti artists: spray paint” allowing for the preservation of the stroke's spontaneity, without losing the nature of the initial message. “He uses the spray in combination with other materials (oil paint, for example) producing extremely interesting results and experiments.”

Project Spotlight

"There are many things that I've gotten out of this. One thing that stands out in my mind is the virtue of patience. Prior to this I would never have the patience to complete anything... Also this has rekindled my spark when it comes to art in general." - Christian

"One thing I got from this project is that when you work together you make great things come out nice." -Josh

"I am thankful because I had the opportunity to show people the positive and negative things of my city of Lawrence. After this, I really appreciated the beauty of my city." -Ruth

Throughout the month of April, students from Phillips Academy and Lawrence High School worked with the Addison's spring 2014 Edward E. Elson Artist-in-Residence, Daze, to create large-scale murals inspired by Daze's work, their own communities, the Addison's collection, and everyday life.

Unlike pieces that might hang in a gallery wall, Daze sees mural painting as a way to give voice to a community through art that is meant for everyone to see. *What is your message? What will you say through art?*

Suggested Adaptations and Variations:

- Create murals with what you already have in your classroom. Students can work on rolls of bulletin board paper or poster boards and use simple materials such as crayons, markers, and colored pencils. A Smart Board or Mimio Board could be the base of a digital mural in which students incorporate technology into their work.
- Collaborate with your colleagues and make this an interdisciplinary endeavour. Murals can connect to historical events, math concepts, literature, or health issues.
- Planning for, creating, and reflecting on the mural process can be a unique and meaningful form of assessment for your students.

We encourage both teachers and students to share photos of your work with the hashtag **#InspiredByTheAddison**. Be sure to follow us on Instagram (**@AddisonGalleryofAmericanArt**) to see behind the scenes pictures and videos from this and other projects.



Students in Eric Allshouse's mural class at Lawrence High School at work in the Addison's artist studio.

ABOUT THE EXHIBITION

Loisaida: New York's Lower East Side in the '80s

The decades leading up to the 1980s were a time of ferment and unrest in the country, triggered by events such as the Vietnam War, the bombing in Cambodia, the Kent State shooting, black power initiatives, gay riots at Stonewall Inn, and for the city of New York, the fiscal crisis in 1974. All of this sets the stage in the early '80s for what the Boston-based, avant-garde collector John Axelrod (Phillips Academy Class of 1964) has called "a roiling environment for the emergence of new and exciting art forms." In New York two distinct yet intertwined threads of art emerged: Graffiti, that left its spray-painted tags on the streets, bridges, trains, and abandoned buildings beginning first in Upper Manhattan and the Bronx, and then spreading soon after to the outer boroughs, and *Loisaida*, the colloquial Latino pronunciation of Manhattan's the Lower East Side, where this diverse group of artists concentrated their activity. It is *Loisaida*'s uniquely American expression that has captured Axelrod's most recent collecting enthusiasm and has resulted in the selection from his personal collection that is presented in this exhibition.



E



F

E: Martin Wong, *Stevy*, 1990, acrylic on linen, 28 x 36 in., collection of John Axelrod (PA 1964), photo courtesy of The Estate of Martin Wong and P.P.O.W Gallery, New York **F:** David Wojnarowicz, *History Keeps Me Awake at Night*, 1986, acrylic, spray enamel and printed paper collage on panel, 67 x 78 1/2 in., collection of John Axelrod (PA 1964), photo courtesy of The Estate of David Wojnarowicz and P.P.O.W Gallery, New York

Curriculum Connections Can Include:

- U.S. Politics, Culture, and Society in the 1970s and '80s
- New York City in the 1980s
- Urban Landscapes
- Language as Art
- The AIDs epidemic
- Subculture of American Identity
- Counterculturalism

Questions for Observation, Reflection, and Discussion:

- How might the arts be a constructive way for young people to respond to the challenges of urban life?
- Compare Street Art of the 1980s to today. How has it changed and evolved over time? What remains the same? Do you think it is a positive or negative representation of a city and its people?
- Consider the various reactions for and against Street Art through multiple perspectives— the public, the artists, and the city.
- Some of the artists in this exhibition were affected by or victims of the AIDs epidemic. How might this have influenced their perspectives and their artwork?

Project and Activity Ideas:

- Research the history of Graffiti and Street Art. How was each movement influenced by society, economics, politics, or other factors?
- Create a collage representation of your emotional responses to issues in your life using symbols and words.
- Write your own public manifesto inspired by Jenny Holzer's *Inflammatory Essays* series, in which Holzer presents anonymous statements influenced by historical figures such as Emma Goldman, Mao Tse-Tung, and Vladimir Lenin.

Spotlight on Nuyorican Poetry



G

coqui loco

Bronx Coqui

sings from rooftops to be recognized anonymously

inhales toxic chronic air making voice raspy

jumps from puddle to puddle looking for lilypads

makes wishes on dandelions to transport
him back to island oasis paradises

hears faint bongos through the barrios

screams with the loneliness of his displacement

wants to remix caribbean cuisine
like jerk mofongo or curry pernil

has front row seats for the parade
that reminds him of la perla he will never see

visits las bodegas in the afternoon
for a pickmeup cafecito con leche

takes express rides uptown on gypsy cabs
to transfer to the crosstown bus

Orchard Beach man made sand
distant memories of Ocean Park

landed on soft concrete messing
with shock absorbtion in Kermit's knees

comes from long lines of boricuas
who left behind madre tierra for concrete jungla
like Burgos Millan Casillas Rodriguez

has all the Morales he needs
to ribbit his way up mean streets

by Anthony Morales, Nuyorican Poet and Educator

To see more of Anthony's work visit: <http://anthonymorales.blogspot.com>

The works of poet and playwright **Miguel Piñero** are often referenced in the paintings of artist **Martin Wong**. A close friend of Wong's, Piñero wrote about crime, drug addiction, and the life in and around Loisaida. Piñero, along with others such as poet Miguel Algarin, founded the Nuyorican Poets Cafe in 1973, giving a home to writers and artists and providing space for creativity to flourish in the Lower East Side. Nuyorican poetry continues to thrive today, allowing Puerto Ricans in New York to express themselves and celebrate their culture and language through writing.

G: Martin Wong, *Portrait of Miguel Piñero*, 1982, acrylic on canvas, 90 x 22 in., Addison Gallery of American Art, Phillips Academy, Andover, MA, purchased as the gift of John P. Axelrod (PA 1964) in memory of the artist, Louis Wiley, Jr. (PA 1963), anonymous donor, James D. Marks (PA 1979) in memory of Abigail Bing (PA 1993) and her work combating AIDS, the Monette-Horwitz Trust, and The Paul and Edith Babson Foundation in honor of Richard L. Babson (PA 1976), and museum purchase

ABOUT THE EXHIBITION

POP! Selections from the Collection

Characterized by bright, explosive, and accessible imagery, Pop Art was unlike any other movement of the 20th century in its instant popularity and its all-encompassing cultural impact. Emerging in the U.S. in the early 1960s, a time of unprecedented economic prosperity, Pop Art explored the image world of a rapidly growing consumer society. Taking inspiration from advertising, pulp magazines, billboards, movies, television, comic strips, and shop windows, and basing their techniques and style on aspects of media and mass reproduction, artists such as **Roy Lichtenstein**, **Claes Oldenburg**, **James Rosenquist**, and **Andy Warhol** blurred the lines between art and commodity in humorous, witty, and often ironic works that can be seen as both celebrations and critiques of popular culture. *POP!* includes prints, sculptures, paintings, and artists' books drawn from the permanent collection, many never before exhibited at the Addison.



ABOUT THE EXHIBITION

Eye on the Collection

New to this season's exhibition of favorites from the permanent collection is a gallery featuring a selection of Abstract Expressionist works as a segue into Pop Art.

Curriculum Connections Can Include:

- U.S. Politics, Culture, and Society in the 1960s
- Pop Culture
- Icons and Fame
- Consumer Culture
- Advertising
- Mass Production vs. Individuality
- Mass Consumption
- Appropriation of the Everyday
- Metamorphosis

Questions for Observation, Reflection, and Discussion:

- How can popular culture or everyday objects be elevated into fine art?
- Do you consider popular culture to be a positive or negative source of inspiration? Why?

Project and Activity Ideas:

- Practice your Photoshop skills by creating a self-portrait inspired by Roy Lichtenstein's Ben-Day dots or Andy Warhol's screenprints.
- Use personification to give human qualities to ordinary objects, such as Allan D'Arcangelo's *Side-View Mirror* or George Segal's *Chicken*.
- Compare and contrast Abstract Expressionism and Pop Art.
- Assume the role of art critic and write a review in favor of or against Abstract Expressionism or Pop Art.



H: Roy F. Lichtenstein, *Sweet Dreams Baby!*, 1965, screenprint on paper, 37 5/8 x 27 5/8 in., gift of Dr. Joseph Clive Enos III (Class of 1960), 2010.69, © Estate of Roy Lichtenstein **I:** Hans Hofmann, *Exaltment*, 1947, oil on canvas, 59 3/4 x 47 3/4 in., Addison Gallery of American Art, Phillips Academy, Andover, MA, museum purchase

#InspiredByTheAddison

I am for art that comes out of a chimney like black hair and scatters in the sky.

I am for art that spills out of an old man's purse when he is bounced off a passing fender.

I am for the art out of a doggie's mouth, falling five stories from the roof.

I am for the art that a kid licks, after peeling away the wrapper.

- Selections from *I Am For...* (*Statement, 1961*) by Claes Oldenburg

I am for art that is made from spare parts to make a beautiful, eye catching masterpiece.

I am for art that is inspiring to the human eye.

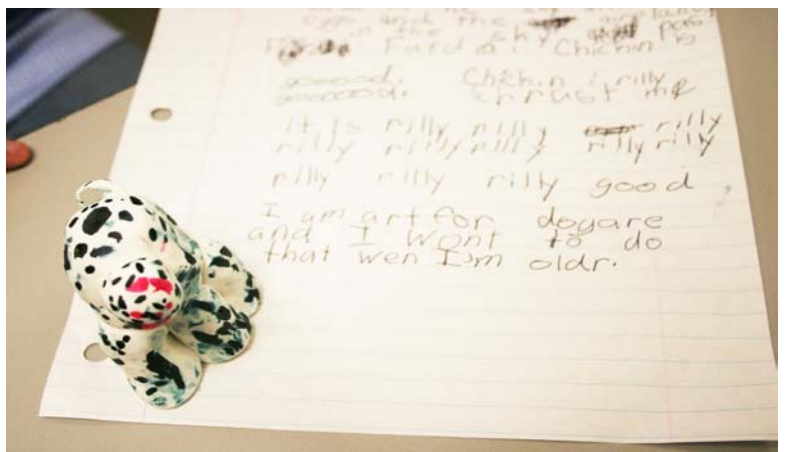
I am for art that is edible and delicious.

- Written by an elementary student from the *How to Eat a Poem* writing conference at the Lawrence Boys and Girls Club

Suggested Lesson:

- "What comes to mind when you think of art?" List and/or draw your ideas and discuss.
- Show images of art that represent everyday objects such as **Roy Lichtenstein's** *Sandwich and Soda* or **Claes Oldenburg's** *Baked Potato*. Discuss the subject, the way it looks, and the possible artist intentions.
- Ask and discuss: "Can food be art? Why or why not?"
- Read and respond to Oldenburg's *I Am For...* (*Statement, 1961*). For the purposes of our workshop, we pre-selected sections that related to food.
- Ask: "What kind of art are you for?" Have students consider what they think should be considered art and what inspires them.
- Write a statement inspired by Oldenburg starting with the line "I am for an art that..."
- Create sculptures out of clay to compliment your writing. These can be food inspired or based on ordinary objects. We used Model Magic and decorated our sculptures with markers.
- Share and display your work!

Don't forget: [The Addison Gallery's Online Database](http://accessaddison.andover.edu/) (<http://accessaddison.andover.edu/>) features nearly all of the 17,000 works in the Addison collection and offers downloadable jpgs for class presentations and projects. You can search for images related to virtually any topic that you are studying in your classroom. Our new features make it even easier to search by themes, artists, periods, or styles.



J: Claes Thure Oldenburg, *Baked Potato*, 1966, cast resin, painted with acrylic, Shanango china dish, 4 ½ x 10 ½ x 7 ¼ in., Addison Gallery of American Art, Phillips Academy, Andover, MA, museum purchase **K:** student work

Resources

Books, articles, websites, and children's books to help educators and students gain a deeper understanding of artists and themes related to the current exhibitions.

Resources marked with an asterisk (*) are available for your reading pleasure in the Addison's (non-circulating) library.

Street Talk: Chris Daze Ellis in Dialogue with the Collection and Loisaïda: New York's Lower East Side in the '80s

*Ancona, George. *Murals: Walls That Sing*. New York: Marshall Cavendish, 2003. (Gr. 4–8)

The author begins with a history of cave painting, frescos and post revolutionary Mexican murals. There is a range and a diverse selection of beautiful urban artwork.

Bingham, Jane. *Graffiti*. Chicago, IL, Raintree, 2010. (Gr.4–7)

The focus of this book is on instructions for projects that will help with both art knowledge and literacy skills; included are imaginative activities and photographs.

Capers, Bennett. "On Andy Warhol's *Electric Chair*". *California Law Review*, Jan. 2006. (High School–Adult)

Legal review document arguing that the examination of Warhol's *Electric Chair* series— and our collective response to the series— broadens the legal discourse on capital punishment in the United States.

*Carr, Cynthia. *Fire in the Belly: the Life and Times of David Wojnarowicz*. New York: Bloomsbury USA, 2012. (Adult)

Biography of artist David Wojnarowicz.

City As Canvas: Graffiti Art from the Martin Wong Collection at the Museum of the City of New York.

<<http://www.mcny.org/content/city-canvas>>

Exhibition of Wong's personal collection including photographs, canvases (including some of Daze's earlier works), artifacts, and photographs that reflects the history of the Graffiti movement in New York. On view through August 24, 2014.

Clifton, Lucille. *The Boy Who Didn't Believe In Spring*. New York: Dutton, 1988. (Pre5–Gr. 2)

Two boys set out in their city neighborhood looking for spring that is supposed to be just around the corner.

Dazeworld <<http://www.dazeworld.com/>>

Daze's personal website including a brief bio and photographs of his work.

* Edgers, Geoff. "Extreme (art) Makeover." *The Boston Globe Magazine*. (High School–Adult)

Article about John Axelrod and his personal collection that make up the works in the Loisaïda exhibition.

Hill, Marc Lamont. *Beat, Rhymes, and Classroom Life: Hip-hop Pedagogy and the Politics of Identity*. New York: Teachers College, Columbia University, 2009. (Adult/Education)

Scholars have shown how the elements of hip-hop culture – rap music, turntablism, break dancing, graffiti culture, fashion, and language – can be used within classrooms to improve student motivation, teach critical media literacy, foster critical consciousness, and transmit disciplinary knowledge.

Hopkins, Lee Bennett. *City I Love: Poems*. New York: Abrams Books for Young Readers, 2009. (Gr.K–6)

Eighteen poems about New York to San Francisco from London to Tokyo.

Joselit, David, Joan Simon, Renata Salecl. *Jenny Holzer*. New York: Phaidon Press Inc., 1998. (Adult)

Essays and interviews with Jenny Holzer about her work, including the "Inflammatory Essays" series which is currently wallpapered on the Addison's first floor hallway.

Keats, Ezra Jack. *Keat's Neighborhood: an Ezra Jack Keat's treasury*. New York: Viking, 2002. (PreS– Gr.2)

Nine of Keat's stories of multi-ethnic urban life are included in this treasury' in addition there is artwork from an unfinished book in this collection.

Kennedy, X. J. *City Kids: Street & Skyscraper Rhymes*. Vancouver: Tradewind Books, 2010. (Gr. 1–4)

Through his poems Kennedy expresses what it means to be a city kid particularly in very big cities.

*Lotringer, Sylvere, and Giancarlo Ambrosino. *David Wojnarowicz: A Definitive History of Five or Six Years on the Lower East Side*. New York: Semiotext, 2006. (Adult)

Interviews with David Wojnarowicz and other artists about Wojnarowicz's life and work.

Lucarelli, Fosco. "'Rejoice! Our times are Intolerable'. Jenny Holzer and her '15 Inflammatory Essays' 1979–82". Socks Studio Online Magazine. 13, Dec. 2013. <<http://socks-studio.com/2013/12/13/rejoice-our-times-are-intolerable-jenny-holzer-and-her-15-inflammatory-essays-1979-82/>> (Middle School–Adult)

More information on Jenny Holzer's "Inflammatory Essays" series.

Moore, Lillian. *Mural on Second Avenue and Other City Poems*. Cambridge, MA: Candlewick Press, 2005. (Gr. K–4)

Seventeen poems capture the rhythms of city life: urban streets, store windows, parks, buses, horns blowing and people rushing by in the case of New York City's busy Second Avenue.

Nuyorican Poets Cafe <<http://www.nuyorican.org/>>

"Over the past several decades, the Cafe has emerged as one of the country's most highly respected arts organizations and has become an acclaimed forum for innovative poetry, music, hip hop, video, visual arts, comedy and theatre."

Schinto, Jeanne. "Rebel Collector Embraces Loisaída and Graffiti Art." *Maine Antique Digest*. June. 2013. (Middle School–Adult)

Article about John Axelrod's collection, including brief descriptions of some of the works in the Loisaída exhibition.

Tony Silver. Dir. Henry Chalfant. Prod. *Style Wars*, 2004. DVD. (Middle School–Adult)

Documentary following New York's graffiti art movement in the 1970s and 1980s with appearances from a young Daze. (Also available on Netflix.)

*Taylor, Marvin J., ed. *The Downtown Book: the New York Art Scene 1974–1984*. New York: Princeton University Press and the Grey Art Gallery, and New York University, 2006. (Adult)

Essays and photographs that provide a glimpse into the New York art scene during the 1970s and 1980s.

*Tucker, Marcia, et al. *Sweet Oblivion: The Urban Landscape of Martin Wong*. New York: New Museum of Contemporary Art, 1998. (High School–Adult)

Essays about the life and art of Martin Wong, including a chapter on "La Vida: The Life and Writings of Miguel Piñero in the Art of Martin Wong".

Winter, Jonah. *Diego*. Random House, 1991. (Gr. 1–4)

Told in Spanish and English, with miniature paintings that show Diego Rivera's early life as full of adventure.

Yokococo. *Matilda and Hans*. Somerville, MA: Templar Books, 2013. (Gr. PreS–1)

Matilda is a good cat. Hans the opposite who makes a lot of noise and paints graffiti on the walls.

Osumi, Tony: *Making Murals, Making History A Mural Making Guide for K–12 Teachers* <<http://www.kuidaosumi.com/murals/muralguide.html>> (Education/Adult)

Overview and tips for teachers planning to make murals with their students.

Pop! Selections from the Collection

Bolton, Linda. *Pop Art*. New York: Peter Bedrick Books, 2000. (Gr. 4–8)

Focusing on individual artists and founders of pop art, the text includes 10 double-page spreads, biographical information and an analysis of two or three examples of each artist's work.

Chwast, Seymour. *Still Another Alphabet Book*. Mineola, New York: Dover Publications, 2014. (Gr. Pre5–3)

New York Times: "Number one on anybody's list!" This pop art book of ABCs also forms a series of puzzles and word jumbles at the bottom of each page.

*Isadora, Rachel. *ABC Pop!* New York: Viking, 1999. (Pre5–Gr. 5)

Each letter of the alphabet is illustrated in pop art style in tribute especially to Lichtenstein, Oldenburg and Warhol.

Isadora, Rachel. *123 Pop!* New York: Viking, 2000. (Pre5–Gr.2)

In pop art style, the author/illustrator uses numbers 1–20 and some higher numbers illustrated in the numbers of monkeys, sweet treats and superheroes, etc.

Mason, Paul. *Pop Artists*. Chicago: Heinemann Library, 2003. (Gr. 4–8)

Treats the characteristics and artists of the pop art movement of the 1950s and 1960s including such icons as Johns, Paolozzi, Rauschenberg, George Segal & Jim Dine.

Raimondo, Joyce. *Make It Pop!*. New York: Watson-Guption Publications, 2006. (Gr.5–9)

Encourages children to interpret the work of famous pop artists and attempt to use the techniques themselves. Questions will help young budding artists to think about how to create an effect.

*Rubin, Susan Goldman. *Andy Warhol: Pop Art Painter*. New York: Abrams Books For Young Readers, 2006. (Gr. 4–8)

Biographical material included in the text include photographs, a time line, museums holding Warhol's work, examples of early drawings and best-known works.

Rubin, Susan Goldman. *Whaam!: The Art & Life of Roy Lichtenstein*. New York: Abrams Books for Young Readers, 2008. (Gr. 4–9)

The author looks at the life and work of a modern master. Large format boldly painted pieces are framed on the pages. The work of artists of other eras is also included.

Solomon, Deborah. "The Pop Art Era." *The New York Times* 13 Dec 2009. (Middle School–Adult)

Article focusing on James Rosenquist with information about his work, "F-111", which is included in *Pop!*

Spillsbury, Richard. *Pop Art*. Chicago: Heinemann Library, 2009. (Gr. 4–7)

Through questions: When did pop art begin? How has it influenced the art of today? The text addresses the cultural issues in the new consumer society in the mid-1950s and 1960s and looks at some of the pop artists of the time.

the Warhol: <http://www.warhol.org/>

The Warhol Museum's official website, including a section for educators with resources and lesson plans.