

Creative Curating



Student:

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Institute:

Willem de Kooning Academy

Major:

Fine Art and Design Teacher Training

Minor:

Data Design form: commercial practices

Tutors:

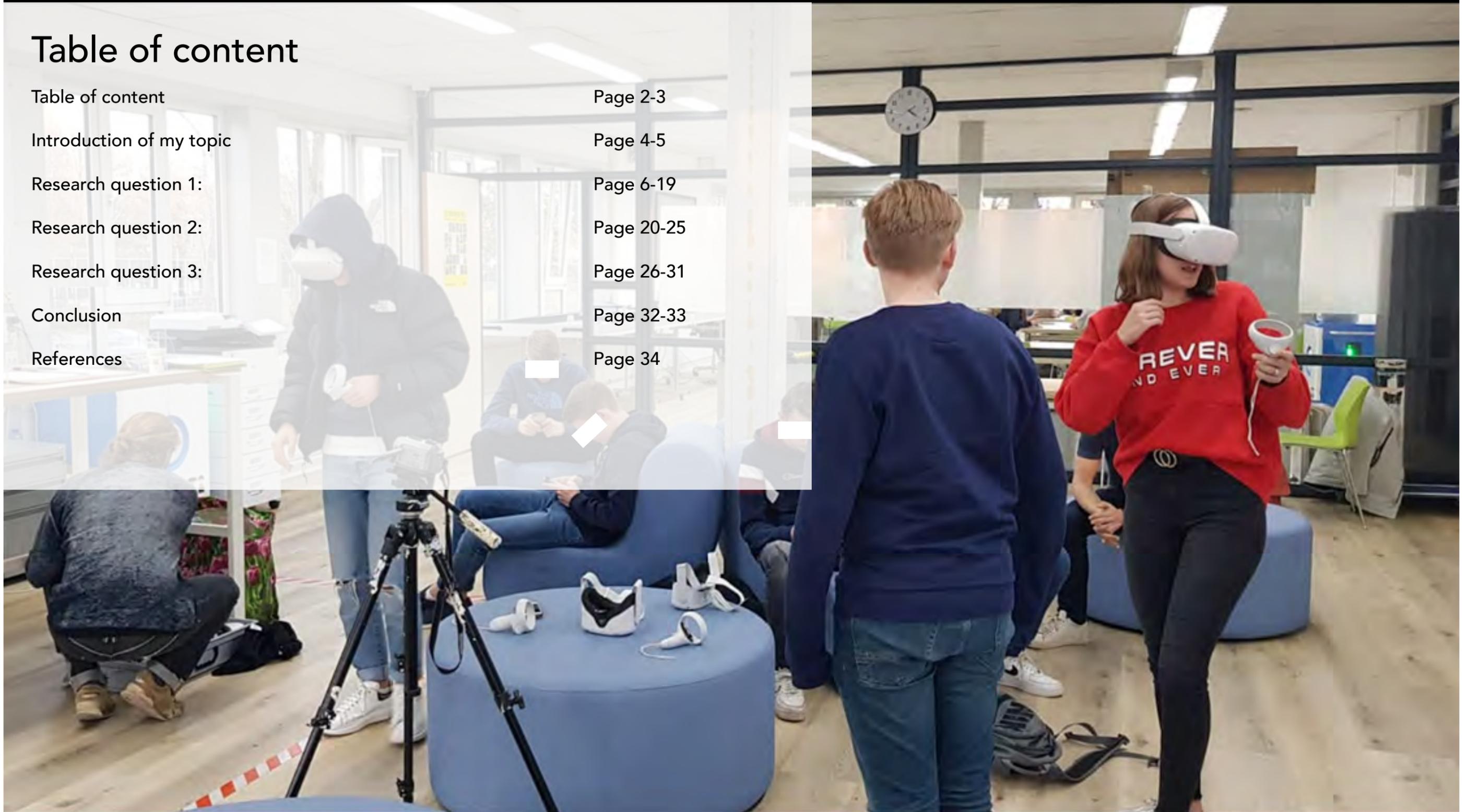
Olivier Otten & Jeroen van Loon

Year:

Fourth and final year

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Introduction - Art-history has to become more diverse!

Diversity in the art-world is a big problem. For example in Rotterdam we have 52% of people living (in the city) with a Non-Dutch cultural background. In our art-academy we don't see this 52% back in the student population, nor within the teachers staff. Our institute has agreed that this is a problem. "We need to do something about this," but what? It seems as if nobody in the institute has the answer to this question. The problem of representation has become one of the three major focus points of the institute for improvement, together with climate change and digitization. As I said before in the whole art-world this problem is alive and in some cases actively discussed. That's why it's strange that it isn't discussed in high school art classes.

Let me introduce myself. My name is Harm Boersen, I am studying to become a Fine Art and Design Teacher. The last two years I've actively been a teacher in the multicultural context, this field fascinates me endlessly. There is so much to learn if we put away differences and presumptions of people and cultures we don't even try to know.

What the minor means to me as a designer: My identity as a designer is that I've privilege's because I'm a young Dutch blue-eyed heterosexual male, coming from a higher educated family with a higher economical standard. Trying to be aware of my own identity while teaching and making this project about (in)equality in relation with (in)accessibility. In this minor I was able to define better what kind of art teacher I want to be. A teacher that is trying to build bridges instate of closing my eyes for what I think is wrong.

For my research I've dived into our art-history and how inequality happened there and is still happening today. What do we pass on to our youngsters about these topics? I remember not discussing these problems in my high-school, during art-classes. I wonder why, because "The Art-World" seems to be very focused upon this topic.

My main research question for this minor was:

How do art teachers in high school pass on information, images and lessons about the equality and in-equality via art-history during classes?

By answering this research question I hope to find an action that an art teacher can do to create more inclusiveness in their classrooms and ways of teaching. With as consequence that students feel more safe during these classes, find it interesting to reflect upon artworks and can find ways to identify, expres and get to know more about themselves.

Sub Research Question 1: How can I get access to the way students think and feel about the information that is being presented to them?

It is essential for a teacher to create a good relationship with their students. The way students think and feel is very fascinating for teachers, it can help them reach a healthy relationship with their students.

Sub Research Question 2: How can I visualize the way students think and feel about the information that is being presented to them?

Visualization can make information feel like it's alive. Hopefully my research can inspire students and teachers to reflect upon themselves and the way they are currently looking at art, and it's history.

Sub Research Question 3: How can I form an alternative image of the traditional art-history canon that now is used?

In other to change the way teachers pass on unequal or disinformation about the history behind art it is important to paint a different picture. A picture that has a less unequal foundation and selection process.

More and more research is being done on topics like diversity and inequality. Unfortunately there isn't always a clear action that can be drawn out of these research. There seems to be some points where we see what is going wrong. But the actions to change that can stay vague and abstract. For example; "We have to be aware of the different backgrounds we face in our classrooms and schools," "be aware of your own privileges," or "we have to rethink the way we in-and-exclude people, consciously or unconsciously."

For that reason I acted with participatory research. I asked my future students more directly what they think about these topics. What they already know, think they know or would like to know more about. That's why I developed a questionnaire and a workshop, to ask and test what is going on in the minds of students. The final product will be an alternative art-history book made out of the best discussed artworks, during the workshop.

If we include more role-models and give more people with a Non-Dutch cultural backgrounds a stage that would help include different opinions. In this way our art-history-classes could be more safe and open for all people regardless of any background.



Making of the Questionnaire

Two high schools "Laurens College" and "Lyceum Rotterdam" participated in the survey. Thanks to two CKV teachers, 96 students completed the questionnaire. For all 20 questions 96 choices were made. The students had to choose between one out of two artworks, that I selected next to each other. The students could give a short explanation why they've chosen that image. In retrospect 40 images, which made 20 combination questions were too many. This could just as well have been 20 images. Also, 96 answers with a brief explanation why they had chosen one image over the other is a lot to go through. This also created some resistance to continue my research. These images were too many for the students to really form an opinion about them. The questionnaire was made in Google forms because it was more accessible for the students to fill it in through their smartphones. Adobe Interactive PDF gave too many errors.

Two main sources of different Renaissance's

During this minor I choose two art-history books as my main sources (database) to research because they are both handling different Renaissance eras. In the "Kunst op niveau" book there is information about the Renaissance of 1400 till 1530 in Italy. This book is still being used in high school to teach the "Western Art-Historical Canon." The other book "Tell Me Your Story" is a book about 100 years of storytelling of African-American art. This book is making information accessible about the Harlem Renaissance, Post-Harlem Renaissance and the Black Renaissance (including Civil Rights and Bloom Generation) of 1880 till 1990 in the United States of America.

"The meaning of Renaissance in the Cambridge English Dictionary is a new growth of activity or interest in something, especially art, literature, or music."

How I made the selections

In order to give my questionnaire art-historical context I wanted to add images of artworks for the different Renaissance's. That is why I selected 20 images out of each of my Renaissance art-historical books. The three characteristics/rules on which the selected artworks (see next Alinea) are based upon, come from the two videos that I used as my starting point.

In these video sources the three main characteristics play an important role.

Sources 1: The lie we've been told about Roman statues

Link to sources 1: <https://www.youtube.com/watch?v=4jmMWohs1XM>

Sources 2 : "Kehinde Wiley: A New Republic" video series

Link to sources 2: <https://www.youtube.com/watch?v=gx6rGZ4dx2E>

The selected artworks had to have at least one of the three following requirements or characteristics.

1. The artwork had to have a human like representation.
2. The artwork had to have iconic power appearances.
3. The artwork had to have outstanding or very selective color use.

The way I choose which pictures came next to each other:

1. Both of the artwork had to have a human like representation.
2. Both of the artwork had to have iconic power appearances.
3. Both of the artwork had to have similar or complete different color use.

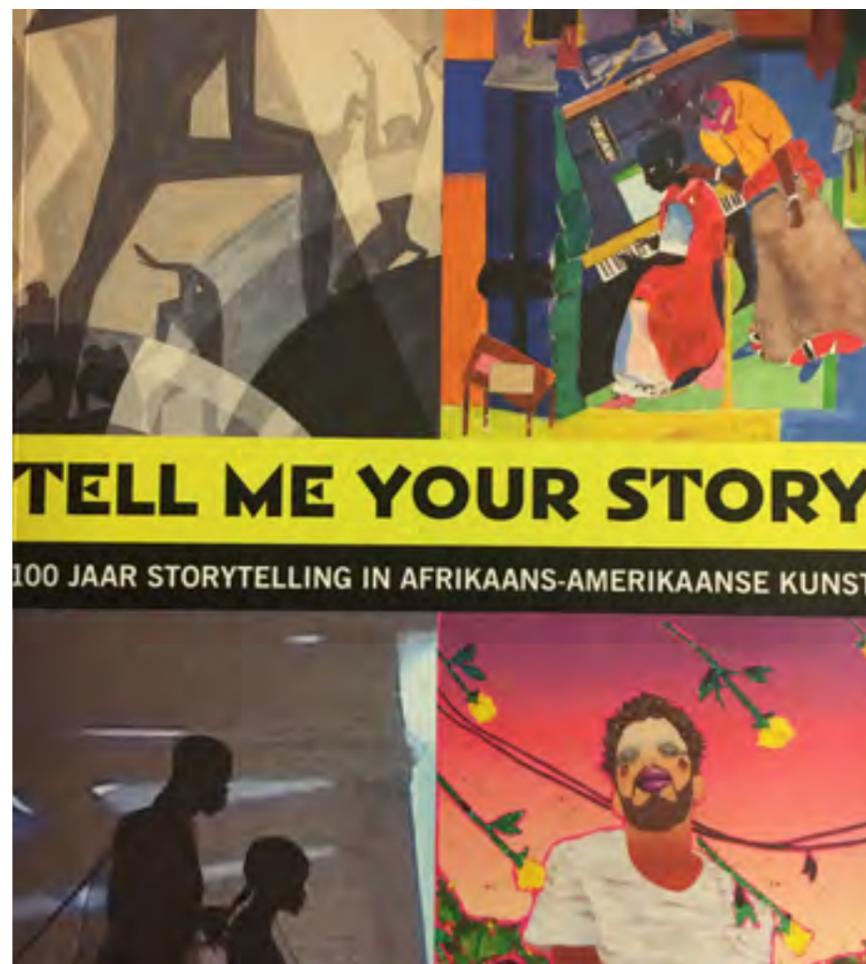
The goal of the questionnaire was to get more understanding and insight in the way young people perceive inequality in art history.

With the answers of the questionnaire I hoped to answer my first sub research question that was:

How can I get access to the way students think and feel about the information that is being presented to them?

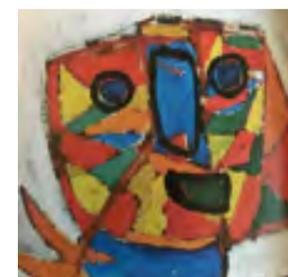
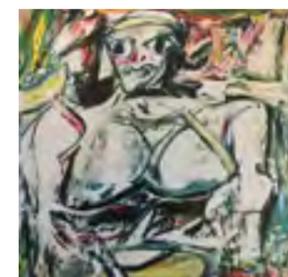
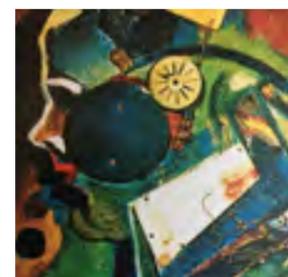
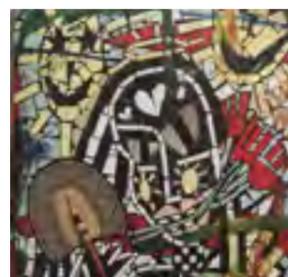
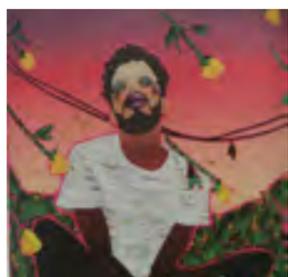
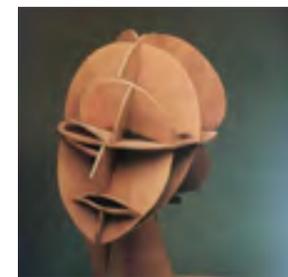
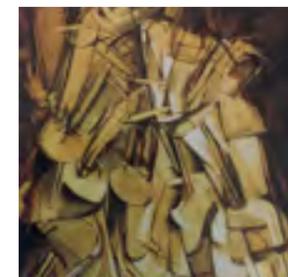
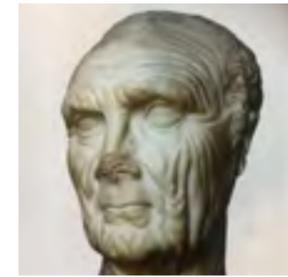
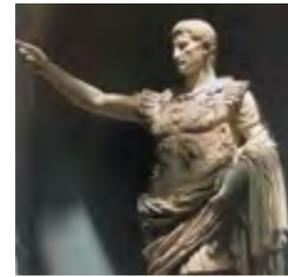


Kunst op niveau



Tell Me Your Story

Tell me your story



Visual results of the Questionnaire

Answers on 20 questions by 96 students



Artwork A.



Artwork B.

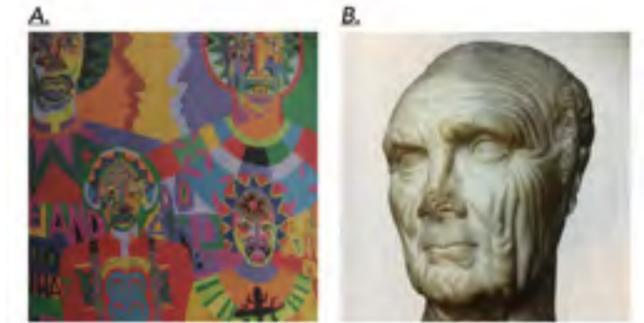
V1



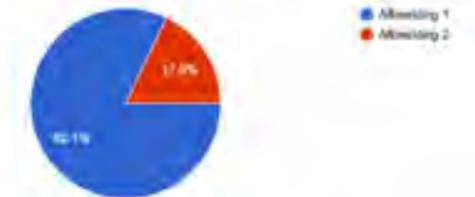
Geef aan welk van deze twee beelden jou meer aanspreekt.
96 antwoorden



V2



Geef aan welk van deze twee beelden jou meer aanspreekt.
95 antwoorden



V3



Geef aan welk van deze twee beelden jou meer aanspreekt.
96 antwoorden



V4



Geef aan welk van deze twee beelden jou meer aanspreekt.
96 antwoorden



V5



Geef aan welk van deze twee beelden jou meer aanspreekt.
49 antwoorden



V6



Geef aan welk van deze twee beelden jou meer aanspreekt.
15 antwoorden



V9



Geef aan welk van deze twee beelden jou meer aanspreekt.
14 antwoorden



V10



Geef aan welk van deze twee beelden jou meer aanspreekt.
18 antwoorden



V7



Geef aan welk van deze twee beelden jou meer aanspreekt.
66 antwoorden



V8



Geef aan welk van deze twee beelden jou meer aanspreekt.
14 antwoorden



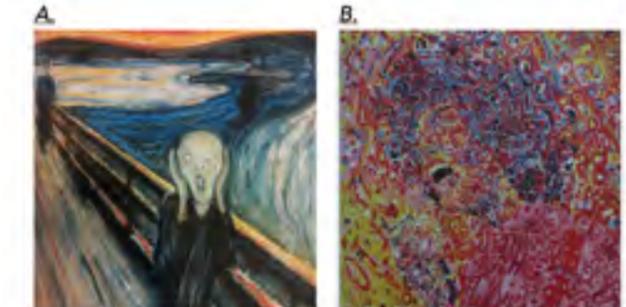
V11



Geef aan welk van deze twee beelden jou meer aanspreekt.
16 antwoorden



V12



Geef aan welk van deze twee beelden jou meer aanspreekt.
19 antwoorden



V13

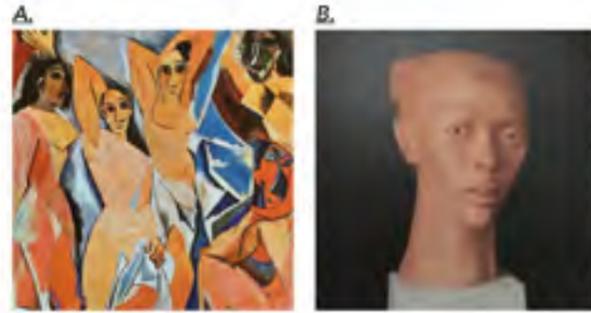


Geef aan welk van deze twee beelden jou meer aanspreekt.

16 antwoorden



V14



Geef aan welk van deze twee beelden jou meer aanspreekt.

40 antwoorden



V17



Geef aan welk van deze twee beelden jou meer aanspreekt.

174 antwoorden



V18



Geef aan welk van deze twee beelden jou meer aanspreekt.

94 antwoorden



V15



Geef aan welk van deze twee beelden jou meer aanspreekt.

44 antwoorden



V16



Geef aan welk van deze twee beelden jou meer aanspreekt.

16 antwoorden



V19

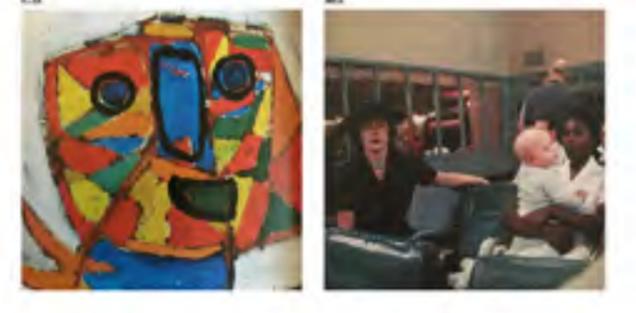


Geef aan welk van deze twee beelden jou meer aanspreekt.

19 antwoorden



V20



Geef aan welk van deze twee beelden jou meer aanspreekt.

14 antwoorden



Toelichtingen van leerlingen op de keuzes die zij gemaakt hebben

Leerlingen	Vraag 1	Vraag 2	Vraag 3	Vraag 4	Vraag 5	Vraag 6	Vraag 7	Vraag 8	Vraag 9	Vraag 10	Vraag 11	Vraag 12	Vraag 13	Vraag 14	Vraag 15	Vraag 16	Vraag 17	Vraag 18	Vraag 19	Vraag 20	Aantal keuzes voor kunstwerk A. of B. per leerling
23-11-2020 16:25:57 Leerling 1	2. B: Heel gedetailleerd en ziet er machtig uit, je zou er uren naar kunnen kijken	2. B: het is ene vervormd gezicht maar straalt alsnog een hele bekende sombere emotie uit	A: Er zit meer diepte in en er gebeurt meer	A: Als je goed kijkt zijn het simpele vormen, toch kan je zien wat voor sfeer er hangt	A: ik vond deze keuze moeilijk maar toch ging ik voor a, de tekenstijl is interessanter dan B waar je na het kijken naar een gezicht al uitgekeken bent, ookal is het prachtig geschilderd	B: de omgeving is mooier	A: Ik voel veel meer als ik naar A kijk dan naar B.	B: aangezien het me laat denken aan een album cover	A: Is abstracter	2. Je kan beter zien wat er gebeurt	2. Voelt aangenaam aan als je er naar kijkt	1. Een van mn favoriete schilderijen	1. Straalt meer uit	1. Ik vind B eng	2. Is een heel zwaar onderwerp	2. is menselijker	2. Het lijken net foto's die me herinneringen terugbrengen	1. Voelt heel krachtig	2. Gaat waarschijnlijk over een blm protest	2. Vind het algehele beeld mooier	A. 9 B. 11
23-11-2020 15:33:41 Leerling 2	1. a ziet er uit als nieuwe informatie en de amdere afb is waarschijnlijk geschiedenis	1. Het ziet er naar uit als een andere cultuur	1. Ik vraag me af wat er hier gebeurt	1. Ik weet niet wat er op de afb gebeurt	2. Het is een mooi schilderij	2. Het ziet er meer interessant uit	1. Omdat ik me afvraag wat er gebeurt en er dus meer over wil weten	2. Ik denk dat het een belangrijke gebeurtenis is geweest	1. Ik vraag me af waarom het is gemaakt	1.	1. Geen van beiden	2. Ik vraag me af wat er staat	1. Ik vraag me af wat het is	1. Ik vraag me af wat daar gebeurt	2. Ik vraag me af waar dit is	1. Hoe dat is gemaakt	2. Lijkt op een strip	1. Lijkt op een kapot gebouw	1. Ik vraag me af wat er gebeurd	1. Lijkt op iets wat je in groep 4 maakt	A. 14 B. 6
23-11-2020 16:19:45 Leerling 3	1. De eerste want je ziet niet perse wat het precies is en of er een betekenis achter zit	1. want er zijn meer kleuren	1. Het beeld is vervormd dus je ziet niet precies wat er is en de betekenis is niet duidelijk	2 want ik vind de stijl heel erg mooi	2 want er is meer plasticiteit	2. Ik vind het mooi om te zien het het er vroeger uitzag	1. Bijzondere kleurkeuze	2. Er gebeurd meer	2, mooie achtergrond en vervaaging	1 mooie kleuren	1. Bijzondere kleurkeuze of misschien wel lichtvalling	2. Mooie kleuren	1. Erg bijzondere stijl	1. Mooie vervorming	1. Het geeft me het gevoel dat het glanst	1. Je ziet het niet vaak	2. Het lijkt wel alsof ze met de kunst een heel verhaal willen vertellen	1. Er gebeurd erg veel	1. Mooie verfstijl	2. Het lijkt net echt	A. 12 B. 8
23-11-2020 16:20:37 Leerling 4	1. afb_1 spreekt mij maar aan omdat het leuke personen of beestjes zijn	afb_2 omdat meer realistisch is	afb_2 omdat ik die andere niet echt snap	afb_1 omdat het betekent is en dat spreekt mij aan	afb_2 omdat het een mooi schilderij is	2. Omdat het een foto is die ik herken	afb_2 omdat het een oud beeld is	afb_1 omdat het meer van deze tijd is	afb_2 omdat dat geschiedenis is vind ik soms wel Interessant	afb_2 omdat het een oud beeld is	1. Links lijkt meer realistisch	afb_1 omdat bekend schilderij is	afb_1 want het ziet er leuk uit	afb_2 ziet er realistisch uit	afb_2 want het spreekt mij meer aan	afb_1 omdat het kunst is	afb_2 omdat het een soort strip is	afb_1 want het is oud en bekend	afb_2 want	afb_2 want komt vaak voor	A. 8 B. 12
26-11-2020 10:18:31 Leerling 5	1. Meer dynamiek	1. Ja	1. Ja	1. Ja	1. Ja	1. Ja	2. Ja	2. Ja	1. Ja	1. Ja	2. Ja	2. Ja	1. Ja	2. Ja	1. Ja	1. Ja	2. Ja	1. Ja	1. Ja	1. Ja	A. 14 B. 6
26-11-2020 11:04:28 Leerling 6	2. Nee.	1. Abstract.	1. Ziet er gruwelijk uit. Met zwarte mjensen en een witte mens die z'n hand pakt aan die gap.	1. Abstract. Kennis.	2. Nee.	2. Filosofen.	1. ???	2. Oorlog.	2. Nee.	1. Abstract.	2. Nee.	1. Gruwelijk.	1. Abstract.	1. Abstract.	2. G E K O L O N I S E E R D (slaven)	2. Beeld.	1. Abstract.	1. Oorlog?	1. Abstract.	1. Abstract.	A. 12 B. 8

Case studies:

Answers from students out of the questionnaire

First, I took a global look at all 96 completed questionnaires. The explanations were divided into green; fully completed, red; moderately or weakly completed or yellow; started enthusiastically and finished moderately. After making these categories, I selected a number of students' explanations to show more clearly in what way they completed the questionnaires, and then wrote a reflection for this.

There are students who did their best to provide applicable answers/explanations to their chosen images. There are also young people who filled in as little as possible and stormed through the questionnaire. Some students/people simply do not have much interest in art, this is often made argument. Other youngsters start enthusiastically with answering and explaining, but lose their motivation as the questionnaire progresses. This clearly indicates that for most young people the questionnaire was too long and not everyone felt like doing their best. Art is something that needs more time and attention to make it attractive to these young people as well.

In these tables, we read how some students provide explanations for the choices they made. In student 1, we see how nicely explanations can be given. This person appreciates the works of art being reflected upon. The answer to question 1 appealed to me because it describes how power is recognized in the artwork, which is exactly a character trait from my first starting source: The white lie we have been told about Roman statues.

In the second table I see that student 2 has slightly more trouble finding beautiful words for the things that are felt. In my opinion, student 2 is just as enthusiastic about the works of art as student 1, only there is a slightly less beautiful language describing how the works are experienced. We do see a difference in taste especially in the first two choices. Pupil 2 craves more for new information and new artworks, where pupil 1 finds the old particularly impressive.

Pupils 3 and 4 are good examples of pupils who start enthusiastically but, as the questionnaire progresses, justify less explicitly why one image is attractive than another. Repetition strikes and the response is increasingly brief with standard words such as beautiful.

With students 5 and 6 we see how students have no motivation to justify their choices. The few answers that student 6 still gives become fascinating because these images thus generate enough feeling that it becomes worthwhile to respond too. It would be nicer if the students tried harder and gave complete answers. Because in the end, there is more to learn from that from both sides.

Top 3 most chosen artworks



#1 = V. 2A Family met 78 stemmen

Dit zijn de toelichtingen van de 8 geselecteerde jongeren waarom zij wel of niet voor dit kunstwerk hebben gekozen.

Leerling 1: B. het is ene vervormd gezicht maar straalt alsnog een hele bekende sombere emotie uit

Leerling 2: A. Het ziet er naar uit als een andere cultuur

Leerling 3: A. want er zijn meer kleuren

Leerling 4: B. omdat meer realistisch is

Leerling 5: A. Ja

Leerling 6: A. Abstract.



#2 = V. 3A met 72 stemmen

Dit zijn de toelichtingen van de 8 geselecteerde jongeren waarom zij wel of niet voor dit kunstwerk hebben gekozen.

Leerling 1: A. Er zit meer diepte in en er gebeurt meer

Leerling 2: A. Ik vraag me af wat er hier gebeurt

Leerling 3: A. Het beeld is vervormd dus je ziet niet precies wat er is en de betekenis is niet duidelijk

Leerling 4: B. omdat ik die andere niet echt snap

Leerling 5: A. Ja

Leerling 6: A. Ziet er gruwelijk uit. Met zwarte mensen en een witte mens die z'n hand pakt aan die gap.



#3 = V. 11A met 68 stemmen

Dit zijn de toelichtingen van de 8 geselecteerde jongeren waarom zij wel of niet voor dit kunstwerk hebben gekozen.

Leerling 1: B. Voelt aangenamer aan als je er naar kijkt

Leerling 2: A. Geen van beiden

Leerling 3: A. Bijzondere kleurkeuze of misschien wel lichtvalling

Leerling 4: A. Links lijkt meer realistisch

Leerling 5: B. Ja

Leerling 6: B. Nee.

Overall graphic

Graphic/ question	Artwork A Tell Me Your Story	Artwork B Kunst op Niveau	Most chosen per question
1	56	40	1 Tell Me Your Story
2	78	17	1 Tell Me Your Story
3	72	24	1 Tell Me Your Story
4	62	34	1 Tell Me Your Story
5	33	63	2 Kunst op Niveau
6	39	57	2 Kunst op Niveau
7	54	42	1 Tell Me Your Story
8	57	39	1 Tell Me Your Story
9	49	47	1 Tell Me Your Story
10	64	32	1 Tell Me Your Story

Graphic/ question	Artwork A Kunst op Niveau	Artwork B Tell Me Your Story	Most chosen per question
11	68	28	1 Kunst op Niveau
12	56	40	1 Kunst op Niveau
13	56	40	1 Kunst op Niveau
14	61	35	1 Kunst op Niveau
15	29	67	2 Tell Me Your Story
16	65	31	1 Kunst op Niveau
17	49	47	1 Kunst op Niveau
18	59	37	1 Kunst op Niveau
19	32	64	2 Tell Me Your Story
20	54	42	1 Kunst op Niveau

There were 10 choices of artworks from Kunst op Niveau and 10 artworks chosen from Tell Me Your Story. From this it can be deduced that the students can find artworks from both books interesting, beautiful and educational. This means that there is room for more diverse art in the cannon within the minds of students that participated in this questionnaire.

As we can read in the answers of the questionnaire the students are very honest when giving their opinions. If they don't like to answer we can see this back immediately. The people that are inspired show that they are interested. So in order to get more understanding and insight in the way young people perceive inequality in art history we can simply ask them.

Workshop Creative Curating

Why a workshop?

The next step was to organize and execute a workshop with students to test my ideas, assumptions and concepts in a real context of a classroom. The goal was to experience how the students make choices between the selected artworks and how they would argue about their choices. My expectation for the workshop was to get into interesting conversations about the artworks that would lead to new opinions on the traditional art-canon.

How the workshop works

The class would be divided into groups of 5 students. They could only select an artwork if all members agreed that the artwork would fit into their canon. After each group made their selection the groups would present their selection of 10 selected artworks, to the rest of the class. In the presentation they had to explain why they chose these artworks and how they relate to each other. The students would make their decisions purely based upon the visual aspects and their existing knowledge of the artwork itself. They were challenged to imagine their own context about the artworks.

First look at the results

The results (presentations) of the workshop were much more complex than I had expected. Some groups did exactly what I asked them to do, others did as little as possible, others were focused on the artworks themselves and some were able to put their own twist, imagination and experience in the assignment.

Outcomes of the workshop

Here are the number of selected artworks for the five documented presentations.

Presentations	Tell me your story artworks	Kunst op niveau artworks
Presentation 1:	7	3
Presentation 2:	7	3
Presentation 3:	4	6
Presentation 4:	2	8
Presentation 5:	6	4
Total use of artworks	26	24

Links to Virtual Reality documentation of some presentations

The VR spaces played an important role in developing my research as well as the workshop. Out of my "VR research process room" the idea came of developing a workshop. The teachers that I collaborated with were very impressed with my VR room and wanted me to tell something about it to their students. That is how I got access to the students to do the workshop that was in development. The students during the workshop could choose if they wanted to work with physical paper artworks or digital VR spaces + artworks. The groups of Presentation 4 & 5 chose a VR space to present their selected artworks.

Presentation 4: <https://hub.link/TswJHad>

Presentation 5: Dark slavery past: hub.link/xq8DK6q

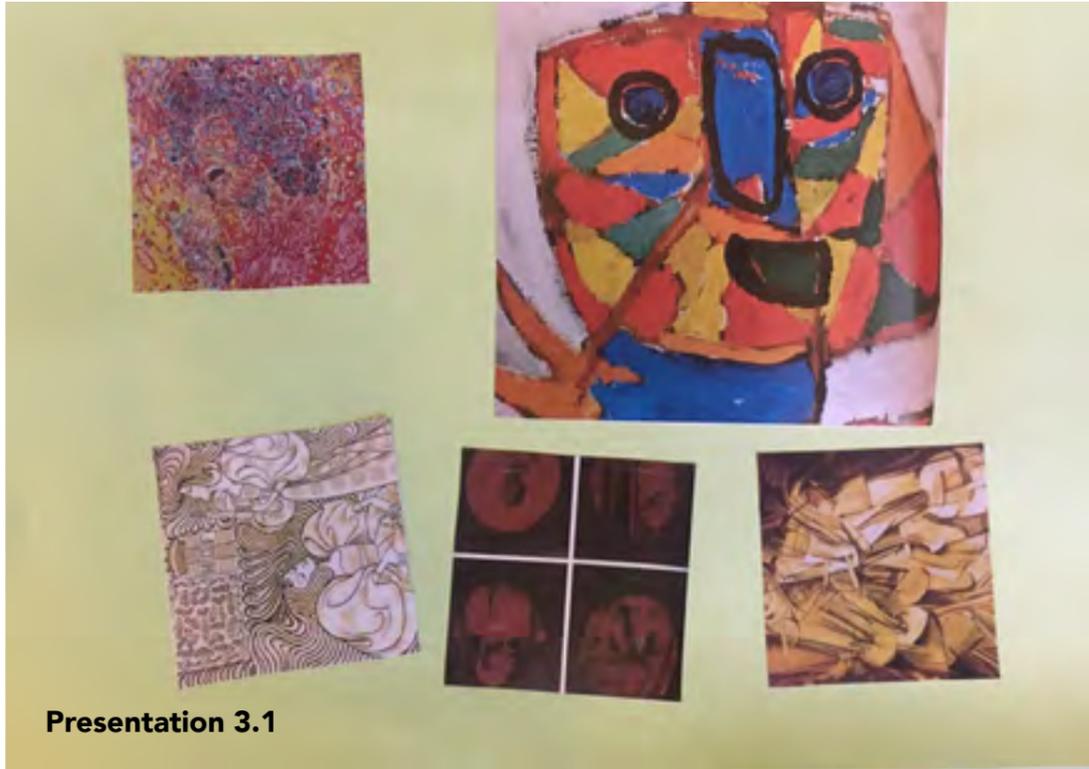
Link to my VR research process room (before the artworks selections): <https://hub.link/qusbhxU>



By accident in the virtual selection rooms, of the workshop Creative Curating, these artworks were inside there as well. That's why these works in VR can be seen as well.



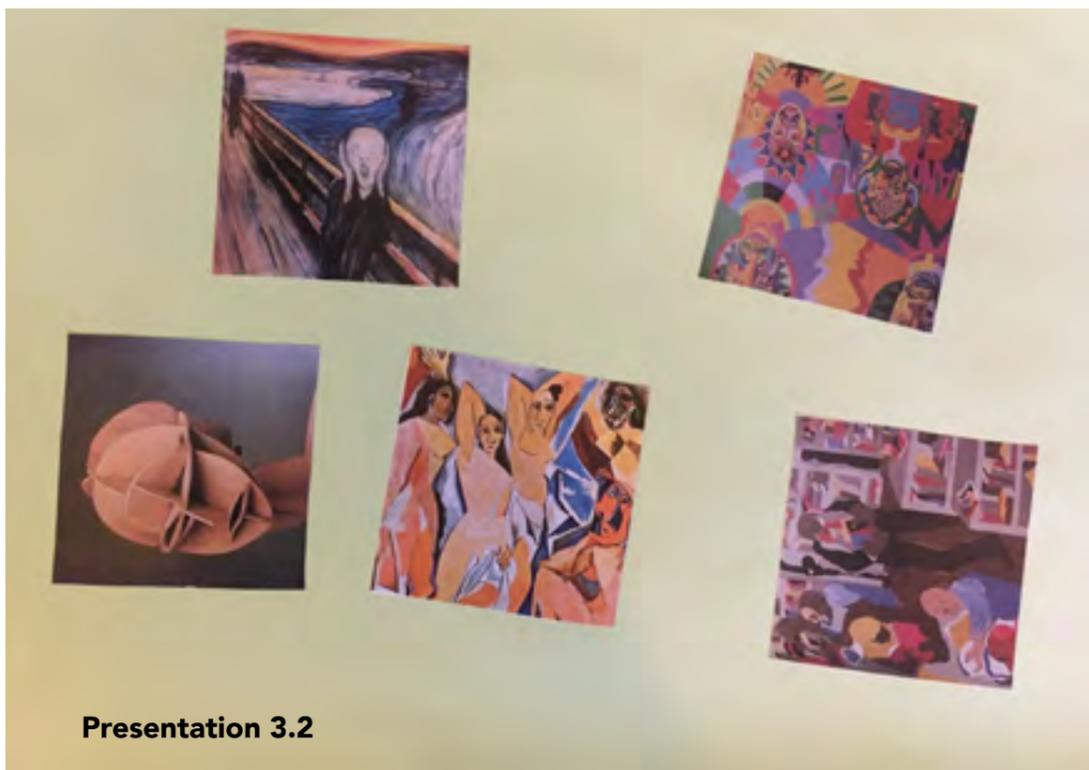
This image is a link to the Virtual Reality room made by the group of Presentation 5



Presentation 3.1



Presentation 1



Presentation 3.2



Presentation 2

Links to film documentation of the presentations

Presentation 2: <https://youtu.be/P9Av3VdoZFU>

Presentation 6: <https://youtu.be/2Vr9jEixbG0>

Presentation 8: https://youtu.be/_I5xfwC3Fbo

In these film documentations we can see the raw uncut versions of the presentations. They have been edited in order to make them more private as respect to the student's privacy. The film has been scaled up and made black in order to not have faces in the screen. It could be that the quality has decreased a bit as a side effect of the editing process.

The link to cases studies of the best presentations

Link to case study about Presentation 1,5 & 7:

<https://youtu.be/VK2NnB-JI6A>

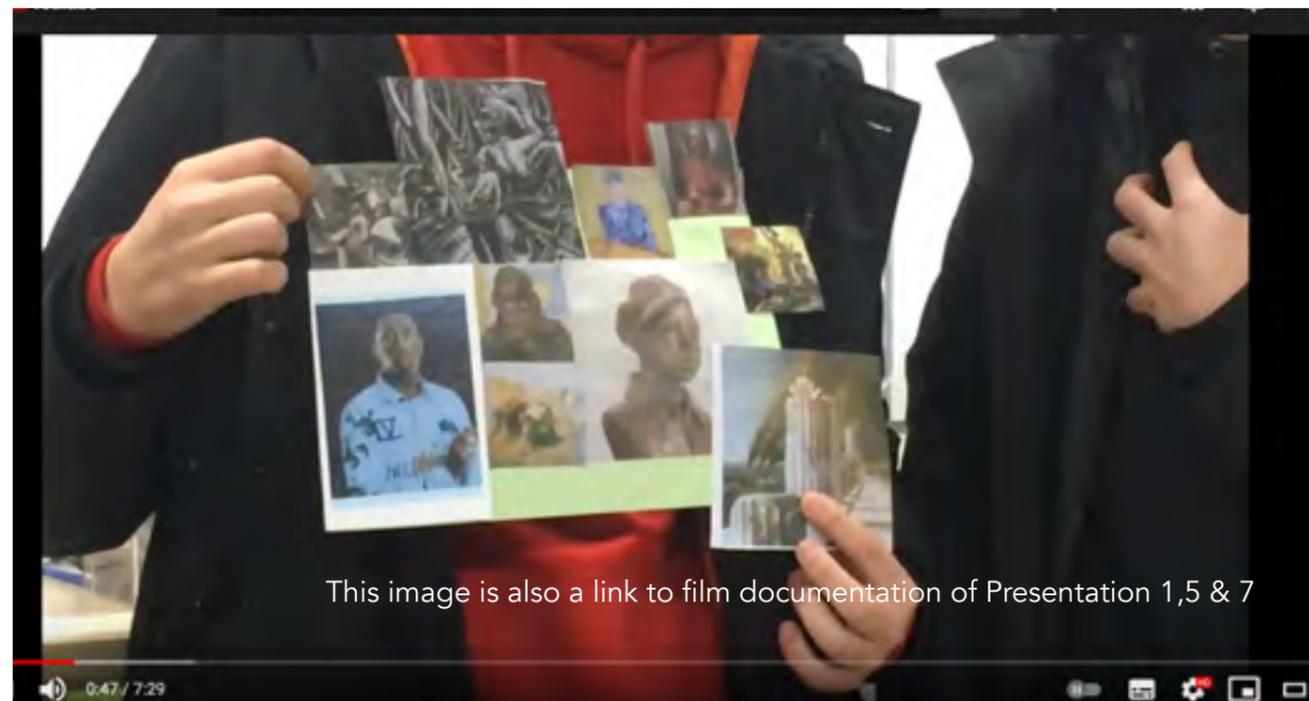
The quality of the film might be a bit bad. It can be distracting. The videos had to be upscaled a lot to not see faces anymore, so the film can be shared with respect of the privacy of the students.

The three cases studies of the best presentations

The three best presentations are put together in a film sequence. In this piece of text you can read why these were the best presentations.

From my perspective as a graduate art teacher I made an analysis of how the students performed, what they said and what they were trying to say with their presentation. Most of the students were struggling with the assignment, they didn't really know how to formulate why they choose certain artworks above others. In these three presentations you will see the groups of students how had a clear idea why they had chosen their artworks. We will see how different an assessment can be made by students even if they are all given the same assignment and the same artworks to work with.

Case study of Presentation 1, 5 & 7



Presentation 1

In the first group presentation we see how much fun this group had with making the assignment. Out of enthusiasm they even made a piece of music to start their presentation. We can see how this group made a comparison between the artworks. Some artworks felt to them as if they were coming out of the rap music scene. Other images made them think about slavery. They thought these images were complimenting each other because in rap music slavery is a topic that is spoken of frequently.

Presentation 7

In the second group in the film sequence there was one student who really liked art, creativity and hip-hop, the enthusiasm was empowering for himself, the group and for me as teacher. He took the presentation upon himself. He wanted to give a very in-depth presentation about every 10 artworks and why they had chosen them. Unfortunately there was no time for that. Instead, the presentation was about their top 3 artworks. The overall theme was fearful imagery. All artworks had in common that there was an element of fear in them. The presenter was very good at giving words to his way of thinking, seeing and interpreting the artworks.

Top 3 selected artworks by the group of Presentation 7



Presentation 5

In the last group in the film there was a very interesting title, "Dark slavery past" for their selection of artworks. They had chosen artworks that in their minds had a relationship with slavery. I noticed that this group was having a harder time with presenting their work. They were less proud of what they had made and had less fun with the process of making the selection and presentation. I think the lack of fun has made this presentation heavy. For the group that is presenting the work but also for the class that is listening. The students in this group and in the rest of the classes that I worked with, did not know or have not been taught in school from when to when our country traded in enslaved people on a large scale. This is a major problem because if we don't know and understand the facts with empathy, we cannot get closer thoughts one and other.

Putting these three presentations together shows us how different an assignment can be made. These students just had one hour to make their selections and prepare a presentation. Not knowing anything beforehand. Having busy days with many different subjects to learn and a changing bodies as well as psychology, that distracts them constantly. It is hard for the students to develop a concept, presentation and opinion about these very complex and heavy topics. Understanding what they have accomplished in this short amount of time makes it a beautiful experience, seeing these students trying to speak about what is important to them and making it visible in their own way. Overall these are heavy topics to listen too and discuss. That's why it was so beautiful seeing some students making the assignment really creative. I'm proud of these young peoples presentations.

Creative Curating: An alternative for the art history canon

Feedback that helped me improve my first final product.

My work has gotten better because my personal opinion (and personal insecurities) are kept out of the research documents and the final product as much as possible. When my personal opinion has to be giving its held in its place by the right words, sentences and the contexts that are given to guide the opinion.

New finals product

My practice end product will be an alternative art history booklet that will feature my selection of the most discussed artworks during the workshops. The purpose of this book is to open discussions about our art canon that we use, to teach our youth with.

It is time to update our content to a more inclusive canon.

With this booklet, individuals can go to art historians, curriculum makers, art teachers or students to discuss this alternative art canon. In essence, the booklet should speak for itself. The introduction of the book should make it clear what the reader is looking at. It should place the artworks in a context that gives the book a meaning, so the viewer can understand what is communicated through it.

The content of the book.

In this piece of text I like to give a short explanation of how the booklet can be read. Why these artworks ended up in the book and how they can be connected to each other. Hopefully this explanation will inspire you to look at the works in other ways yourself.

The book could be used in two different ways. The printed booklets could be given to the students at the end of the workshop as a reminder to the artworks and workshop that we had. In the other way designing your own art canon book could be the essence of the workshop itself. So that the assignment would automatically become more framed, structured, clearer and so more purposeful for the students.

The selections of artworks that I made were based upon the artworks that made students feel free to speak out loud.

With these artworks the students could identify the most, they found them the most attractive artworks, most impressive, most beautiful or funniest to look at. Most of these works of art can be seen in the presentations of the students. The top three artworks from the questionnaire are in this selection of 12 artworks.

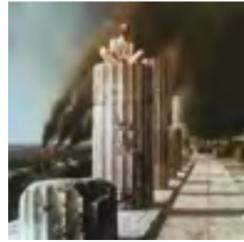
On each page we can see the title of the artwork, the artwork itself and below the artworks are short descriptions about the artist and the artwork or art flow (the metadata). The Tell Me Your Story artworks has more meta-data described about the artist, where the work is now, and who owns the property rights. In the Kunst Op Niveau book there is only the title of the work, the artist name and in what movement it belongs too. In the content of the book itself there is a lot of information about the art movements in which the artist pioneered. The Kunst op Niveau book is mainly focused upon this information. Transferring and teaching the various art movements and the spirit of the time in which the artists lived, to prepare the students for the final examination. Information about the art movements is also described in the Tell Me Your Story book. To me, the Harlem Renaissance up to and including the Bloom Generation with their subsequent period is truly a (art)movement that belongs in our High School art canon books.

The content of the book:



<p>Introduction (optie 3) - Art-history has to become more diverse!</p> <p>Diversity in the art-world is a big problem. This problem is alive and in some cases actively discussed. That's why it's strange that it isn't discussed in high school art classes.</p> <p>Let me introduce myself. My name is Harm Boersen. I am studying to become a Fine Art and Design Teacher at the WDKA based in Rotterdam, the Netherlands. The last two years I've actively been a teacher, during my study, in the multicultural context. This field of urban multicultural education fascinates me endlessly. There is so much to learn if we put away differences and presumptions of people and cultures we don't even try to know.</p> <p>All the artworks are coming from two sources. Two art history books. One is Tell Me Your Story, this book is focused on the time period of 1880 till 1990 in the USA. The art movements in this book are Harlem Renaissance, Post-Harlem Renaissance, Civil Rights, Black Renaissance and Bloom Generation. The movements are about storytelling African American artists. The other book is Kunst op Niveau, this book is used for the high school final years to prepare students for their final exams. There are creative studies of MBO colleges that also use this book to teach.</p> <p>The selected artworks in this alternative booklet is based upon the most discussed artworks during my research that has been done with two high school in Rotterdam. These high schools were Laurens College and Lyceum Rotterdam. Two classes from each school participated in an online survey. With one school I've done a workshop with these artworks. If you would like to know more about the research feel free to contact me.</p> <p>This alternative artistry book is meant to discuss the content (imagery) we in the Netherlands use to teach art history with. These artworks represent a possibility for change. The goal is to have a safer learning environment for all students and teachers that have to work with these artworks.</p>	<p>Tell Me Your Story</p>  <p>Kunst op Niveau</p>
<p>NY</p>  <p>Bloom Generaion Jordan Casteel (p.168) 1989, Denver, Colorado</p> <p>NY, 2018, olieverf op doek, 86 x 66 cm, Collection of Jackson Tang, Florence, Italy, courtesy the artist & Casey Kaplan Gallery, New York, NY</p>	<p>Airline Terminal</p>  <p>Civil Rights Gordon Parks (p.93) 1912, Fort Scott, Kansas - 2006 New York City, New York</p> <p>Airline Terminal, Atlanta, Georgia, 1956, archief pigment afdruk, 46 x 46 cm, courtesy of The Gordon Parks Foundation and Jack Shainman Gallery, New York, NY</p>
<p>De schreeuw</p>  <p>DE NEGENTIENDE EEUW Afbeelding 3. Edvard Munch: De schreeuw, 1893 p.81</p>	<p>Family</p>  <p>Civil Rights Gerald Williams (p.109) 1941, Chicago, Illinois</p> <p>Family, 1976, acrylverf op doek, 129,5 x 86,4 x 3,8 cm, courtesy of the artist and Kavi Gupta, Chicago, IL</p>

Simon de pilaarheilige



MODERNISME
Afbeelding 2. Carel Willink: Simon de pilaarheilige, 1939
p.123

De Vrijheid voert het volk aan



DE NEGENTIENDE EEUW
Afbeelding 2. Eugène Delacroix: De Vrijheid voert het volk aan, ca. 1830
p.65

De arenleessters



DE NEGENTIENDE EEUW
Afbeelding 1. Jean François Millet: De arenleessters, 1857
p.69

Garmin



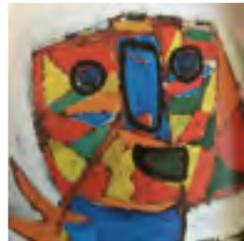
Harlem Renaissance
Augusta Savage (p.31)
1892, Green Cove Springs, Florida - 1962, New York City, New York
Garmin, 1930, beschilderd gips, 23,2 x 14,6 x 10,8 cm, courtesy of Michael Rosenfield Gallery LLC, New York, NY

Sharrod Holsten Study 1



Bloom Generation
Kehinde Wiley (p.160)
1977, Los Angeles, Californië
Sharrod Holsten Study 1, 2011, olieverf op papier, 134,6 x 101,6 cm, THE EKARD COLLECTION

Vrijheidsschreeuw



KUNST NA 1945
Afbeelding 3. Karel Appel: Vrijheidsschreeuw, 1948
p. 130

Giddap



Harlem Renaissance
Hale Woodruff (p.39)
1900, Chicago, Illinois - 1980, New York City, New York
Giddap, 1931-46, printed 1996, linoleumsnede in zwart met chine collië op geveeven papier, 48,9 x 38,1 cm (blad), courtesy SCAD Museum of Art permanent Collection. Gift of AuldlynHiggins Williams and E.T. Williams, Jr. of New York and Naples, Florida in honor of Linda J. and Walter O. Evans, Savannah, GA

From Ferguson to Baltimore



Bloom Generation
Dareece Walker (1.78P)
1989, Manhattan, Kansas
From Ferguson to Baltimore, 2015, charcoal on paper, 150 x 750 cm, courtesy of artist

Cotton



Harlem Renaissance
Hale Woodruff (p.39)
1900, Chicago, Illinois - 1980, New York City, New York
Cotton, 1989, acrylverf op doek, 213,7 x 183,2 cm, De-fares Collection, Amsterdam

Arearea



DE NEGENTIENDE EEUW
Afbeelding 2. Paul Gauguin: Arearea, 1892
p. 80

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Outroductie optie 3

In my study related and professional surroundings lots of people do struggle with automatic mechanisms of in and exclusion. Our whole artistic past, present and future has to deal with in and exclusion of artists and cultures. The whole education world also has to deal with the in and exclusion of students, teachers and information. We have to make data about artists, cultures and other ways of thinking more accessible for all teenagers. That is how different believe systems of students and teachers can exist next to each other. They can even learn and grow together.

It was a struggle for me to divide my personal opinion from the factual, tangible research that I did. By dividing the many different subject, thoughts and idea's the outcomes of the research became more clear. Other people can now look at my work, form an opinion about it and discuss with others. These conversations are very import to get a better understanding about why it is important to make our art history more inclusive. Only then we can change our perspectives. More and more research is being done on topics like diversity and inequality. Unfortunately there isn't always a clear action that can be drawn out of these research.

For that reason I asked my future students what they think about these topics. What they already know, think they know or would like to know more about. That's why I developed a questionnaire and a workshop, to ask and test what is going on in the minds of students. The final product has become an alternative art-history book made out of the best discussed artworks, during the workshop.

If we include more role-models and give more people with a Non-Dutch cultural backgrounds a stage that would help include different opinions. In this way our art-history-classes could be more safe and open for all people regardless of any background. This alternative artistry book is meant to discuss the (imagery) content that we in the Netherlands use to teach art history with. This book and these artworks in my eyes represent a possibility for change. The goal of this project is to have a safer learning environment for all students and teachers that have to work with art.

If you would like to know more about the research feel free to contact me.

How to read the booklet

The titles with are in italics come from the Kunst op Niveau book and the titles that stand straight up are from the Tell Me Your Story book.

By looking at the artworks and being amazed by them, a dialogue is automatically created between the artworks that appear next to each other. The images can compliment each other or get into a kind of battle with each other. There are two different ways to compare the artworks by visual similarities and opposites or conceptual connections between the artworks.

Explanation of 2 spread out of the booklet

For example in Spread 1 we can see a visual comparison: the color tones of both artworks match. The colors are mainly black, blue and light brown. Black in clothing and also in skin color. Blue and light brown are seen in the background of both artworks.

Example 2 spread 1 conceptual comparison: In one of the presentations, the left image was associated with fear, due to the downward looking direction of the representation of a man. We could say that fear is present in the paintings but also in a viewer who may experience a sense of fear or discomfort when looking at the works. In the right image there is something fearful in the work. This has to do with the two women who are the main characters in this image. The relationship of the women does not become clear when we look at this image. In fact, the longer I look at this image the more I begin to empathize with the complexity of the relationship and the underlying issues of this situation. It is a powerful image in which it is not entirely clear what I am looking at. The discomfort of not knowing could evoke feelings of friction and anxiety in people.

For the visual comparison and opposites of Spread 2, we can repeat what some students from the workshop alright said. Both artworks are extremely colorful, red being the primary color that is present. As opposites, we can clearly see that one artwork is very realistic painted, the other is very abstract. Most students love realistic works, and they laugh at this abstract painting.

Conceptual comparison: one artwork may be very realistic and the other absolutely not. Yet both works are about a desire for freedom. Kehinde Wiley's work called Sharrod Holsten Study 1 is about a power relationship that is changing. Before, white Europeans people were supreme and rich. In the painting, instead of a white man, we now see a black man painted in this powerful position, with a similar sense of rich adornments. So the roles are reversed. In Karel Appel's work Freedom Scream we see an abstract happy face. The Second World War is over, freedom has returned to the life of the artist expressing his happiness. From captivity to freedom is the comparison that conceptually connects these two artworks so intimately.

Two empty squares at the end of the booklet show that this project is not yet finished. Space has been left for other works of art. During a workshop, this book can serve as an example. Or students can print and cut out different artworks to add in this book. They can look up the titles of the work or come up with a title themselves and write it to add context to the chosen works.

The two empty spaces can also be used to teach that if two different images are placed next to each other, the underlying meaning of these images will automatically change. For example, if we put Family, and Arearea next to each other, the artworks seem to compliment each other more, in my opinion. The artwork of Arearea looks already peaceful. The image of Family could not immediately be labeled as peaceful, but if we would place it next to an image that certainly is peaceful, then this image automatically becomes a bit more like its neighbor.

Spread 1

<p>NY</p>  <p>Bloom Generation Jordan Casteel (p.168) 1989, Denver, Colorado</p> <p>NY, 2018, olieverf op doek, 86 x 66 cm, Collection of Jackson Tang, Florence, Italy, courtesy of the artist & Casey Kaplan Gallery, New York, NY</p>	<p><i>Airline Terminal</i></p>  <p>Civil Rights Gordon Parks (p.93) 1912, Fort Scott, Kansas - 2006 New York City, New York</p> <p><i>Airline Terminal</i>, Atlanta, Georgia, 1956, archief pigment afdruk, 46 x 46 cm, courtesy of The Gordon Parks Foundation and Jack Shainman Gallery, New York, NY</p>
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Spread 2

<p>Sharrod Holsten Study 1</p>  <p>Bloom Generation Kehinde Wiley (p.160) 1977, Los Angeles, Californië</p> <p>Sharrod Holsten Study 1, 2011, olieverf op papier, 134,6 x 101,6 cm, THE EKARD COLLECTION</p>	<p><i>Vrijheidsschreeuw</i></p>  <p>KUNST NA 1945 Afbeelding 3. Karel Appel: <i>Vrijheidsschreeuw</i>, 1948 p. 130</p>
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Example of how to use the empty spread

<p><i>Arearea feels peacesfull</i></p>  <p>...</p> <p>...</p> <p>...</p> <p>...</p>	<p><i>Family</i></p>  <p>...</p> <p>...</p> <p>...</p>
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Conclusion

In my study related and professional surroundings lots of people do struggle with mechanisms of automatic exclusion. Our whole artistic past, present and future has to deal with the in/exclusion of artists and cultures. The whole education world also has to deal with the in/exclusion of students, teachers and information. We have to make data about artists, cultures and other ways of thinking more accessible for all teenagers. That is how different belief systems of students and teachers can exist next to each other and in the near future even can learn and grow together.

What I learned from this minor project

This minor helped me to gain more control over my creative process. Throughout the project I tried to work as systematic as I could. It was a struggle for me to divide my person opinion from the factual, tangible research that I did. The whole project became divided into too many different subject, thoughts and idea's. Nothing was related anymore as a consequence of this unmindful behavior.

Because I started this project with too many divided interests it was necessary to kill my darlings to narrow down the topic for this project. When it became clear that the focus would be on art-history I started to work with my main sources. This created a clearer direction for me to work and experiment without getting unclear about my research topic.

During and after the workshops fear returned into my design process. Fearful feelings and ideas about students not liking my class. Those basic feelings were growing because of some difficult behaviors that were shown by some students. Afterwards I realized that these behaviors could have very different origins than my workshop or way of teaching.

Feedback from Fabienne

Fabienne is the CKV teacher that helped me gain access to a two high school classes to give my workshop. The hard reality she told me that I was confronted with during the workshop is that it is difficult to cover these topics if you have never worked with a group before. One hard conclusion we were able to make form through the feedback conversation with Fabienne is that there are tensions in young people between adolescence & seriousness. Some students are more able to pay attention and participate in a lesson than others. This may be due to hormones, insecurities or group feelings. If one person does not participate well, you can quickly see that others do not want to participate either. That was an obstacle for me, causing friction between some students, myself and later-on my design process. More humor like the "Fingerspitzengefühl" or "Fingertip feeling" that Illes El Hadioui talks about can be a solution for this problem. A way to create this "Fingertip feeling" is to invest in the class, show them you're interested in what they have to say. That's why a group discussion about the subject, as an introduction, is very important. In this way you can win over the class, including the most difficult students in there.

Reflection and a next time

During my workshop I did not get as deep into the core as I wanted. This is partly due to the subject, my "Fingertip feeling" and because of this tension problem between adolescence & seriousness by some students. For me there was no time to get to know the young people first and to talk calmly about the subject. This made it more difficult to motivate the students and keep them focused upon the task. Because I feel emotionally involved with the topic, it was difficult for me to work with unmotivated youngsters. In addition, I also had to conduct the workshop on my own, provide the technology and materials, and monitor both the time frame and the content of the workshop. In short, it was a huge number of things to take into account. That's why next time an introductory meeting with the subject is going to ensure that the core of the subject can be better discussed by the whole class.



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Sources of inspiration and information

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Iliass El Hadioui:
- Initiative: Transformative School
- Potcast: Future Shock - Wat Black Lives Matter met onze scholen doet - # 51, 24 June 2020
- Publicatie: Hoe de straat de school binnendringt



Iliass El Hadioui:
Potcast: Future Shock -
Wat Black Lives Matter
met onze scholen doet - # 51



Kehinde Wiley, Sharrod Study 1,
2011, Oil paint on paper,
134,6 x 101,6 cm,
THE EKARD COLLECTION



Rineke Dijkstra,
I can see a woman crying,
8 Jan. 2011,
36.347 views

Institutions

Nationaal Archief
Wereld Museum x Boijmans, Rotterdam

Curator

Rob Perrée, art-historian, writer and curator,
Exposition
- Tell me Your Story exposition, kunsthall Kade Amersfoort, 2020
- Remix Rotterdam, Boijmans x Wereldmuseum, 2020

Main tools that I used for this minor:

Mozilla Hubs For building Virtual Reality exposition spaces/rooms
Adobe InDesign For designing the visual questionnaire
Google Forms For making the questionnaire accessible
Adobe Premiere For the final design

Credits and extra thanks too

Trompenburg, GreenSand, 010Arts, CultuurSchool, Bouwkeet Classe of 22 and my WDKA tutors

