

Program Name: Our Murals, Our Stories

Artist: Nicholas Ward

Special Requirements:

Space where students can utilize paints. A space within the school that would host a mural either permanently or temporarily.

Special Points of Interest:

This program can be adapted to all grade levels.

This program works best as a residency with 3 or more sessions.

Workshop Description

As an introduction to the art of murals, students will engage with one another to research new ideas and topics while sharing their own stories and listening to the stories of others. This class explores murals as a conduit for civic engagement, metaphor, collaboration, social justice, visual narratives and beautification. In addition to being introduced to works by other artists, students will have the opportunity to collaborate on a mural of their own. This class is lead by professional mural artists who have worked on community

based mural projects throughout the US. This residency presents students with the unique opportunity to research, design, and execute a permanent mural for their school or community. The content and scale of the work will be dictated by the amount of time given to the project with five days being the minimum. This residency not only teaches students about painting and drawing, but about cooperation and self-identity, individually and as part of a group.



Educational Objectives & Standards

Students will:

- Learn how to use metaphors to represent and bridge ideas.
- Learn how to translate information and ideas into the visual language.
- Gain understanding of murals in historic context.
- Knows how a culture's art

works and artifacts reflect its values and beliefs.

- Understands that family, gender, ethnicity, nationality, institutional affiliations, socioeconomic status and other group and cultural influences contribute to the shaping of a person's identity.

Artist Bio

Nicholas Ward is a filmmaker, poet and painter. He has studied at the KID Puppet for Film Animation School in Prague, CZ. In 2011, Nicholas was an artist in residence at Bemis Center for Contemporary Art in Omaha, NE. He has assisted muralist David Loewenstein on Mid-America Arts Alliances's community-based mural project in Tonkawa, OK. He received his BFA from the U. of South Dakota and his MFA from KU.

List of Resources:

Books:

Toward a People's Art: The Contemporary Mural Movement
by Eva Cockcroft,

New Creative Community: The Art of Cultural Development
by Arlene Goldbard

The Culture of Possibility: Art, Artists and the Future
by Arlene Goldbard

On the Wall: Four Decades of Community Murals in New York City
by Janet Braun-Reinitz

Videos:

The World Comes to Whittier
by Nicholas Ward

Contact KCYA for more information about this and other programs

816.531.4022
KCYA.org

Vocabulary

Collaboration: to work, one with another; cooperate.

Culture: The beliefs, customs, arts, etc., of a particular society, group, place or time.

Mythology: can refer either to the collected myths of a group of people—their body of stories which they tell to explain nature, history and customs—or to the study of such myths.

Metaphor: Figure of speech that identifies one thing as being the same as some unrelated other thing, thus strongly implying the similarities

between the two.

Visual Narrative: a story told primarily through the use of visual media.

Composition: the placement or arrangement of visual elements or ingredients in a work of art.

Context: the situation in which something happens.

Post-Workshop Activities

1. Research famous muralists in Missouri and Kansas, specifically John Curry and Thomas Hart Benton.
2. Discuss how the students feel their mural represents their original idea. Was it successful? What was the hardest part of the project?
3. About a month later, ask questions again regarding their work. What have they since discovered about the piece? What have they heard from viewers?
4. Discuss famous murals in public places. What is the public's perception of the mural? How was it received initially? Discuss how public art tends to be criticized harshly because so many people see it.
5. Brainstorm other ideas and ways that murals can be created. Where else could a mural be placed?